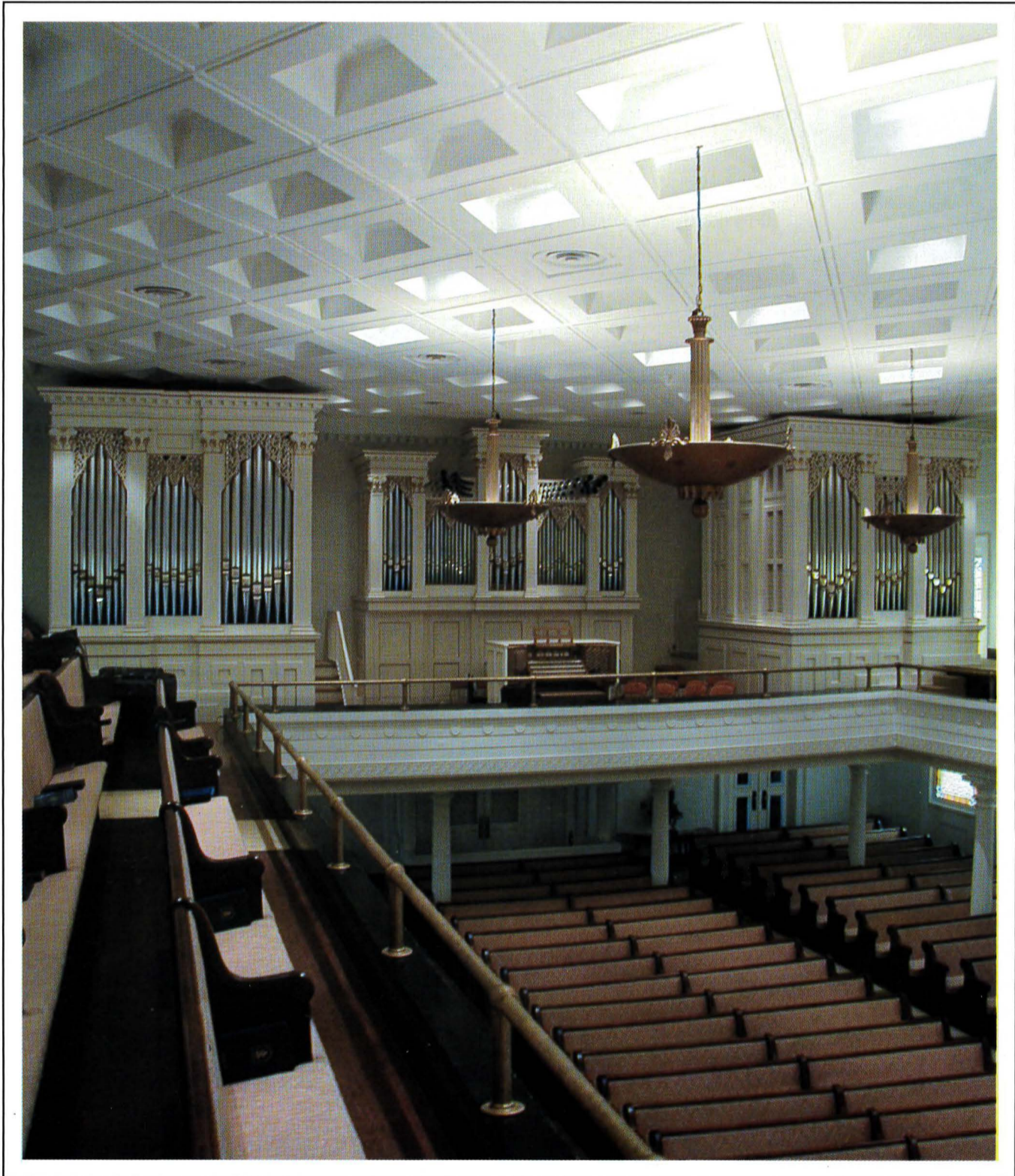


THE DIAPASON

MAY, 2004



Government Street Presbyterian Church, Mobile, Alabama
Cover feature on page 27

Letters to the Editor

American organs in Europe

Apropos a recent contribution concerning the new Fisk organ in Lausanne and American organs in Europe (November, 2003, "Here & There," p. 3), I have my own contribution to add. When John Brombaugh installed his meantone organ in the Haga Church, Göteborg over ten years ago, he left behind more than his wonderful instrument—he also left an organbuilder in Sweden. It was during the installation that I met my wife—the organist in that congregation—and since that time I have been living and working mainly in Sweden. Five years ago I bought a small organbuilding company, and since then we have produced three new instruments, built in the style I have learned from my former teacher. Our current project is soon to be dedicated in a monastery in Upper Austria, a 23-stop meantone organ tuned to A-415! (for details, check our website <www.nelsonorgel.se>)

I myself am uncertain how to classify our work. I hesitate to call our organs "Swedish," and while we are inspired by the North German/Dutch tradition of organbuilding, we are not from these parts. Are we then building American organs? As far as I know, I am the first American to establish an organ-building business in Europe. And during my time here it becomes ever more evident that because of our distance from the historical models, interested American organbuilders since the 1960s have been forced to study these models in a level of detail that generally speaking has not been required of our European counterparts until more recently. While one can find many wonderfully restored historic instruments in Europe, it is seldom one finds the same techniques consistently applied in new organs, as a handful of American builders have been doing now for over 40 years. I, for one, am proud to be able to represent American organbuilders in Europe.

Karl Nelson
Lovene, Sweden

The Mission Inn

I would like to take issue with the article by R. E. Coleberd in the February issue entitled "A Perfect Day" (pp. 16–19). In what is an otherwise fine article documenting the Kimball organ at the Mission Inn, the author chooses to call the recent work done on the organ a "restoration." It is anything but. It seems from time to time in these pages we review the meaning of the words restore, rebuild, and reconstruct. The word *restore* is defined as the putting back into some former *original* condition or state. The corollary of this, *conservation*, is the simple arresting of time in a present condition. To rebuild implies both extensive repairs and in most cases, a remodeling away from a present condition to some new, non-original condition. To reconstruct, implies the fabrication of something currently missing or damaged beyond repair. In the section of the article under the heading "The Restoration," the author states that the original Kimball windchest "... was replaced with Peterson valves and the console rewired with Matters solid-state switching." He goes on to state that "... the French Horn was not reused" and an unsatisfactory flute "... was eliminated." On top of this, tonal elements never before available on this organ in its 93-year history, were made available through the magic of solid-state technology. While it is clear from the article the work done was of first rate quality, the removal of significant original material can certainly *not* in any guise be considered restoration. While the article stated the goal was to return the organ to its original 1911 "profile," which entailed removing the worst of the 1930 changes, the current state of the organ has nothing to do with either its 1911 or its 1930 condition. It is completely a child of its modern time, and by definition, not a restoration but a rebuild.

Scot Huntington
Vice President
Organ Historical Society

Here & There

Washington National Cathedral, Washington, DC, continues its series of organ recitals on Sundays at 5 pm: May 9, Stephen Cook; 5/16, Wesley Parrott; 5/30, Adam Ward; June 13, Scott Hanoian; 6/20, Brian Swager; 6/27, Joyce Jones; July 4, Erik Wm. Suter. For information: <www.cathedral.org>.



Johannes Skudlik

Chicago Theological Seminary is presenting its International Organ Festival. The five-week festival began on April 18 and is organized by Thomas Wikman, organist and artist-in-residence at the seminary. The Sunday afternoon concerts are at 4 pm in Graham Taylor Hall of the Chicago Theological Seminary, Chicago. The seminary's Reneker Organ is a mechanical-action instrument built by Karl Wil-



Franz Hauk

helm. Graham Taylor Hall has exquisite stained-glass windows and carved woodwork; its stone walls and floor and high ceiling make for excellent acoustics. The schedule began on April 18, Thomas Wikman; 4/25, Johannes Skudlik; May 2, Jonathan Oblander; and continues: May 9, Douglas Cleveland; 5/16, Franz Hauk. For information: 773/363-5662; <tomwikman@hotmail.com>.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its series of concerts on Sundays at 3:30 pm: May 9, Michael Moreskine; 5/16, Mimi Ruiz; 5/30, Arthur Johnson; June 13, Michael Moreskine; 6/20, David Brock; 6/27, Lyle Settle. For information: 415/567-2020 x213; <Orgelchris@yahoo.com>.

The 7th annual MATA Festival takes place May 11–15 at St. Peter's Episcopal Church, New York City. Each event will focus on one particular

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new direction among emerging composers. The schedule begins May 11, 8 pm, with "Ex Machina," featuring composers, instrument builders, and performers who work with machines as well as sound artists whose work is more abstractly inspired by technology. Wednesday, May 12, 8 pm, "Sparks Unplugged" features the mixed chamber ensemble counter-induction, performing a spectrum of works, and includes the world premiere of a MATA-commissioned work by Mei-Fang Lin of Taiwan. Thursday, May 13, 8 pm, "Double Standard" features duets by an international array of composers and performers. Friday, May 14: daytime education workshop and Vox Vocal Ensemble reading session, 8–10 pm. Saturday, May 15, 8 pm, "Sine Qua Non" features the Vox Vocal Ensemble and explores the role of the spiritual and the ethical in musical works that partner with text: Eleanor Sandresky's *The Fall of America* for chorus, violin and cello, with texts by William Blake; *Pater Noster* by South Korean composer Sungji Hong; a world premiere by Nico Muhly; a vocal work by South African-Canadian composer Bongani Ndodana; Filipino-American composer Sidney Boquiren's *Gloria* for men's voices; and *Missa Brevis* for chorus and percussion by Leonard Bernstein. For further information: 212/563-5124; <www.musicattheanthology.org>.

The Incorporated Association of Organists (UK) presents its 18th London Organ Day, May 15, at All Souls', Langham Place and All Saints' Church, Margaret Street, London, England. The schedule includes lectures, demonstrations, a masterclass, and concerts. Presenters include Sophie-Veronique Cauchefer-Choplin, Gerard Brooks, Caryl Mann, and Peter Wilton. For information: Rowland Wateridge, 7 Collins Lane, Hursley, Winchester SO21 2JX, UK.

Methuen Memorial Music Hall, Methuen, Massachusetts, has announced its 2004 Summer Recital Series, May 26 through September 1, on Wednesdays at 8 pm: May 26, Felix Hell; June 2, Robert Gant; 6/9, Dong-ill Shin; 6/16, Jeremy Bruns; 6/23, Abbey Siegfried; 6/30, Maxine Thevenot. In addition, Ray Cornils will present a "Maifest" pops concert on May 14. For information: 978/858-4854; <www.mmmh.org>.

The Music Series at South Church will present The South Church Chamber Society on May 16, 4 pm, at South Church, New Britain, Connecticut. The program will include Maurice Ravel's *Piano Trio in A Minor* and Olivier Messiaen's *Quartet for the End of Time*. For information: 860/223-7555; <www.musicseries.org>.

St. Luke Catholic Church, McLean, Virginia, has announced its music events: May 16, 7:30 pm, Washington Symphonic Brass; May 19, 1 pm, Patricia Schrock; May 30, 5 pm, National Men's Chorus (Thomas Beveridge, music director); June 6, 3 pm, Ann Labounsky; June 21, 8 pm, Paul Skevington with Washington Symphonic Brass. For information: 703/356-0670; <skevington@aol.com>; <saintlukemclean.org>.

The Canterbury Choral Society (CCS) and Orchestra will present Bach's *Passion According to St. Matthew*, on Sunday, May 23, 4 pm, at the Church of the Heavenly Rest, New York City. The Canterbury Choral Society was founded in 1952 by Charles Dodsley Walker. Under his direction, the 100-voice group will be accompanied by a baroque orchestra and six soloists. The May 23 concert will be Canterbury's sixth performance of the *St. Matthew Passion* over the past 52 years. For information: 212/222-9458; <www.canterburychoral.org>.

Christ Church Cathedral, Houston, Texas, will present Gerre Hancock in special music events: May 28, 7:30 pm, recital by Gerre Hancock; 5/29, 10 am, open choral rehearsal; 5/30, 5 pm, Evensong, preceded by a recital by Michael Stuart at 4:15 pm. For information: <orguepower@prodigy.net>.

St. James United Church, Montréal, Québec, Canada, presents its summer recital series on Tuesdays at

12:30 pm: June 1, Nicolas A. Marcotte; 6/8, David Szanto; 6/15, Jeryl Taylor; 6/22, Florence Leyssieux; 6/29, Michael Westwood; July 6, Sylvie Poirier & Philip Crozier (organ duo); 7/13, Michael Stewart; 7/20, Nina De Sole; 7/27, Ingrid Boussaroque (soprano), Caroline Veevaete (piano); August 3, Margaret de Castro; 8/10, Monique Gendron; 8/17, Ryan Enright; 8/24, Lucie Beauchemin; 8/31, John Grew. For further information: 514/288-9245; <philipcrozier@sympatico.ca>. On June 11, Sylvie Poirier and Philip Crozier will perform organ duets and solos as part of the 24-hour annual marathon run by *Orgue et Couleurs* in conjunction with Les Amis de l'Orgue de Montréal at Christ Church Cathedral, Montréal. In addition, Philip Crozier will play a solo recital on July 14 at St. Barnabas, Ottawa, Ontario, Canada.

The 9th annual Lunchtime Organ Recital Series in Appleton, Neenah, and Kaukauna, Wisconsin, takes place June 2–August 25. The recitals are free and are held each Wednesday during the summer months except for the June 8 recital which will be on a Tuesday. Programs begin at 12:15 and last 30 minutes (except for August 4th which will start at 12:45): June 2, Dan Steinert, Zion Lutheran, Appleton (Sole/McGaw organ III/22); 6/8, Frank Rippl, Outagamie Museum, Appleton (Austin II/9); 6/9, Naomi Rowley, First United Methodist, Appleton (Austin IV/49); 6/16, Marillyn Freeman, St. Paul's, Neenah (Dobson II/31); 6/23, Jerome Butera, First Presbyterian, Neenah

(Aeolian-Skinner III/57); 6/30, Sarah Mahler Hughes, St. Bernard RC, Appleton (Walker II/40); July 7, Mary Kay Easty, First Congregational, Appleton (Möller III/58); 7/14, Matthew Walsh, First English Lutheran, Appleton (Wahl II/51); 7/21, Rev. Thomas Lijewski, All Saints' Episcopal, Appleton (Möller/Buzard II/25); 7/28, John Skidmore, St. Joseph Catholic, Appleton (Holtkamp/Schaefer III/48); August 4, Kevin Donnelly, Lawrence Memorial Chapel, Appleton (Brombaugh III/49); 8/11, Mark Sikkila, Memorial Presbyterian, Appleton (Cassavant II/38); 8/18, Robert Unger, Faith Lutheran, Appleton (Sipe III/39); 8/25, Jared Stellmacher, Holy Cross RC, Kaukauna (Wangerin/Taylor II/25). For information, contact Frank Rippl, series coordinator, 920/734 3762; <frripp@athenet.net>.

Early Music America (EMA) will hold a conference and exhibition June 10–12 in Berkeley, California. With the theme, "The Future of Early Music in America," the conference will feature professional development sessions, networking forums, keynote speakers, panels, workshops and an exhibition. Presenters include Thomas Forrest Kelly, Mary Springfels, and others. Concurrently, the San Francisco Early Music Society will present a series of concerts by Bay Area and other performers June 9–13, including Chanticleer and Philharmonia Chamber Players. Other events will be presented by the American Recorder Society and the Western Wind Keyboard Association. For information: 206/720-6270; <www.earlymusic.org>.

Ola Ericsson, and Anne Page; July 11–18, Exploring New Repertoire and Style & Technique (in Oundle) with tutors David Goode, Anne Page, Daniel Moul, Neil Cockburn, Ann Elise Smoot, Jonathan Scott, Erwan le Prado, James Lloyd Thomas, and James Parsons; July 20–24, Prospective Organ Scholars (in Cambridge) with David Sanger, David Goode, Daniel Moul, Christopher Robinson, James Lloyd Thomas, and James Parsons; organs by Frobenius, Bower, Woodstock, Walker, Goetze & Gwynn, Harrison, von Beckerath, Mander, Klais, Létourneau, Flentrop, others. For information: <www.oundlefestival.org.uk>.

The Organ Historical Society is again awarding a grant to encourage use of its American Organ Archives at Westminster Choir College of Rider University, Princeton, New Jersey. The grants, to \$1,000, will be awarded for travel to and from the collection, for lodging, and for *per diems* during the applicants' stay in Princeton. The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The Organ Historical Society is particularly interested in studies of American organbuilders and their instruments, and will give this subject preference.

The American Organ Archives of the Organ Historical Society was founded in 1956 and is now the largest collection of its type in the world. It holds material on American organbuilders, including some or all of the business records of many American organ companies; American music periodicals, including complete runs of nearly all the major 19th-century American titles; a large collection of organ periodicals from all countries; and over 95 percent of all books ever published on the organ.

Applications will be received until November 1, 2004, when a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by December 1, 2004. The committee is composed of Lynn Edwards, Orpha Ochse, and Rollin Smith, Chair. Applications can be acquired by writing Rollin Smith, 313 Fulton St., Westbury, NY 11590-2127.

The Institute of British Organ Building (IBO) has released the 2003

The University of Michigan Summer Harpsichord Workshops take place June 28–July 2 (harpsichord music of William Byrd) and July 5–9 (harpsichord fugues of J. S. Bach). Sessions are led by Edward Parmentier. Harpsichordists, organists and pianists of intermediate and advanced levels are invited. The workshop schedule is from 9 am to 9:30 pm; each workshop will end at 5 pm on Friday. For more information: 734/764-2506; <eparment@umich.edu>; <www.music.umich.edu/resources/summer/harpsichord>.

The Oundle International Summer Schools for Young Organists take place July 5–9, Advanced Academy (in Cambridge) with tutors Thomas Trotter, Lorenzo Ghielmi, David Sanger, Hans-



The Clerk reads John-Paul Buzard's curriculum vitae before the Court in the initial induction ceremony. Buzard, center, listens as the Master, Wardens, and Court look on.



The new Liverymen of 2003 following their clothing ceremony in Armourer's Hall. Buzard is second from left, Master Nigel Tully, Esq, is at center.

John-Paul Buzard, president and tonal director of Buzard Pipe Organ Builders of Champaign, Illinois, was inducted as the first non-British resident member of The Worshipful Company of Musicians of the City of London. Buzard was nominated for election by retired organbuilder Henry Willis 4, Past Master and Honorary Assistant to the Court. At an initial induction ceremony his curriculum vitae was read to the Court, and he recited an oath specially written for non-British citizens to be "faithful and true to the Queen's Majesty, and to her Heirs and Successors, Kings and Queens of Great Britain." He became a Freeman of the City of London in a brief ceremony at

Guildhall, prior to a final ceremony in the Armourer's Hall during which he was clothed in the vestments and with the medal of a Liveryman.

The Worshipful Company of Musicians encourages, supports, and promotes musical performance and education to the highest professional standards. Arising from the ancient craft guild of the same name, the Worshipful Company of Musicians is the only London Livery Company devoted to the performing arts. The members, known as Liverymen, are performers, composers, instrument makers, teachers, administrators, and music lovers. The Company recently received HRH The Prince of Wales as an Honorary Freeman.



Millennia Consort

John Karl Hirten's work *Ceathair*, for brass quintet, percussion and organ, had its world premiere on February 1, 2004 by **Millennia Consort** in a Celtic concert at St. Brigid's Catholic Church, San Diego, California. *Ceathair* is in four movements, each based on a different Irish tune: I. Tiar-na Mhaigh Eo (Lord Mayo), II. Dúlaman (Seaweed), III. 'S Umbó Aerá (Irish Summer Carol), IV. Banish

Misfortune. The work was commissioned for this Celtic concert on the feast of the Irish saint, Brigid. Also premiered that evening was a setting of the Welsh tune "All Through the Night" for brass quintet and organ arranged by Brent Dutton of Westwind Brass. Millennia Consort features **Alison J. Luedecke**, organ, with the Westwind Brass quintet, and Beverly Reese Dorcy, percussion.

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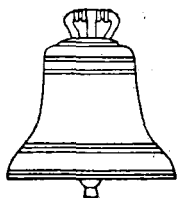
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issue of *Organ Building*, its annual publication. Volume three reviews and features work completed during the past year by British organ builders, and includes wide-ranging articles and a review of the preceding year, along with general knowledge articles related to the British organ-building world. The 2003 issue contains articles on new organs and restorations, as well as features covering many organs illustrated with pictures, technical drawings and scales. Each project is presented with commentary by consultants, builders and players; 96 pages, 68 photos, 16 drawings, £12; <www.ibo.co.uk>.

First Congregational Church of Los Angeles has announced the completion of the fifteenth and latest division, the Gospel Organ, of the world's largest church organ. The Great Organs of First Church were begun with the installation of the Mudd Memorial Chancel Organ in 1932 by E. M. Skinner, the last completed work of this builder. In 1969, the large Frank Noon Memorial Gallery Organ, designed in the American Classic/neo-baroque style, was built by the Schlicker Organ Company and installed in the west gallery. At the same time, an 11-stop Positive division in Italian Renaissance style was added to the Chancel Organ, close to the floor of the sanctuary. A powerful horizontal reed, the "Holzgraf" Trumpet, was added to the Chancel Organ in 1984, with generous donations from the William Mitchell and the Richard Muench estates, beginning in 1989 the Chancel Organ was enlarged by nearly 110 ranks. Concurrently, an 8-stop Echo was placed to the north of the west gallery. Two five-manual consoles, the largest of their kind in the world, were installed in the chancel and west gallery in 1992 to control these resources.

The most recent stages of the 110-rank enlargement have been the addition of two transept organs: the unenclosed Epistle, completed in 1996, and the enclosed Gospel, the latter built by William Zeiler who is currently the curator of the organs. Both divisions were featured in recordings and performances by the church's then organist-in-residence, Frederick Swann. Mainly completed in 1998, the Gospel division has, however, remained without a number of string ranks. The Gospel String is now being installed, scheduled for completion in June within the context of an ambitious maintenance program. The completion is made possible by a generous donation from the Fifield Manors Corporation. With this complete Gospel String division in place, listeners will be completely surrounded by "quadraphonic" sound, with principals, flutes, strings and reeds speaking from each corner of the building.

The new stops consist of 16' Contra Violas II, an unusual stop comprising a celeste at 16' pitch; 8' Celestial Strings III, a soft counterpart to the existing, stronger 8' String Organ VII; 4' Salicet Celeste II, a moderately-voiced celeste placed inside an inner Swell box, so that when drawn with the String Organ VII

the inner shutters open, but when the Celestial Strings is drawn they close, both stages being subject to the main shades.

The organ is featured in First Church's organ concert series, now in its thirty-fifth season; in the annual Los Angeles Bach Festival; in free Thursday midday concerts, played by organist-in-residence David Goode and selected guests; and at the weekly services and seasonal feast days of the church, participating in both solo music and in accompaniment of the church's choirs under minister of music Alexander Ruggieri. The organ will also be featured as part of the AGO national convention in July 2004, in a worship service on Tuesday, July 6, and in a recital by Judith Hancock on Wednesday, July 7. For information: 213/385.1345; <www.fccla.org>.

An article in the London Telegraph on March 21 by Elizabeth Day was entitled "Britain's best organists are lured to America by higher wages." The article noted an increasing trend for U.S. churches to fill their organist vacancies with Britons, citing that at least a dozen British organists have been employed by American churches in the past year, lured by "the prospect of 10-fold wage increases." Two prominent posts—Washington National Cathedral and St. Thomas New York—have been filled by Britons (Michael McCarthy, former director of music at the London Oratory School was appointed to Washington National Cathedral, and John Scott, organist and director of music at St. Paul's Cathedral, London, will move to St. Thomas this summer). The number of organists in England (approximately 3,000) has declined in recent years because of low pay and an increasingly secular society.

Appointments



Carl Schwartz

Austin Organs, Inc., of Hartford, Connecticut, has announced the appointment of **Carl Schwartz**, Silver Spring, Maryland, as regional representative. Dr. Schwartz will represent Austin in Maryland, Delaware, the District of Columbia, Northern Virginia, Eastern West Virginia and nearby areas. He serves as assistant organist for The Falls Church (Episcopal), coordinator for the Region III and IV Chorister Festival of the Episcopal Diocese of Washington of which he is a founder, and as an investment manager for private clients. Active as a recitalist, he is also a composer. Schwartz is a member of the Executive Board of the Potomac Chapter AGO, immediate past Dean of the Potomac Chapter, and a member of the Hilbus Chapter of the Organ Historical Society. From 1992-1995 he was employed by Lewis and Hitchcock, Inc., Beltsville, Maryland, has also served as music director and organist of several Washington, DC area churches, and recently has been active as an organ project consultant. Schwartz holds a Bachelor of Arts degree in music from Davidson College where he was awarded the Richard Ross Music Award, and the Master of Liturgical Music and Doctor of Musical Arts degrees from

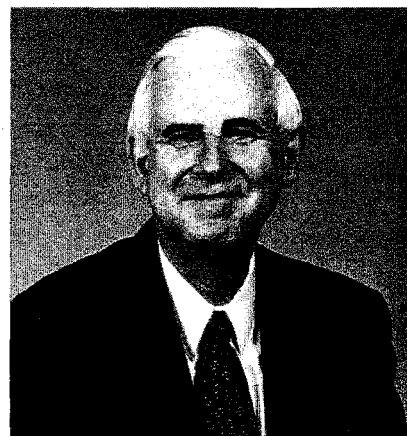
Catholic University of America. He has studied organ with Dana Brown, Wilmer Hayden Welsh, and Conrad Bernier, and piano with Robert Dumm.



Brian Swager

Brian Swager has been appointed organist at Fourth Church of Christ, Scientist, San Francisco, California. He holds Doctor and Master of Music degrees in organ performance from Indiana University where he studied with Larry Smith. His other teachers include Marie-Claire Alain, Flor Peeters, and Richard Shirey. His most recent church position was at St. Bede's Episcopal in Menlo Park. Swager continues as Carillon Editor for *THE DIAPASON*.

Here & There



R. E. Coleberd

Dr. R. E. Coleberd, a contributing editor of *THE DIAPASON*, was awarded a "Citation for Achievement" by his alma mater, William Jewell College, Liberty, Missouri, in ceremonies on campus and at a black-tie dinner in Kansas City on February 26. Now in its 60th year, the program recognizes Jewell graduates—Coleberd as an economist-entrepreneur in the founding and presidency of Pacific West Oil Data. Pac West's statistical database and directories circulated in the petroleum industry the world over. A 1953 Jewell graduate, Coleberd holds an MBA from Cornell University, a PhD in economics from the University of Illinois at Champaign-Urbana, and is a charter member of The National Economists Club in Washington, D.C. He is chairman of the Mark Twain Cave, a family enterprise in Hannibal, Missouri, and a director of The Reuter Organ Company. A former vice president and counselor of The Organ Historical Society, Coleberd has also published articles in *The American Organist* (Chicago) and *The Tracker*.

Craig Cramer, professor of organ at the University of Notre Dame, will begin his 12th annual recital tour of Germany on May 9, with a recital at the Heiliggeistkirche in Bielefeld. He will play a total of eight concerts during the month-long tour, performing at Martinskirche in Krefeld, the Katholische Kirche in Nieder-Ehe/Eifel, the Basilika Steinfeld, St. Willibald Kirche in Munich/Laim, the Schlosskirche in Mühlheim, the Katholische Kirche in Lachen-Speyerdorf and the Katholische

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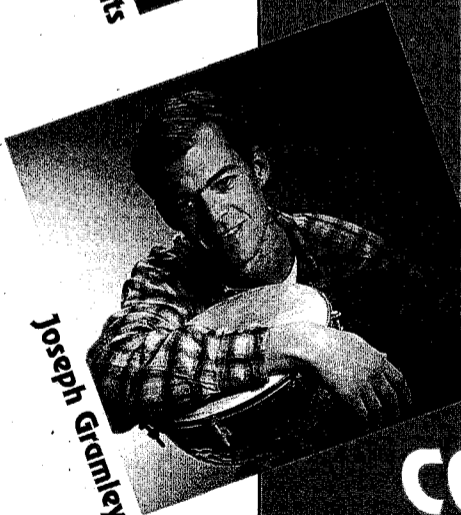
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Faythe Freese

Faythe Freese performed the world premiere of *Passacaglia on B-A-C-H*, by Pamela Decker, on March 20 at the University of Alabama, where she is associate professor of organ. The work, commissioned by Freese, was composed specifically for the 87-rank Holtkamp organ in the Moody Music Building Concert Hall. The concert also featured *Rio abajo rio* (1999) and *Home Suite Home* (2002) by Decker, composer-in-residence for the UA Church Music Conference held the same day.

Susan Friesen played a recital on February 8 at St. Mary Roman Catholic Church, Buffalo Grove, Illinois, in honor of the 100th anniversary of the installation of the church's pipe organ. Built in 1904 by the Wisconsin Pipe Organ Factory, B. Schaefer, Prop., Schleisingerville, Wisconsin, as their opus 34, the one-manual and pedal instrument has mechanical key and stop action (tubular-pneumatic pedal key action), 9 stops, and is noted as the oldest pipe organ in Lake County, Illinois. It was restored in 1980 by James Gruber of Chicago, and has been featured twice in recitals at OHS conventions (1984 and 2002). Susan Werner Friesen is a charter member of the Chicago Midwest OHS chapter and was editor of the chapter's newsletter, *The Stopt Diapason*, for several years in the 1980s. In 1982 she was named editor of *The Tracker* and served in that capacity until 1991, in which year she received the OHS Distinguished Service Award. Ms. Werner Friesen is an Associate in Ministry with the Northern Illinois Synod of the Evangelical Lutheran Church in

America and currently serves Grace Lutheran Church in Woodstock, Illinois as director of handbell choirs.



Esteban Landart

Esteban Landart will play a concert tour in the United States May 21-June 1, with performances on organs by the Bedient Company: May 21, St. Paul United Methodist Church, Lincoln, Nebraska; 5/23, St. Vincent de Paul Catholic Church, Omaha, Nebraska; 5/28, St. Basil's Episcopal Church, Tahlequah, Oklahoma; 5/30, St. Vincent de Paul Catholic Church, Rogers, Arkansas; and June 1, Cathedral of St. John the Baptist, Charleston, South Carolina (Spoleto Piccolo Festival).

Born in Irun, Spain, Esteban Landart studied at the Conservatoire Supérieur in San Sebastián and at the Conservatoire of Bayonne, France, where he received two Gold Medals in organ and music theory and a First Prize in organ performance. Later at San Sebastián he earned a First Prize in music theory and received awards in piano, counterpoint and harmony. Under the advice of Xavier Darasse, he entered the Conservatoire National Supérieur de Musique in Lyon in 1991. His teachers have included Willem Jansen and Michel Bouvard (France), Michael Radulescu and Daniel Schlee (Austria), Guy Bovet (Switzerland), Zsigmund Szathmáry (Hungary) and Ewald Kooiman (Holland). His main course in organ studies was with Jean Boyer, under whom he obtained the Diplôme National d'Etudes Supérieures Musicales in organ with high distinction in 1994. In 1997, under Jesús Martín Moro and Louis Robilliard, he earned an advanced certificate in organ performance.

