

# THE DIAPASON

JULY, 2004



Trinity Christian College, Palos Heights, Illinois  
Cover feature on page 23



## Letters to the Editor

### Whatever happened to . . . ? & cheap thrills

While Mr. E. Power Biggs was still with us, it appeared that one of his favorite recording instruments was the large Möller at St. George's Church, Stuyvesant Square, New York City. I always enjoyed listening to this instrument on his recordings and was privileged to attend a concert there back in 1970 or so. What has happened to this church and famed pipe organ?

Another instrument that seems to have disappeared from the scene is the large Kimball from the Minneapolis Auditorium that was slated to be rebuilt and reinstalled in their new auditorium or civic building. Does anyone have any information on either of these instruments?

For only a few dollars one can have the gloriously refreshing sound of organ and orchestra with the works of Leo Sowerby on the Naxos "American Classics" series CDs. David Craighead and David Mulbury play the organ at St. Bart's in NYC. For a few dollars more you should also consider the recording of David Schrader with the Grant Park Orchestra playing some more of Sowerby's organ and orchestra hits. Hopefully we will hear more of Sowerby organ/orchestra combinations now that

there are quite a number of new and refurbished concert halls with pipe organs.

Harry Spring  
Burlington, Illinois

### Dear Organist . . .

I recently found the following three notes in an organ console in a large Catholic church. The organ had not been played in 15 years, and the note paper was very faded.

1. "Dear Saturday Organist,  
Please cancel the stops and close the organ top.  
—The Sunday Organist"

2. "Dear Organists,  
The People like this combination of stops —  
*Melodia, Dulciana, Forrest Flute . . .*  
—Fr. Mejick"

3. "Dear Organists,  
Please put both of your hands on the middle keyboard and keep them there. Don't try being fancy.  
—Fr. Mejick"

Truly yours,  
John Bryant  
Chicago, Illinois

## Here & There

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**The Cathedral of St. Patrick**, New York City, continues its series of organ recitals on Sundays at 4:45 pm: July 11, Douglas Keilitz; 7/25, Vaughn Watson; August 8, Mitchell Weisiger; 8/22, Frank Morana; September 5, Christopher Garven; 9/19, Robert McCormick. For information: 212/753-2261, x245; <[Shscpc@aol.com](mailto:Shscpc@aol.com)>.

**Washington National Cathedral**, Washington, DC, continues its series of organ recitals on Sundays at 5 pm: July 11, Jeffrey Smith; 7/18, David Higgs; August 1, Richard Fritsch; 8/8, Matthew Middleton; 8/15, Len Langrick; 8/22, Vincent Carr; 8/29, Brian Milnikel. For information: <[www.cathedral.org](http://www.cathedral.org)>.

**Holy Name Cathedral**, Chicago, Illinois, continues its summer series of organ recitals on Sundays at 4 pm: July 11, Rhonda Sider Edgington; 7/18, John Clodig; 7/25, H. Ricardo Ramirez; August 1, Alan Hommerding; 8/8 (6:15 pm), Melody Turner; 8/15, Karen Beaumont; 8/22, Russell Wiesmann; 8/29, Donald Fellows. The recitals are played on the cathedral's Flentrop organ (71 stops, 117 ranks), built in 1989. For information: 312/664-6963; <[holynamecathedral.org/music](http://holynamecathedral.org/music)>.

**The Cathedral of St. Mary of the Assumption**, San Francisco, California, continues its series of organ recitals on Sundays at 3:30 pm: July 11, Angela Kraft Cross; 7/18, David Hatt; 7/25, Raymond Garner; August 1, Justin Mat-

ters; 8/8, Otto Kraemer; 8/22, Frances Nobert; 8/29, Christoph Tietze. For information: 415/567-2020, x213; <[Orgelchris@yahoo.com](mailto:Orgelchris@yahoo.com)>.

The 17th annual international organ festival at **Spreckels Organ Pavilion**, Balboa Park, San Diego, continues on Monday evenings at 7:30 pm: July 12, Clive Driskill-Smith; 7/19, movie night with Dennis James; 7/26, Marek Kudlicki; August 2, Pierre Pincemaille; 8/9, Kiyo & Chiemi Watanabe; 8/16, Stefan Engels; 8/23, Thomas Heywood; 8/30, Carol Williams, with baritone and friends, "Andrew Lloyd Webber spectacular." For further information: 619/702-8138; <[www.sosorgan.com](http://www.sosorgan.com)>.