Landart is an authority on the Cavallé-Coll organs located in the Basque country, and has written and documented various instruments. He has published articles and has participated in the Festival Quincena Musical de San Sebastián. In addition, he has taught in

France and Spain, as well as playing many concerts in France, Germany and Spain. He participated in the Second International Conference on Cavallé-Coll at Epernay in November, 1994, and in the conference on Cavallé-Coll at the University of North Texas, Denton, in October, 1999. Landart is currently professor of organ at the Conservatoire Nationale Regional at Bayonne, France, and at the Basque National Conservatory of Music Musikene in San Sebastián.



James R. Metzler

James R. Metzler will play recitals overseas in June. On June 13, he performs at Notre Dame Cathedral, Paris, France, and on June 20 at St. Paul's Cathedral, London, England. The program includes works of Busser, Widor, Bach, Langlais, Vierne, and Tournemire. Metzler holds a BMus from Westminster Choir College, MMus from Hartt College of Music at the University of Hartford, and has taken doctoral studies in organ and musicology at the University of Michigan. His organ teachers have included Henry Hokans, Robert Carwithen, Alec Wyton (improvisation), John Holtz, Marilyn Mason, and Martin Neary at Winchester Cathedral in England, and additional studies were taken at the Royal School of Church Music in England. From 1972 until 1996, he served as organist and choirmaster of Trinity Episcopal Church in Toledo, Ohio. In 1996, he was appointed organist and director of music at Trinity Episcopal Cathedral in Little Rock, Arkansas, where he directs choral groups for adults and children, handbells for adults, and supervises the Cathedral concert series.

Karen McFarlane Artists, Inc., is pleased to announce the addition of Erik Wm. Suter to its roster of concert organists. Mr. Suter is organist and asso-



Erik Wm. Suter

ciate choirmaster at Washington National Cathedral, and holds degrees in organ performance from Oberlin Conservatory and Yale University, where he studied with Haskell Thomson and Thomas Murray, respectively. He was a two-time finalist in the AGO National Competition in Organ Playing, and was a first-prize winner in the Yale Biennial Organ Competition. Suter also won the Gold Medal of the Mayor of Musashino/Tokyo in the International Organ Competition in Japan.

In addition to his duties at Washington Cathedral, Suter maintains an busy solo recital schedule and teaches organ at American University. He has performed extensively in the United States and Canada, in addition to appearing in Japan, Scandinavia, England and the Iberian Peninsula. In April 2004, he performed in the opening recital series on the new C. B. Fisk organ at Lausanne Cathedral in Switzerland. Erik Suter's recordings can be found on the JAV, Pro Organo, and Gothic labels, and he recently released his fourth solo compact disc featuring the complete organ works of Maurice Duruflé as heard live in recital at Washington Cathedral.

For more information, contact Karen McFarlane Artists, Inc., 866/721-9095; <john@concertorganists.com>.

Dale Warland has been named winner of the "Sally" Award for Vision. For the past twelve years, the Sally Ordway Irvine Awards have been presented to four individuals or organizations who have significantly contributed to arts and culture in Minnesota. Since 1972, Warland has stimulated the art of professional choral singing and earned a reputation for his commitment to commissioning and performing new choral music. Other

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 32 Contra Violone
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 16 Bourdon
 16 Lieblichgedeckt (Swell)
 16 Antiphonal Virole
 16 Violone
 8 Octave
 8 Principal (Great)
 8 Gedacktflöte
 8 Salicional (Swell)
 4 Octave
 4 Choralbass (Great)
 4 Flûte (Swell)
 IV Mixture
 32 Contre Bombarde
 32 Contre Double Trumpet (Great)
 16 Bombarde
 16 Waldhorn (Swell)
 16 Double Trumpet (Great)
 16 Cornopean (Great)
 8 Trompette
 8 Waldhorn (Swell)
 4 Clarion

SWELL

16 Bourdon doux
 8 Geigen Diapason
 8 Bourdon
 8 Flute Celeste II
 8 Salicional
 8 Voix Celeste
 8 Erzähler Celeste II
 4 Octave Geigen
 4 Flute Harmonique
 4 Traverse Flute
 2 2/3 Nasard
 2 Piccolo
 1 3/5 Tierce
 IV Fourniture
 III Mixture
 16 Contre Trompette
 8 Trompette
 8 Waldhorn
 8 Oboe
 8 Hautbois
 8 Vox Humana
 8 Voix Humaine
 4 Clairon
 Tremolo

GREAT

16 Double Diapason
 8 Principal
 8 Diapason
 8 Claribel Flute
 8 Gemshorn
 4 First Octave
 4 Second Octave
 4 Spitzflute
 2 2/3 Twelfth
 2 Super Octave
 1 3/5 Tierce
 III First Mixture
 III Second Mixture
 16 Double Trumpet
 8 Tromba
 Tremulant
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 8 Flauto Mirabilis
 8 Solo Gamba
 8 Gamba Celeste
 4 Gambette Celeste II
 16 Tuba Mirabilis
 8 Tuba Mirabilis
 8 French Horn
 8 Corno d'Bassetto
 8 Cor Anglais
 4 Octave Mirabilis
 Tremulant
 Celesta

CHOIR

16 Erzähler
 8 Principalino
 8 Voce Umana
 8 Gedeckt
 8 Concert Flute
 8 Viola
 8 Dulciana
 8 Aeoline Celeste
 4 Oktav
 4 Flute
 4 Viola
 2 2/3 Twelfth
 2 Fifteenth
 2 Waldflöte
 1 1/3 Quintflöte
 IV Mixture
 III Sharp Mixture
 8 Cornopean (Great)
 8 Krummhorn
 8 Clarinet
 Tremulant

ANTIPHONAL

16 Contra Virole
 8 Principal
 8 Holzgedackt
 8 Virole
 8 Virole Celeste
 4 Prinzipal
 4 Koppelflöte
 4 Violes II
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 1 1/3 Quintflöte
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Dale Warland

honorees include B.G. Shigaki and the Rochester Art Center for initiative in developing a new arts facility for south-eastern Minnesota; Bruce Carlson, executive director of the Schubert Club, for his commitment to presenting chamber music; and Sheila Livingston, longtime supporter of the Guthrie Theater, for arts education. Each of the honorees received \$2,500 and a crystal trophy at the awards ceremony on February 2 at the Ordway Center for the Performing Arts in St. Paul, Minnesota. The awards are named after the late Irvine, a legendary supporter of the arts whose family has deep connections to the Ordway Center.



James Welch

Several earlier recordings by James Welch, out of print for some years, are again available. These include the two *Magnum Opus* albums made on the Flentrop organ in Seattle; albums from the Air Force Academy in Colorado Springs; All Saints' Church in Palo Alto; St. Mark's in Los Olivos, California; and a Christmas album made at Stanford Memorial Church. For information: <www.welchorganist.com>, click on recordings, and go to the bottom of that page to Out of Print CDs.

Nunc Dimittis



Ruth E. Brunner

Ruth E. Brunner died on November 6, 2003, after a two and one-half year illness with breast cancer. She was 45. From 1984 until her death, she worked with her husband Raymond J. Brunner at their organ business in Silver Spring, Pennsylvania. She was an active member of the Organ Historical Society for more than 20 years, as well as a member of the American Guild of Organists and the American Institute of Organ Builders.

Born in Middletown, she earned a bachelor's degree in church music from Susquehanna University, studying organ with Susan Hegberg. While still in college, she began her involvement with old pipe organs by working at the Andover Organ Company as a summer job. After graduation in 1982, she worked for James R. McFarland in Millersville, Pennsylvania. An accomplished organist, Mrs. Brunner held church positions at First English Lutheran Church, Columbia, and St. Andrew United Church of Christ.

She married Ray Brunner in 1984, and subsequently worked with her husband building and restoring organs, as well as managing their service business and office tasks. She did restoration work on numerous organs, including four of the nine extant David Tannenbergs organs, and other Pennsylvania German instruments built by George Krauss, Conrad Doll, John Wind, Charles E. and Charles F. Durner, and Samuel Bohler. Among the notable historic organs for which she did much of the restoration work are the Samuel Green chamber organ owned by the Metropolitan Museum of Art (on loan to Moravian College), the 1776

David Tannenbergs positive organ at the Moravian Museum in Nazareth, and the circa 1804 Conrad Doll chamber organ at the Heritage Center Museum in Lancaster, Pennsylvania.

Ruth Brunner was one of the organizers of the 2003 OHS convention in South-Central Pennsylvania. [See the report on the convention by Malcolm Wechsler in this issue, pages 20-26.] At the convention she was honored with the OHS Distinguished Service Award, presently jointly to her and her husband Ray. In addition to her husband and her mother, she is survived by a son, two daughters, two sisters, and a brother.

Here & There

Darcey Press has released a three-book set of hymn tune variations. The compositions are easy to medium difficulty; 30 composers are included in the 504 pages of music that make up the three books, each priced at \$26.00. 83 *Musical Gifts Part 1: Hymn Tune Variations—Aberystwyth to Hankey* is now available; Part 2 (*Hanover to St. Agnes*) will be available in May, 2004, and Part 3 (*St. Christopher to Wondrous Love*) should be available in July, 2004. Most of the individual variations are useful as single compositions, as well as being part of a set. Sets include from two variations (*God Rest You Merry, Lobe Den Herren*) to 12 (*Old Hundredth*), and range in length from two pages (*Herzliebster Jesu* and several others) to 17 (*Kremser*). Forms include free harmonizations, fugatos, canons, bicinia, and French toccatas, in styles ranging from plainsong to Baroque to Romantic to contemporary. All the books incorporate foldout pages, which avoid awkward page turns, and an "Index of Tunes in the Collection and the Texts They Set," compiled by Austin C. Lovelace, that references the appearance of these tunes in more than 25 hymnals. A pre-publication offer of \$60.00 is in place until June 30. For a listing of the contents and composer names, please see the Keyboard page at <www.darceypress.com>.

CanticaNOVA Publications offers several new titles: choral settings by Harold Owen (*I Give You a New Commandment*); Richard Rice (*Lenten Intros for Choir and Congregation*), Jim Stanley (Easter anthem *The Master's Rejoicing*), Donna Robertson (*Good Christian Men, Rejoice and Sing*), and Christopher Bord's fourteen alternate accompaniments for *At the*

Cross Her Station Keeping. For information: 412/828-9850; <www.canticanova.com>.

Pro Organo announces new CD releases: Wilma Jensen, *Sketches and Improvisations in the French Tradition* (7186); the Ridgewood Concert Band, *Sounds of Celebration* (7185); Simon Nieminski, *Organic Shakespeare* (7149); South Bend Chamber Singers, *Millennium* (7162); St. Paul's Episcopal Church Choir, Indianapolis, *To This Temple* (7174); Choir of the Church of the Incarnation, Dallas, *The Royal Standard* (7182); Shadyside Presbyterian Church Choir, Pittsburgh, *How Can I Keep from Singing* (7188); John Walker, *Christmas Rediscovered* (7189); Choir of Christ and St. Luke's, Norfolk, *Ave Rex* (7192); Memphis Boychoir & Chamber Choir, *Our Dancing Day* (7169); Parish of All Saints - Ashmont, *His Beauty Doth All Things Excel* (7179); and Robert Benjamin Dobey, *In Sweetest Joy* (7175). For information: 866/927-3923, <www.zarex.com>.

MusicianBio.com is an international directory of classical musicians. In addition to biographical details on performing artists the site includes information on concert performance updates, new record releases, press releases from cultural institutions, and industry news. It is an interactive website providing users the opportunity to submit their own biographies and press releases.

David E. Wallace & Co., pipe organ builders, sends their latest newsletter, "Notes from the Wallace Barn," with information on several of their projects, including restoration work on the Portland, Maine, Kotschmar Memorial Organ; restoration of the 1850 Wm. B.D. Simmons 1-manual 6-rank organ at Second Baptist Church, Bowdoinham, Maine; renovation of the 1872 2-manual Stevens at the Congregational Church, East Machias, Maine; and renovation of the 1883 Johnson and Son opus 603, now at home in the South Bend Christian Reformed Church of South Bend, Indiana, as well as upcoming projects. For information: 207/839-7621; <DEWOrgns@aol.com>.

Wicks Organ Company has sent its latest e-mail update, with information on a new organ in the Lutheran Church of Webster Gardens, Missouri; an AGO scholarship fund for new organists in memory of Martin M. Wick, a contest for free music from Wicks Organ Company and Mel Bay Music, and use of brass wedges in Wicks reeds. For information: <www.wicks.com>.

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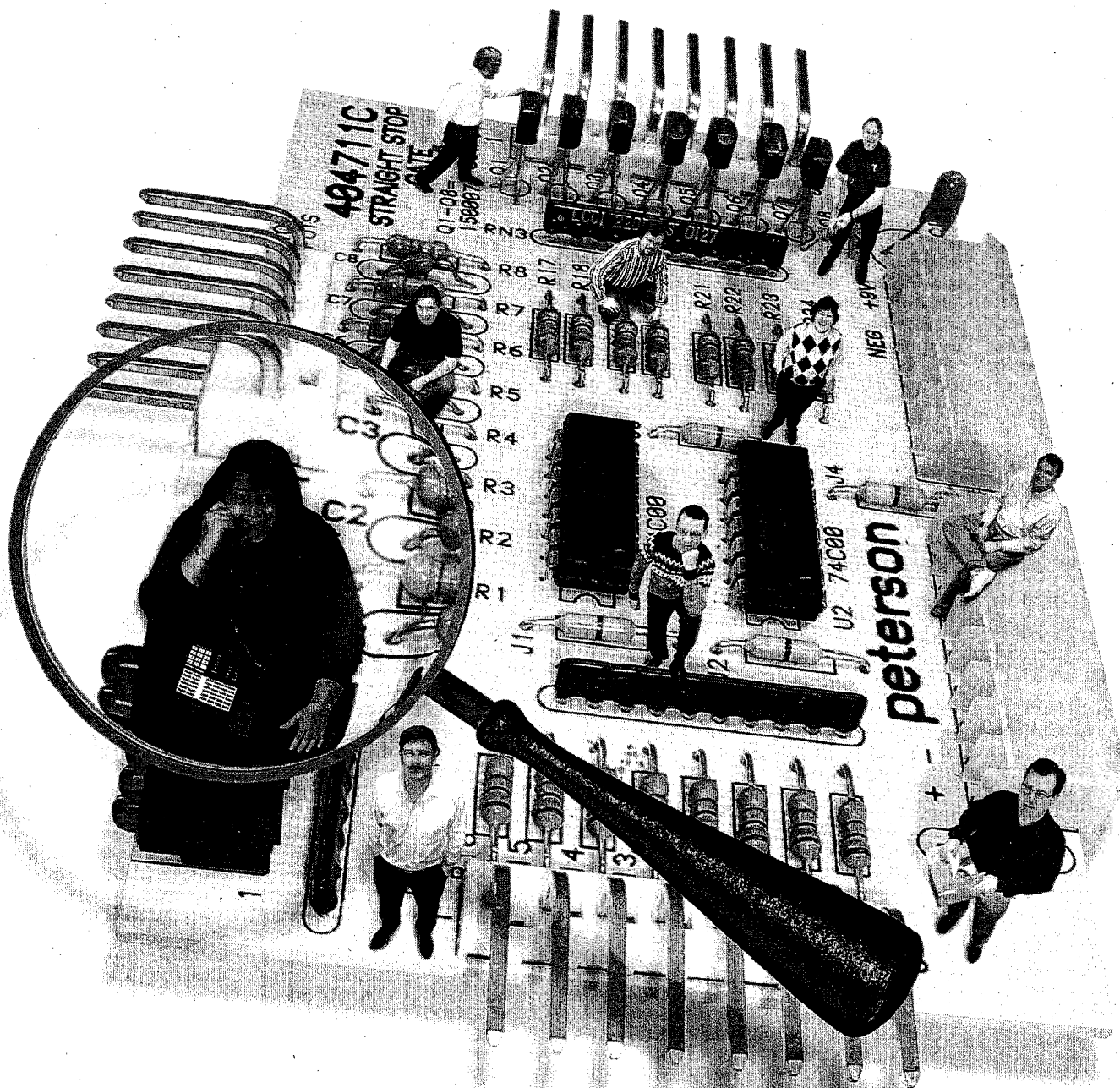
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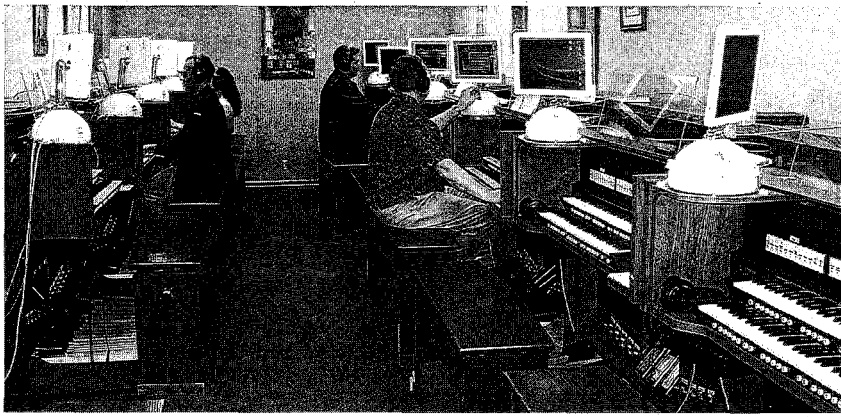
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BYU organ lab

Brigham Young University's School of Music has updated its organ lab with the addition of 12 new **Rodgers Trillium** organs. The University's organ lab was established in 1988 by professors Parley Belnap and Richard Elliott. It is the heart of BYU's group organ instruction program based on the Organ Tutor computer-aided teaching program developed by Don Cook, associate professor of music (organ) at BYU. About 250 organ students per year receive organ instruction in the lab in sections of up to 12 students each taught by the department's organ instructors.

The Organ Tutor program is used as a teaching assistant allowing organ instructors more time to focus on listening to students play the organ and then offering individualized feedback and direction. A special version of the program, designed for Rodgers organ owners, is available through local Rodgers organ dealers. An article authored by

Professor Cook, originally published in the March 1999 issue of *The American Organist*, is available on the Internet at www.organatutor.byu.edu/articook.html.

Originally, Rodgers two-manual Essex Series organs were used in the BYU Music School's organ lab. Later, the University upgraded to Rodgers' Parallel Digital Imaging© technology 751 model organs. The PDI™ technology 751 model organs were traded in with the University's purchase of the 12 new Rodgers Trillium 787 organs. In addition, Rodgers PR-300 digital sequencer/sound modules are used with each organ in the lab. Brigham Young University was founded in 1875 and is sponsored by the Church of Jesus Christ of Latter-day Saints. It serves more than 33,000 students at the 600-acre Provo, Utah campus and includes additional programs and campuses at BYU-Hawaii in Laie, Hawaii and BYU-Idaho in Rexburg, Idaho.

Harpichord News

by Larry Palmer

Nunc Dimittis

Denise Restout died on March 9, 2004, in Hartford, Connecticut. Born November 24, 1915, in Paris, she came to the United States in 1941 as assistant to Wanda Landowska. Upon the great harpichordist's death in 1959 Restout inherited their home in Lakeville, maintaining it as The Landowska Center, conceived both as a shrine and a venue for the study of early music. For many years Denise Restout served St. Mary's Catholic Church, Lakeville, as secretary of the parish council, religious instructor, and organist. Her burial mass was celebrated there on March 13.

SEHKS

Featuring the Aliénor Awards for Contemporary Harpichord Composition, the Southeastern Historical Keyboard Society held its annual meeting at Duke University, Durham, North Carolina, March 11-13. Officers elected for the coming year include Larry Palmer, president; Dana Ragsdale, vice-president; Douglas Maple, secretary; Martha Clinkscale, treasurer; and

new board members Robert Parkins and Ann Marie Rigler, who join continuing members Ardyth Lohuis, Charlotte Mattox, Karen Jacob, Elaine Funaro, Gene Jarvis, and Genevieve Soly. Harpichord maker Richard Kingston was honored with a lifetime achievement award at the business meeting and banquet on Saturday afternoon. SEHKS' next meeting will take place at Stetson University, Deland, Florida, March 3-5, 2005.

The Baritone Wore Chiffon: A Liturgical Mystery

by Mark Schweizer (St. James Music Press, 2004; \$10)

Hayden König, organist-choirmaster of St. Barnabas in St. Germaine, North Carolina, is also the town's police chief, an amateur detective, and a putative author. Following the Christmas goings-on detailed in Schweizer's *The Alto Wore Tweed*, Hayden is involved this time in Lenten shenanigans at St. Barnabas. The fictional detective's parallel literary work, inspired by and executed upon Ray-

mond Chandler's very own typewriter, adds a second layer of madcap mystery to this hilarious crime novel.

Musical references abound, although not quite so extensively as in Schweizer's earlier offering. Nevertheless the reader encounters Penderecki's *St. Luke Passion*, Orlando Gibbons' *Magnificat and Nunc Dimittis*, Britten's *War Requiem*, and Handel's *Messiah*, as well as the musical portions of a clown Eucharist and an Edible Last Supper, both added to St. Barnabas' schedule of Lenten services by a zany interim priest ("*Clown Imperial*" as processional, for example).

With a significant part of the action set at England's York Minster, a steadily expanding cast of Hungarian expatriates, including a dwarf verger named Wenceslaus, and the complete text of Schweizer's *Weasel Cantata* (see pages 149-150), this second König mystery is another page-turner. Copies are available from <sjmpbooks.com> or St. James Music Press, P. O. Box 1009, Hopkinsville, KY 42241-1009.

Last year I suggested that the first volume of this series was the perfect Christmas gift. Number two is recommended as enhancement for any festive occasion, to enliven a plane flight, or as that unique gift for a literate church musician friend.

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

Carillon News

by Brian Swager

2004 Carillon Congresses

The World Carillon Federation will hold its 14th congress in Oslo, Norway, 27 June through 1 July. Her Majesty Queen Sonja will be the patron for the congress which is being held in Norway for the first time. Vegar Sandholt, Oslo Municipal Carillonneur, is the congress host.

Four carillons will resound in Oslo during the congress. The 49-bell carillon in the Oslo City Hall was cast by Olsen Nauen of Tonsberg in 2000. A lightweight instrument of 48 bells was installed by Olsen Nauen in Oslo Cathedral in 2003. The new 37-bell Olsen Nauen carillon in the Uranienborg Church is slated for dedication during the congress. The Olsen Nauen mobile carillon will also be in town for the event. Lectures will be held at the City Hall. A tour will take participants to visit carillons outside of Oslo and the Norwegian Bell Foundry. The congress theme is "The Voice of the City." For information: <www.carillon.org>.

The Guild of Carillonneurs in North America will hold its 62nd congress at the Culver Academies, Culver, Indiana, 7-10 June. John Gouwens is

the congress host. The congress will feature the 51-bell Gillett & Johnston carillon in the Culver Memorial Chapel. There will be excursions before and after the congress to visit carillons at Notre Dame, La Porte, and Ball State University. Recitalists include Milford Myhre, David Hunsberger, Justin Ryan, Mary McFarland, John Gouwens, Boudewijn Zwart, Stefano Colletti, George Gregory, and Tin-shi Tam. There will be a new video presentation on carillon technique, an introduction to new GCNA music publications, and a practical demonstration of basic carillon maintenance. For more information, contact John Gouwens, 574/842-8387, <gouwenj@culver.org>.

Music for Voices and Organ

by James McCray

Chorus with percussion

Make mingle with our rattling tambourines,
That heaven and earth may strike their
sounds together.

William Shakespeare,
Anthony and Cleopatra, IV, viii

There is no instrument the sound of which
proclaims such vast internal satisfaction as
the drum.

George Meredith
Sandra Belloni (1886)

One of our earliest childhood attempts at instrumental music is trying to play on a drum or something resembling a drum such as a kitchen pan. Some musicologists suggest it is the first instrument other than the voice. The percussion family is filled with instruments other than the drum, and they help create new, interesting colors of sound, enhance musical excitement, and build higher levels of emotion.

Today's percussionists must have solid skills in mallets and other sound-producing mechanisms. The non-pitched instruments can include unusual items such as a brake drum. Entire concerts devoted to percussion are delightful fun; to attend a percussion ensemble performance is to enjoy a feast of uncommon instruments which produce a labyrinthine tangle of sounds. The performers move around the stage grabbing, shaking, and striking on weird yet intriguing instruments, which captivate the eye as much as the ear. College music appreciation students tend to return from those concerts with much greater satisfaction than when attending a voice recital which often appears to them as a dull evening of static music in foreign languages!

Even though percussion instruments have been around for a very long time, their expansion into choral repertoire has been somewhat limited. With today's so-called "contemporary services" the addition of a drum set is quite common in churches. There are many other less-used percussion instruments

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that can be added to choral singing to help create new and interesting colors.

Programming settings which employ percussion will bring new colors that will captivate the congregation. Effective composers know how to intensify moments in texts through the addition of percussion. Climax points, texts of sweet tenderness, and other emotional moments are highlighted through supplemental percussion. Small percussion instruments often can be played by members of the choir. Children's choirs today often use Orff-like settings that serve as both musical and educational contributions. Both children and adults enjoy playing percussion (see my opening sentence above).

Heraclitus reminded the world that "No man crosses the same river twice, because the river has changed, and so has the man." Consider spicing up your musical performances with an occasional work that employs percussion. For many, you will be crossing the river for the first time, but with the probable responses from the choir and congregation, it will not be the last. The congregation will be impressed, intrigued, and interested in that special anthem.

The music reviewed this month all features some kind of percussion. Unfortunately, the variety of percussion remains limited due to matters related to use and the number of sales of existing publications.

O Clap Your Hands, Richard Proulx. SAB unaccompanied with hand claps and tambourine, Neil A. Kjos Music Co., #8978, \$1.30 (M).

Interesting and challenging repertoire for SAB is limited, but here is a setting that is fun and highly worthy of use. The fast tempo, syncopated rhythms, and driving spirit make this very attractive. The composer recommends using four or more non-singing hand clappers. The percussion line is included at the bottom of the choral parts and helps provide both a sustained beat and some syncopations that imitate those of the choir. A delightful setting of Psalm 47.

God Has Gone Up with a Shout, Raymond Weidner. SSATBB, tenor or soprano solo, brass, timpani, percussion, and organ, Paraclete Press, PPM00315, \$2.10 (M-).

The choral score does not indicate any of the percussion parts so it is difficult to know what exactly what is playing when. Some of the brass lines are indicated in the keyboard score. Choral parts are syllabic, diatonic, and with comfortable ranges until the end which is loud and high. The solo is a recitative that is sung somewhat freely above sustained organ chords. The music moves through several key changes and consists of many short sections.

Holy God, We Praise Thy Name, K. Lee Scott. SATB, congregation, organ, optional brass sextet, timpani, and cymbals, Concordia Publishing House, 98-3673, \$1.60 (E).

This hymn setting has seven verses with the congregation singing on three of them. The choral music is very simple with only one verse in four parts. The choral score does not include the opening eighteen-measure instrumental fanfare. Based on the familiar *Grosser Gott*, this is a pragmatic setting that will be very easy for the choir; however, the score makes it impossible to know what the instrumentalists are playing.

We Are One in Christ, James Cheponis. Cantor/choir, congregation, and organ with optional brass quartet/quintet, guitar, timpani, suspended cymbal, and handbells, Birnamwood Publications (distributed by MorningStar Music), MSM-50-8313A, \$1.50 (E).

A full score (MSM-50-8313) and instrumental parts (50-8313-B) are needed since the choral score does not have indications of the instruments. The piece opens with an instrumental fanfare which concludes with an initial intonation of the refrain that may be

omitted. The actual refrain also has four verses as part of it. There is a coda that ends the setting loudly. The text may be used for communion (Bread of Life).

The Prayers of the People, Joe Cox. SATB, oboe, piano, and percussion, Abingdon Press, 0687052459, \$1.50 (M).

Percussion instruments are claves and castanets; their music is on the back cover as is that for the oboe. Subtitled "Prayer-Anthem," the very syncopated ostinato patterns in the left hand of the piano, which tend to be duplicated by the percussion, give the music a Spanish dance character. There is limited use of a four-part choral texture, most is in two parts (women/men).

Alleluias, Intercessions and Remembrances, Julian Wachner. SATB, organ, brass quintet, and bass drum, ECS Publishing, No. 5844, no price given (M).

This choral score specifies the instrumental parts although a full score (5844a) is available. The bass drum has limited use but there is a solo roll to move into the final section. An interesting effect has the organ playing three notes in random (as a ripple) beneath mildly dissonant brass lines. The chorus music adds to the dramatic spirit but is not difficult. This is a sophisticated setting that shows real compositional craft.

The Hand of God, David Haas. SATB, solo, assembly, and percussion, G.I.A. Publications, G-56663, \$1.10 (E).

Based on Psalm 145, this three-page setting has a refrain that is repeated before/after each of three solo verses which could be sung by various soloists; the refrain is sung by choir and assembly whose part is in a reproducible form at the end. The percussion is used only on the refrain, and is for conga drums and cabasa. This easy setting emphasizes God's care for the hungry.

Look and See, arr. Hal Hopson. Unison/two part with piano, and optional flute, finger cymbals, triangle, and gong, Choristers Guild (distributed by Lorenz Corp.), CGA932, \$1.50 (E).

Instrumental parts have their separate scores at the end but also are indicated on the choral score. There are two verses which use only piano; they are surrounded by more elaborate music with the instruments. The last section has the choir in two parts (optional).

Glory to God (Gloria a Dios), arr. Carlton Young. Solo/soli, mixed choir, congregation, keyboard with optional flute, guitar, bongos, and claves, Abingdon Press, 0687080320, \$1.50 (M).

This Peruvian music is based on Luke

2:14 and has both English and Spanish texts. There are four stanzas. The fast tempo, syncopated rhythms, and pulsating keyboard lines give this repetitive setting an intoxicating character. The soli are used as chordal statements above the melody similar to a back-up group in some pop music.

O Sons and Daughters of the King, Phil Magness. SATB, organ, congregation, and optional percussion, Concordia Publishing House, 98-3750, \$1.65 (M)

The nine brief verses are sung in various combinations (choir, choir/congregation, solo, etc.); the music is simple, in hymn style except for verse four which is for choir alone. The percussion parts are not indicated on the score but separately at the end; they call for finger cymbals and djembe. A congregation part that may be duplicated is also included.

Book Reviews

GOArt Research Reports, Volume 3 [Instrument Building, Early Music], edited by Sverker Jullander. Göteborg Organ Art Center, Göteborg University, 2003; 196 pages; \$27 plus shipping; available from the

Dear friends in America,

With the feeling of deepest gratitude I am glad to announce that I will graduate from The Curtis Institute of Music with the degree of a Bachelor of Music on May 8.

Probably only few will remember my first performances in 1998. I remember them as vividly as if they were yesterday. At that time I could not know which ways life would lead me. But I understood that I had experienced something very important, and I somehow felt that I would come back. As you all know, I indeed came back, enjoying and sharing one excitement after another with you, my audiences, my fellow organists, teachers and friends. Realizing that I only recently had performed my 350th recital, more than 200 of them in 37 states of your country, makes me feel dizzy. Therefore I would like to thank you all for your loyalty and faithfulness all over the last years.

Very special thanks go to Dr. Thomas Schmidt, Director of Music at St. Peter's Church in Manhattan, who gave me the opportunity of my first recital in America. In particular, I thank Tom Schmidt and his wonderful wife Kathy for sharing their home with me during my time at The Juilliard School and the Professional Children's school in 1999 and 2000. Their hospitality, warmth and love beyond measure gave me the power to master the new situation in the environment of a foreign country, being far from my home and family. Additional thanks go to Dr. Schmidt for his wonderful musical guidance during my time as organ scholar and assistant organist at St. Peter's. Thank you Tom, thank you Kathy!