**Westminster Abbey**, London, England, presents its summer organ festival on Tuesdays at 7 pm: July 13, James O'Donnell; 7/20, John Scott; 7/27, Andrew Reid; August 3, Frederick Swann; 8/10, Daniel Cook; 8/17, Andrew Lumsden. For information: <[www.westminster-abbey.org](http://www.westminster-abbey.org)>.

**Methuen Memorial Music Hall**, Methuen, Massachusetts, continues its summer recital series on Wednesdays at 8 pm: July 14, Douglas Major; 7/21, Michael Murray; 7/28, Kirsten Hellman; August 4, Lois Regestein; 8/11, Jonathan Oldengarm; 8/18, David Hunsberger; 8/25, Gregory Peterson; September 1, Rodger Vine. For further information: 978/685-0693; <[www.mmmh.org](http://www.mmmh.org)>.

**The Organ Historical Society** convention takes place July 14–20 in Buffalo, New York. The schedule includes organs by Johnson, Hutchings, Möller, Noehren, Hall & Labagh, Hook & Hastings, Schlicker, Kimball, Aeolian-Skinner, Kegg, Barckhoff, Fisk, Felgemaker, and many others. For information: 804/353-9226; <[www.organsociety.org](http://www.organsociety.org)>.

**The Illinois American Choral Directors Association** presents Summer ReTreat July 14–16 at Illinois Wesleyan University, Bloomington, Illinois. Clinicians include Sigrid Johnson and Charles Robinson, leading sessions on church choirs, children's choirs, jazz/show choirs, junior high, high school, rehearsal techniques, and other topics. For information: 309/556-3591.

## THE DIAPASON

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the Harpsichord, the Carillon and Church Music

### CONTENTS

#### FEATURES

HeilerFest—St. Paul's Church in Brookline, Massachusetts, March 8–12, 2004  
by Leonardo Ciampa 14

The Mortuary Pipe Organ  
A Neglected Chapter in the History of Organbuilding in America  
by R. E. Coleberd 16

Alternative Organists  
by James B. Hartman 20

#### LETTERS TO THE EDITOR

2

#### NEWS

Here & There 2, 3, 4, 6, 8, 10

Appointments 4, 6

Corrections & Clarifications 10

#### REVIEWS

Music for Voices and Organ 10

Book Reviews 11

New Recordings 12

New Organ Music 13

New Handbell Music 13

#### NEW ORGANS

23

#### CALENDAR

25

#### ORGAN RECITALS

28

#### CLASSIFIED ADVERTISING

29

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**The National Association of Pastoral Musicians (NPM)** presents Keyboard Express for Organists and Pianists July 15–18 at Visitation Church, Kansas City, Missouri. Faculty includes James Kosnik, Mary Jane Wagner, and Stephen Peet leading sessions on organ and piano technique, registration, hymn playing, practice techniques, transposition, repertoire, liturgical use of the instruments, liturgical aspects of music ministry, and scripture. For information: 240/247-3000; <[www.npm.org](http://www.npm.org)>.

**Christ Church Cathedral**, Hartford, Connecticut, will present its annual Jazz Mass on Sunday, July 18 at 10 am, as part of the Greater Hartford Festival of Jazz. Featured will be the Hot Cat Jazz Band. For information: 860/527-7231; <[www.cccathedral.org](http://www.cccathedral.org)>.

**CONCORA** will present a choral workshop July 18–24 under the direction of Richard Coffey. Workshop rehearsals take place at St. John's Episcopal Church, West Hartford; a closing concert takes place July 24 at the Church of St. Justin in Hartford. The featured work will be Rheinberger's *Cantus Missae*, plus antiphonal works by Handl, Biebl, Mendelssohn, Britten, and the "Kyrie" from the *Messe Solennelle* by Vierne. For further information: 860/224-7500; <[www.CONCORA.org](http://www.CONCORA.org)>.