My thanks would be incomplete, if I did not mention another dear to me person, whom to meet had an impact on me I will probably only understand in years to come: Dr. John Weaver. When I met Dr. Weaver the first time in April 1999 at The Curtis Institute of Music, I knew that this meeting would change my life. And it did: Dr. Weaver became my teacher for two wonderful years until his retirement from Curtis, and I always felt that my life would change again, when he would leave some day. Thank you, Dr. Weaver! I feel deeply honored having had the opportunity of studying under your tutelage, admiring your high competence and compassion, encountering decades of professional experience, and enjoying your personal warmth and human greatness!

I also thank Dr. Weaver's successor at Curtis, Mr. Alan Morrison, for putting up with me at Curtis so patiently and graciously. I am aware that it was complicated during the transition period. I probably should have supported him better in such a difficult time, succeeding an institution as Dr. Weaver was. Mr. Morrison is without

doubt one of the finest American performers, and I hereby wish him all the best in his teaching career with lots of new organ students at my Alma Mater, The Curtis Institute of Music.

In order to complete this address of thanks, I would probably have to name hundreds of friends and supporters. This would most certainly exceed the space I have available here. But I will not close before thanking my dear parents.

My heart-felt thanks go to my father, who decided already years ago to give up everything to be available exclusively for me. Maintaining my schedule would be impossible without him and his highly competent and dedicated work. To say it clearly: I would not be where I am today without him.

Finally, I thank my always caring mother, who had to let me go with a heavy heart at the age of 13, when I moved to America. Knowing that she is suffering badly from not having me around ever since is quite a burden. Thank you, Mom, I love you!

And now, it's time to move on. I am glad to announce, that I will be continuing my Graduate studies under the tutelage and guidance of Mr. Donald Sutherland at the Peabody Conservatory, where I had been admitted to the Master of Music and to the Artist Diploma program.



- Felix Hell -

Felix Hell: Recital schedule May/June/July 2004

May 2, 3 p.m.
St. Teresa's Church
Staten Island, New York

May 9, 8 p.m.
Martin-Luther-Kirche
Neustadt/Weinstrasse, Germany
Opening Recital Kultursommer 2004 Rheinland Pfalz

May 14, 8 p.m.
Trinity Lutheran Church
Lansdale, Pennsylvania

May 16, 4 p.m.
United Methodist Church of Berea
Berea, Ohio

May 21, 8 p.m.
Christ Church (UCC)
Bethlehem, Pennsylvania

May 23, 4 p.m.
Cathedral Basilica of the Sacred Heart
Newark, New Jersey

May 26, 8 p.m.
Methuen Memorial Music Hall
Methuen, Massachusetts

June 6, 7:30 p.m.
First Presbyterian Church,
Haddonfield, New Jersey

June 12, 7:30 p.m.
Organ Fireworks at Curtis Organ Night
Felix Hell at the IV-161 C.H.K.
Curtis Organ of the University of Pennsylvania, Irvine Auditorium, Philadelphia, Pennsylvania

July 2, 8 p.m.
Gedaechtniskirche der Protestation
Speyer, Germany

July 6, 7:30 p.m.
Merrill Auditorium (Kotzschmar Organ)
Portland, Maine

July 11, 3 p.m.
First Congregational Church
Littleton, New Hampshire

July 16, 4 p.m.
Westminster Presbyterian Church
Buffalo, New York
Recital of occasion of the 2004 OHS Convention

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Organ Historical Society, Box 26811, Richmond, VA 23261; 804/353-9226; <www.organsociety.org>.

This report is part of a larger planned research project, *Changing Processes in North European Organ Art 1600-1970*, at Göteborg University and Chalmers University of Technology in Göteborg, Sweden. The project, concentrating on important and well-preserved organs in Sweden and other European countries, is designed to gain knowledge about various factors in the development of the organ and its repertory. Various aspects of the organ will be covered: instrument history, technical issues, organ building, and performance practice. The research also includes related keyboard instruments such as the clavichord and the harmonium.

Although this volume does not have a specific title [the one above is added], its contents are divided into the two parts identified, with an additional part on the GOArt Database system.

Part One: Instrument Building consists of three articles, each dealing with a different instrument. The first, "Subsemitones in Organs Built between 1468 and 1721," by Ibo Ortgies, discusses the invention of mechanical devices, such as split keys, that were developed to overcome the limitations of Pythagorean and meantone temperament tuning systems. The practice of building organs with subsemitones disappeared after 1700 because of complicated fingering and pedalling that discouraged playing. The chronological overview lists 77 organs in the period identified; these are described in an accompanying detailed catalog. Numerous charts and illustrative diagrams accompany the text throughout the article, which includes a multilingual bibliography of 91 titles.

The second article, "Measuring the Gerstenberg Pedal Clavichord," by Joel Speerstra, is a highly technical description of the design and construction principles employed in a surviving instrument by a prominent late eighteenth-century builder, Johann Gerstenberg. The analysis yields some speculations on the practical character of the geometrical measuring methods used in workshops of the time. The article is profusely illustrated with technical diagrams.

The third article, "Cavaillé-Coll's Poikilorgue: A Precursor of the Harmonium," by Joris Verdin, describes the construction techniques employed in free-reed instruments in the early nineteenth century, with particular attention to the famous organbuilder's short-lived instrument: its construction, temperament, and playing technique, along with its relationship to the piano and other instruments by the same builder.

Part Two: Early Music also consists of three articles, each consisting of different perspectives on early organ and keyboard music. The first, "The Development of the German Organ Magnificat," by Kimberly Marshall, emphasizes German practices until the mid-seventeenth century and the role of the organ in its performance. There are many

illustrative musical fragments, along with a center section of several ancient decorative artworks.

The second article, "Observations Concerning Contrapuntal Improvisation," by William Porter, departs from a 1565 treatise on keyboard playing. Apparently the practice was not the rote memorization of notated music in detail, but the accumulation of a store of internalized patterns that could be used in music making at the keyboard. Such patterns of sequential imitation are essential to the 'fantasias' of the pre-baroque and early baroque period.

The third article, "Dieterich Buxtehude and the Chorale Fantasia," by Pieter Dirksen, defines the form with the aid of four criteria that the author uses in an analytical discussion of Buxtehude's larger chorale-based compositions, probably all relatively early works, the last composed in the late 1660s. An understanding of Buxtehude's organ music requires an appreciation of his fondness for experimentation within this introspective genre and how its vocal quality captures the introverted, pietistic spirit of North Germany at the time.

Part Three: Database describes the establishment in 1995 of a comprehensive database system for the storage of results of research to assist in future analytical work and restoration projects. The design of the relational system includes technical information on organs, historical documentation on particular organs and the instrument in general, archival information (contracts, letters, and other data relating to organ building, restoration, or repairing), and information on individuals, institutions, and organizations (organists and organ builders). A separate discography database of more than 14,000 recordings links compositions, companies, performers, organs, and dates. In addition, there is a library database of books, journals, and scores in the GOArt library; and a clavichord database containing information on locations, ownerships, dates, and builders. Full integration of these systems in the future will allow the various components to be used independently or in combination. A long-term goal is for Internet publication of the data.

'Reports' of this kind, consisting of a collection of articles by different authors on separate topics, seldom achieve the level of integration of a self-contained book on a specific topic. However, the present report has its own form of integration by focusing on keyboard instruments of related kinds: organ, clavichord, and harmonium. Differences in construction, sound, and method of playing, of course, constitute the major differences between them. The individual articles are marked by a level of detail that would not be encountered in a more general book-form publication. At least one article (Joel Speerstra's discourse on the pedal clavichord) is based on a chapter of a dissertation and post-doctoral research, presumably intended for an audience of knowledgeable specialists in the particular field.

Accordingly, this report will find its

most enthusiastic readership among like-minded academic people who have a general familiarity with the broader field of keyboard instruments, in addition to the organ. Therefore, scholars, music historians, and musical instrument specialists will find some fascinating reading in the pages of this broadly based multidisciplinary report.

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

Nicholas Temperley, *Bound for America: Three British Composers. Urbana and Chicago: University of Illinois Press, 2003. ISBN 0-252-02847-3. xiii+236 pages, \$34.95.*

The three British composers are William Selby (1738-1798), Rayner Taylor (1747-1825), and George K. Jackson (1757-1822). All three left successful careers in England and came to America in their musical prime to re-establish themselves under less than promising artistic conditions. Selby and Jackson settled in America in 1773 and 1796 respectively, and made their musical mark in Boston. Taylor emigrated in 1793 and settled in Philadelphia. All three earned their living in America primarily as church musicians, even though Taylor, by far the most talented composer of the group, had enjoyed considerable success in the keenly competitive arena of London's theatre music.

The combined careers of Selby, Taylor and Jackson span the period between the two well-known native-born American composers, William Billings (1746-1800) and Lowell Mason (1792-1872). Selby came to New England as tensions with Britain were reaching the boiling point. His brother John had been in Boston since 1771, serving as organist at King's Chapel. But John, whose sympathies were loyalist, evacuated Boston with the British army in March of 1776, spent the remainder of his life in Nova Scotia, and left no mark on American music. William, initially employed as organist by Trinity Church in Newport, Rhode Island, moved to Boston at the end of 1776. His politics were either neutral or with the colonists. He hung on through the Revolutionary War years and emerged as a major force in Boston's music shortly after his appointment as organist at King's chapel, in 1782. Selby knew William Billings and the two apparently collaborated on occasion during those years, even as Billings's health and fortunes declined and his music passed out of fashion.

Taylor and Jackson arrived with the wave of professional musicians from Britain and continental Europe who came to these shores beginning in 1793. These immigrants found an already flourishing, though primarily amateur and vernacular, musical tradition of ballads and psalmody. Alongside it they worked to build a cultivated musical tradition, modest to be sure, but distinctively American. With no established aristocracy to turn to for support, they

developed their own entrepreneurial framework. They performed and taught, organized concerts, sold music and musical instruments, composed and published, and came to exert considerable influence over America's musical culture. One of Jackson's last and most significant musical acts was to foster the initial publication in 1822 of Lowell Mason's immensely popular and highly profitable Boston *Handel and Haydn Society Collection of Church Music*.

Bound for America opens with a brief background essay, entitled "Emigrants and Immigrants." The body of the book consists of three large chapters, one for each of the composers, examining their lives, music, and significance. Each chapter contains illustrations, lists of works and musical examples. A concluding chapter summarizes and situates the three in their musical and historical context of Federal-era America.

Nicholas Temperley is a leading scholar in the area of Anglo-American music especially during the late eighteenth century, and this book, like his previous work, is thoroughly and carefully researched, well organized, and lucidly written. It is, in short, an original, absorbing, and richly detailed study of three significant figures during a particularly interesting era of early American music.

—John Ogasapian
University of Massachusetts-Lowell

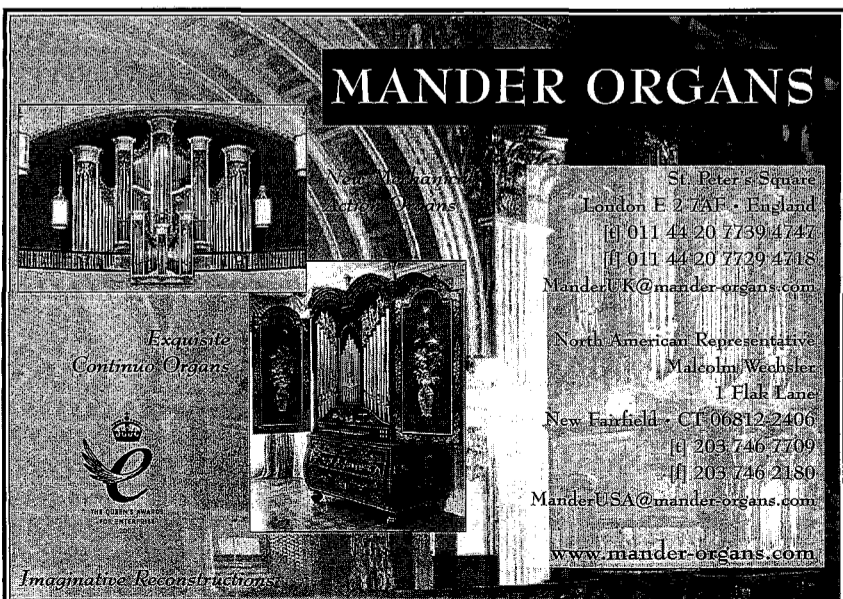
New Recordings

Adrian Lucas plays organ music from Worcester. (The English Cathedral Series, Vol. 1.) Regent REGCD 159; <info@regentrecords.com>; <www.regentrecords.com>.

The disc (69 minutes) contains *Orb and Sceptre* (arr. Gower), by Walton; *Rhapsody for Organ (In Memoriam Herbert Howells)*, by Ian Venables; *Chanson de Matin*, op. 15, no. 2 (arr. Herbert Brewer), by Elgar; *Fantasia Romantique*, by Hugh Blair; "Ronde des Princesses" (arr. Besley), from *L'Oiseau de feu*, by Stravinsky; *Fantasia and Fugue in G*, by Pary; *Chanson de Nuit* (arr. Lucas), by Elgar; "Allegro con grazia" (arr. Macpherson), from *Symphonie Pathétique*, by Tchaikovsky; *Paeon* (1958), by Ernest Tomlinson; *Second Nocturne*, op. 9, no. 2 (trans. William Faulkes), by Chopin; *Grand March from Tannhäuser* (arr. Lucas), by Wagner.

Adrian Lucas has been Master of the Choristers and Organist at Worcester since 1996. He previously held positions at St. John's College, Cambridge, and at Salisbury, Norwich, and Portsmouth Cathedrals. He has been director of the Three Choirs Festival and is very active in British organ affairs. I would like to hear him perform some standard organ repertory.

The cathedral organ was built by Harrison and Harrison in 1925, using a great deal of pipework by Hope-Jones



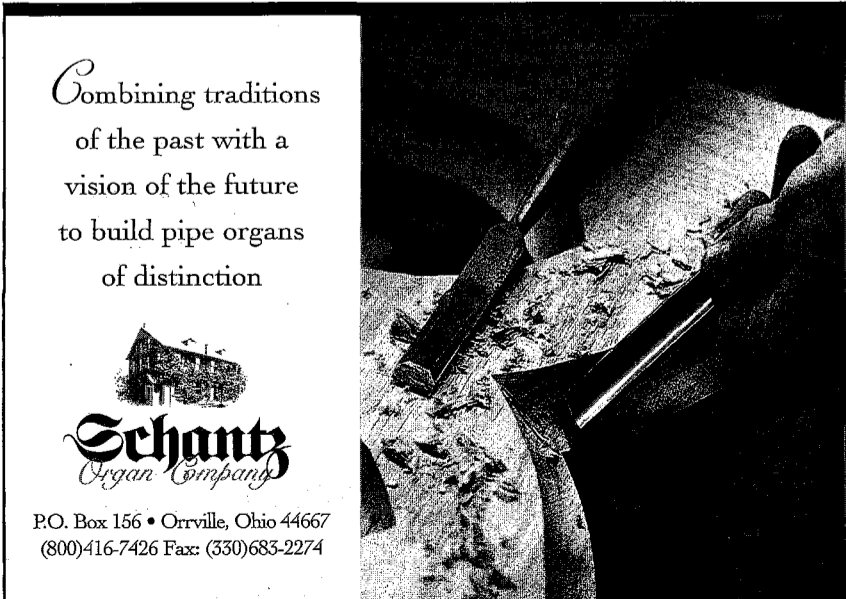
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and others. The instrument was worked on by various firms in 1937, 1967, 1972, and 1978, when the firm of Wood, Wordsworth added a battery of "French" reeds. A major rebuild and renovation was undertaken by Nicholson in 1997. The organ has excellent flutes, fine quiet reed stops, and effective, if rather hard-toned manual chorus reeds. The principal chorus is imposing, but a bit dull. For its size (IV/62, about 79 ranks) I do not find the instrument overly impressive. It handles all the transcriptions well, but one cannot tell from this recording what it can do with standard organ repertory, whether early or modern.

The repertory heard here is a mixed bag. Walton's great march, written for the 1953 coronation, goes well on any large organ, and Lucas plays it with suitable verve. The Tchaikovsky does not really sound at home on the instrument, despite some lovely sounds from the organ. The pieces by Blair and Tomlinson are pleasant and effective but certainly not memorable. More interesting is the Venables tribute to Howells, written in an idiom reminiscent of Howells but with some jazzy touches! The most exciting piece on the disc is Lucas's excellent *Tannhäuser* transcription, a showpiece that displays both organ and organist at their best.

Recommended with some reservations to those interested in "collecting" organs, particularly very English-sounding organs!

—W. G. Marigold
Urbana, Illinois

Carol Williams Plays the Austin Organ in the Forbidden City Concert Hall, Beijing, China (Maid in China). Melcot Music MCT CD 015; available from the Organ Historical Society, \$14.98 (plus shipping), 804/353-9226, <www.ohscatalog.org>.

Carol Williams, civic organist at the Spreckels Pavilion in San Diego, demonstrates a new Austin organ installation in a concert hall in Beijing, China on this disc of mostly encore-length pieces: Widor (*Toccata*), Bossi (*Étude Symphonique*), Bach (*Air on the G String*), Bach (*Magnificat Fugue*), Gavin Stevens (*Toccata*), Ramon Noble (*El Flautista Alegre*), Sibelius (*Intrada*, op. 111a), Jeremiah Clarke (*Trumpet Voluntary*), Lynwood Farnam (*Toccata on "O Filii et Filiae"*), Lefébure-Wély (*Boléro de Concert*), Boëllmann (*Toccata from Suite Gothique*), David Hellewell (*Land of Fire*, op. 6), Purvis (*Prelude on "Greensleeves"*), Sousa (*The Washington Post March*), Scott Joplin (*The Entertainer*), Jerry Herman (*Hello Dolly*), Camille Saint-Saëns (*Maestoso from Symphony III*).

This recording comprises pieces that were performed during the two days of the organ's inaugural festivities in 2000 and reveal an instrument that has a decidedly British late-romantic feel to it through the 4' pitches. At that point we notice upperwork that is considerably clearer than one would ordinarily expect from a British orchestral instrument. The mixtures, by no means strident or overly bright, do greatly clarify and define polyphony in a way that makes German counterpoint quite comprehensible. It is noteworthy that an instrument of a mere 46 ranks includes 16' and 8' reeds on the Great, the rather predictable Swell reeds at 16', 8', 8', 8', 4', and a Choir division that has tuba mirabilis, French horn, corno di bassetto, and English horn. The inclusion of electronic 32' ranks and some judicious interdivisional and intradivisional borrowings and extensions allow maximum effect from a fairly limited number of ranks. The organ is shown to very good effect by organist Carol Williams, although the sequence of programming of the pieces on the recording occasionally becomes a bit tiresome with several varieties of full organ heard in close proximity. She has an enviable technique and plays with splendid aplomb. Since the playlist obviously leans towards technical display pieces, it

would be unfair to attempt to characterize her approach to more lyrical repertoire. Since some of the pieces were recorded in an empty room and some before a live audience that filled the room, it should be noted that the room seems somewhat more reverberant when empty and that higher frequencies seem to be muted in the presence of a crowd.

Gillian Weir Plays the Lawrence Phelps Organ at Hexham Abbey. Organ Master Series, vol. 2, Priory PRCD 752; available from the Organ Historical Society, \$14.98 (plus shipping), 804/353-9226, <www.ohscatalog.org>.

The contents of this recording are as follows: *Six Dances*, ed. Pierre Attaignant, *Partita on "Sei gegrüßet, Jesu gütig"* (J. S. Bach), *Sonata I* (Franz Xaver Schnitzer), *Sonata II* (Hindemith), *Fantasia in F minor*, K. 608 (Mozart), and *Suite Carmelite* and *Suite Profane* (Jean Françaix). Gillian Weir celebrates the twenty-fifth anniversary of the installation of her late husband's (Lawrence Phelps) organ at Hexham Abbey in Britain with a recording that displays her impeccable technique and amazingly solid, vibrant rhythm to splendid advantage. The repertoire also seems to match perfectly the clean, extremely transparent voicing of Phelps' two-manual masterpiece, which was the

first known American organ export to Europe at the time of its completion. One small niggle with this recording is that the microphones seem to be a bit too close to the pipework. Surely this reveals the marvelously clean articulation and clarity of contrapuntal lines in Ms. Weir's performances, but the organ seems to have a harshness to the attack of many ranks that a more distant and blended acoustical perspective would undoubtedly mitigate.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

The Legendary Jeanne Demessieux: The Hamburg Organs. Festivo Recordings 6961.862, <www.festivo.nl>; available from the Organ Historical Society, \$14.98 (plus shipping), 804/353-9226, <www.ohscatalog.org>.

Trumpet Tune, Purcell; *Prelude and Fugue in A minor* (BWV 543), *Choral Prelude "Liebster Jesu, wir sind hier"* (BWV 731), J. S. Bach; *Prelude, fugue et variation, Cantabile*, César Franck; *Movement*, Berveiller; *Te Deum*, op. 11, *Consolateur, Étude en tierce*, Demessieux; *Dieu parmi nous*, Messiaen; *Improvisation on the chorale "O großer Gott der Treu."*

In 1953 an elegant young woman from Paris astonished the American

public with her virtuosic organ playing. On her first American tour she played a repertoire of more than 1,500 pieces entirely from memory; indeed she had left all the scores in France. She also intrigued Americans by the then novel practice of playing the organ in high heeled shoes.

Jeanne Demessieux (1921–1968) was a student of Marcel Dupré, and later *titulaire* of the Église de la Madeleine in Paris. She should probably be considered one of the great organists of the last century—alongside such figures as Edwin H. Lemare, Marcel Dupré and Virgil Fox—though perhaps she achieved less fame than she deserved since, alas, her life was so tragically short. Hers was also a life filled with mystery. What caused Marcel Dupré—her teacher, who had been her greatest champion—suddenly to reject her? What caused her untimely decline and death to the bafflement of medical science? Perhaps the answers to these questions may never be known.

Festivo Recordings has been performing a very useful work in remastering Mlle. Demessieux's gramophone recordings and reissuing them on compact disc. This is the sixth CD in the series, and is devoted to recordings made on three organs in Hamburg, Germany. While Jeanne Demessieux had a vast repertoire, her recordings are on the whole limited to a relatively small

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number of favored pieces, and there are quite a few duplications. This is a situation that has both its advantages and its disadvantages. On the one hand it is a pity that we can only remember Mlle. Demessieux by a small segment of her repertoire. On the other hand it is fascinating to be able to compare more than one recording of the same piece.

The first three pieces are played on the 1957 3/57 Kemper organ at the Sophienkirche in Hamburg. The Purcell *Trumpet Tune* is registered rather unusually, mostly using high pitched mixtures, in what is probably an attempt to recapture the idea of this composition as a harpsichord piece. The *Trumpet Tune* is heavily ornamented in a way that displays a good academic knowledge of seventeenth-century English ornamentation practice. Mlle. Demessieux clearly did her homework and researched her repertoire meticulously.

The organ sounds pleasantly bright and clear in Bach's "Great" *Prelude and Fugue in A minor*, although the pedal seems a little anemic, a fault typical of the anti-heroic *Orgelbewegung* instruments of the 1950s. The organ is also a little out of tune at some points, par for the course with many Continental instruments. Some of the rapid passages seem a little rushed and indistinct. It is fair to say that the definitive recording of this piece is the recording that Jeanne Demessieux made on the old organ, since destroyed by fire, at the Victoria Hall in Geneva in 1954. This was issued on the Decca Ace of Clubs label (ACL 242), but this recording has unfortunately not yet been reissued by Festivo. On it there is a much better balanced pedal, a more varied and interesting registration, and no tendency to rush the fast passages.

I do think, however, that the next work, "Liebster Jesu," is the definitive Demessieux recording of that particular piece. This work is also available recorded on the Walker organ at Liverpool Metropolitan Cathedral (Festivo FECD 141). The Hamburg and Liverpool recordings are both superb from the playing point of view, but the registration on the Hamburg organ is more interesting, and the acoustics of the building are also better.

The two Franck works are recorded on the organ of the St. Michaeliskirche in Hamburg. This is a large 5/140 Steinmeyer, built in 1962. From the playing point of view, this recording of the *Prelude, fugue et variation* is to be preferred, but a German neo-classical instrument is hardly the best medium for French romantic music, and there is another recording on Mlle. Demessieux's own Cavaillé-Coll organ at the Église de la Madeleine (FECD 155). The Cavaillé-Coll definitely wins for sound, but the Hamburg recording is taken at a slightly more sedate pace and is somewhat the better for this. I also find the phrasing more interesting. The Cavaillé-Coll also wins for sound so far as the *Cantabile* (FECD 156) is concerned, though in this case the playing in both recordings is superb

and there is little to choose between them apart from the instrument.

The remaining six works on this CD are recorded on the organ of the Christianskirche in Hamburg. The CD booklet fails to identify the builder of this organ, apart from stating that it was rebuilt in 1984—which was of course 16 years after Mlle. Demessieux's death. The photograph shows a classical case dating, I would say, from around 1750, but apart from that I am afraid I have been unable to find out anything more about its history. (Perhaps some reader of THE DIAPASON can enlighten us further on this.) Anyway, Berveiller's *Mouvement* seems to have been a favorite piece of Jeanne Demessieux, and there are also recordings of it on the Liverpool Metropolitan Cathedral and Madeleine organs (FECD 141 & 132). In this instance the Hamburg recording is the one I prefer least. It seems overly legato, dark and foggy. By comparison both the Liverpool and Madeleine recordings are more rhythmically interesting—even virile. The Liverpool recording is particularly fine.

Next follow three of Jeanne Demessieux's own compositions. The *Te Deum* (op. 11) is probably her most famous work. (My personal favorite is the *Choral Prelude on "O filii et filiae"* from op. 8, but this is not on any of the recordings that have so far been reissued.) The *Te Deum* has also been reissued played on the Cavaillé-Coll at the Église de la Madeleine (FECD 132). Contrary to what I might have expected, and notwithstanding that the Hamburg organ sounds a little top heavy, I prefer this recording to the Paris one as being a particularly fine and beautifully phrased performance. Furthermore, the registration used on the Cavaillé-Coll organ sounds a little too dark, and perhaps a little too noisy as well. I was not previously familiar with the *Consolateur* from *Sept méditations sur le Saint-Esprit*, which is a meditative piece, reminiscent in some ways of the quieter works of Jehan Alain, and which comes off well on this Hamburg organ. The *Étude en Tierce* is not quite what one might expect from its title. It is an animated piece in the modern French rather than the classical idiom, in which the Tierce figures only in a subsidiary role. Again this is an excellent performance and the piece seems well suited to this particular instrument. Also an excellent and typically virtuosic performance is Demessieux's rendition of the *Dieu parmi nous* from Messiaen's *La nativité du Seigneur*.

Finally, the CD includes a rare gem, one of Jeanne Demessieux's improvisations, based on the chorale, "O großer Gott der Treu" from Bach's Cantata No. 46, *Schauet doch und sehet*. Again the mood at the beginning of the piece is contemplative, and it is perhaps in a rather more conservative style than most of Mlle. Demessieux's compositions. From its gentle commencement it becomes more harmonically daring and animated and builds up to a stunning climax, only slightly marred by the organ seeming top heavy and out of tune. In

these days when such operations are rendered simple by digital technology, one hopes that before too long this improvisation will be published as a musical score, since Jeanne Demessieux left relatively few compositions and it would be nice to expand the corpus of her extant works as much as possible.

This is an extremely interesting compact disc which I recommend as something to buy and enjoy and particularly to compare with the other Jeanne Demessieux recordings. It is my hope that Festivo Recordings will continue to issue further CDs in the same series.

—John L. Speller
Saint Louis, Missouri

New Organ Music

Froberger: New Edition of the Complete Works, Volume IV: 2, Keyboard and Organ Works from Copied Sources (Part 3); edited by Siegbert Rampe. Bärenreiter Urtext BA 8066, €49.90.

This is the final volume in the new edition of the complete works for keyboard by Froberger to contain partitas and partita movements. It features the remaining partitas and movements from copied sources, including works of uncertain authorship, doubtful and spurious works, and additional movements by other composers (mainly C. Grimm). Splitting the volume into two parts has increased the overall size of the edition to seven volumes in total; the final one will contain the vocal and instrumental ensemble works that have survived.

It has given me great pleasure to review the previous two volumes of partitas for THE DIAPASON (November 2002, p. 12; January, 2004, p. 14) and this new volume continues the excellent presentation format with an introduction in English and German of 20 pages followed by a page of facsimiles. The preface contains a brief résumé of sources already used in the previous volumes and extensive notes on the two sources used only in this volume, the manuscripts of C. A. Kloeckhoff of 1695 and B. Kloeckhoff of 1695/6. However, the reader must consult volume III for a more detailed account of the other sources, and there are no detailed comments on the ornamentation signs used and their interpretation. Each piece is discussed thoroughly in the introduction, with an invaluable analysis of the criteria of authorship. The musical text contains nine complete partitas, a courante and an allemande of uncertain authorship but attributed to Froberger by the editor, including two in the remote keys of E major and F-sharp minor, and one in E minor formerly attributed to Pachelbel. There follow several doubtful works, including four complete partitas and seven individual movements, 23 additional movements, mainly preludes, which appear in MSS with partitas of certain authorship, a prelude and partita in C possibly by Johann Coberg, and finally a partita in B-minor ascribed to Froberger. As with

the previous volumes, the carefully planned page layout eliminates mid-piece page turns.

In this volume we again find far fewer variants incorporated into the text than in volume III, but the critical commentary, only in German, is thorough. The standard of music is very high, making it clear why Froberger's music was so highly regarded and copied until well into the 19th century. While the harpsichord is a possible medium of interpretation, the instrument best suited to the highly quirky, sensitive and individual style of the suites is the clavichord. As I wrote in the review to Volume III, these pieces are not easy to play and bring off convincingly (a contemporary comment suggests that only those who had studied with Froberger could hope to reproduce his masterly use of rubato and ornamentation), but the time spent on studying the music in this volume will be amply repaid. Let us hope that these lesser known examples of Froberger's art will find their way into concert programs and examination syllabi.

The exemplary standard of editing set by Siegbert Rampe as well as the clarity of printing has been maintained in this volume, and this venture from Bärenreiter will surely become the definitive edition for this wonderful music—expensive, yes, but in these three volumes one really does get what one pays for, some of the most marvelous music for stringed keyboard instruments written in the 17th century.

—John Collins
Sussex, England

Robert A. Hobby, Three Epiphany Preludes. MorningStar (MSM-10-208), \$10.00.

The hymntunes *Dix* (As with Gladness Men of Old), *Morning Star* (Brightest and Best), and *Salzburg* (Songs of Thankfulness and Praise) receive thoughtful and varied settings in this collection. Numbers may be played as independent pieces, and they could function effectively as a suite. *Dix* is rhythmic and cheerful (marked "cheeky"), *Morning Star* is lush and reflective, and *Salzburg* is a vigorous toccata in the French style. A welcome addition to the Epiphany season repertoire.

James Biery, We Walk by Faith. MorningStar (MSM-10-526), \$10.00.

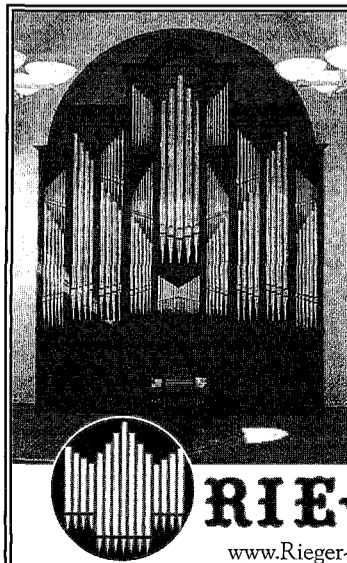
The tune *Dunlap's Creek* (We Walk by Faith and Not by Sight) was written by Samuel McFarland c. 1816 and harmonized by Richard Proulx in 1986. This Easter season hymn is overshadowed by its more familiar brethren but it deserves to be better known. James Biery contributes five settings of the tune in this collection, making it possible to play music during the service that reinforces congregational singing of *Dunlap's Creek*. Titled "Aurora," "Cantabile," "Bagatelle," "Reflection," and "Carillon," the movements explore various compositional techniques while remaining true to the tune. Sustained chords, built up gradually, chant-like alternation between duple and triple pulses in the melody, a

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Music for Manuals: General and Fall Festivals, MorningStar (MSM-10-558), \$16.00.

Music with Minimal Pedal: General and Fall Festivals, MorningStar (MSM-10-559), \$16.00.

Music for Manuals: Advent-Christmas-Epiphany, MorningStar (MSM-10-017), \$16.00.

These three volumes are part of *The MorningStar Organist's Companion* series, and as such they "are designed to address the continuing need for accessible service music . . . for volunteers [who] are offering to help fill . . . vacancies despite limited training, experience, or ability." The contents of the volumes are rated by the editors as easy to moderately easy. The music has been taken from extant MorningStar publications "of a more advanced level of difficulty but which contain a setting or two of an easier degree." This worthwhile project has resulted in books that are useful for organists of any degree of ability or experience, and the format—placing several short settings of the same tune cheek-to-jowl—is very helpful. Older organists might think about how many times they have chosen from settings in *The Church Organist's Golden Treasury*, using two chorale preludes to fill the prelude slot, to recognize the worth of these newer anthologies. The MorningStar series offers a contemporary equivalent to the COGT with settings by Jan Bender, Michael Burkhardt, Charles Callahan, Andrew Clarke, Matthew Corl, James Engel, John Ferguson, Wilbur Held, Robert Hobby, Karen Keene, Paul Kickstat, Kristina Langlois, Paul Manz, and Wayne Wold. Within each volume, tunes are arranged topically; e.g., "General," "Reformation," "All Saints," and "Praise/Thanksgiving" in *General and Fall Festivals*. Most settings are brief and straightforward (one page or less), but others are somewhat longer. The inclusion of partitas such as Bender's "O Morning Star, How Fair and Bright," and Burkhardt's "On Jordan's Bank," in the *Advent-Christmas-Epiphany* volume, adds depth to the collections. As one would expect in an anthology, the variety of styles is refreshing. Exploring them is one of the chief pleasures of owning these volumes. More experienced organists might be tempted to seek out the full work from which these movements were extracted. And congregations will appreciate hearing them, too.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

Naji Hakim, *The Last Judgment*. Paris: Alphonse Leduc & Cie, 2000, AL 29 267, \$45.95 (available from Theodore Presser Company).

A hard thing it is to dislike the music of Naji Hakim for it is unabashedly Catholic in nature, global in origins, worthy of the comparisons to Langlais and Messiaen, and fashionably Parisian, all at once. But, Hakim trained as an engineer as well as a musician and there is a quality in this score that emulates that background.

For all its Catholic ethos, Hakim's music reflects little of the mysticism of either Messiaen, who he succeeded at La Trinité, or Langlais, with whom he studied. Perhaps one feels the fissure between the art of the old church (of which Messiaen and Langlais were an essential, if recent, part), and that of the new (for which musicians like Hakim must certainly be important, if outlying, alternatives). Why a gap?

The mysticism of artists like Messiaen or Langlais derived in great measure from the sensuality of sound. Traditional Catholicism has always been a sensuous as well as cerebral experience. Rig-

orous theological discourse flourished hand in glove with the exalted symbols of art. After all, while the literate thinkers debated, their truths could best be handed on to us all in the colors, shapes, textures, and sounds that spoke to the intuitive perceptions and conclusions of the eyes, ears, and heart. In the past century, this art making took on deep, vivid coloration. Thus it was that Messiaen's tightly refined impressionism was, in the end, a channel to beautiful, inexplicable sound. Likewise, for all of Langlais' stylistic vacillation, harmony always evoked exotic and alluring sound.

The discontinuity here, while acknowledging Hakim's consistently excellent craft, is that sonorities are less about symbol and charisma than about some working notion of design, connectivity, and sonic function. *The Last Judgment*, commissioned for the opening of the Rosales organ at St. James' Cathedral, Seattle, adheres to both Matthew's analog on the ultimate verdict, and several well recognized fragments of chant. Hakim retraces his own cultural origins by mimicking the rhythms of the biblical verses in his native tongue, Arabic. These formative lumps might at first suggest a result as rich, varied, and expressive as Messiaen or Langlais, but Hakim deserves credit for greater originality than that.

Hakim's sonorities are typically drier, more dissonant, and less interrelated

than those of the earlier composers. His figures are insistent, virtuoso without fail, but not as appealing to the ear. Yet, to the eye, this score looks perfect. It lays a compelling pattern over the page, much in the same fashion as a page of rigorously hard-cornered, mannered, Stravinsky, or an orderly passage from an Italian Baroque string concerto. It is music that invites the eye to a feast. This is nothing new. Trained architects and urban planners have composed before, especially in the old days of the avant garde. Their renderings were not always the stuff of wonderful sound, but frequently quite engaging. Five or six years ago, the Musée d'Orsay in Paris hung an exhibit of musical manuscripts, not as a symbolization of sound, or as a testimonial to a particular composer, but as visual artifact.

It may be the engineer's instinct at work, but much of Hakim's music simply looks better in print than it sounds in performance. His quotations of chant, for instance, reveal less of the sweetness and warmth of composers like Durufle or Tournemire than a sort of angular hard edge. The passage based on the soul's celestial procession from the Requiem Mass, the *In paradisum*, leaves the tune in a solo reed in the pedal, against static and not especially obliging harmonies and a filigree of rapid figuration on high mutations. Is this the likeness of the soul's tranquil

ascent which finally vanquishes the pain of death, or a structural mounting of a theme which, itself, bears meaning at another level and in another context? Is it the organic merger of compositional *modus operandi* and evocative connotations we have come to expect of Catholic art of the past 100 years?

These observations intend only to describe Hakim's slant, not to judge it. For, after all, he is an important force in Catholic musical expression in the 21st century, and brings to that task some catholic inspiration. And, perhaps, that is the real point of this music: that Catholic expression has changed mightily, and that a drier, more objectively functional future awaits. Such an assessment might coincide with the swing of a cultural pendulum, or might simply account for the work of a particular composer whose instincts and training rope in a respect for rational design.

—Haig Mardirosian
American University
Washington, DC

Évocation I, Évocation II, Thierry Escaich. Alphonse Leduc (distributed by Theodore Presser) AL 29 177 (\$14.95), AL 29 178 (\$18.95).

Thierry Escaich has held the post of *organist titulaire* at St. Etienne-du-Mont, Paris, since 1997. *Évocations I and II*, each sold separately, provide



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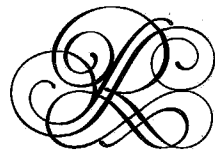
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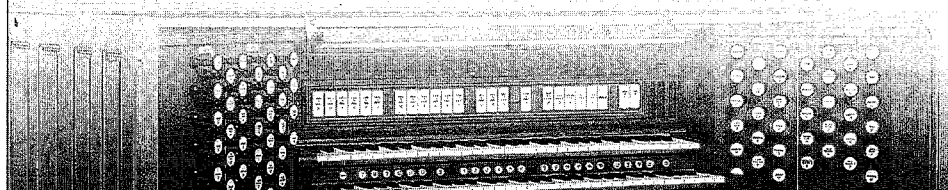
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fine examples of Escaich's imaginative compositional style. *Évocation I* (dedicated to Pierre Lacroix) begins with a plaintive 7-note motive on quiet 8' flutes. This motive is gradually expanded by the insertion of ornamental notes and rhythmic complexity. A ritornello section in trio texture, registered on 8' and 2' flutes, interrupts this lament. Solo flutes and ritornello alternate until the mood shifts with the introduction of principals in chordal texture. The slow addition of stops brings the work to a powerful *fortissimo* over an E pedal point. A declamatory section that is motivically linked to the opening material is combined with pedal glissandos as the work builds to a climax. Following a brief pedal solo the work gradually subsides and returns to the opening material.

Unrepentant eighth-note motion in pedal octaves prevails in *Évocation II*. This constant motion is occasionally interrupted by an asymmetrical sixteenth-note. Block chords are slowly built in the manuals as dynamics and intensity increase. Motivic hints of *Freu dich sehr* (Comfort, comfort ye, my people) emerge. The contrasting B section features *tremolando* chords in the manual over motivic pedal work. The constant eighth-note octaves return as the texture thickens and grows in intensity. The work triumphs as the first phrase of *Freu dich sehr* makes a chordal appearance in the manuals.

Each *Évocation* stands as an independent solo work appropriate for recital. Escaich provides clear registrational ideas, and the compositions are fine examples of French improvisational style. The pieces are challenging, yet highly effective.

Laus Deo: Carillon pour grand orgue, Christian Robert. H.W. Gray, GSTC 9503, \$3.50.

Laus Deo was composed for a visit of Her Majesty Queen Elizabeth II to the Cathedral of St. André, Bordeaux, France. The work opens in French-toccata style with descending parallel fourths in the manuals. These figurations highlight the Anglican hymn tune *Redhead*, composed by nineteenth-century hymn writer Richard Redhead, presented in long notes in the pedal. The work modulates up a minor third as the tune appears in retrograde in the manuals with running eighth notes in the pedal. A developmental section moves the running eighth notes to the left hand while imitation occurs between soprano and pedal. A brief transition precedes a chordal presentation of "God Save the Queen" (an optional insert added for the Royal visit). The work concludes with a third presentation of *Redhead* in block chords in the right hand and running figures in the left. Carrying forth the tradition of its composition, the work would be appropriate for postludes on feast days or other festival occasions.

Arioso grazioso, Robert H. McIver. H.W. Gray, GSTC 9610, \$3.95.

This composition is very accessible and usable for prelude, offertory, com-

munion, or wedding. Strings and pizzicato pedal accompany a slow expressive melody for 8' flute. A similar section in the parallel minor follows. A return to major closes out the tripartite structure. The work is a good addition to the service music library of all organists.

Compline: A Choral Improvisation, Leslie Betteridge. Paraclete Press, PPM09903, \$7.50.

Leslie Betteridge (1903-1998) began his career as organist and choirmaster of the Church of St. Barnabas, Oxford. He also held posts at St. Michael and All Angels, Croyden, and Cathedral of the Most Holy Trinity, Bermuda. *Compline* was the last published work of his life and is based on "Te lucis ante terminum" (Sarum ferial), an evening hymn often used in association with the service of compline. The meditative work opens with the tune clearly presented by phrase in the pedal on 8' flute, balanced by soft strings in the manuals. A gentle contrast occurs with a shift to compound meter. This is followed by the introduction of the lowered third scale degree, providing a minor inflection prior to the return of the chant tune. This reflective composition would be appropriate for any evening service.

Partita on "Nettleton," John Eggert. CPH, 97-6862, \$7.00.

This pleasant partita on "Come, Thou Fount of Every Blessing" could be effectively performed on a small, 2-manual organ. In addition, because of the minimal (in fact, optional) pedal part, the work would serve as a wonderful introduction to the organ for pianists with good keyboard skills. The prelude gently opens the work and presents snippets of the hymn. The second and third movements clearly present the tune, the latter offering a gentle ostinato accompaniment. *Duo*, registered on 8' and 2' flutes, is a sprightly setting with running sixteenth notes and is followed by a study on the first phrase of the hymn. The sixth movement is a delightful ritornello in triple meter that opposes the duple tune. Occasionally the two subdivisions combine, offering a good study in two against three rhythms. *Leggiero*, requiring a sparkling registration, is a harmonic variation in compound meter with running sixteenth notes. The closing movement, *Finale*, begins with a flourish and is followed by a simple chordal presentation of the hymn tune.

I Sing the Mighty Power of God, Jerry Westenkuhler. Warner Brothers, GB9903, \$7.95.

This collection offers a number of appealing selections on well-known hymn tunes. The signature work of the set, "I Sing the Mighty Power of God" (*Forest Green*), is in ternary form with the A section in French toccata style. The toccata figurations fall easily under the hand and the hymn tune is clearly presented in solo pedal. The B section provides contrast and gently offers the tune on a solo reed in the minor key. A short fanfare brings the return of the A section (one whole step higher than

before). "Bring a Torch, Jeanette Isabella" is a pleasant setting in ritornello form. The tune is clearly presented on solo stop while short fragments of the ritornello provide commentary. The selection would be appropriate for use during a Christmas pageant and the addition of a Zimbelstern would be highly effective. The accessible setting of "This is My Father's World" (*Terra Beata*) could be used before or after a children's sermon and offers the tune in the pedal on solo reed. The setting of *Ebenezer* begins with a mysterious introduction featuring added note chords over a motivic pedal line. The tune emerges from the texture on solo oboe. A gradual crescendo brings the work to a climax using the first phrase of the tune. The setting returns to mystery through a gradual decrescendo. The opening of *Hyfrydol* (which could be used as a hymn introduction) precedes an ornamented version of the tune on festival reed. A modulatory interlude prepares for a chordal presentation of the tune with a running eighth note pedal line. Other settings include "O Jesus, I Have Promised" (*Nyland*) and "On Jordan's Stormy Banks" (*Promised Land*).

The Organ Music of Alexandre Guilmant, Vol XII: Music for Christmas. Wayne Leupold Editions, WL 600023, no price listed.

This volume of organ music for Christmas contains a wonderful preface with articles discussing Guilmant's life, works, views, and contributions. Vol. XII contains his *Noëls*, op. 60, originally composed for harmonium. While the compositions are highly effective for small organ, endless registrational possibilities exist when performed on a larger instrument. The twenty pieces in the collection provide a wide variety of noëls composed in the typical French style (*offertoire*, *élévation*, *communion*). A couple of selections stand out: *Offertoire No. 3* based on *Joseph est bien marié*; a variation set on *Puer nobis nascitur*; *Introduction et variations sur un ancien Noël polonaise*; and *Offertoire No. 6* based on *Noël Espagnol*. *Offertoire No. 4*, an extended set of variations on *Nuit sombre, ton ombre vaut les plus beaux jours*, contains a charming fugato based on the tune and culminates with a grand presentation on full organ. Decidedly Romantic in character, these pieces provide a wonderful contrast to the widely performed noëls of Balbastre and Daquin.

Christus Vincit, James Primosh. Merion Music (distributed by Theodore Presser), 143-40013, \$7.50.

This work is based on two Gregorian tunes appropriate for the feast of Christ the King: *Christus Vincit* and *Vexilla Christus Inchyta*. The composer provides the following synopsis of the work in the preface:

My meditation on these melodies opens with the *Christus* refrain, then states the *Christus* verse over sustained chords. A reprise of the refrain leads to the statement of the *Vexilla* melody over slowly shifting

chords related to the *Christus* material. A slow, soft passage marked "misterioso" in the score, presents another look at the *Christus* refrain, and this is followed by a statement of the *Christus* verse in the pedal, accompanied by passage work on the manuals. A fugato on the *Christus* refrain rounds off the piece.

The work is effective and registrational suggestions provided by Michael Murray are very helpful. Due to some technically difficult passages (including parallel 5-note chords that must be realized with one hand, thick block chords, and complex rhythms), the work is appropriate for an advanced performer.

—Laura Ellis
University of Florida
Gainesville, Florida

Lloyd Pfautsch Remembered

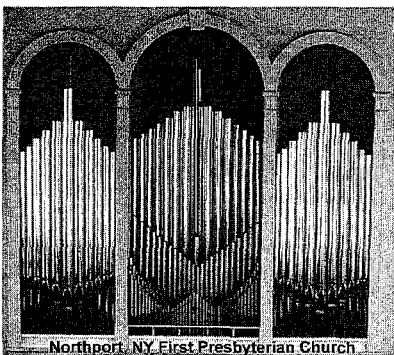
Lloyd Pfautsch died on October 3, 2003. See "Nunc Dimittis," *THE DIAPASON*, March 2003, p. 8.

I first met Lloyd Pfautsch when I came to Southern Methodist University to audition for my current position. He quickly invited me to attend his University Chorale rehearsal and then to chat afterwards. When I entered rehearsal he had just finished warm-ups and stopped to introduce me to the choir. They proceeded on cue to give a single handclap, which he called "an applau," the imagined singular form of the word applause. This must have been a frequent trick, but the choir still enjoyed doing it and I was highly amused. Here was a conductor who practiced what he preached in his books. He valued human relations, his choral gestures were expressive, but disciplined and clear, and he most certainly made regular use of humor in rehearsals.

Pfautsch was born September 21, 1921 in Washington, Missouri (near St. Louis). He received a bachelor's degree from Elmhurst College in 1943. Planning to follow his parents' hopes, he anticipated becoming a minister in the Evangelical and Reform tradition when he entered New York City's Union Theological Seminary that fall. His musical career flourished. He was soloist at Brick Presbyterian Church under Clarence and Helen Dickinson and sang in Toscanini's NBC Symphony Chorus. He made several recordings and also met his future wife, Edith Herseth, who also sang under Toscanini at that time. The year 1946 was significant for Pfautsch. He graduated from Union with a Bachelor of Divinity, he decided he wanted a musical career instead of a ministerial one and entered the Master of Sacred Music program at Union, and he also married Edith Herseth! All of the above changed his life for the better. He remained grateful for all of these important events until his death on October 3, 2003.

No matter how you look at it, the word "prolific" describes Lloyd Pfautsch. He published nearly 300 com-

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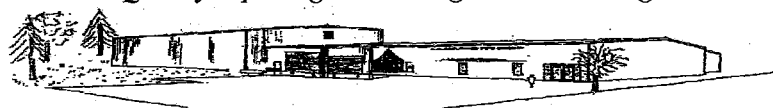
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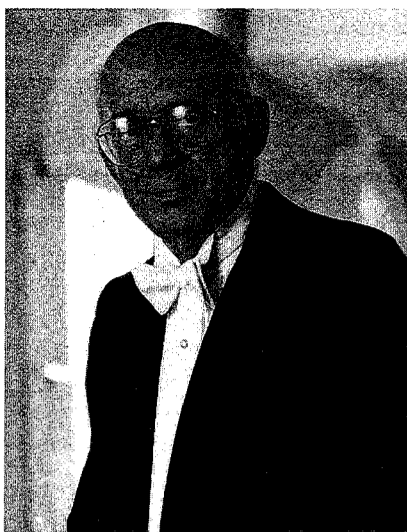
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Lloyd Pfautsch

positions (72 of which were commissions) with 34 different publishers; he was guest lecturer at more than 50 colleges and universities in the U.S. and abroad; he graduated 154 students with the MM in Choral Conducting, 35 of whom also received doctorates; and he conducted countless All-State Honor Choruses and multi-church festival choirs throughout the country. His impact on choral music in the U.S. and beyond was pervasive for the second half of the 20th century. It persists today as dozens of his graduates hold important academic and church choral positions around the world. That influence also continues in the performance of his music throughout much of the Western world. When the repertoire for the All-State Choruses in the U.S. appear each spring in *The Choral Journal*, there are always Pfautsch pieces on the lists.

No one in recent memory has been more dedicated to the choral art than Lloyd Pfautsch. He began singing in public at age 3 and joined ensembles as early as anyone would let him. He was fortunate to make the acquaintance of Robert Shaw as Shaw was rising to the position of the foremost choral conductor in America. He sang on most of the early Shaw recordings, including the best-selling first Christmas album and achieved the status of colleague and friend with the maestro. Shaw remained fiercely loyal to Pfautsch until his own death and continued to help him professionally. It was Shaw who recommended Lloyd as the choral conductor for the 1965 twentieth anniversary celebration of the United Nations in San Francisco. The Convocation of Religion for World Peace was held at the San Francisco Cow Palace on the last night of the anniversary proceedings. The group brought together leaders of seven of the world's largest religions (Catholic, Protestant, Jew, Hindu, Buddhist, Moslem and Eastern Orthodox) to worship with a common cause: world peace. Secretary-General U Thant spoke at the culminating worship service and so most of the distinguished delegates to the U.N. attended. Pfautsch conducted a large brass ensemble and a choir of 2000, mostly from the Bay area. They rehearsed for three days prior to their public appearance. The event earned Pfautsch much praise and many accolades that continued for months afterwards. It was, to him, a seminal event in his career and one of his fondest memories.

Two universities were fortunate to benefit from many years of Pfautsch's work and creativity: Illinois Wesleyan

(1948-58) and Southern Methodist University (1958-92). At both schools he produced nationally prominent choirs and established published series of commissioned choral works while leaving an indelible impression on the music faculties and the institutions as well. Because his career at SMU was considerably longer he was able to exercise creativity in significantly more ways. He was brought to SMU to establish the Master of Sacred Music program, which he did most successfully. He taught at both the School of Theology and the School of Music, maintaining a faculty load that would overtax any two "normal" faculty members trying to equal it. All the while he also founded the Dallas Civic Chorus and conducted them for 25 years without stipend, found time to compose anthems on a regular basis and made time for his growing family.

After a few years he decided to work full-time in the School of Music and was chosen as the first Associate Dean for Music in the Meadows School of the Arts. While he really did not like administrative work very much he attacked it tenaciously. He was able to establish a new piano pedagogy department, and managed to hire his former student, Robert Anderson, to build a distinguished organ department. As the number of organ students grew he successfully made the case for building several

additional organs in the School of the Arts. The organ and choral departments eventually vied for national attention and supported the Sacred Music program very effectively. Pfautsch and Anderson collaborated on many projects through the years, including the well-known annual Christmas Worship Service at Perkins Chapel. The service was created by Pfautsch and continues to be popular with the SMU and Dallas communities today.

One of his greatest innovations was development of one of the first Master of Choral Conducting programs in higher education. He pioneered in videotaping student conductors as a pedagogic device. By the same token he also produced videotapes on conducting. Eventually he wrote three books as well as an important chapter in a fourth one discussing conducting and the development of choirs. Perhaps the most widely used today is his *English Diction for the Singer* (1971).

Pfautsch received many honors during his distinguished career. He was awarded honorary doctorates from Elmhurst College (Doctor of Music, 1959), Illinois Wesleyan University (Doctor of Humane Letters, 1978) and West Virginia Wesleyan University (Doctor of Humane Letters, 1985). The Board of Higher Education and Ministries of the United Methodist Church

designated him their University Scholar/Teacher for 1982. At SMU he received the "M" Award (the highest award given by the university for sustained inspiration to and efforts on its behalf) and was selected the Meadows Distinguished Professor in 1984. He was granted emeritus status in 1992. The Texas Choral Directors Association awarded him the Distinguished Choirmaster accolade in 1991.

Lloyd Pfautsch was an uncommon person. He was kind, modest and pastoral in his dealings with students and colleagues. He was an uncommon parent, as his children and grandchildren testified at his memorial service on October 7, 2003. He was certainly an uncommon musician. He was both a pioneer and a national leader in the teaching of choral conducting. He was also an outstanding singer in his early years and a remarkable conductor for the past half century. Those of us fortunate to have known and worked with Lloyd have been changed for the better by his warmth, his humor, his concern for humanity and his prodigious musical talent. As his daughter, Debbie, put it at the memorial service, "The heavenly choir has a new conductor now, and it's time to get the diction right!"

—Kenneth Hart, Director
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Illinois College Organ Symposium

by Homer Ashton Ferguson III and Joyce Johnson Robinson

Bach and Beyond: Bach and Bach Reception in the 19th Century

November 7-8, 2003, scholars and performers gathered for the organ symposium "Bach and Beyond—Bach and Bach Reception in the 19th Century," sponsored by Illinois College (Jacksonville, Illinois), under the direction of Dr. Rudolf Zuiderveld, professor of music and college organist, and co-sponsored by MacMurray College (Jacksonville, Illinois), First Presbyterian Church (Springfield, Illinois), and John Brombaugh (Eugene, Oregon).

Day One: by Homer Ashton Ferguson III

Rammelkamp Chapel at Illinois College and Annie Merner Chapel at MacMurray College were the venues for the first day. Registration began at 1:00 p.m. in the foyer of Rammelkamp Chapel, and James Dawson, owner of Oberlin Music in Oberlin, Ohio, set up a sales booth for conferees to peruse various publications concerning the organ.

After a warm welcome by Dr. Zuiderveld and Dr. Axel Steuer, president of Illinois College, the symposium began with the keynote lecture given by Russell Stinson, the Josephine Emily Brown Professor of Music at Lyon College, Batesville, Arkansas. Stinson's lecture, "Bach's Organ Works and Mendelssohn's Grand Tour," revealed some new insights into the reception of Bach's organ music during the nineteenth century, the era of the so-called Bach revival, through the examination of Felix Mendelssohn-Bartholdy. The address gave conference participants a preview of Stinson's recent research which has been codified in his latest book, *The Reception of Bach's Organ Works from Mendelssohn to Brahms*, scheduled for publication by Oxford University Press in late 2005. The book will contain four rather hefty chapters on four major figures of 19th-century music (Mendelssohn, Schumann, Liszt, and Brahms) and will investigate how they responded to Bach's organ music, not only as composers but also as performers, critics, theorists, and teachers.

Mendelssohn was the ideal figure for the "rediscovery" of J. S. Bach's genius. He composed over thirty works for the organ, often using the organ music of Bach as a model, his editions of Bach's organ chorales were among the first ever published, and as a concert organist he introduced Bach's music to the general public. Stinson dwelled on one particular time period in Mendelssohn's career, his self-named "big trip" of 1830-32, the longest *Bildungsreise* ever undertaken by a musician in modern times. His travels took him through Austria, Italy, Switzerland, France, and England as well as many German cities.

Mendelssohn's journey began as a Bach pilgrimage, with stops in Leipzig



Symposium attendees gather in front of First Presbyterian Church, Springfield

and Weimar, where he was presented with manuscript copies of two Bach works by the publisher Breitkopf and Härtel. His time was also spent with Goethe, who owned six Bach manuscripts, two of which contained organ compositions. Goethe, a long-time fan of Bach, requested that Mendelssohn visit the local organist. Upon doing so, Mendelssohn reported that he played the "D-minor Toccata." Stinson continued at some length in establishing that the "D-minor Toccata" reference was definitely a reference to the infamous BWV 565. This conclusion stems primarily from a letter sent from Paris to his family in 1831 in which he requests to be sent copies of six different Bach organ works, including a "Prelude and Fugue in D Minor," which he identifies by notating the first two beats of the Dorian toccata. This eliminates the Dorian as a possibility because Mendelssohn knew that piece as a prelude, not a toccata.

In late July 1831, Mendelssohn arrived in Switzerland. In need of practice, he began to work on his technique using Bach's organ works as his pedagogical tool. A letter Mendelssohn wrote to his family while stranded in the village of Sargans revealed that even at this point in his career he still lacked, at least according to his standards, the pedal technique necessary to perform Bach's big organ works.

Upon his arrival in Munich several weeks later, Mendelssohn continued to focus his attention on mastering his pedal technique. Again, he found himself struggling in his conquest, only this

time the organ he had to practice on was partially to blame. Mendelssohn wrote in a letter to his family, "I also play the organ every day for an hour. But unfortunately I cannot practice as I wish because the pedalboard lacks the five uppermost notes." He did marvel at the beauty of the organ, though, and commented on finding the perfect registration for the famous setting of *Schmücke dich, o liebe Seele*.

As Stinson continued to demonstrate the influence of Bach's music upon Mendelssohn, he touched briefly upon Mendelssohn's sense of profundity in sharing Bach's organ works with his family and friends. In an account regarding BWV 740, *Wir glauben all' an einen Gott, Vater*, Stinson remarked upon the popularity of playing Bach's organ works as keyboard duets on the piano. Within a rather emotional letter dated November 14, 1831, Mendelssohn sent this chorale to his sisters Fanny and Beckchen to play as a duet, noting, "Now play this chorale with Beckchen, as long as you are together, and think of me while doing so." Stinson further illustrated this by quoting Fanny in a letter she had written to Felix two years earlier, apropos of Bach's organ preludes that: "Beckchen is pounding out the pedal part with virtuosity, and it does my heart good to hear her. Old Bach would laugh himself to death if he could see it." At this point in the lecture Dr. Stinson and his student, Skye Hart, resurrected an old performance practice by playing BWV 740 on the piano, in duet form.

On April 22, 1832, Mendelssohn sojourned back to London, regularly playing the postlude at Sunday morning services at St. Paul's Cathedral, even as he had done to great acclaim in a previous visit in 1829. The organ at St. Paul's proved to be the ideal instrument on which to perform Bach's music, due to its larger compass in comparison to other instruments in



Russell Stinson (photo credit: Jason Marzewski)

London. Mendelssohn's organ playing there is well documented and Stinson went into detail to support the fact that Mendelssohn's Bach playing was revolutionary for the English organ scene. It was in London that Mendelssohn achieved the level of mastery that he had sought in the performance of Bach's organ works.

Within this discussion one of Stinson's most remarked-upon assertions concerned the *Prelude and Fugue in E minor*, BWV 533, the so-nicknamed "Cathedral." Stinson believes that it was Mendelssohn's introduction and repeated performance of this work to English audiences at St. Paul's Cathedral that led to its nickname. All of the conference participants, including Christoph Wolff, could not think of any evidence to contradict this assertion and were in agreement that this may very well be the forgotten source of this often-quoted moniker.

Stinson concluded his stimulating opening to this conference, noting, "(Mendelssohn) would continue to occupy himself with Bach's organ works his entire life—as a performer, composer, editor, antiquarian, pedagogue, and ambassador-at-large. Without question, he was the most influential champion of this repertory during the early Romantic era."

The conference continued with a recital by Jay Peterson, professor of music and college organist at MacMurray College. Performed in Annie Merner Chapel on the MacMurray College campus, the recital featured the historic 1952 Aeolian-Skinner Organ, Opus 1150, of four manuals and 64 ranks. This organ, installed under the auspices of Professor Robert Glasgow, then a member of the music faculty, has been dutifully guarded and maintained by Peterson. He recently completed a compact disc recording of this organ featuring American organ music in celebration of the fiftieth birthday of this landmark.

Dr. Peterson readily showed off the colors of the organ through his performance of 19th-century organ music, demonstrating his ability as a commanding performer. The program: *Sonata in B-flat*, op. 65, no. 4, Felix Mendelssohn; *O World, I Now Must Leave Thee, My*

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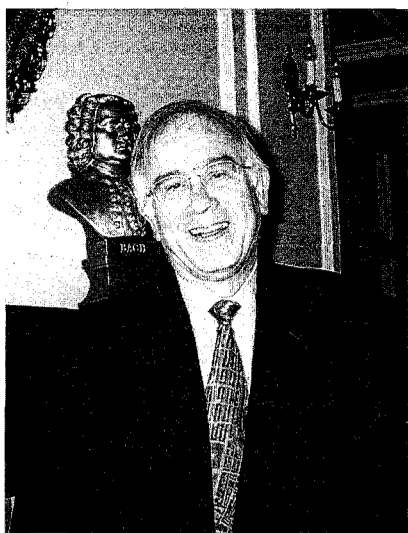
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Christoph Wolff confers with J. S.