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**Ars Musica Chicago**, in cooperation with the Vincentian Endowment Fund, DePaul University, will present its third annual Gregorian Chant Workshop and Concert July 22–25. Participants will sing and study Mozarabic chant as well as Gregorian chants that reflect the Spanish tradition. The workshop is under the direction of Robert Finster, and the concert will be directed by Andrew Schultze. Enrique Alberto Arias is in charge of the pre-concert lectures. All events will be held at St. Vincent de Paul Church on the Lincoln Park campus of DePaul University, 1010 W. Webster, Chicago, Illinois: Thursday, July 22, 7–9 pm; Friday, July 23, 7–9 pm; Saturday, July 24, 10 am–1 pm; and a concluding concert on Sunday, July 25 at 2 pm. For more information: 312/409-7874; <[www.ArsMusicaChicago.org](http://www.ArsMusicaChicago.org)>.

**The Association of Disciple Musicians** presents its 43rd Summer Workshop for Music & Worship July 24–29 at Anderson University, Anderson, Indiana. Presenters include André Thomas, Janette Fishell, Colin Andrews, Cynthia Dobrinski, Emily Ellsworth, and others in sessions on organ, choral techniques, handbells, children's choirs, improvisation, liturgical dance, worship, and other topics. For information: 888/346-2631; <[www.adm-doc.org](http://www.adm-doc.org)>.

**The Associazione Culturale Storici Organi del Piemonte** presents two organ festivals this summer in the Piedmont region of Italy. The seventeenth Festival Internazionale "Storici Organi della Valsesia," July 25–September 10, features concerts by organists from Italy, Switzerland, Spain, Austria, and the United States, in churches in Campertogno, Rassa, and other towns in the Sesia Valley area. The seventh Festival Internazionale "Storici Organi del Biellese," July 28–September 17, presents concerts in Biella-area churches, by organists and instrumentalists from France, Italy, Poland, Spain, and Switzerland. See listings in THE DIAPASON calendar. Further information is available at <<http://utenti.lycos.it/storiciorgani>>.

**The United Church of Christ Musicians National Network** presents "Worshiping into God's Future," a conference for musicians, worship leaders and planners, liturgical artists, and pastors, August 13–16 at UCC Church House, Cleveland, Ohio. Topics include children's worship, small church programming, keyboard improvisation, alternative instrumental and singing groups, multicultural music, beyond classical styles, drumming, liturgical dance, and reading sessions for anthems, organ repertoire, and publishers showcases. For information: 866/822-8224, x3874; <[nagyk@ucc.org](mailto:nagyk@ucc.org)>.

**The Académie d'Orgue de Fribourg** presents its Summer Academy August 28–31 in Milan, Poschiavo, and Ponte in Valtellina. Faculty includes Edoardo Bellotti (from Fantasia to Stylus Phantasticus: repertoire and improvisation in Italy and Germany in the 17th century), Maurizio Croci & Maurizio Salerno (introduction to the Baroque organ: German and Italian repertoire), and Reinhard Jaud (South German Renaissance repertoire); organs by Metzler (Poschiavo, Chiesa Protestante), Bizzarri-Antegnati-Prati (Ponte in Valtellina, Chiesa Madonna di Campagna), and Mascioni (Milan, Basilica S. Maria della Passione); and an organ tour in Milan. For information: <[www.academieorgue.ch](http://www.academieorgue.ch)>.

**The American Institute of Organbuilders** will hold their 31st Annual Convention in the New York City Metropolitan area from September 28 through October 2, 2004. Famous New York venues on the agenda include The Riverside Church, Temple Emanu-El,

The Church of St. Mary the Virgin, St. Michael's Episcopal Church, and The Church of Saint Ignatius Loyola. Attendees are invited to join the Institute for an optional pre-convention excursion to see the famous organ in the Cadet Chapel at West Point.