Heart Abounds With Pleasure, Blessed Ye Who Live In Faith, O God, Thou Faithful God, My Heart Is Ever Yearning, op. 122, Johannes Brahms; *Prelude and Fugue on B-A-C-H*, Franz Liszt.

Day one of the symposium concluded with a recital by Douglas Reed, professor of music and university organist at the University of Evansville, on the Hart Sesquicentennial Organ in Illinois College's Rammelkamp Chapel. This recital attracted a large audience from the surrounding community as it was the November event on Illinois College's McGaw Fine Arts Series.

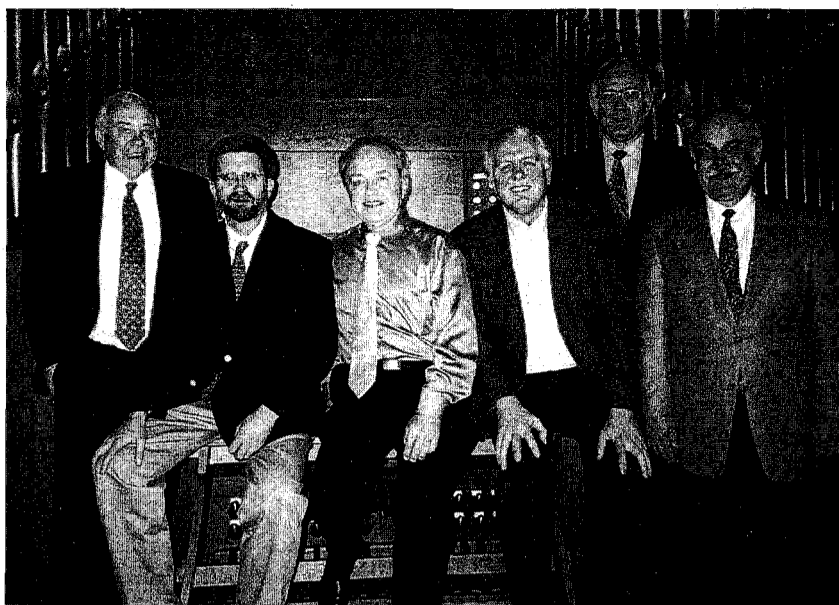
Building upon a theme set earlier by Jay Peterson at MacMurray College, Dr. Reed played a program dedicated solely to the masters of the 19th century. His program construction was well-conceived as he "book-ended" his recital by opening with the first movement of the *Symphonie Romane* by Charles-Marie Widor and then closed with the Final. Originally premiered in 1900 in Berlin, Widor received his inspiration for this symphony from plainchant. Reed continued with a performance of Robert Schumann's *Six Studies for the Pedal Piano*, opus 56 (1845). The remainder of his program consisted of Brahms' *Prelude and Fugue in A Minor* and Mendelssohn's *Sonata No. 5 in D Major*.

The evening ended with a reception in Kirby Rotunda on the campus of Illinois College; organ scholars socialized and expounded upon ideas new and old. The inaugural kickoff of Illinois College's biannual organ symposium was indeed a success. Events are currently being scheduled for November of 2005 and November of 2007, with focus in '07 on Dietrich Buxtehude in commemoration of the 300th anniversary of his death.

Day Two: by Joyce Johnson Robinson

All of Saturday's events took place at First Presbyterian Church of Springfield, home to John Brombaugh's 3-manual, 70-rank Opus 35.

The day began with an organ demonstration, "Music around Johann Sebastian Bach," by Rudolf Zuiderveld, organist of First Presbyterian and professor of music at Illinois College in Jacksonville. The program comprised works by Bach's predecessors, contemporaries, and successors, from Frescobaldi through Brahms, and included a hymn, "If You But Trust in God to Guide You" (*Wer nur den lieben Gott*), whose verses were preceded by organ preludes of Bach, Krebs, and Böhm. The *Sonatina in d* by Christian Ritter showcased the full organ, including the 16' and 32' pedal Posauenes. The organ is robustly voiced for a full congregation, and the room has a lively acoustic. Yet even with a sparse population in the church, the



(L to R) Symposium presenters and performers Robert Clark, Russell Stinson, Jay Peterson, Rudolf Zuiderveld, Christoph Wolff, Douglas Reed

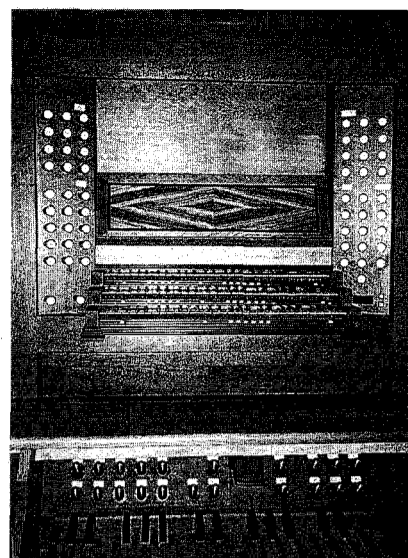
full organ was loud but not unpleasantly so. The instrument is, essentially north German/Dutch, but can capably handle music of other styles as well. In Dandrieu's variations on *O Filii et Filiae*, the organ's French capabilities were highlighted, including récite de nazard, tierce, basse de trompette, flutes, larigot (siffloete), cromorne (dulcian), cornet, cimbrel and *Grand Jeu*. The reeds offered just enough bite, the flutes were clear and full. The organ most definitely possesses *gravitas*, as demonstrated in Louis Marchand's *Fond d'orgue (Deuxième Suite)*, in which the 16' Praestant enriched the plenum without detracting from its clarity.

Next, organists, including students of Douglas Reed (University of Evansville), Russell Stinson (Lyon College), Dana Robinson (University of Illinois), and graduates of MacMurray College and Illinois College played for the masterclass led by Robert Clark, organ professor emeritus of Arizona State University. All but one played Bach works. Dr. Clark's suggestions reflected the concerns of making music, as well as matters of technique and registration. In order to accommodate all the students who wished to play, the masterclass continued after the lunch break. Participants in the class and in the subsequent recital were Zach Guenzel, Tim Weisman, Cecilia Bogowith, Alicie Zeilenga, Skye Hart, Jeremy House, Nicole Eyman, Luba Tkachuk, Alison Lewis, Scott Montgomery, Jin-Kyung Lim, and Kirk Rich. See Tsai Chan and Alison Lewis played in the masterclass although not in the recital; Robert Horton and Christine Smith played in the recital only.

Following the masterclass, Christoph Wolff of Harvard University delivered a lecture on the authenticity of Bach's *Tocatta and Fugue in d-minor*. Prof. Wolff outlined the claims against Bach's authorship, which are primarily based on interpretations of sources and on stylistic grounds. His remarks focused on a Berlin Staatsbibliothek manuscript; he considers this source, copied by Johannus Rinck, to be correct in its attribution to Bach. Wolff also discussed details of notation and stylistic traits (such as the arpeggiando figures) which would place the work early in the eighteenth century, and explained the octave doubling at the opening of the toccata as a way around the lack of a 16' stop on a smaller organ—a way of achieving the effect of a North German plenum.¹ Having been reassured that our beloved warhorse was indeed by Bach, we returned to the sanctuary to hear the masterclass participants present their pieces at a recital

that capped off the afternoon.

The symposium concluded with a recreation of Mendelssohn's "Bach Concert" of August 6, 1840, at the Thomaskirche in Leipzig. The concert began with a full organ introductory work by A. W. Bach, followed by Johann Sebastian's *Fugue in E-flat* (BWV 552b), *Schmücke dich, o liebe Seele* (BWV 654), *Prelude and Fugue in a* (BWV 543), *Passacaglia and Thema fugatum* (BWV 582), *Pastorella in F* (BWV 590), *Tocatta and Fugue in d* (BWV 565), and closing with Mendelssohn's *Choral and Variation on Herzlich tut mich verlangen*, and *Allegro (Chorale and fugue) in d*. Robert Clark, Russell Stinson, Rudolf Zuiderveld, Douglas Reed, and Jay Peterson collaborated with stirring playing; for those who had immersed themselves in details of these works' histories, stylistic details, and performance practice, the concert was a satisfying ending to the weekend's events.² ■



Bromaugh keydesk

Notes

1. For more information on this topic, see Christoph Wolff, "Das Scheinproblem der Tocatta d-Moll BWV 565" in *Bach, Lübeck und die norddeutsche Musiktradition*, ed. Wolfgang Sandberger, Bärenreiter, 2022.

2. The topics of future symposia are: November, 2005—Practical Church Organ Music, including service playing, improvisation, and contemporary composition for organ, with composers present; November, 2007—Buxtehude (commemorating the 300th anniversary of his death), with a tribute to American organ builder John Brombaugh. For further information, contact Rudolf Zuiderveld at Illinois College; <rzuiderv@hilltop.ic.edu>.

Homer Ashton Ferguson III received his bachelor of arts degree with a major in music from Illinois College in May 2000, studying organ with Rudolf Zuiderveld and piano and conducting with Garrett Allman. In May 2002, he completed his master of music degree at Arizona State University under the direction of Kimberly Marshall, where he is currently working on his doctoral degree in organ performance. He is also the organist and music associate at Central United Methodist Church in Phoenix, Arizona.

Joyce Johnson Robinson is associate editor of THE DIAPASON.

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Organ Historical Society 2003 Convention

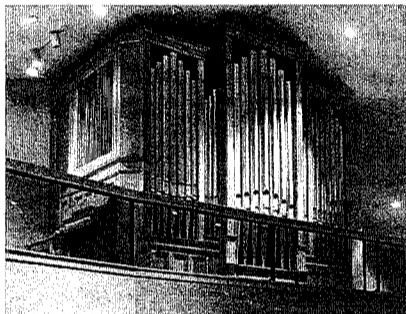
Malcolm Wechsler

The 2003 national convention of the Organ Historical Society took place June 19–26 in South-Central Pennsylvania. It was a long, sometimes grueling week, but without question, a week of many happy surprises: organs, organ music, and organists. And let me not forget the opportunity to meet old friends, and to make new ones. There is nothing quite like an OHS convention, and I will attempt to report on it accurately and with balance.

Grand opening of the convention, Thursday, June 19

Erik Wm. Suter

Mr. Suter holds degrees from Oberlin and Yale, and is organist and associate choirmaster at Washington National Cathedral. His recital took place at St. Paul the Apostle R. C. Church in Annville, Pennsylvania, a building in which organ music looked to be contraindicated, partly thanks to heavy carpeting widely applied! However, the early 20th-century builders knew about building effectively for bad acoustics, and the 1902 E. W. Lane tracker organ proved a gentle but projecting instrument. The console is at the left side, and the



E.W. Lane, 1902, St. Paul the Apostle R.C., Annville

instrument was restored by R. J. Brunner and Company in 2002. The program: *Placare Christe Servulis* (from *Le Tombeau de Titelouze*), Dupré; *Prelude & Fugue in G Minor, Es ist ein Ros' entsprungen, Schmücke dich* (on a single, beautiful flute), Brahms. The hymn, *Schmücke dich* (of course), was wonderfully sung and played. Then, *Sonata IV*, Mendelssohn; *Torah Song*, Craig Phillips (a very fine piece, toying with dissonances and clusters in a completely intelligible way); next, from Book 1 of *Gospelle Preludes* by William Bolcom, "Just as I am," and "What a friend we have in Jesus"; the Durufle *Prelude on the Epiphany Introit*; Adagio and Final (*Symphony VI*), Widor. This E. W. Lane instrument of 19 stops really does wonderfully well in this quite dry acoustic, but a genuine Cavallé-Coll it is not, and a sort of heavier, more sustained, compensatory approach might have better suited the Widor. All that notwithstanding, this was a wonderful recital, and a perfect opening to yet another splendid OHS convention!

First full day, Friday, June 20

Agnes Armstrong

Friday, June 20, was the first full day of the convention, and it began with a very fine lecture by Frederick Weiser. The topic was Pennsylvania German Culture, a perfect orientation to so much that we would see and hear throughout the week. Then buses took a long journey to Lititz to hear Agnes Armstrong in the Chapel of the Linden-hall School for Girls, the oldest boarding school for girls in the U.S. She played on a 7-rank, 1904 Hook & Hastings, restored (in 1998) by Patrick Murphy, whose ties to the OHS go back a long way, he having been the first E. W. Lane Biggs Fellow.

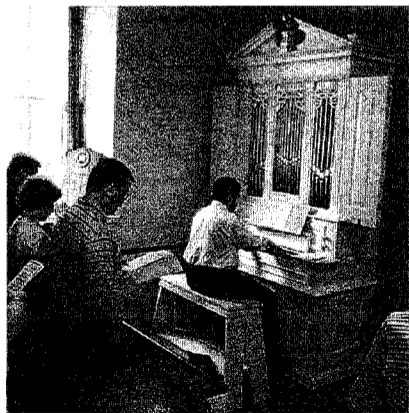
Agnes Armstrong plays in two churches on Sunday—one of which, St. John's Lutheran in Altamont, New



Agnes Armstrong and the Hook-Hastings, 1904, Linden Hall School, Lititz

York, has a new French organ by Cabourdin. She has advanced music degrees from SUNY, the College of St. Rose, and New York University, has concertized a great deal, and her CDs are available through the OHS. As for Lititz, where the next three recitals took place, here is a next one of the many websites devoted to the place: "Located in the heart of beautiful Lancaster County, Lititz has an eclectic history dating through its founding by Moravian missionaries in 1756. Situated among the rolling hills, quiet streams and lush farmlands of Pennsylvania Dutch Country . . ." Other than the fact that the four days of rain had begun by now in earnest, this is a wonderful part of the world, and as the week unfolded, we learned also of its organic treasures, and I don't mean vegetables.

Agnes Armstrong played beautifully and sympathetically on wonderful and gentle sounds: *Prelude in D*, Vogler; *Voluntary on a Moravian Hymn*, Abraham Ritter (1792–1860); *Largo in A-flat*, Elizabeth Stirling (1819–1895); *Will o' the Wisp (Scherzo-Toccata)*, Gordon Balch Nevin; *Postludium*, Adolph Friedrich Hesse (1808–1863). The program ended with a hymn, as does every recital at these conventions, a moment to be looked forward to and savored: "We who here together are assembled," the tune, *Covenant*, by Christian Gregor, the words by Christian Renatus von Zinzendorf. What a lovely beginning to a fine first full day.



Robert Barney plays the David Tannenberg, 1793, Single Brothers' House (Chapel), Lititz

Robert Barney, the Chapel of the Single Brothers' House

Robert Barney drew the task of playing this tiny and quite delicate Tannenberg from 1793: four manual stops, no pedal. He did battle with it manfully, it having a very difficult and delicate action to play. The stops are 8' Gedackt, 8' Gamba (with 17 basses common with the Gedackt), 4' (Open) Floet (spelled thus), and a 2' Principal, lower 29 pipes in the façade. It is all very gentle, and in the first piece, *Voluntary in G*, of Purcell, the clattering of the action nearly drowned out the music! Then followed

a Pachelbel *Choralthema in D Major* with eight variations on the tune *Alle Menschen müssen sterben*. To me, the pleasures of the hymn singing we do at these conventions are greatly enhanced when we can sing in harmony, as we did this day. The tune is *Gregor*, in honor of Christian Gregor, who wrote the words "My portion is the Lord." The anchoring tune is from the *Choral Bunch* of the Herrnhut Moravian community in Germany. The program offered next *Will o' the Wisp* of Nevin (Robert announced what we had all guessed, that this piece, not part of his plan at all, slipped into the book in mysterious ways, obviously from Agnes Armstrong's program just before); then *Four Voice Fugue on the name B-A-C-H* by Johann de Deo Beranek (1813–1875). Barney is organist at Trinity Episcopal Church, Concord, Massachusetts and associate director of the Treble Chorus of New England. He has an active performing and teaching life in the Boston area.

This organ had been built for a Moravian church in Frederick County, Maryland, which, in 1957, decided to set the instrument free. It packed it off to M. P. Möller for repairs and the move. In recent years, James McFarland & Co. have done further restorative repairs.

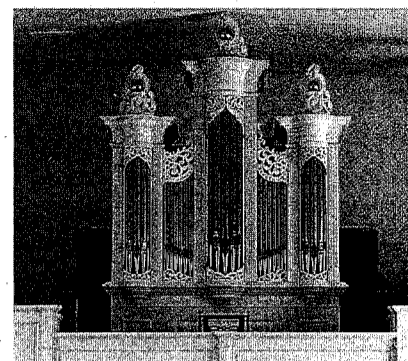
Ray Brunner, Auditorium of the Linden Hall School for Girls

This was a lecture that was certainly german to my ears—"Pennsylvania German Organ Building, David Tannenberg's Legacy." Any précis of this wonderful non-stop appreciation of such a strong artistic vein in the history of organ building would require reproducing the entire speech. Nothing could be left out. My small knowledge and experience of Tannenberg's work all came from books and articles. Obviously, by the end of this week, that all changed dramatically, and for me, one of the highlights, almost an emotional experience, was hearing and seeing David Tannenberg's very last organ, built in 1804, now safely situated in a small auditorium at the York County Museum. More about that later.

It was not just in this talk that we heard from Ray Brunner. It was also in the beauties of quite a number of organs heard in this convention, organs that his firm, R. J. Brunner & Company, had restored, repaired, and even rescued. [Ruth Brunner, wife of Ray Brunner, and a master organbuilder in her own right, died of cancer at the age of 45, on November 6, 2003. She worked hard planning this convention, and though clearly ill, kept things in order as the convention progressed. She is missed!] Ray and Ruth were a huge part of putting together and maintaining this distinguished convention. At one of our venues, they were both given an award for distinguished service to the OHS, this presented amidst cheers.

James Darling, the Fellowship Hall of the Single Brothers' House

It is now 1:45, and I must mention that we had a beautiful box lunch which would have been eaten out of doors, were not the heavens continuing to open up. James Darling is perhaps known to many who have made the pilgrimage to Colonial Williamsburg, a wonderful place to visit. He is at the center of a lot of musical activity there, particularly in Bruton Parish Church, where he has served for almost 40 years. Here, he was playing a much-traveled single-manual Tannenberg of nine stops, built in 1787. It found its way to the Fellowship Hall of the Single Brothers' House in 1983, restored and reconstructed by James R. McFarland & Co. The organ had suffered mightily from various forms of ill treatment including a fire, and required extensive work. The



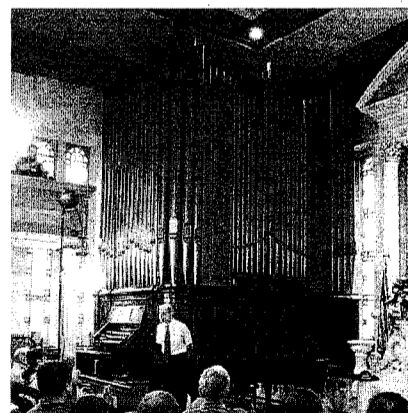
David Tannenberg, 1787, Single Brothers' House (Fellowship Hall), Lititz

20-note pedalboard has two stops of its own, a Sub Bass at 16' and an Open Wood Oktav Bass at 8'.

The program: *Allein Gott*, settings by Bach and Pachelbel; *Fugue & Chorale*, Pachelbel; four Preludes by the English Moravian, Christian Latrobe (1758–1836); the event of the day was the hymn, "Morning Star, O cheering sight," to the tune *Hagen*, by the Rev. F. F. Hagen, with a very young singer from the Lititz, two preludes and fugues from the *Well-Tempered Clavier*, and closing with a Pachelbel *Prelude in D*.

Bruce Stevens, Salem Lutheran Church, Lebanon, Pennsylvania

At 2:30, we said goodbye to Lititz and Bruce Stevens played on a rather amazing organ of 1888, built by the builder who bid lowest in a competition among many, the Miller Organ Company of Lebanon, Pennsylvania. The *Organ Handbook* gives the names and bids of the six other builders; Miller's bid was \$3,300, for which they produced a lot of organ, 31 ranks on three manuals. The Great is founded on an independent 16' Double Open, the bottom four pipes of which are stopped wood, space clearly being an issue. The Pedal also has an independent Double Open, Bourdon 16', and 8' Violoncello. The Great Trumpet is the only commanding manual reed. The Swell has only a Bassoon Oboe at 8' and the Choir has a Clarinet at 8', yet this organ makes a mighty sound, full of excitement. It is also a beautiful visual presence in the room, if a bit unusual in its presentation.



Bruce Stevens and the Miller Organ Co., 1888, Salem Lutheran Church, Lebanon

Bruce Stevens is organist of Second Presbyterian Church in downtown Richmond, and is director of the OHS European Tours, this year's heading to Sweden. His degrees are from the University of Richmond and University of Illinois, with further study in Denmark with Finn Videre and Gretha Krogh, with Anton Heiller in Vienna, and at the Royal School of Church Music, then in Croydon. He has played recitals internationally and at 12 OHS conventions, and his CDs are available from the OHS Catalogue. The program began with the *March on a Theme of Handel* by Guil-

mant; *Mein junges Leben*, Sweelinck; *Second Sonata*, Mendelssohn; the hymn, "O Christ the Word Incarnate" (so listed in the Supplement, but as "O Word of God Incarnate" in the printed program), in Mendelssohn's harmonization, connecting us back to the Sonata. At this point, wanting to be sure that we had a complete tour of the organ, Bruce showed us the somewhat audible Choir Dulciana and the gentle Swell Viola, knowing that they would be swamped in the registrations of any pieces on the program. Then, Moderato from *Tre Tostykker*, Niels Gade; Fugue (*Sonata 11*), Rheinberger; three Chorale Preludes, Pepping; and to conclude, the Bach *Pasacaglia and Fugue in C Minor*. Following this recital, the entire convention was fed sumptuously in one of the great spaces in these spacious buildings.

Lorenz Maycher, the Memorial Chapel of Salem Lutheran Church, Lebanon

We then moved from the original church to what began as a memorial chapel, but is now really the more used of the two buildings. It is larger as well, and sounds different, too. This place is referred to as Salem Lutheran Church (Memorial Chapel). The organ is Ernest Skinner Opus 683 of 1928. Lorenz Maycher is organist-choirmaster at Trinity Episcopal Church, Bethlehem, Pennsylvania, and teaches at Lafayette College in Easton. He was an OHS Biggs Fellow in 1990, and has played for six OHS conventions. Having relaxed over dinner, I was slow to enter the chapel; as I arrived the Bach *C Minor Fantasy and Fugue* was beginning. Whatever do my ears hear? I have not heard Bach on this kind of sound for years—a 26-stop organ, 73-note chests on Swell and Choir, thus supercoupled to be sure, fighting its way out of a chamber on one side of the chancel. The playing was the kind of legato that matches all of this. Next a wonderfully orchestral performance of the Handel *Concerto in F*; the d'Aquin *Cuckoo*; *Dreams*, Hugh McAmis; *Suite in E Major*, Everett Titcomb; *Fanfare d'Orgue*, Harry Rowe Shelley; the hymn, "Lord Jesus, we humbly pray" to a tune by Ignaz Pleyel; *Grand Choeur No. 2*, Alfred Hollins; three *Songs of Faith and Penitence*, by Leo Sowerby (sung dramatically by Linda Laubach, and Maycher's accompaniments were nothing less than superb); then, *Impromptu*, Gaston Dethier (1875–1958); and lastly, *Improvisation on an Irish Air*, by Norman Coke-Jephcott, one-time organist at the Cathedral of St. John the Divine in New York.

And here endeth a very long first day of the convention. A one-hour trip brought us back to the hotel for visiting, drinking, and buying music, books, and CDs.

Second full day, Saturday, June 21 Justin Hartz at St. James Presbyterian Church, Mechanicsburg, Pennsylvania

We began this day with a short bus ride to Mechanicsburg. St. James Presbyterian Church is a large classroom or assembly sort of room, but with something of a raised ceiling, kind of a square dome effect. There is some acoustic to be enjoyed, not a huge amount, and we were hearing an old instrument (mid-19th century) by William H. Davis, a single-manual with a pedal Bourdon and coupler. This much traveled, much troubled instrument was rebuilt and refurbished by R. J. Brunner & Co. in 1989, including a brand new and very handsome case of simple design. Wow! What projection and richness of sound!

Justin Hartz is organist and choir director at Church of the Incarnation, Morrisville, Pennsylvania, and also frequently appears at the Aeolian organ of Longwood Gardens. A graduate of Westminster Choir College, he has a master's from Juilliard, and was a Biggs Fellow. The program: *Voluntary No. 29, Andante* (from *American Church Organ Voluntaries*, Cutter and Johnson), the 8' Open having a lovely sound and a fulfilling projection; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Voluntary 25, Moderato*, from *Ryder's Short Volun-*



Justin Hartz and the William H. Davis, c. 1840, St. James' Presbyterian Church, Mechanicsburg

taries; Andante, K. 616, Mozart, a lovely gem of a piece, and the fluty sounds of the organ were divine; the program closed with a rather quick accompaniment to our robust singing of "Praise, my soul, the King of Heaven." This was a fine recital on a worthy little organ, by a fine organist who looked like he was having fun, the fun being happily contagious. Now, back on the buses to warm up a bit, for the short trip to Camp Hill.



Mark Brombaugh and the Conrad Doll, 1805, Peace Church, Camp Hill

Mark Brombaugh, Peace Church, Camp Hill, Pennsylvania

The organ here has a single manual with six stops, built by Conrad Doll in 1805, and lovingly restored by the Noack Organ Company in 1974. It is gentle but it is lovely, and looks down from a balcony in a truly beautiful church built in 1799. Mark Brombaugh holds degrees from Oberlin College, the University of Louisville, and Yale University. He is director of music at United Church on the Green in New Haven, and is a past national secretary of the OHS. The program: *Praeludium and Fugue in A Minor (Clavier Übung 1728)*, Vincent Lübeck, wonderful sounds, so fresh and clean, with playing also so clean and gently driven; *Partita on the Aria Jesu du bist allzu schöne*, Böhm; *Toccata in C*, Sweelinck; *Fairest Lord Jesus* (five variations) by James Woodman (b. 1957), which really worked well on this small organ. All subtleties were made perfectly clear. We were well prepared, and after the fifth variation, we instantly sang, with the middle stanza in glorious harmony, thrilling in this building. Time for a fairly long bus ride to Mount Pleasant Mills, the tedium beguiled a bit by a very nice box lunch on board.

Susan Hegberg, St. Peter's Lutheran & UCC Church, Freeburg, Pennsylvania

This recital recalls the Bible quote, "it maketh the heart glad." Dr. Susan Hegberg holds degrees from St. Olaf College, the University of Michigan, and Northwestern University, and is professor of music and university organist at Susquehanna University. In addition to what turned out to be a splendid recital, we were also about to hear one of those good, old Möllers (really!): Those turn-of-the-century Möller trackers (in this case, 1904), were really lovely to hear and to behold, and this organ was rea-



Susan Hegberg and the M.P. Möller, 1904, St. Peter's Lutheran & UCC Church, Freeburg

sonably substantial at 13 stops and two manuals. And, on top of all that happiness, this church greeted us with an unexpected reception, good things to eat and drink, a great kindness. The program: *Sonata in D Major*, C. P. E. Bach; *I want Jesus to walk with me*, in a fairly mild jazz setting by Joe Utterback, written for Susan Hegberg in 2002; *Variations on Leoni*, by Frank Ferko; after the Finale (the sixth variation), we cleverly picked up our cue, and began to sing *Leoni*. The whole recital was a model: the playing was solid throughout, and the program was interesting to all. Back on the bus, headed for Mount Pleasant Mills, a 30 minute journey.

MaryAnn Crugher Balduf, Botschaft "Grubb's" Lutheran Church, Mount Pleasant Mills, Pennsylvania

Well, to begin, what's a Botschaft? My *Cassell's* says it's Tidings, or News, or a Message. I suppose "Tidings" has the most promise as a church name. Improbably enough, Grubb's refers to someone who actually owned the church at one time, but his name was really Kruppe—that is quite a morph. This was a Reformed congregation, but



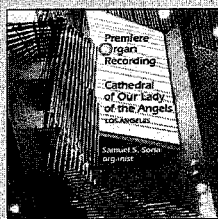
MaryAnn Crugher Balduf and the John G. Marklove, c. 1865, Botschaft "Grubb's" Lutheran Church, Mt. Pleasant Mills

they became quite weak, and in 1934, the Lutherans took over the church, buying the building for \$1, which was worth something in those days, but surely not as much as a church. The organ was built circa 1865 by John Marklove of Utica, New York. It was discovered by the Organ Clearing House, and in 1978 James R. McFarland & Co. relocated it and did the work of reconstruction and restoration.

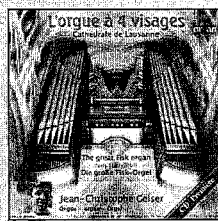
MaryAnn Crugher Balduf is an old OHS hand, having played many a convention recital over the years. She has a reputation for presenting interesting programs on single-manual instruments, and that is what she got this year (7 stops and a pedal Bourdon): *Processional*, Grayston Ives (b. 1948); *Cornet Voluntary in F*, John Humphries (1707–1730?); *Entrée (Messe Basse*, op. 30), Vierne; *Koraal (Suite Modale*, op. 43), Flor Peeters; *Andante No. 2*, Henry Stephen Cutler (1825–1902); *Improvisato* (op. 37, no. 6), Arthur Bird (1856–1923) [see "The Organ Works of Arthur H. Bird," *THE DIAPASON*, February, 1995]; *Hommage (Twenty Four Pieces for Organ)* and *American Folk-Hymn Settings for Organ* (which incorporated five stanzas of "Amazing

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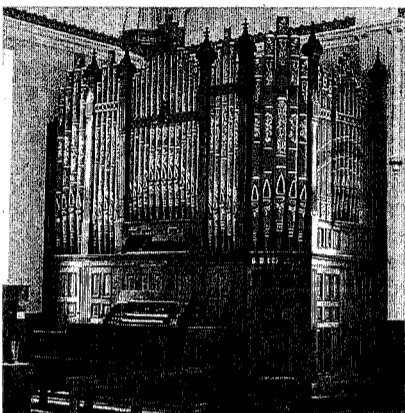
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Grace"), Jean Langlais. Not on the printed program was the *Sortie* of Theodore Dubois, an exciting finale to an interesting recital. On the bus to Danville, for a ride of approximately one hour.