The convention will be headquartered at the Sheraton Meadowlands Conference Center in East Rutherford, New Jersey, only eight miles west of midtown Manhattan. As usual, the exhibit hall will house displays by suppliers to the pipe organ industry, and member organbuilders will be available to meet one-on-one with their musician colleagues. Two days of intensive lectures are programmed this year. Lecture topics include case design, the historical antecedents of tonal design, the history and culture of organbuilding in New York City, the care and conservation of large pipe organs in an urban environment, modern pipe organ control systems, and philosophical and scientific issues in organ restoration. Craig Whitney of *The New York Times* will present "A New Age for the Concert Hall Organ."

Registration information, as well as more detailed information about convention programming, is available at the AIO website at <[www.pipeorgan.org](http://www.pipeorgan.org)>.

**The Bach Week Festival** celebrated its 31st season with six concerts in May at the First Congregational Church of Evanston, Illinois and the Music Institute of Chicago. Under the direction of Richard Webster, works performed at the festival included two Bach cantatas: *Jauchzet Gott in allen Landen*, BWV 51, and *Ich hatte viel Bekümmernis*, BWV 21; *Brandenburg Concerto No. 4, Orchestral Suite in B Minor, Concerto for Oboe and Violin, Magnificat*, and the motet *Der Geist hilft unser Schwachheit auf*. Also featured were orchestral and chamber works by C.P.E. Bach, Biscaglia, Handel, Heinichen, Schein, Soler and Tartini. Three of the concerts opened with organ works of J.S. Bach, performed on the 1927 E.M. Skinner organ by Christine Kraemer, Eric Budzynski and Richard Webster. David Lornson is director of music at the First Congregational Church. David Schrader performed Handel's *F Major Organ Concerto* ("The Cuckoo & the Nightingale") and the Soler *Fandango* for harpsichord. Other instrumentalists and soloists included some of Chicago's most distinguished musicians. The Bach Week Festival Chorus was featured in all the choral works at the series. For

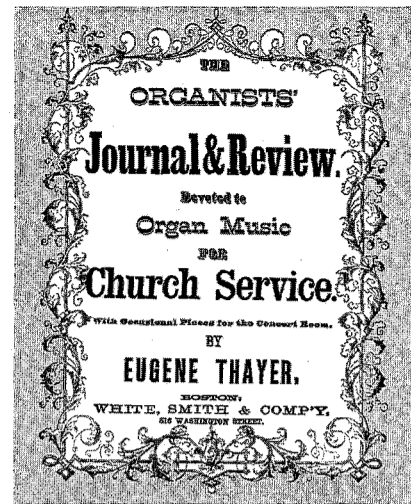
more detailed information, visit <[www.bachweek.org](http://www.bachweek.org)>.



Krzysztof Czerwinski

**West Chester University** in West Chester, Pennsylvania, held its 4th annual organ competition on May 15, organized by Prof. Anita Greenlee. There were two competitions, one for students of high school age, and the other for university students. Schools represented included Oberlin, Juilliard, Curtis, and Eastman. Two students played in the younger class, and five in the older. There were two prizes offered in each class. In the younger class, first prize went to **Justus F. Parrotta**, a student of Dale Krider in Virginia; second prize went to **Christopher Howerter**, a student of Stephen Roberts. In the older class, second prize went to **Ruth Draper**, formerly a student at Oberlin; first prize went to **Krzysztof Czerwinski**, a student of David Higgs at Eastman.

Repertoire during the competition included works of Bach, Dupré, Duruflé, Franck, Langlais, Mendelssohn, Messiaen, Rorem, Stoltzfus, and Vierne. Judges included Malcolm Wechsler, Donald Sutherland, and June Miller.



The Organists' Journal and Review



Eugene Thayer

America's first periodical devoted to the organ and its music, *The Organists' Journal and Review*, has been published in facsimile by the Organ Historical Society. Created and edited by Eugene Thayer (1838–1889), this precursor to THE DIAPASON was published 1874–1877 and contained news and reports on organs in the United States



Henry Glass, William Partridge and Nancy Ypma

**Henry Glass, William Partridge, and Nancy Ypma** performed at the annual Bach Organ Marathon on March 21 at Christ Church Cathedral, St. Louis. Henry Glass is organ instructor at

Webster University Community Music School; William Partridge is canon precentor of Christ Church Cathedral; and Dr. Nancy Ypma is professor of music at McKendree College.



Finalists in the Carlene Neihart Organ Competition, (left to right) standing: Sunny Son and Jieun Kim; seated: Robert Horton and Eric Gundersen

**The Carlene Neihart National Organ Competition** was held on Saturday, April 24, at Village Presbyterian Church in Prairie Village, Kansas. The four finalists were Eric Gundersen, from Logan, Utah; Jieun Kim, Overland Park, Kansas; Robert T. Horton, Glencoe, Illinois; and Sunny Son, Lawrence, Kansas. They each played a 30-minute program consisting of a major Bach

composition, a Romantic work, and a piece typical of the 20th century. The first prize of \$2,500 went to **Eric Gundersen**, and the second prize of \$1,500 went to **Jieun Kim**. The winners played a recital at the Village Church on Sunday, April 25. The competition will be held again in the spring of 2006. Additional information and pictures can be found at <[organcompetitions.com](http://organcompetitions.com)>.



Ferruccio Germani, Rev. Ian G. Bordenave, O.P., and Lucius Weathersby

On March 14, **Dr. Lucius R. Weathersby** premiered *The Stations of the Cross* by **Dr. Ferruccio Germani** at St. Anthony of Padua Catholic Church in New Orleans, Louisiana. This 14-movement work was accompanied by a slide show of the Stations of the Cross from the following New Orleans churches: St.

Anthony of Padua, St. Dominic, St. Leo the Great, St. Patrick, St. Mary's Assumption, Our Lady of Prompt Succor National Shrine, and the Cathedral of St. Louis the King. The work by commissioned by Dr. Weathersby, and subsequent performances are planning during his concert tour of Sicily later this year.

The perfection of an art consists in the employment of a comprehensive system of laws, commensurate to every purpose within its scope, but concealed from the eye of the spectator.

J.M. Good

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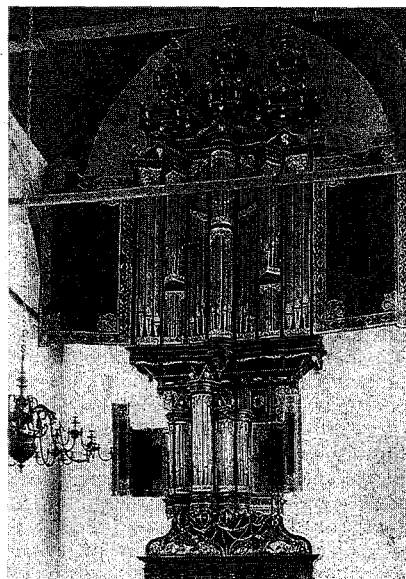
and in Europe, recitals, trends and quality in church music, technique, organ history, and other topics as well as 62 musical compositions by composers such as Chadwick, Merkel, Guilman, Lemmens, Hesse, etc., and 28 organ works composed by Thayer himself. In 1877, Thayer gathered all of the issues into a single hardbound book, which OHS has produced as a hardbound facsimile of 248 pages, including an extensive introduction by OHS member Dr. Allison Alcorn-Oppedahl and incorporating a list of Thayer's musical compositions, publications, and places of employment and education. The book is available for \$27.95 (\$24.95 to OHS members) plus shipping from OHS, Box 26811, Richmond, VA 23261; <[www.ohscatalog.org](http://www.ohscatalog.org)>.

#### Niehoff reconstruction in the Netherlands

The Dutch foundation Stichting Fundamentum Organisandi is determined to reconstruct the 1549 three-manual organ, almost certainly by Hendrik Niehoff, in the Westerkerk at Enkhuizen, north of Amsterdam. The church is one of the top 100 national monuments in the Netherlands. The aim of the project is to give the organ world a large city organ to adequately perform and study sixteenth- and early-seventeenth-century organ music, most importantly perhaps the music of Jan Pieterszoon Sweelinck, the Dutch "Maker of Organists." Although no complete organ by Niehoff survives, he is generally considered one of the most important builders of all time.

Only the case of the Enkhuizen organ is still extant. Organ builder Steenkuyt built a new instrument in the Niehoff case in 1899, which has recently been removed to allow for restoration and conservation of the case. The foundation has signed a declaration of intent with the church to raise funds for both the Niehoff reconstruction and for a new case for the Steenkuyt, a pneumatic instrument (II/25) which—according to the foundation—has "a certain value" of its own.