Michael Britt, St. Paul's-Emmanuel UMC, Danville, Pennsylvania

Heretofore, on this day, the convention had been divided in two, but before we heard Michael Britt's fine recital, we were all driven to First Baptist Church, reunited with the other half of our convention and fed a fine dinner. It was then just a short ride to St. Paul's-Emmanuel UMC. Michael Britt is native to Baltimore, and graduated from the Peabody Conservatory. He concertizes as both a "classical" and a "theatre" organist, being a frequent performer at the Capitol Theatre in Chambersburg, Pennsylvania. His assigned organ this week: a really fine 19-stop A. B. Felgemaker of 1892, Opus 584, a wonderful

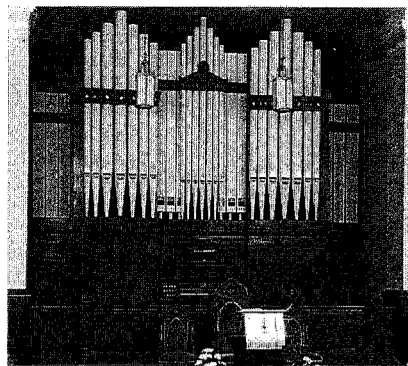


A.B. Felgemaker, 1892, St. Paul's-Emmanuel UMC, Danville

looking instrument in addition to being distinguished tonally. The program: *American Rhapsody*, Pietro Yon (this was Yon at his most exploitative, a bag full of American patriotic melodies crowned at the end by the "Star Spangled Banner," assuring a standing ovation every time!); *Count Your Blessings*, Dan Miller (b. 1954); *Hymn Prelude on the tune Bethany* (op. 38), Seth Bingham; world premiere of *Prelude on Marching to Zion*, Wayne Wold (b. 1954), a fine work, clearly from our century, and totally digestible. The composer was in the audience, and was well cheered by all. Of course, we next sang "Marching to Zion," and the entire convention roared full throat—"We're marching to Zion, beautiful, beautiful Zion; we're marching upward to Zion, the beautiful city of God!" It was really something, and it would not have been possible without a rather incredible accompaniment from Michael Britt. What a great concert! For our next venue, no muss, no fuss, no bus, Gus. With a police escort by the entire police force of Danville, all one of them, we walked across the street to Mahoning Presbyterian Church where Bruce Cornely made a bit of OHS history.

Bruce Cornely, Hymn Sing, Mahoning Presbyterian Church, Danville, Pennsylvania

I'm not sure this evening's event was a "first," but certainly I don't remember anything quite like it at an OHS convention. It was a Hymn Sing that really was a SING. We hardly stopped, and I don't think I was alone in enjoying just about every minute of it. The whole evening was created and "executed" by Bruce Cornely. He is a long-time member of OHS and a strong presence on the Pipe Organ lists. He has studied organ with Ronald Rice, William Weaver, Robert Bennett, Robert Jones, and William Barnard, and is organist at First Baptist Church in Gainesville, Florida. The church was packed with our entire convention and many parishioners. We were well supported by Hook & Hastings Opus 1073 of 1882, a quite powerful 22-stop instrument. The Great has a 16' Bourdon, extended from the 8', a three-rank Mixture, and a Trumpet; the eight-stop Swell contains a Cornopean and a Bassoon/Oboe at 8' pitch; the Pedal has a 16' Open Wood, a 16' Bourdon, and an



E. & G.G. Hook & Hastings Co., 1882, Mahoning Presbyterian Church, Danville

8' Violoncello. Bruce varied these resources deftly, with registrations that kept us interested through the entire program. The 17-page booklet we were handed as we entered the church was beautifully organized, and cleverly, too. One could hold the booklet under the hymnal, and with the directions, like unison stanza one, etc., written way over to the left of each sheet, it was possible comfortably to read both the directions and the pages of the hymnal.

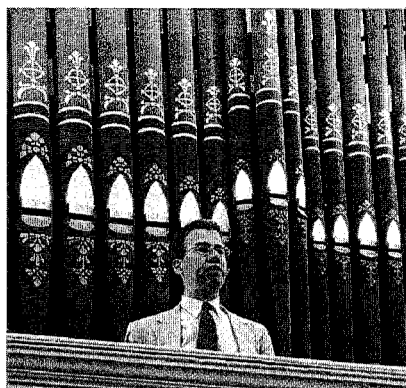
"Wind who makes all winds that blow," (*Aberystwyth*)—as an introduction, Bruce played a *Chromatic Fugue* by Johann Pachelbel; "Bless the Lord, my soul and being" (*Rustington*); "New songs of celebration render" (*Rendez a Dieu*), as introduction, No. 29 of 29 *Short Preludes* by Carl Nielsen; "With joy I heard my friends exclaim" (*Gonsalon Royal*), as a prelude, excerpts from *Communion* by Theodore Dubois; "Give praise to the Lord" (*Laudate Dominum*); "Let the whole creation cry" (*Salzburg*); "All praise to God for song God gives" (*Sacred Song*); "Called as partners in Christ's service" (*Beecher*); "As those of old their first fruits brought" (*Forest Green*); "The church of Christ in every age" (*Wareham*); "We all are one in mission" (*Woodbird*); "In Eden fair" (*Aldersgate*), with text and tune by Bruce Cornely. Finally, a somewhat solemn moment: another tune and text by Bruce, *Laufman*, in honor of the late Alan Laufman, for so many years director of the Organ Clearing House, and also editor of the yearly *Organ Handbooks*. This was good, and was well sung by all. Despite occasional problems in this massive undertaking, I thought it was a really rich and meaningful event, and lots of fun as well.

Third full day, Sunday, June 22

This was a gentle day, beginning with the Annual Meeting of the Organ Historical Society in the hotel at 9 am. From this meeting, one can always learn a great deal about the workings of the Society, and of the great scope of its influence and importance to us and to our chosen instrument. Michael Barone passed the office of president on to Michael Friesen, who will continue the other Michael's always wise and steady shepherding of the organization. I note with pleasure, as I have been able to do in the past, the large number of members interested enough to awaken early to attend the proceedings. Some slipped away at the Holy Hour of 11:00 to attend church in downtown Harrisburg.

Vaughn Watson, Basilica of the Sacred Heart, "Conewago Chapel," Hanover, Pennsylvania

After a good lunch at the hotel, we took a relaxing post-prandial bus ride to the historic "Conewago Chapel," or really, The Basilica of the Sacred Heart in Hanover, Pennsylvania. "Conewago" comes from a settlement near the St. Lawrence River in Canada, and a similarly named creek that runs somewhere near the church. The present, impressive, building was finished in 1787, and was then the largest church yet built in the United States. It is the oldest Catholic church in the U.S. built of stone. Neither the acoustic nor the organ are shy. Looking at the stolist of this 10-stop Hook & Hastings instrument, Opus 1866 of 1900, one has to ask whence cometh this wall of sound. The Great has four stops, an Open Diapa-



Vaughn Watson and the Hook & Hastings Co., 1900, Basilica of the Sacred Heart, Hanover

son, possibly the scale of a smoke stack on the Queen Mary, a Viola da Gamba, a Doppelfloete—all these at 8' pitch—and a 4' Octave. The Swell has five stops, a Violin Diapason, a Stop'd Diapason, and a Salicional, all at 8', and a 4' Flute Harmonique. There is an 8' Trumpet, for reasons unspecified, not the original, but a Hook & Hastings replacement. The sole Pedal stop is a large Open Diapason 16'; oh, and there is an intermanual supercoupler!

Vaughn Watson is a graduate of Fordham University, and has studied for a number of years with William Entriiken at First Presbyterian Church in Manhattan. Since 1992, he has been director of music at Abiding Presence Lutheran Church in Fort Salonga on Long Island. His program: *Prelude (Three Pieces for Organ)*, op. 29, Gabriel Pierné (1863-1937); *Lo, how a Rose and Herzliebster Jesu* (Opus 122 Chorale Preludes), Brahms. Looking at the specification, one sees (and hears) the beauty of the five relatively quiet 8' stops, not, of course, counting the Open Diapason in that. This served both Brahms works wonderfully well. *Sortie in E-flat*, Lefebure-Wély; *Prelude*, C. S. Lang; the hymn: "Most Sacred Heart of Jesus," a highly sentimental-sounding tune by a Jesuit, just identified as Fr. Maher, S.J.; Nos. 3 and 5, both in D Major, from *Six Little Fugues*, Handel; from *Three Characteristic Pieces* of Langlais: 1. Pastoral-Prelude, an absolutely charming work, and the lovely and introspective Interlude, both perfect choices for the organ and the space; lastly, *Variations sur un Noël Bourguignon*, André Fleury (1903-1995). After the program, we sang "Faith of our Fathers," all in unison; I guess it was a special favor to someone. Anyway, unison sounded quite o.k. in this building. This was an interesting program, a nice way to spend a Sunday afternoon. There were nervous moments, but all in all this was very nicely done, and one is grateful for the chance to hear some music "less traveled."

At this point, a relaxing and short bus ride took us to St. Mark's Lutheran Church in Hanover, which we visited just for a very nice church supper. We were well looked after here, which gives me a chance to point out that, while registration for OHS conventions is a bit higher than is the case with AGO conventions, all meals are included, which is a great time saver for convention-goers, and the food is always well done. Usually, perhaps once when we are at concerts in the downtown area of a large city, we might have lunch on our own—a nice chance to explore restaurants in the area. This happened once during this week, and it was indeed a nice experience. Now, on to New Freedom—sounds good to me.

James Hildreth, St. John the Baptist R. C., New Freedom, Pennsylvania

Since 1987, Mr. Hildreth has been organist at Broad Street Presbyterian Church, Columbus, Ohio. He is also organist for the Columbus Symphony Orchestra. I believe this is his first performance for an OHS convention, and I hope not his last. In a church packed with convention attendees, parishioners, and the larger community, he gave a performance that really satisfied all, both connoisseurs and amateurs alike. We were beguiled by his chosen pro-

gram and the total competence of his playing; those less familiar with the organ and its repertoire also responded to his spoken comments. Well, we did too. The organ is Opus 2024 (1904) of Hook & Hastings, relocated and rebuilt by R. J. Brunner & Company, purveyors of much organic good in this part of the world. They converted the old tubular pneumatic action to electric action, which made it possible to make the console movable within the small space of the choir area. This organ is not small, with 26 stops on two manuals. Given the great numbers of parishioners present, one would assume that organ recitals here have been popular.

The program began with a solid and exciting performance of the Guilman *Grand Choeur (Alla Handel)*, op. 18, no. 1, our first experience of the really exciting full sound of this instrument; two *Orgelbüchlein* chorals, *Ich ruf zu dir* and *Wenn wir in höchsten Nöthen sein*; *Trumpet Voluntary in D*, John Bennett; *Prelude & Fugue in G Major*, Mendelssohn; *Souvenir* (op. 27, no. 1), Marcel Dupré, published in 1931; *Nocturne*, Arthur Foote; *Thunderstorm*, Thomas P. Ryder (no *Orange* pedal in sight, we had pedal clusters in abundance); *Festival Toccata*, Percy Fletcher (1879-1932). We sang the hymn "By all your saints still living" to the tune *St. Theodulph*. The evening ended with a breathtaking improvisation, merging the tune *St. Theodulph* with *Ut Queant Laxis*, the hymn of St. John the Baptist, clever and wonderful in every way. What a great recital.

Fourth full day, Monday, June 23 Thomas Lee Bailey, St. Paul's United Church of Christ, New Schaefferstown, Pennsylvania

This day began with the earliest morning bus departure of the convention: 7:45! Thomas Lee Bailey is organist and choirmaster of St. Paul's Episcopal Church, Carroll Gardens, Brooklyn, New York. He holds a bachelor's degree from Virginia Commonwealth University, and a Master of Divinity from Virginia Theological Seminary. The organ is by Samuel Bohler, and is now 110 years old! It was built for Zion Union Church, Womelsdorf, Pennsylvania, and in 1950 was moved to St. Paul's, with some repairs, by Justus Becker. Just this year, it was restored, including a recreation of the original reservoir and wind trunks, by R. J. Brunner & Company. There are 12 stops, with the Pedal containing only a 16' Sub Bass.

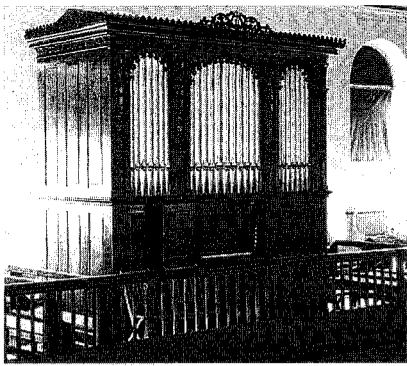


Thomas Lee Bailey plays the Samuel Bohler, 1893, St. Paul's UCC, New Schaefferstown

The program: *Scherzo in Sol Minore per Organo*, Marco Enrico Bossi; *Prelude in E-flat Minor*, Vincent D'Indy; "Humoresque" from *L'Organo Primitivo (Toccata)*, Pietro Yon; the hymn, "O Master let me walk with Thee," tune *de Tar* by Calvin Hampton; *Andante with Variations* (posthumous), Mendelssohn; *Roulette*, Seth Bingham. (1882-1972). This was a splendid recital.

Rosalind Mohnsen, Old Belleman's Church, Mohrville, Pennsylvania

Rosalind Mohnsen's biography in the *Organ Handbook* mentions that this was her 17th appearance at an OHS convention! She holds degrees from the University of Nebraska and Indiana University and later studied with Jean Langlais in Paris, and is director of music at Immaculate Conception Church in

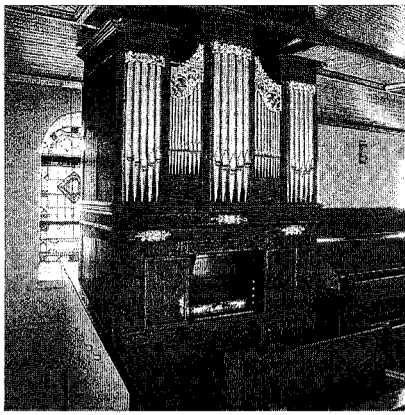


Attrib. Samuel Bohler, c. 1870s, Salem's (Bellemans) Church, Mohrsville

Malden, Massachusetts. The organ, single-manual with 13-note pedalboard, surmised to be of the 1870s, is also surmised to be the work of Samuel Bohler, and Ray Brunner gives cogent reasons for making this assumption. The disposition is interesting. The manual compass is 54 notes, and the four 8' stops share a common bass, each thus having 37 pipes of its own; all 8': Open Diapason, Clarabella, Dulciana, and Stopped Diapason. One then draws the Stopped Diapason Bass, with its 17 pipes, to provide the lower octave and a bit. There is also a 4' Principal, Twelfth, and Fifteenth. The Pedal has a stop at 16' simply called "Pedal Bass," with 13 pipes, and there is also a pedal coupler. This handsome church is no longer in regular weekly use, but holds four annual services, and is also used for weddings. In this lovely program of ten pieces, I knew only two. There were five composers whose music I had never heard. I present this as a virtue, as none of the music was dull, or less than convincingly played: *Concerto in G*, Christoph Wolfgang Druckenmueller (listed as from *Das Husumer Orgelbuch*); *Praeludium* (from *Three Character Pieces*, op. 64, no. 1), Rudolf Bibl (1832–1902); next a selection of five quite varied chorale preludes, all of which managed to sound quite fine on this little instrument: *Jesu, meine Freude* (*Neumeister Collection*), J. S. Bach; *Wo Gott der Herr nicht bey uns haelt*, Johann Christoph Oley (1738–1789); *Liebster Jesu, wir sind hier*, op. 78, Sigfrid Karg-Elert (1877–1933); *Herzlich tut mich erfreuen (alla Giga)*, Gerhard Krapf (b. 1974); *Ein' feste Burg*, Friedrich Wilhelm Marburg (1718–1795), something of a charming gallop on "full organ." The hymn was a bit different: we sang "What a friend we have in Jesus" to the familiar tune, but in "Pennsylvania Dutch" or German, perhaps we should say. We had the words and knew the tune, so off we went in glorious unison, stumbling over the words a bit. Next, *Fugue in 3 Voices*, Charles Zeuner (1795–1857); *Impromptu*, J. Frank Donohoe (1856–1925); the program ended with *Open Diapason March* (1879), by Louis Meyer, in three words: corny but effective. It made a fun ending to a most interesting and rewarding recital.

Walter Krueger, Christ Little Tulpehocken UCC

While waiting for Dr. Krueger to begin his recital, we were edified by an attendance board prominently displayed: Attendance today 31, Offering \$39.40. [Slightly better than a dollar per person!] Attendance last week 32, Attendance one year ago 26, Enrolment 50. Walter Krueger holds a doctorate from Northwestern University. He teaches music at Portland (Oregon) Lutheran School, is an adjunct professor at Concordia University in Portland, and is director of music at Trinity Lutheran Church, Portland. The instrument, in a high gallery, was built in 1862 by Joel Kantner, and while that is all that is known, there are many mysteries about this organ. It looks in several ways to be an English instrument, and as the *Organ Handbook* notes point out, and as many noticed early on, it can sound a bit like something out of 1962! There is lots of articulation, and the 4' Principal is louder than the 8', for starters. The tone is, however, gentle and singing, not always a 1962 charac-



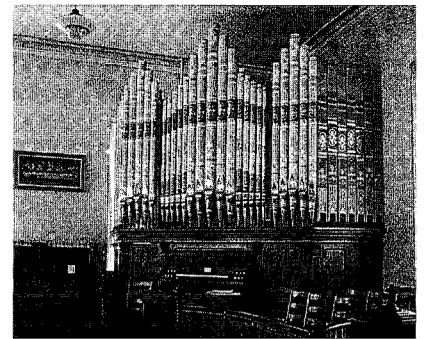
Joel Kantner, 1862, Christ Little Tulpehocken UCC, Bernville

teristic. There are eight stops on its single manual, built, fortunately, on an 8' Open Diapason, ending with a 12th and 15th. There is no Pedal. For the perfect beginning, a lovely *Toccata in the Aeolian Mode*, by Sweelinck; *Toccata for the Elevation (Fiori Musicali)*, Frescobaldi; *Fugue on the Trumpet*, François Couperin; *La Romanesca with Five Variations*, Antonio Valente (1520–1580); *Berceuse (24 Pieces in Free Style)*, Louis Vierne; *Gehende and Schnelle* (from *Thirty Pieces for Small Organ*), Hugo Distler (1908–1942). The program ended with an attempt to meld a Johann Gottfried Walther Partita

with the hymn (chorale) we were to sing. The partita was splendid—the melding process did not work too well, as in each of the three stanzas we were to sing (*Jesu, meine Freude*, Bach harmonization), we were really left uncertain about where to begin. The whole process began with Dr. Krueger playing the chorale, as Walther harmonized it. Then we sang stanza 1. The second part of the Partita was played on 4' stops alone, the third on just flutes. Then we sang stanza 2. The Partita continued with part four, in sixteenth notes. Part five was on the softest stops in the organ, and part six was on two manuals. At this point, we sang stanza three of the chorale, followed by part seven of the Partita, on "full organ," an apt ending for a most pleasant concert.

Sally Cherrington Beggs, North Heidelberg UCC Church, Robesonia, Pennsylvania

Upon entering this church, one was immediately plunged into a mood of serenity and expectancy. Something lovely had to happen in this place, and it did, beginning with the visual impact of the late afternoon sun highlighting the gold in the stenciled organ case. Then, the gentle and beautiful qualities of the 1892 single-manual (and pedal) organ by Samuel Bohler. A Pennsylvania native, Sally Cherrington Beggs holds degrees from Susquehanna and Yale



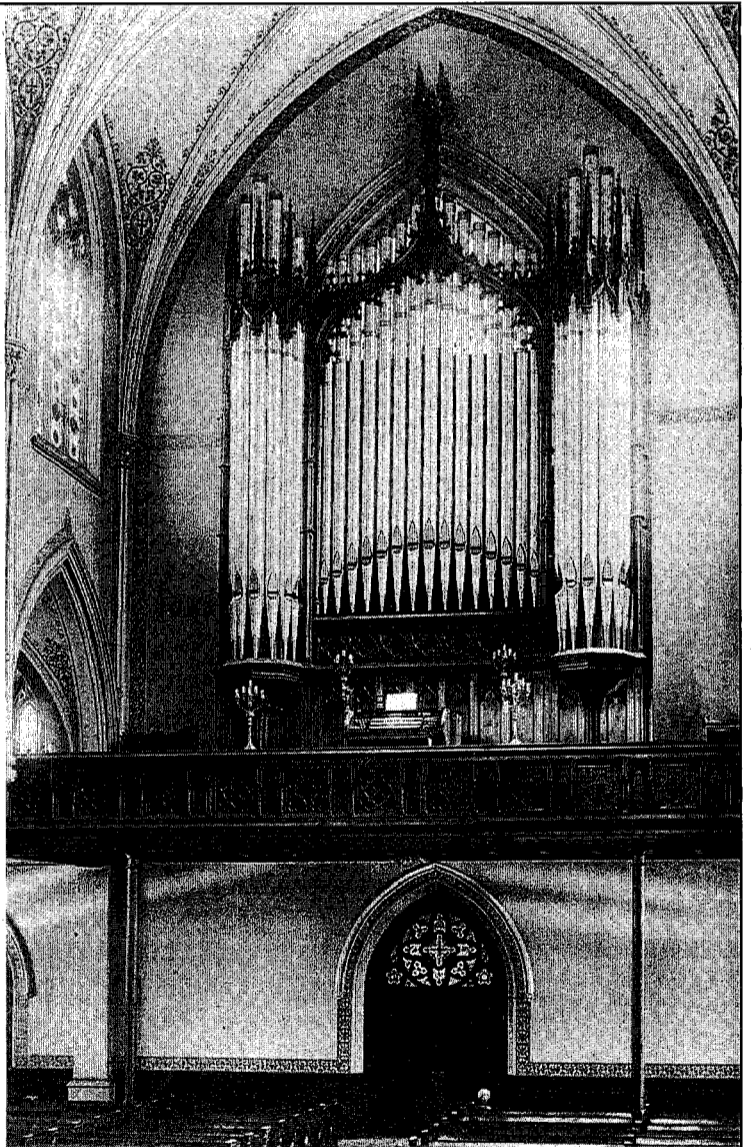
Samuel Bohler, 1892, North Heidelberg Church, Robesonia (photo by R.J. Brunner)

universities. She is presently college organist and chairs the music department at Newberry College in South Carolina. In honor of the fact that this church began life as a Moravian congregation, we first heard, from *Nine Preludes for Organ* of Christian Latrobe (1758–1836), Preludes 2 and 3; *Variations on God Save the King*, Charles Wesley (1757–1834); *Adagio and Scherzo* (for mechanical organ), Beethoven; *Mozart Changes*, Zsolt Gardonyi. Dr. Beggs had been served during this recital by a quiet and efficient page turner and stop puller. He (Stuart Weber) now became soloist, playing a Native American flute in a chorale prelude by Emma Lou Diemer, based on the Native American tune, *Lacquiparle*;

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OHS Convention — Buffalo

July 13-20

then, *Sketch No. 3 in F Minor*, Schumann; the hymn, "Jesus makes my heart rejoice."

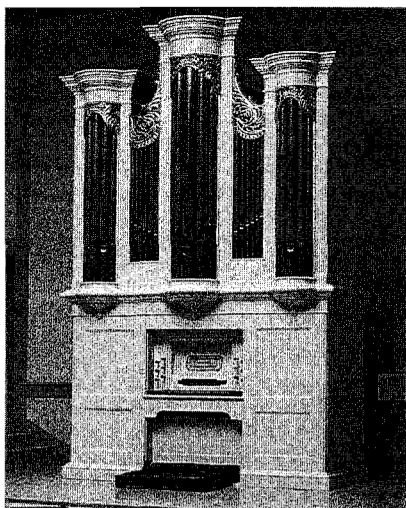
Following this recital, we hopped on the buses for an hour's ride to Annville, the home of Lebanon Valley College, which provided a very nice dinner in the college dining hall. Many of us managed to get over to the chapel, and some managed to get the Schantz wound up and going. It lacked the historicity needed for us to notice it, but I am glad we got a chance to visit the chapel and organ nonetheless. After dinner, it was back on the buses, heading for Hershey, and the Hershey Theater.

Matthew Glandorf, Hershey Theater, Hershey, Pennsylvania

Matthew Glandorf grew up in Germany, and at 16 entered the Curtis Institute in Philadelphia, studying with John Weaver and Ford Lallerstedt. He presently teaches at both Curtis and Westminster Choir College. We were in a rather opulent theater with a 1932 Skinner organ, probably unlike any other, full of brassiness and with a killer Pedal division. Harrison's name is on the console, but it would seem that Skinner was actually responsible for the job, but under the thumb of Hershey's consultant, Dr. Harry Sykes of Lancaster, who probably has a lot to answer for. Certainly, what we heard this evening would not have pleased G.D.H., and possibly not E.M.S. either! Matthew Glandorf offered a mixture of a bit of organ music, several transcriptions, and one very impressive improvisation. I thought the improvisation was the most successful. The room has the deadness of any large theater, with carpets and plush seats. The program began with *Sonata Eroica*, Joseph Jongen. I found it unsatisfactory on this instrument, given the over-brassy quality of the sound, which seemed to clash within itself. Glandorf's own transcription of the Rachmininoff *Vocalise* seemed to work quite well. It was an island of tranquility, and, I think, the sort of piece that survives transcription relatively untarnished. From then on, all hell broke loose. On to two more transcriptions of Rachmaninoff works, the first done by Mr. Glandorf himself of the famous *C-Sharp Minor Prelude*. With Full Organ engaged most of the time, much of the detail in the piece became muddled. Next, the *Prelude in G Minor*, transcribed by "G. Federlein," which could be either father (Gottlieb) or the son (Gottfried) who was organist at Temple Emmanuel in New York for many years. When it was over, I still longed for the Steinway, and in the Wagner transcription which followed, the *Liebsteid*, transcribed by Lemare with some Glandorf additions, I wanted a full symphony orchestra to emerge on stage. Next was a brilliant performance of the Dupré *Allegro Deciso*, the third part of the symphonic poem, *Évocation*, of 1941. And then, Mr. Glandorf's towering improvisation on *The Star Spangled Banner*, done brilliantly, and I will happily hear him improvise again—and again. For the "hymn of the day," we then sang, of course, the "National Anthem," quite lustily, and then, it was on the buses for the Crowne Plaza, our home away from home.

Fifth full day, Tuesday, June 24 Gerald E. Mummert, York County Historical Society Museum

Today, the convention was split in three, some going to hear a 1995 organ by Ray Brunner in Mount Joy, Pennsylvania, some going to the Museum of the York County Historical Society in York, and some visiting the National Clock and Watch Museum in Columbia. I frankly regretted the forced choice, wanting to hear Ray's instrument, plus the last Tannenbergs, and to visit also the watches and clocks. The strongest contender in the Must Hear category was the Tannenbergs in York, and that is where I chose to go. The organ is on display at the front of a small auditorium, and to me, even though simple, it was breathtaking. Ray Brunner, who has done considerable restorative work on this instrument, gave an introduction to it, before,



David Tannenbergs, 1804, Museum, Historical Society of York County

I presume, rushing over to Mount Joy. Quoting Ray Brunner:

"Although 76 years of age and in failing health, Tannenbergs completed an organ for this large Lutheran congregation in York. The wagons carrying the organ arrived in York in late April, 1804, and Tannenbergs and his assistant began the installation. May 17th, while standing on a bench or scaffold tuning the organ, Tannenbergs had a stroke and fell. He died two days later; the organ was finished by his assistant John Hall."

There were eleven stops, nine manual (54 notes) and two pedal (25 notes), but the Trumpet went missing at some point. There are apparently no examples of a Tannenbergs Trumpet around to copy, so no attempt has been made to add one so far. The organ survived in original condition for a century, with Midmer doing a rebuild in 1905, and that is how Ray Brunner found it in 1990. There is more restorative work he hopes to do, as budget permits, but at present, the instrument is lovely to behold and to hear.

Gerald Mummert has been since 1971 director of music in the church for which the Tannenbergs was originally built, Christ Lutheran Church in York. He holds degrees from Susquehanna and Indiana universities, and is adjunct professor of music at York College of Pennsylvania. A splendid player, he offered an imaginative and interesting program, one well calculated to suit the organ wonderfully. He proved yet again that wonderful music can be made on a single-manual organ, a fact well-known to OHS members. The program began with "Hampton" by The Rev. Johann Georg Schmucker, who was pastor at Christ Lutheran from 1802 to 1836; next, *Herz nach dir gewacht*, by Michael Bentz, who was organist of Christ Lutheran Church, Lancaster, when the Tannenbergs was installed, or possibly a bit after that. Sublime is the only suitable word for the combination of the performance, the Tannenbergs, and the Brahms setting of *Schmücke dich*; then, *Elegy (Three Pieces for Organ)*, William Walton; *Versets*, Daniel Pinkham; and we closed with a hymn by Michael Bentz, *Der Herr ist Sohn und Schild*, sung in three parts (SAB), arranged by Gerald Mummert, a lovely ending to this really fine recital.

Scott Foppiano, Covenant UMC, Lancaster

After the sweet gentleness of the very last Tannenbergs, the next recital gave something of a jolt—from both the instrument and the player. The organ is a Casavant from 1926, and not a great deal has been done to it since its installation. There was a re-leathering in 1959, and another in the late 1980s. In 2002, Columbia Organ Works rebuilt the console, and "at the church's insistence" made some additions at that time. The additions were, on the Great: 2' Super Octave, and 4-rank Mixture, and on the Swell, 5-rank Mixture. The given specification fails to list couplers, other than those that have reversible pistons. However, one can surmise from 73-note chests on Swell, part of the Choir, and all of the Solo, that these have super cou-

plers to the Great. The fact that the Great has only 61-note chests comes as a relief.

Mr. Foppiano is from Memphis, where he now serves as director of music in a church not named in his program biography. After studying in Memphis, he was a student of both John and Margaret Mueller at the North Carolina School of the Arts. Further study was with Donna Robertson, David Lowry, Thomas Hazleton, the late William Whitehead, and Gregorian Chant with Dom Daniel Saulnier from Solesmes. The program: *Suite for Organ*, John Ireland; *Prière*, René Vierne; *Tuba Tune*, C. S. Lang; the hymn, both text and tune, was written by Benjamin R. Hanby (1833–1867), a pastor in the Church of the United Brethren; *Prière à Notre Dame*, Boëllmann; *Will 'o the Wisp (Scherzo-Toccatina)*, Nevin; *Fest-Hymnus*, op. 20, of Carl (or Karl) Piutti (1846–1902). This was a most interesting program, not all the "usual stuff." So, thank you, Scott.

Peter Stoltzfus, Otterbein United Methodist Church, Lancaster, Pennsylvania

Peter Stoltzfus is organist and director of music at All Saints' Church, Worcester, Massachusetts, and was returning to the church in which he grew up and where, for a time, he was organist and choirmaster before heading east. He introduced to us the lady who was his teacher and exemplar at Otterbein, and later in the program, played a piece that she had played all those years ago, a piece that turned him on to the organ, a chorale improvisation on the tune *Deo Gratias* by Paul Manz, and he managed to play it using the same registration that his teacher had used. The organ is Skinner Opus 805 from 1930. It has four divisions, the usual three with a small two-stop Echo, all of this in only 25 stops, 28 ranks.

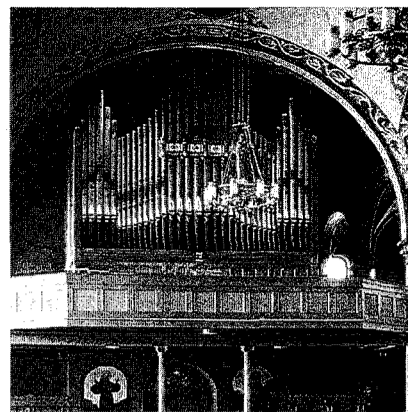
The program: *Trumpet Tune in D*, David Johnson; *Deo Gratias*, Paul Manz; *Cavotta*, Padre Giovanni Battista Martini (1706–1784), arranged by Guilman; *Requiescat in Pace*, Leo Sowerby; *Allegro (Symphony V)*, Widor. One of the few composers in the tradition of the United Brethren in Christ denomination was Edmund S. Lorenz (1854–1942). In 1890, he established the famous Lorenz Publishing Company, and was also at one time president of Lebanon Valley College. We sang one of his hymn tunes, with a text also possibly by him: "Tell it to Jesus." It is in the gospel song tradition, and the convention no doubt gave it one of the best performances of its life. We were unrestrained in our enthusiasm, and then were similarly unrestrained in saluting Peter Stoltzfus for his good work past and present, including his fine performance of this evening.

Karl Moyer, St. Joseph Roman Catholic Church, Lancaster, Pennsylvania

This evening's concert by Karl Moyer put the singing of the hymn first, "Holy God, we praise thy Name," to a tune whose composer is unknown. Karl established his credentials, as if he had to, as a consummate accompanist for a singing congregation. Not many are so established! Dr. Moyer spent much of his long career on the faculty at Millersville University, while serving several major parishes in the area, most recently Grace Lutheran Church in Lancaster, from which he retired a year ago. He holds degrees from Lebanon Valley College, Union Theological Seminary, Temple University, and has his doctorate from Eastman. He has also run the Boston Marathon!

The organ is a fine Barckhoff instrument from 1891, with mechanical key action and pneumatic stop action. At 26 stops, it is a quite complete two-manual, anchored by a not slender 16' Double Open and a 16' Trombone, the latter added by James McFarland in 1985 at the time of a general restoration. Columbia Organ Works later added a new blower and did further restoration work.

The program: *Prelude and Fugue in G (BWV 541)*, Bach; *Ronde Française* (op. 37), Léon Boëllmann; *As the Dew From*



Carl Barckhoff, 1891, St. Joseph R.C. Church, Lancaster

Heaven Distilling, Joseph Daynes, (1851–1920), arr. Alexander Schreiner; three movements from *Sonata No. 5 in C Minor* of Guilman, 1. Allegro appassionato, 4. Recitativo, and 5. Choral and Fugue; *Adagio & Fugue for Violin & Organ* (op. 150, no. 6), Josef Rheinberger (with violinist Scott Hohenwarter); *Wir glauben all' in einen Gott, Vater*, attributed to Johann Ludwig Krebs; two Bach *Two-Part Inventions*, with an added voice by Max Reger: No. 3 in D and No. 14 in B-flat; *Claire de Lune (Three Impressions)*, op. 72, Sigfrid Karg-Elert; the program closed with two settings of *Wie schön leuchtet der Morgenstern*, first by Paul Manz, and second, the stupendous setting by Max Reger—a grand, high octave performance, sending us out into the night most cheerfully. What a great program, and what a great organist, a man who had much to do with the success of this convention, and still had time to give us this evening.

Thus ended the fifth full day of this great convention.

Sixth full day, June 25, 2003 Ann Marie Rigler, St. John's UCC, Boalsburg, Pennsylvania

Boalsburg is one of many historic towns in this part of Pennsylvania, and one of its claims to fame seems to be as the birthplace of Memorial Day. In late May, 1864, two families by coincidence met at the cemetery to place flowers on the graves of loved ones who had died in the Civil War. They later decided to meet again at the same time the next year, and others from the community joined them in the same observance. The idea soon spread to other communities, and that is how it all began. St. John's UCC Church was built in 1861, and by 1868 it became the home of the very first church organ built by Charles Durner. Durner was born in Germany in 1838 into a five-generation family of organbuilders. At age 21 he came to Pennsylvania and set up shop. The St. John's organ has 14 stops, including a Great 16' Bourdon (only to tenor *g*) and Principals to the Fifteenth, including a Twelfth. The Swell offers two 8' Flutes and a Dulciana, 4' Flute and Vox Humana to tenor C (really a Clarinet). In the Pedal, 16' Sub Bass, and 8' Violin Bass (Open Wood). The organ had been in a west gallery, but at the turn of the century was brought down to a chamber in front. In 1971 Hartmann Beatty rebuilt the instrument, bringing the pedal to 30 notes from its original 20, and in 1990 R. J. Brunner did a proper restoration. This congregation has lovingly cared for the instrument, and has produced a fine booklet about its history.

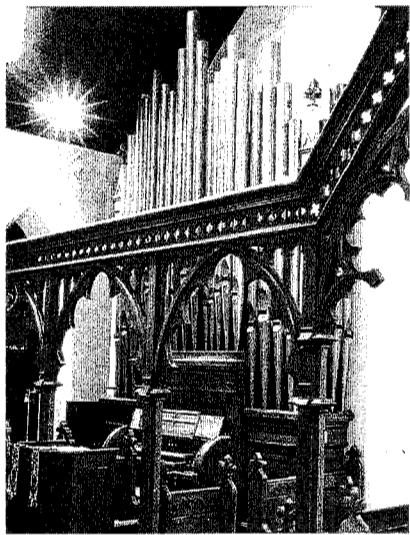
Ann Marie Rigler is both instructor in music (organ and music appreciation) and reference librarian at the University Park campus of Penn State University. Prior to coming to Pennsylvania, she taught at a number of well-known universities, and has a long list of performance credits, including at AGO conventions. She holds undergraduate and doctoral degrees in organ performance from SMU and from the University of Iowa respectively, and a master's degree in library and information science and musicology from the University of Illinois. Generally, it takes me about five bars to figure out what kind of recital is in store. Dr. Rigler set me at ease in perhaps two bars, with her great musical

assurance and musicality, and the program began with the Mendelssohn *G Major Prelude* (op. 37, no. 2), rather the perfect beginning for a recital on a not very large but totally unforced and honest instrument. It was beautiful sound combined with beautiful playing. Next, *Canzonetta* (op. 71, no. 4), Arthur Foote; *Concert Variations on the Austrian Hymn* (op. 3), John Knowles Paine (1839–1906), who was Foote's teacher; we finished with the expected hymn, chosen by the recitalist—in this case, *Austrian Hymn*, of course. Dr. Rigler's accompaniments were just right. She led us without crushing us. She was under us with just the right amount of support, leaving room for us to hear and enjoy our own singing together.

Following this recital, we strolled around the town's historic district while the other half of the convention heard the same recital. Then buses picked us all up for a short trip to State College, Pennsylvania and lunch at the elegant Nittany Lion Inn.

David Dahl, St. John's Episcopal Church, Bellefonte, Pennsylvania

This, the penultimate day of the convention, is about as perfect a day of music as one could hope for, and not the only such day in this convention, or in other conventions. Please, even if you have never done it before, give serious consideration to attending this summer in Buffalo, New York, July 13–20. You will not believe the roster of artists and the distinguished collection of organs arranged for us by Joe McCabe and his committee. Go to <www.organsociety.org> and click on Conventions.

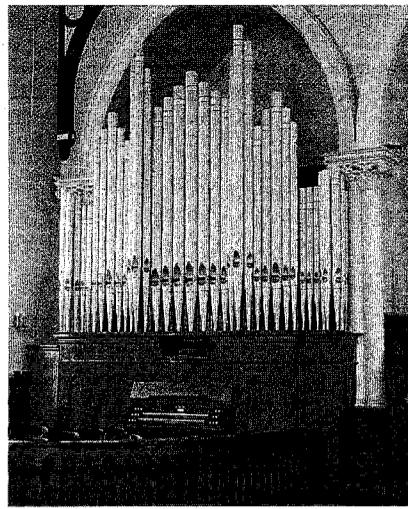


J.W. Steere & Sons, St. John's Episcopal Church, Bellefonte

The 15-stop mechanical action organ at St. John's Episcopal Church was built circa 1892 by J. W. Steere & Sons. It is an untouched original, other than for routine maintenance and tuning, and it is in perfect working order. David Dahl's program began with the Buxtehude *Tocatta & Fugue in F*, impeccably and beautifully played; *Du, O schönes Weltgebaude*, Ethel Smyth (1858–1944); *Concerto Voluntary—Homage to John Stanley*, David Dahl; Calvin Hampton's lovely *Hymn Prelude on America, the beautiful—Materna* served as a prelude to our, as always, spectacular hymn singing. We were given the directions we like to have: Stanza 1, Unison; Stanza 2, Harmony, sung quietly; Stanza 3, Harmony, sung boldly. There was not a dry eye to be found. Then, *Allegro in C Major* (for Flute Clock Organ), Haydn; *Sidste Vaar (The Last Spring)*, Edvard Grieg, arr. Hans Olaf Lien; *Tocatta in G*, Theodore Dubois, a very exciting end to this splendid performance. David Dahl recently retired from Pacific Lutheran University, and continues as director of music ministries at Christ Episcopal Church in Tacoma, Washington. His list of performances in this country and abroad is a long one, and there are numerous recordings.

Kola Owolabi, Trinity United Methodist Church, Bellefonte, Pennsylvania

I first heard Kola Owolabi in Spivey



Hook & Hastings Co., 1902, Trinity UMC, Bellefonte

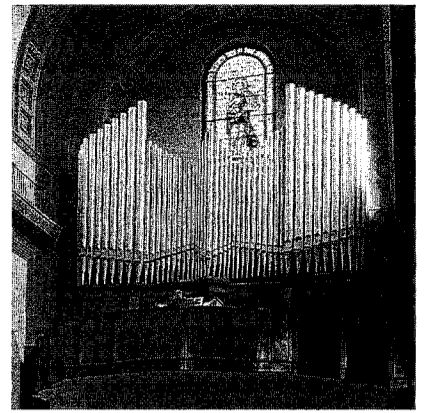
Hall outside Atlanta in 2002. He was a semi-finalist in the Calgary International Organ Competition. He has a bachelor's from McGill, a master's from Yale in organ performance and choral conducting, and is now enrolled at Eastman. In 2002, in Philadelphia, he was awarded Second Prize and the Audience Prize in the AGO National Organ Performance Competition. A published composer, he has received commissions from the Archdiocese of Toronto and the Royal

Canadian College of Organists. For his performance here, he played a 1902 Hook & Hastings Organ of 16 stops, Opus 1893, restored by R. J. Brunner & Co. in 1991.

The program: *Sonata III in A Major*, Mendelssohn; here followed the hymn, *Aus tiefer Not*; from the *Six Canonic Studies* of Schumann, we heard No. 4 in A-flat major; *Voluntary No. 4*, William Russell (1777–1813); *O give thanks to the Lord, for He is good* (from *Portraits from the Psalms*); Kola Olowabi; this music is unique and wonderful, while yet accessible to all. Do watch for this name—I know there will be more music. This muse cannot be stilled.

Ken Cowan, Cathedral of the Blessed Sacrament, Altoona, Pennsylvania

Ken Cowan's recitals always create a great buzz of anticipation. What marvelous new delights will he unleash this time? Then, add in an organ not heard by many previously, but an instrument of incredible importance in organ history. It's an unbeatable formula. We certainly were not disappointed in the least with either organist or organ. The organ at the cathedral was built in 1931 by G.F. Steinmeyer & Company of Oettingen, Bavaria, Germany, as their Opus 1543. It comprises 83 ranks over three manuals and pedal, and a fourth manual and couplers were provided for a Sanctuary divi-



G.F. Steinmeyer & Company, 1931, Cathedral of the Blessed Sacrament R.C., Altoona

sion, prepared for in 1931. The organ was restored in 1990–92 by Columbia Organ Works. Cowan began his recital with the Franck E Major Choral, which sent chills down our spines. This organ is capable of tremendous volume, but it all fits incredibly comfortably in the building, so no one is overwhelmed but all are moved powerfully. Next, *Variations on Weinen, Klagen*, Liszt, arranged from the original piano version by Alexander Winterberger (a pupil of Liszt), and by Ken Cowan; *Valse Mignon*, Karg-Elert; Max Reger's transcription of the Bach *Chromatic Fantasia and Fugue* for harp-

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New Organs

Cover Rieger-Kloss Company, Krnov, Czech Republic Government Street Presbyterian Church, Mobile, Alabama

Members of the Government Street Presbyterian Church worked for several years developing a plan for the renovation of their beautiful and historical church in downtown Mobile. Among the many items that needed serious attention was the pipe organ—the former organ was an Estey installed in 1905. It had been renovated a number of times and had so many alterations that it could hardly be credited back to its original builder. The one thing that had remained constant was the organ pipe façade. After an in-depth study by a very thorough organ committee, it was decided that the old organ had so many problems that it would be better stewardship for the church to purchase a new instrument. It was initially assumed that the new organ would occupy the same space as the old organ. William Gray of the Rieger-Kloss Company entered onto the scene rather late in the process and challenged the committee to look at the total music ministry to develop a plan of how the organ, choir and congregation could all relate musically together more effectively. The Estey had occupied the entire center gallery, and the choir had to sit off to the far side of the organ; there was no proper choir loft. Mr. Gray impressed on the committee that if they were ever going to correct this problem, this was the time to do so. In order to make room for a rear choir gallery, the organ was located in three organ cases. The organ cases were located left and right of the center gallery plus a very shallow division in the center, across the back wall. This was not only a time to purchase a new organ but to develop workable space for the music ministry of the church.

A tracker action organ was very seriously considered for Government Street Presbyterian Church. However, if a good space were created for the choir there would be very long tracker runs to the organ cases which would greatly decrease the effectiveness of the tracker action. It was also decided that it would be a great advantage to have a movable console. After all the facts were weighed, it was decided that slider chests with electric pull downs, along with a few unit chests, would be most appropriate for this instrument.

The Rieger-Kloss Pipe Organ Company of Krnov, Czech Republic was selected to build the new organ for Government Street Presbyterian Church in January of 2000. Rieger-Kloss is one of Europe's oldest builders of pipe organs, incorporated in 1873; however, the Rieger brothers were building organs as early as the 1840s. They are unique in the industry in that they have a College of Organ Building, a four-year accredited degree course. The school enrolls 12 students each year and if they all stay for the full four years, they have a maximum of 48 students enrolled. The company works to keep the best and brightest of these students and then they furnish many of the other major builders in Europe with their young craftsmen.

Although Rieger-Kloss is one of the largest builders of pipe organs in the world, it operates as a small company. Each organ is built by a team of Master Organ Builders; in the case of Mobile, an 8-member team built this instrument. They see the organ from its conception to its completion. They assemble the organ in the Rieger-Kloss shop erecting room to check out all systems. Although pipes are placed on the wind chest and played, they are only tuned; they are not finally regulated and tonal finished until they arrive in their permanent home.

Government Street Presbyterian Church, being a historical building, required a lot of attention to architectural details of the room. Marcel Kolarz, the Rieger-Kloss case designer, was

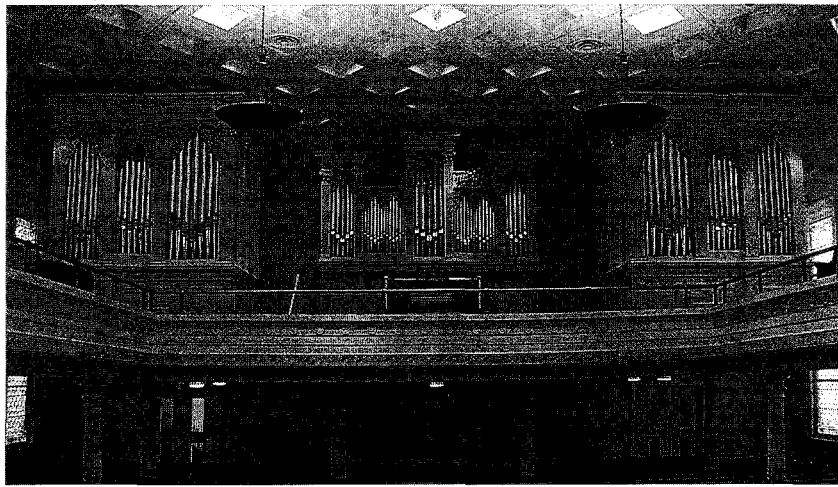


Photo credit Matt Bechteler

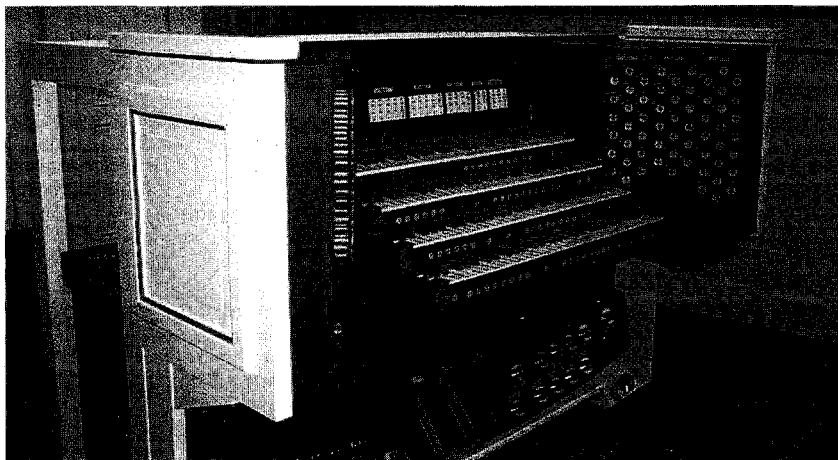


Photo credit Merrill N. Davis III

brought over from Europe to study the room and to design the organ cases developed around the master plan that Mr. Gray had set forth for this room. The cases reflect numerous architectural details from the building. For instance, the columns in the organ case and the dental design that forms the top moldings are all details of the existing room. The capitals at the top of the columns and the lacy pipe shades were all hand carved by Petr Brodak and come from details of the building. The organ cases and pipe shades are white with gilded gold trim as is found in the existing room. All of the pipes seen in the façade of the organ cases are speaking pipes, made of 70% tin and 30% lead, highly polished natural metal; the mouths of the pipes are gilded gold.

The console is four manuals with pedals. The outside cabinet of the console is white and the interior is walnut. The natural keys are highly polished bone and the sharp keys are walnut. The pedalboard natural keys are made of white rock maple and the sharps of walnut. The console is a state-of-the-art design with a very elaborate computer system, having 200+ levels of memory. A sequencer allows the organist to program the pistons in the order that he/she plans to use them and the organ will automatically progress through the pistons in the order programmed. This organ also has a playback system, with which the organist can record on a computer disc and have the organ play back exactly the performance. Three of the manuals plus the pedal division are traditional divisions—the Great Organ, the Positiv Organ, the Swell Organ and the Pedal Organ. In addition to this, the fourth manual (top keyboard) represents the Grand Choir Resonance, an idea that comes from the French school of organ building. The Grand Choir Resonance division manual plays the entire Pedal division on the fourth manual, with each of the Pedal stops extended to play the full 61 notes of the manual. This opens up many unique registration colors and is most valuable in service playing, especially for accompanying hymns. It also gives a fabulous richness to the organ in playing French toccatas and

other literature where the pitch-line is high on the keyboard. The horizontal Trompette-en-Chamade can solo about the entire organ and also play fanfares.

The tonal finishing of the organ required a little more than six weeks. Daniel Angerstein came to Mobile and set all of the "C"s for the different ranks of pipes, and Frantisek Kutalek and Tomas Fafleik matched the notes in between to the "C"s. The room is especially treble heavy but has a very weak response to the bass harmonics. As a result, it posed a special challenge for the tonal finishers.

Other members of the Rieger-Kloss team who built the Government Street Presbyterian Church organ were Zdenek Mican, David Vystrel, Rostislav Kohoutek, Tomas Kusak and Miraslav Mitura.

In addition to providing inspiring music for worship, the church is planning a concert series; so far, they have sponsored Merrill Davis, John Weaver and Fred Swann in concert. The resident organist, Terry Maddox, has played a recital, and they have sponsored noon-day recitals with local organists during Lent. An International Organist Festival is being projected for the near future.

The Rieger-Kloss organ at Government Street Presbyterian Church is designed especially for their building and for the musical needs of this congregation. It was designed architecturally to look as if it were always a part of this lovely, historical building and it is equally suited to the musical demands of the church. It is a high quality instrument which, if well maintained, will be there as long as the building stands and will meet the demands of musical growth of the congregation. May it always bring great and inspirational music to those who hear its majestic sounds.

—William Gray

GREAT (partially expressive) Manual II

- 16¢ Violoneprestant
- 8¢ Principal
- 8¢ Flute Harmonique
- 8¢ Bourdon
- 8¢ Violincelle (ext)
- 8¢ Erzähler Celeste (II)
- 4¢ Octave
- 4¢ Spillflöte

- 2½¢ Quint
- 2¢ Super Octave
- 2¢ Flute
- 2½¢ Grand Chorus (VI)
- 8¢ Trumpet
- Tremulant

POSITIV (unenclosed) Manual I

- 8¢ Principal
- 8¢ Holzgedeckt
- 4¢ Octave
- 4¢ Flute
- 2¢ Principal
- 1½¢ Larigot
- 1¢ Cymbel (IV)
- 8¢ Klein Trompete
- 8¢ Cromorne
- Tremulant
- Zimbelstern
- 16¢ Trompette-en-Chamade (TC, Grand Choir Resonance)
- 8¢ Trompette-en-Chamade (Grand Choir Resonance)

SWELL (expressive) Manual III

- 16¢ Bourdon Bass (ext)
- 8¢ Viola Pomposa
- 8¢ Viola Celeste
- 8¢ Chimney Flute
- 8¢ Flute Celeste (II)
- 4¢ Prestant
- 4¢ Spire Flute
- 2½¢ Nazard
- 2¢ Principal
- 2¢ Blockflöte
- 1½¢ Tierce
- 1½¢ Mixture Minor (V)
- 16¢ Basson
- 8¢ Trompette
- 8¢ Hautbois
- 8¢ Vox Humana
- 4¢ Clarion
- Tremulant
- 16¢ Trompette-en-Chamade (TC, Grand Choir)
- 8¢ Trompette-en-Chamade (Grand Choir)

GRAND CHOIR (unenclosed) Manual IV

- 16¢ Violoneprestant (Great)
- 16¢ Bourdon
- 8¢ Principal
- 8¢ Bourdon
- 8¢ Violincelle (Great)
- 4¢ Octave
- 4¢ Flute
- 2¢ Super Octave
- Mixture (IV-VIII)
- 16¢ Trompetenbass
- 8¢ Trompette
- 4¢ Klarine (ext)
- Chimes
- 16¢ Trompette-en-Chamade (TC)
- 8¢ Trompette-en-Chamade

PEDAL

- 32¢ Double Open Wood (digital)
- 32¢ Contra Bourdon
- 16¢ Open Wood (digital)
- 16¢ Violoneprestant (Great)
- 16¢ Subbass
- 16¢ Bourdon Bass (Swell)
- 10½¢ Rohrquinte (Swell)
- 8¢ Octavebass
- 8¢ Gedackflöte
- 8¢ Violincelle (Great)
- 4¢ Choral Bass (ext Octavebass)
- Mixture (IV)
- 32¢ Contra Fagott (ext)
- 16¢ Trompetenbass
- 16¢ Basson (Swell)
- 8¢ Trompette
- 4¢ Klarine
- 8¢ Trompette-en-Chamade
- 4¢ Clairon-en-Chamade
- Chimes (Grand Choir)

Couplers

- Gt/Ped 8
- Sw/Pedal 8, 4
- Pos/Ped 8, 4
- Great Unison Off
- Sw/Gt 16, 8, 4
- Pos/Gt 8
- Grand Ch/Gt 8
- Gt/Grand Ch 8
- Pos/Grand Ch 8
- Sw/Grand Ch 8

- Sw 16-UO-4
- Grand Ch/Sw

- Positiv Unison Off
- Gt/Pos 8
- Sw/Pos 16, 8, 4
- Grand Ch/Pos 8

Cover photo by Matt Bechteler
Assistance with cover graphics: Matthias Minnig

New Organs



Fabry Inc., Fox Lake, Illinois, has installed a 1957 Schantz organ (two manuals, 13 ranks) at Prince of Peace Catholic Church, Lake Villa, Illinois. The instrument was originally built for Grace Christian Church in Kendallville, Indiana. The church decided to sell the instrument rather than take it to their new sanctuary currently being built. Fabry Inc. brought the two churches together to make their own purchase agreement, and then dismantled, transported, and reinstalled the organ with several improvements for Prince of Peace Catholic Church. Improvements include a new blower, new solid state relay, new electric tremolos, new swell box enclosure using original shade frames, new electric shade controls, refinished bench and top of console, and new oak finish casework. Installa-

tion was completed in May of 2002 and the dedication was played on September 15 by Mr. Ernie Hildebrand and Mrs. Gina Buckley. Fabry Inc. would like to thank Mr. Hildebrand, director of music ministry, who handled the purchase and coordinated the installation for the Rev. Richard Yanos, the pastor of Prince of Peace Church. David G. Fabry and Joseph Poland reengineered, built all the new casework, and tonally finished the instrument.

GREAT		
8'	Open Diapason	Rank 1
8'	Bourdon	Rank 2
8'	Dulciana	Rank 3
8'	Unda Maris (TC)	Rank 4
4'	Octave	Rank 5
4'	Hohlfloete	Rank 6
2'	Fifteenth (ext)	
	Chimes	25 bars
	Tremolo	

SWELL		
16'	Rohrgedeckt	Rank 7
8'	Geigen Diapason	Rank 8
8'	Rohrfloete (ext)	
8'	Salicional	Rank 9
8'	Voix Celeste (TC)	Rank 10
4'	Geigen Octave (ext)	
4'	Flute Harmonic	Rank 11
2 1/2'	Nazard (borrow)	
2'	Piccolo (ext)	
8'	Oboe	Rank 12
4'	Oboe Clarion (ext)	
	Tremolo	

PEDAL		
16'	Subbass	Rank 13
16'	Rohrgedeckt (Sw)	
8'	Bass Flute (ext)	
8'	Rohrflute (Sw)	
4'	Bass Flute (ext)	
4'	Rohrflute (Sw)	

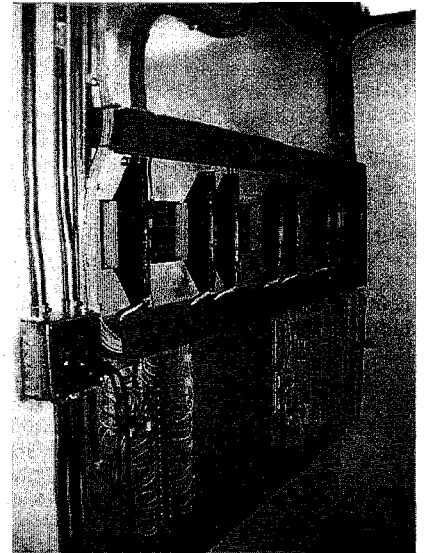
Couplers		
	Gt/Gt 16-UO-4	
	Sw/Sw 16-UO-4	
	Sw/Gt 16-8-4	
	Gt/Ped 8-4	
	Sw/Ped 8-4	



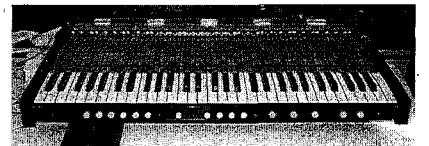
Schneider Pipe Organs, Inc., of Kenney, Illinois, has completed the first phase of a multi-stage renovation of the 1922 Hinners organ in Zion Lutheran Church, Peoria, Illinois. The initial phase consisted of rebuilding the console and rewiring the organ utilizing a Matters microprocessor-based relay system with a fiber-optic link between the console and the organ chamber. All wiring on the existing windchests was replaced with new modern wiring. A new pedalboard to replace the existing one, which was disintegrating due to years of heavy use, was also installed. At the same time, new 120 volt AC wiring and magnetic starter for the existing organ blower and a new DC rectifier were installed, as well as new fluorescent lighting within the organ chamber and blower room. Service receptacles for maintenance work were also added to the installation. Limited pneumatic repairs were made to the existing electro-pneumatic windchests as a temporary measure, as well as replacement of a number of badly damaged and crudely repaired treble pipes of the Stopped Diapason rank.

Completion of this phase of the work was March, 2002. It was rededicated on Reformation Sunday, October 27, 2002, in conjunction with and celebrating 10 years of the ordination of the incumbent pastor, The Rev. Steven Paul Tibbetts, S.T.S. at Zion. The day-long celebration included a Festival Eucharist (Reformation), potluck meal, organ rededication concert, and Vespers. In between were displays of the 75th anniversary of the completion of the main church building.

Anticipated future phases are to include complete removal of the existing windchests and pipework of the instrument from the chamber space while it is being replastered and repainted, and construction of all-new windchests with electro-mechanical action and expansion chambers. Participants in



Chamber




Restored keyboard

the project included W.C. Burkett, Nick Fry, Dan Schneider, Matt Schneider, Joan Schneider, Richard Schneider.

GREAT		
8'	Principal	
8'	Rohr Flöte	
4'	Principal	
4'	Rohr Flöte (ext)	
2'	Spitz Flöte (ext)	
1 1/2'	Mixture II (new)	
8'	Oboe (Sw)	
	Gt UO-4	
	Sw/Gt 16-8-4	

SWELL		
16'	Zärtbass (ext)	
8'	Geigen Principal	
8'	Holzgedackt	
8'	Salicional	
8'	Voix Celeste (49 pipes)	
4'	Geigen Octave (ext)	
4'	Traverse Flöte (ext)	
4'	Violina (ext)	
2 1/2'	Nazard (ext)	
2'	Principal (ext)	
1 1/2'	Terz (ext)	
16'	Basson (ext, new L/2 basses)	
8'	Oboe	
4'	Schalmey (ext)	
	Tremolo	
	Sw 16-UO-4	

PEDAL		
32'	Acoustic Bass (resultant, Zärtbass)	
16'	Grand Bourdon	
16'	Zärtbass (Sw)	
8'	Principalbass (Gt)	
8'	Bourdon (ext)	
8'	Gedackt (Sw)	
4'	Choralbass (ext Gt)	
4'	Gedackt (Sw)	
16'	Basson (Sw)	
8'	Oboe (Sw)	
4'	Schalmey (Sw)	
	Gt/Ped	
	Sw/Ped	



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Calendar

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

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

UNITED STATES East of the Mississippi

15 MAY
Moscow Nights; Kingswood High School Auditorium, Wolfeboro, NH 8 pm
Verdi, *Requiem*; Performance Hall, Westerly, RI 8 pm, also 5/16 at 6 pm
Gordon Turk, masterclass; St. Stephen's Episcopal Cathedral, Wilkes-Barre, PA 9:30 am
John Widmann, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

16 MAY
Michael Kleinschmidt; St. Michael's, Marblehead, MA 5 pm
Farrell Goehring; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Mozart, *Missa Breves*; Madison Ave. Presbyterian, New York, NY 4 pm
Stanley Cox; Cathedral of St. Patrick, New York, NY 4:45 pm
Hymn festival with **Paul Spicer & Nigel Potts**; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm
Eric Mairlot; St. Thomas, New York, NY 5:15 pm

Lee Milhous; St. Paul's, Doylestown, PA 4:30 pm
Wesley Parrott; Washington National Cathedral, Washington, DC 5 pm
Bradley Hunter Welch; National Presbyterian, Washington, DC 3 pm
Cantate Children's Choir; First Presbyterian, Lynchburg, VA 3 pm
Washington Symphonic Brass; St. Luke, McLean, VA 7:30 pm
Mark Jones; First Presbyterian, Newton, NC 4 pm

Felix Hell; United Methodist Church, Berea, OH 4 pm
Todd Wilson; Calvary Episcopal, Cincinnati, OH 5 pm
Festival Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Tom Trenney; St. Paul's Episcopal, Flint, MI 3:30 pm
Ken Cowan; First United Methodist, Mishawaka, IN 4 pm
James Dorroh; Covenant Presbyterian, Huntsville, AL 3 pm
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm
Franz Hauk; Chicago Theological Seminary, Chicago, IL 4 pm
Beethoven, *Mass in C*; House of Hope Presbyterian, St. Paul, MN 9 am, 11 am

17 MAY
Edward Zimmerman; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
Music of the Baroque; Old St. Patrick's, Chicago, IL 8 pm

18 MAY
Christa Rakich & Peter Sykes, harpsichord, *Goldberg Variations*; St. Paul's, Boston, MA 8 pm
Bruce Neswick; St. Paul's Episcopal, Wilmington, NC 7:30 pm
Dan Schwandt; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 MAY
Patricia Schrock; St. Luke, McLean, VA 1 pm
Music of the Baroque; Grace Lutheran, River Forest, IL 8 pm

21 MAY
David Ogletree; Old South Church, Boston, MA 12:15 pm
Felix Hell; Christ Church (UCC), Bethlehem, PA 8 pm
Virginia Bolena; Fourth Presbyterian, Chicago, IL 12:10 pm

22 MAY
Kevin O'Malia; St. Peter's, Morristown, NJ 7:30 pm

Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
New Classic Singers; College of DuPage, Glen Ellyn, IL 8 pm

23 MAY
The Chenaults; First Baptist, Providence, RI 4 pm

Ken Cowan; The Reformed Church, Poughkeepsie, NY 4 pm
Gerre Hancock; Abiding Presence Lutheran, Fort Salonga, NY 4 pm
Fauré, *Requiem*; Church of St. Joseph, Bronxville, NY 7 pm
Bach, *St. Matthew Passion*; Church of the Heavenly Rest, New York, NY 4 pm
Christopher Jennings; St. Thomas, New York, NY 5:15 pm
Felix Hell; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm
Bach, *Magnificat in D*; Christ Church, New Brunswick, NJ 7:30 pm

Joan Lippincott, with choral concert; Princeton University Chapel, Princeton, NJ 6:30 pm
John Weaver; Cathedral Church of the Nativity, Bethlehem, PA 4 pm
Peter DuBois; Christ Church United Methodist, Charleston, WV 2 pm
Bach, *B-minor Mass*; St. Mary's College, Notre Dame, IN 7:30 pm
Nigel Potts; Christ Church Cathedral, Louisville, KY 4 pm

Mendelssohn, *Elijah*; Lake Street Church, Evanston, IL 3 pm
North Shore Choral Society; St. Luke's, Evanston, IL 3 pm
+Ed Zimmerman; Barrington United Methodist, Barrington, IL 7:30 pm
Bach, *Cantata No. 43*; Grace Lutheran, River Forest, IL 3:45 pm
Hymn Fest with choirs, organ, brass; St. Raphael, Naperville, IL 7 pm
House of Hope Choir School; House of Hope Presbyterian, St. Paul, MN 4 pm

25 MAY
Brian Carson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 MAY
Felix Hell; Memorial Music Hall, Methuen, MA 8 pm
Maxine Thevenot; Cathedral of St. Paul, Boston, MA 12:15 pm

28 MAY
Maxine Thevenot; Old South Church, Boston, MA 12:15 pm
Colin Lynch; Fourth Presbyterian, Chicago, IL 12:10 pm

29 MAY
John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

30 MAY
Joanna Elliott; Cathedral of St. Patrick, New York, NY 4:45 pm
Lawrence Schreiber; St. Thomas, New York, NY 5:15 pm
Adam Ward; Washington National Cathedral, Washington, DC 5 pm
National Men's Chorus; St. Luke, McLean, VA 5 pm
Mozart, *Missa brevis*; St. George's Episcopal, Dayton, OH 10:30 am

1 JUNE
Maxine Thevenot; St. Peter's Lutheran, New York, NY 12:45 pm
Esteban Landart; Cathedral of St. John the Baptist, Charleston, SC 10 am

2 JUNE
Robert Gant; Memorial Music Hall, Methuen, MA 8 pm
Haig Mardirosian; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Dan Steinert; Zion Lutheran, Appleton, WI 12:15 pm

4 JUNE
Ray Cornils; Old South Church, Boston, MA 12:15 pm
Choral concert; Church of the Advent, Boston, MA 8 pm
Paul Jacobs; Erwin First United Methodist, Syracuse, NY 8 pm
Choraliana; St. Paul's, Doylestown, PA 8 pm

5 JUNE
Northwest Choral Society; Edison Park Lutheran, Chicago, IL 7:30 pm

6 JUNE
Brian Harlow; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 6 pm, following 5 pm choral evensong

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Mark Coles; Christ Church, New Brunswick, NJ 6:30 pm
Felix Hell; First Presbyterian, Haddonfield, NJ 7:30 pm
Andrew Shenton; Basilica of the National Shrine, Washington, DC 6 pm
Ann Labouf; St. Luke, McLean, VA 3 pm
Mark Coffey; First Presbyterian, Gainesville, FL 4 pm
Eleganza Baroque Ensemble; Trinity Episcopal, Fort Wayne, IN 5 pm
Northwest Choral Society; Trinity Lutheran, Des Plaines, IL 3:30 pm

8 JUNE
Frank Rippl; Outagamie Museum, Appleton, WI 12:15 pm

9 JUNE
Dong-ill Shin; Memorial Music Hall, Methuen, MA 8 pm
Scott Hanoian; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Marjim Thoene; Cathedral of St. John the Baptist, Charleston, SC 10 am
Naomi Rowley; First United Methodist, Appleton, WI 12:15 pm

10 JUNE
Corpus Christi Procession; Church of the Advent, Boston, MA 6:30 pm
Vento Chiaro; First Presbyterian, Lockport, NY 7 pm

11 JUNE
Michael Murray; Old South Church, Boston, MA 12:15 pm

12 JUNE
Diane Meredith Belcher; Lord and Taylor Department Store, Philadelphia, PA 12 noon
Felix Hell; Irvine Auditorium, University of Pennsylvania, Philadelphia, PA 7:30 pm

13 JUNE
Choral concert; Our Lady of Sorrows, South Orange, NJ 2:15 pm
Scott Hanoian; Washington National Cathedral, Washington, DC 5 pm
Kimberly Hess, with trumpet; Basilica of the National Shrine, Washington, DC 6 pm
Boudewijn Zwart, carillon; The Culver Academies, Culver, IN 4 pm
David Goode; House of Hope Presbyterian, St. Paul, MN 4 pm

14 JUNE
Thomas Murray; First Presbyterian, Glens Falls, NY 8 pm

15 JUNE
Ray Cornils; Portland City Hall, Portland, ME 7:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

16 JUNE
Jeremy Bruns; Memorial Music Hall, Methuen, MA 8 pm
Paul Stetsenko; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
Marillyn Freeman; St. Paul's, Neenah, WI 12:15 pm

18 JUNE
Brian Bloye; Fourth Presbyterian, Chicago, IL 12:10 pm

19 JUNE
Daniel Kehoe, carillon; Longwood Gardens, Kennett Square, PA 6 pm
John Gouwen, carillon; The Culver Academies, Culver, IN 4 pm

20 JUNE
Brian Swager; Washington National Cathedral, Washington, DC 5 pm
Gail Archer; Basilica of the National Shrine, Washington, DC 6 pm
Bruce Neswick; Montreat Music Conference, Montreat, NC through 6/25

21 JUNE
Paul Skevington, with brass; St. Luke, McLean, VA 8 pm
Diane Meredith Belcher; First Baptist, Asheville, NC 8 pm
Todd Wilson, silent film accompaniment; Wheaton College, Wheaton, IL 7:30 pm

22 JUNE
Peter Richard Conte; Portland City Hall, Portland, ME 7:30 pm
Alison Luedecke, with Millennia Consort; St. John the Evangelist Cathedral, Cleveland, OH 3 pm
Douglas Cleveland; St. Raphael's, Naperville, IL 8 pm

23 JUNE
Abbey Siegfried; Memorial Music Hall, Methuen, MA 8 pm
J. Reilly Lewis; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Jerome Butera; First Presbyterian, Neenah, WI 12:15 pm

24 JUNE
Susan Ferré; St. Kieran's, Berlin, NH 7 pm
True North Brass; First Presbyterian, Lockport, NY 7 pm

25 JUNE
Douglas Leichtenheimer; Fourth Presbyterian, Chicago, IL 12:10 pm

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

27 JUNE
Joyce Jones; Washington National Cathedral, Washington, DC 5 pm
Elmo Cosentini; Basilica of the National Shrine, Washington, DC 6 pm
Thomas Murray; Covenant Presbyterian, Columbus, OH 7 pm

28 JUNE
Diane Meredith Belcher; First Baptist, Asheville, NC 8 pm
Brenda Heck; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 JUNE
Frederick Hohman; Portland City Hall, Portland, ME 7:30 pm

30 JUNE
Maxine Thevenot; Memorial Music Hall, Methuen, MA 8 pm
David Lang; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Sarah Mahler Hughes; St. Bernard's, Appleton, WI 12:15 pm

UNITED STATES West of the Mississippi

15 MAY
National Spiritual Ensemble; Augustana Lutheran, Denver, CO 7:30 pm

16 MAY
Peter DuBois; Congregational Church UCC, Rochester, MN 4 pm
Carlene Neihart; Independence Blvd. Christian Church, Kansas City, MO 3 pm
Heather Hernandez; St. Cecilia Cathedral, Omaha, NE 3 pm
Bach, Cantata 137; Christ the King Lutheran, Houston, TX 5 pm
Hector Olivera; Grace Cathedral, San Francisco, CA 3 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Choral Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

21 MAY
Esteban Landart; St. Paul United Methodist, Lincoln, NE 12:10 pm
J. Melvin Butler & Roger Sherman; St. Mark's Cathedral, Seattle, WA 7:30 pm

22 MAY
Todd Wilson, masterclass; St. Luke's Episcopal, San Francisco, CA 10 am

23 MAY
Esteban Landart; St. Vincent de Paul, Omaha, NE 7:30 pm
Choral Evensong; Palmer Memorial Episcopal, Houston, TX 5 pm
Bradley Hunter Welch; West Plano Presbyterian, Plano, TX 7 pm
Todd Wilson; St. Luke's Episcopal, San Francisco, CA 3 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

26 MAY
John Weaver; Emmanuel Episcopal, Rapid City, SD 7:30 pm

28 MAY
Esteban Landart; St. Basil's Episcopal, Tahlequah, OK 7:30 pm
Gerre Hancock; Christ Church Cathedral, Houston, TX 7:30 pm

29 MAY
Gerre Hancock, conducting open choral rehearsal; Christ Church Cathedral, Houston, TX 10 am

30 MAY
Esteban Landart; St. Vincent de Paul, Rogers, AR 3 pm
Michael Stuart; Christ Church Cathedral, Houston, TX 4:15 pm
Gerre Hancock, conducting choral Evensong; Christ Church Cathedral, Houston, TX 5 pm

Arthur Johnson; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Brian Driscoll; All Saints' Episcopal, Beverly Hills, CA following 11:15 service
Carol Williams; Balboa Park, San Diego, CA 2 pm

4 JUNE
Kimberly Marshall; Grace Lutheran, Tacoma, WA 7:30 pm

6 JUNE
Gail Archer; Grace Cathedral, San Francisco, CA 3 pm
Frances Nobert, with APSARA Recorder Ensemble; Pasadena Presbyterian, Pasadena, CA 3 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

7 JUNE
Mary Preston, lecture demonstration; Meyerson Symphony Center, Dallas, TX 12:30 pm
Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm

13 JUNE
Michael Moreskine; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
 Festival concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

18 JUNE
Ken Cowan; Kirkwood Baptist, St. Louis, MO 7:30 pm

20 JUNE
Kimberly Marshall; St. Cecilia Cathedral, Omaha, NE 3 pm
David Brock; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

21 JUNE
Robert Plimpton; Balboa Park, San Diego, CA 7:30 pm

27 JUNE
Lyle Settle; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
 King George V School Choir and Orchestra; Cathedral of St. Mary of the Assumption, San Francisco, CA 7:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

28 JUNE
Carol Williams, with vocalists; Balboa Park, San Diego, CA 7:30 pm

22 MAY
Jonathan Scott; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Carlo Curley; St. James the Greater, Leicester, England 7 pm

23 MAY
Carlo Curley; The Assembly Hall, Worthing, England 3 pm

24 MAY
David Briggs; St. Chad's Cathedral, Birmingham, England 7:30 pm

27 MAY
Gillian Weir; St. Mary the Virgin, Nottingham, England 7:30 pm

29 MAY
Carlo Curley; St. Michael's, Northampton, England 7:30 pm
Robin Walker; St. John the Evangelist, Islington, England 7:30 pm

30 MAY
Craig Cramer; Schlosskirche, Mühlheim, Germany 3 pm
Carlo Curley; St. David's Cathedral, Pembrokeshire, England 8 pm
Robert Batt; Holy Rosary Cathedral, Vancouver, BC, Canada 7 pm

31 MAY
Craig Cramer; Katholische Kirche, Lachen-Speyerdorf, Germany 7 pm
Malcolm Archer; Liverpool Cathedral, Liverpool, England 11:15 am
Clive Driskill-Smith; Chester Cathedral, Chester, England 1:10 pm
Ignace Michiels; Lincoln Cathedral, Lincoln, England 7 pm

1 JUNE
Nicolas Marcotte; St. James United Church, Montréal, QC, Canada 12:30 pm

2 JUNE
Nicolas Kynaston; St. Chad's Cathedral, Birmingham, England 7:30 pm

3 JUNE
Daniel Hyde; St. John's Smith Square, London, England 1 pm

6 JUNE
Craig Cramer; Katholische Kirche, Kirrwieler, Germany 3 pm
Carlo Curley; Brighton Dome Concert Hall, Brighton, England 4 pm
Gordon Stewart; Haworth Parish Church, Haworth, England 7 pm

8 JUNE
Carlo Curley; Lichfield Cathedral, Lichfield, England 7:30 pm
David Szanto; St. James United Church, Montréal, QC, Canada 12:30 pm

9 JUNE
James Vivian; The Temple Church, London, England 1:15 pm

10 JUNE
Lionel Rogg; St. Mary the Virgin, Nottingham, England 7:30 pm
Richard Tanner; Guildford Cathedral, Guildford, England 8 pm

11 JUNE
Sylvie Poirier & Philip Crozier; Christ Church Cathedral, Montréal, QC, Canada 3 pm

INTERNATIONAL

15 MAY
Daniel Roth; St. Albans Cathedral, St. Albans, England 5:30 pm
Sophie-Véronique Cauchefeur-Choplin and **Gerard Brooks**; IAO London Organ Day; All Souls, Langham Place and All Saints, London, England 10 am

16 MAY
Craig Cramer; Basilica Steinfeld, Eifel, Germany 4 pm

18 MAY
James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:10 pm

20 MAY
Craig Cramer; St. Willibald Kirche, Munich/Laim, Germany 7 pm
Olivier Latry; Symphony Hall, Birmingham, England 8 pm

21 MAY
Robert Munns, with soprano; Christ Church URC, Port Sunlight, Wirral, England 7:30 pm
Nicholas Fairbank; St. John's Anglican Church, Victoria BC, Canada 12:15 pm

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In Memoriam
Gordon Young
 Mus. Doc., A.S.C.A.P.
 1919-1998

12 JUNE
Carol Williams; St. Bartholomew, Brighton, England 7:30 pm

13 JUNE
James Metzler; Notre Dame Cathedral, Paris, France 4:45 pm

14 JUNE
James Lancelot; St. Chad's Cathedral, Birmingham, England 7:30 pm
D'Arcy Trinkwon; All Souls, London, England 7:30 pm

15 JUNE
Jeryl Taylor; St. James United Church, Montréal, QC, Canada 12:30 pm

16 JUNE
Carol Williams; Holy Trinity, Blythburgh, Suffolk, England 3 pm
David Briggs; The Temple Church, London, England 1:15 pm

18 JUNE
Nigel Potts; St. Andrew's Cathedral, Sydney, Australia 1:10 pm
Carol Williams; St. Mary's, Great Yarmouth, England 7:30 pm

19 JUNE
Carlo Curley; The Drive Methodist Church, Sevenoaks, England 7:30 pm
Dorothy Papadakos; St. Matthew's, Douglas, Isle of Man 8 pm

20 JUNE
Carol Williams; St. Mary's, Winchfield, Hampshire, England 7:30 pm
James Metzler; St. Paul's Cathedral, London, England 5 pm

21 JUNE
Winfried Böinig; Lincoln Cathedral, Lincoln, England 7 pm

22 JUNE
Carlo Curley; Holy Trinity, Exmouth, England 7:30 pm
Florence Leysieux; St. James United Church, Montréal, QC, Canada 12:30 pm

23 JUNE
David Saint; St. Chad's Cathedral, Birmingham, England 7:30 pm

Dorothy Papadakos; Ampthill Parish Church, Ampthill, England 8:30 pm
Jeremy Filsell; The Temple Church, London, England 1:15 pm

26 JUNE
Ian Tracey; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Daniel Cook; St. John the Evangelist, Islington, England 7:30 pm
Carlo Curley; Central Baptist, Chelmsford, England 7 pm

28 JUNE
Paul Jacobs, music conference; Whitby Summer Institute of Church Music, Oshawa, ON, Canada

29 JUNE
Carlo Curley; Westminster Cathedral, London, England 7:30 pm
Michael Westwood; St. James United Church, Montréal, QC, Canada 12:30 pm

30 JUNE
Philip Scriven; The Temple Church, London, England 1:15 pm

Organ Recitals

ROBERT BATES, St. Cecilia Cathedral, Omaha, NE, January 18: *Praeludium in C*, BuxWV 137, Buxtehude; *Five Fantasies on Une Jeune Fillette*, Du Caurroy; *Tres Glosas sobre el Canto Llano de la Immaculada Concepcion*, Tiento de medio registro de tiple de segundo tono (*Facultad Orgánica*), de Arauxo; *Prelude and Fugue in e*, BWV 548, Bach; *Danse funèbre (Trois danses)*, Alain; *Charon's Oar*, Bates; *Ascent*, Tower; *Annum per annum*, Pärt.

BYRON L. BLACKMORE, American Lutheran Church, Sun City, AZ, February 15: *Sonatina in d*, Ritter; *Trio (Triptyque)*, Langlais; *Du, O schönes Weltgebäude!*, Smyth; *Flute Voluntary*, Thorley; *Choral No. 3 in a*, Franck.

ELIZABETH & RAYMOND CHENAULT, Broadway Baptist Church,

Fort Worth, TX, January 18: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Nativity Scenes*, Roberts; *Allegro for Organ Duet*, Moore; *Toccata on Sine Nomine*, *The Emerald Isle*, Ragtime, Callahan; *Shenandoah*, White; *The Stars and Stripes Forever*, Sousa.

JAMES CHRISTOPHER DIAZ, The Cleveland Museum of Art, Cleveland, OH, February 22: *Finale (Symphonie VI)*, op. 42, Widor; *Impetuoso, Allegretto, Scherzando (Mutationes)*, Eben; No. 1, No. 11, No. 20 (*Children's Songs*), Corea; *Passacaglia*, BWV 582, Bach; *Preludio (Deuxième Symphonie)*, Dupré; *Arabesque sur les flûtes (Suite française)*, Langlais; *Adagio (Troisième Symphonie)*, Vierne; *Toccata (Suite)*, op. 5, Duruflé.

STEVEN EGLER, with Frances Shelly, flute, First Presbyterian Church, Rochester, MN, February 8: *Prelude, Chanson, Rondeau (Suite Antique)*, Rutter; *Fantasia on Down Ampney*, Weisgarber; *Romance, Scherzo (Suite)*, op. 34, Widor; *Minuet and Dance of the Blessed Spirits (Orpheus)*, Gluck; *Fantasia on Dennis*, Gillingham; *Sonata da chiesa*, Locklair.

QUENTIN FAULKNER, with Mary Murrell Faulkner, First United Methodist Church, South Bend, IN, January 16: *Dialogue*, Marchand; *How brightly shines the morning star*, Buxtehude; *Sinfonia to Cantata 29*, *Sinfonia to Cantata 49*, Bach; *Prehude and Fugue in C*, Krebs; *Fugue No. 1 on B-A-C-H*, Schumann; *Allegro and Andante*, K. 608, Mozart.


DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, February 15: *Tiento de sexto tono*, de Soto; *Tiento de primero tono de mano derecha*, do Sola; *Gaitilla de mano izquierda*, Durón; *Aria en Re menor*, Angles; *Voluntary No. 8 in d*, Stanley; *The Agincourt Hymn*, Dunstable; *Prelude on Deo Gracias*, *Prelude on Martyrdom*, Willan; *Cloister-Garth*, Brewer; *Partita on Old Hundredth*, *Prelude on Toplady*, Gell; *Fountain Reverie*, *Festival Toccata*, Fletcher.

CHRISTOPHER HERRICK, St. James Episcopal Church, Los Angeles, CA, January 11: *Marche Moderne*, Lemare; *Canonic Variations Vom Himmel hoch*, Bach; *Was Gott tut, das ist wohlgetan*, op. 93, no. 1, Guillemant; *Suite*, op. 5, Duruflé; *Matin Provençal (Poèmes d'Automne)*, Bonnet; *Blues Toccata*, Takle.

MARTIN JEAN, Stetson University, Deland, FL, January 25: *Praeludium in d*, Buxtehude; *Fugue in a-flat*, Brahms; *Prelude in E-flat*, BWV 552a, *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe aller Welt Trost*, BWV 673, *Kyrie, Gott Heiliger Geist*, BWV 674, *Fugue in E-flat*, BWV 552b, Bach; *Partita on Nun komm, der heiden Heiland*, op. 8, no. 1, 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; *The 94th Psalm*, Reubke.

LEN LANGRICK, First Presbyterian Church, Brunswick, GA, January 16: *Trumpet Tune*, Swann; *Prelude and Fugue in c*, BWV 546, Bach; *Introduction and Toccata on Veni Emmanuel*, Langrick; *Fantasy on Bring a Torch, Jeanette Isabella*, Chapman; *Two Quiet Settings of Hyfrydol*, Langrick; *Arabesque on Great Is Thy Faithfulness*, Barr; *Toccata on Beecher*, Stoltzfus; *The Peace May Be Exchanged (Rubrics)*, Locklair; *Allegro Vivace (Symphonie V)*, Widor.

NANCIANNE PARRELLA, with Arthur Fiacco, cello, and Victoria Drake, harp, St. Ignatius Loyola, New York, NY, January 14: *Les Corps Glorieux*, Messiaen; *Aria in Classic Style*, Grandjany; *Prière à Notre Dame*, Boëllmann; *God Is Our Righteousness*, DeBlasio; *Preludium in b*, op. 123, no. 2, *Recitative and Adagio*, op. 9, Schumann; *Suite for Harp and Organ*, White; *Le Dernier Sommeil de La Vierge*, Massenet; *Concerto in B-flat*, op. 4, no. 6, Handel; *Prière*, op. 158, Saint-Saëns; *Prelude with Choral*, Magi; *The Sleep of the Infant Jesus*, Busser; *Finale (Symphonie VI)*, Widor.

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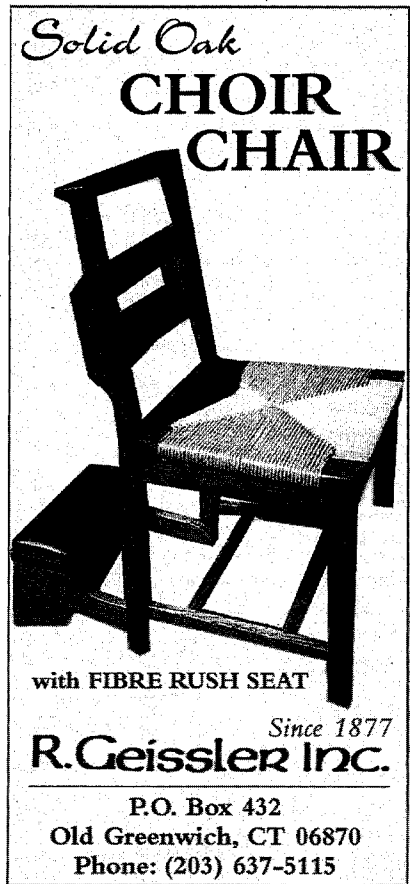
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KAREL PAUKERT, Northwestern University, Evanston, IL, January 25: *Toccata and Fugue in f*, Wiedermann; *Adagio*, Postludium (*Glagolitic Mass*), Janáček; *With*, Baker; *Four Chorale Preludes*, Shlude; *Albion II*, D'Alessio; *Tuyaux sonores*, Yun; *Prelude, Fugue et Variation*, op. 18, Franck; *Preludium und Fuge über den Namen BACH*, Liszt.

KEITH PAULSON-THORP, First Methodist Church, Ventura, CA, January 11: *Paso XII en Do Menor*, Casanoves; *Tiento partido de mano izquierda*, Hervas; *Preludio, Paso y Intento*, Lopez; *Prelude and Fugue in b*, Rheinberger; *Tabor Suite*, Rützi; *Sonata da Chiesa*, Andriessen; *Miniature Suite*, Ireland; *Six Hymn Tune Settings*, Paulson-Thorp; *Toccata in e*, Callaerts.

CHRISTA RAKICH, Salem College, Salem, MA, February 6: *Pièce d'Orgue*, BWV 572, *Canzona in d*, BWV 588, *Prelude and Fugue in a*, BWV 543, Bach; *Sonata in B-flat*, op. 54, no. 4, Mendelssohn; *O Traurigkeit, O Herzeleid*, Brahms, Smyth; *Vom Himmel Hoch, da komm' ich her*, *Wer nur den lieben Gott lässt walten*, Senfter; *Partita on Nun komm, der Heiden Heiland*, Distler.

JOHN ROSE, Trinity Episcopal Church, Reno, NV, January 30: *Sonata in c*, op. 65, no. 2, Mendelssohn; *Fantasy and Fugue on Ad nos, ad salutarem undam*, Liszt; *Pièce Héroïque (Trois Pièces)*, Franck; *Clair de lune (Pièces de Fantaisie, op. 53)*, Vierne; *Carillon-Sortie*, Mulet.

NAOMI ROWLEY, Fourth Presbyterian Church, Chicago, IL, January 23: *Introduction and Fugue in d*, Zundel; *A Trumpet Minuet*, Hollins; *Partita on Spanish Hymn*, Woodman; *Prelude, Fugue and Variation*, op. 18, Franck; *I Danced in the Morning, Precious Lord, Take My Hand*, Diemer; *Toccata in b*, Gigout.

STEPHEN THARP, St. Martinus, Greven, Germany, January 25: *Preludium d-*

moll, Pachelbel; *Passacaglia d-moll*, BuxWV 161, *Preludium und Fuge e-moll*, BuxWV 142, Buxtehude; *Allein Gott in der Höh sei Ehr*, BWV 662, O Gott, du frommer Gott, BWV 767; *Passacaglia in c*, BWV 582, Bach.

KENT TRITTE, with Thomas Stacy, English horn, and Scott McIntosh, trumpet, Church of St. Ignatius Loyola, New York, NY, January 28: *Prelude and Fugue in a*, BWV 543, Bach; *Quiet City*, Copland; *Prelude and Fugue in D*, BWV 532, Bach; *Jupiter (The Planets)*, Holst; *Phantasmagoria*, Read; *Choral No. 3 in a*, Franck.

BRADLEY HUNTER WELCH, Church of the Epiphany, Miami, FL, January 5: *Allegro (Symphonie VI, op. 42)*, Widor; *Elegy*, Thalben-Ball; *Prelude and Fugue in a*, BWV 543, Bach; *Nocturne, Jig for the Feet ("Totentanz") (Organbook III)*, Albright; *Variations on O Run, Ye Shepherds*, Driscner; *I Saw Three Ships*, arr. Fox; *Clair de Lune (Suite bergamasque)*, Debussy, transcr. Cellier; *Sonata No. 1, op. 42*, Guilman.

JOHN SCOTT WHITELEY, First Presbyterian Church, Greensboro, NC, November 16: *Fantasia and Fugue in g*, BWV 542, Bach; *Medio registro alto, I Tono, de Peraza I; Sonata on the 94th Psalm*, Reubke; *Sonata eroica*, op. 94, Jongen; *Scherzo-Caprice*, op. 26, Bernard; *Allegro vivace (Symphony No. 5)*, Widor; *La damoiselle élue*, Debussy, arr. Choisonel; *Final (Symphonie en improvisation)*, Cochereau, transcr. Whiteley.

CAROL WILLIAMS, Pacific Union College, Angwin, CA, January 10: *Dialogue (Troisième Livre)*, Marchand; *Preludium in e (The Greater)*, Bruhns; *Voluntary for Double Organ, Z. 719*, Purcell; *Toccata Primi Toni*, op. 11, Sark; *Toccata*, Paponaud; *Ballet*, Debussy, transcr. Roques; *Te Deum, Cantilène improvisée, Victimae Paschali*, Tourne-mire, reconstr. Durulé; *Final (Symphonie III, op. 28)*, Vierne.

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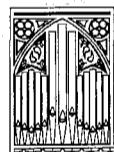
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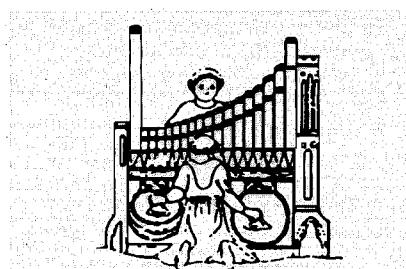
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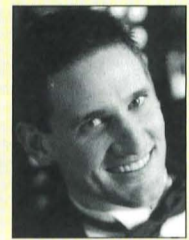
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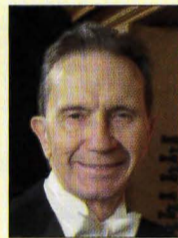
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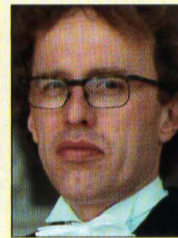
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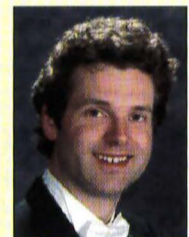
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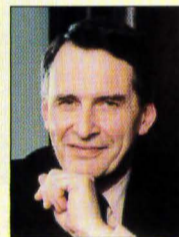
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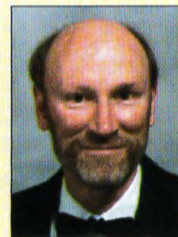
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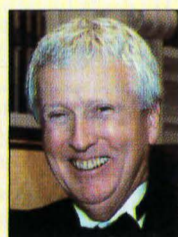
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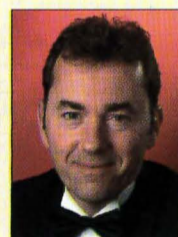
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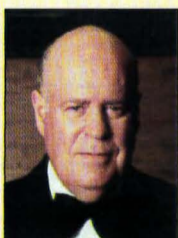
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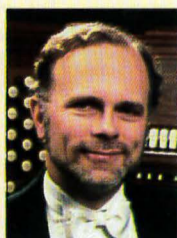
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