The original specification of the Niehoff organ is not known, but can relatively easily be reconstructed on the basis of our knowledge of other Niehoff organs, like Sweelinck's instrument at the Oude Kerk in Amsterdam. The foundation also hopes that records about the organ may still turn up in local archives. Scaling will be based on extant Niehoff pipes in Lüneburg and Schiedam, and contemporary organs elsewhere, such as the recently restored van Covelens organ at Alkmaar. The sound of the organ is expected to be eminently suitable for



Enkhuizen organ with 1549 case by Hendrik Niehoff

polyphony—transparent, and more vocal and "slender" than the seventeenth-century Dutch organs: those were largely designed to accompany the congregation, while Niehoff's organs were essentially solo instruments.

Consultant for the reconstruction is eminent Dutch organ expert Cor H. Edskes. An organ builder has not yet been chosen, but according to the foundation, the project will be "without compromise" and of the "highest possible quality." The new Niehoff organ has to be ready in 2011 the latest. Estimated costs of the project are €2 million.

—Jan-Piet Knijff  
Queens College/CUNY

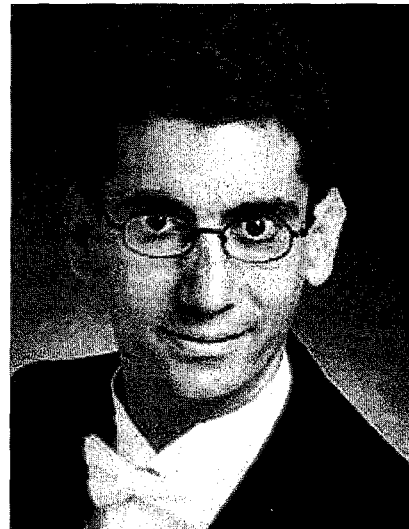
## Appointments

**Nicholas W. Fennig** has been appointed Intern in Church Music at Grace Church in New York. Mr. Fennig recently earned his undergraduate degree in organ performance from Northwestern University, where he studied with Douglas Cleveland. He was organist and choirmaster at St. Martin's Episcopal Church, Des Plaines, Illinois, for two years. Prior to that appointment, he was the organ scholar at the Parish Church of St. Luke, Evanston, Illinois, under the guidance of Richard Webster, where he accompanied the choir, worked with the choristers on the RSCM Training Course, and sang countertenor in the men & boys choir. Mr. Fennig is a member of



Nicholas W. Fennig

the Association of Anglican Musicians and has served as Proctor for the Royal School of Church Music summer course in Tulsa, Oklahoma. In the summer of 2001, he attended the Oundle International Summer School for Young Organists in Cambridge, England. A native of Indianapolis, he grew up as a chorister in the Christ Church Cathedral Choir of Men and Boys, under the direction of Dr. Frederick Burgomaster. He began organ studies at the age of 15 with Mary Ellen Burgomaster and later studied with Hyeon Jeong and Ted Gibboney.

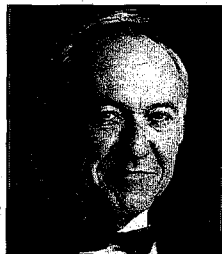


Fernando Malvar-Ruiz

The American Boychoir School has appointed **Fernando Malvar-Ruiz** as the new Litton-Lodal Music Director. Currently serving as associate music director for the Boychoir, he succeeds Vincent Metallo. Malvar-Ruiz brings extensive experience in the field of choral music to the choir, having directed the Columbus (Ohio) Youth Choir, the Central Illinois Children's Choir and choirs in Spain and Hungary. He has also taught choral music at Parkland College where he conducted the school's Chamber Singers. Malvar-Ruiz served for four years as associate music director of the Boychoir, under James Litton and Vincent Metallo, respectively. During this tenure, he toured with the choir to 44 states, the District of Columbia and Canada. He also directed the choir at its appearances at the 2001 Bermuda Festival and 2000 Des Moines International Children's Choral Festival. In addition, he primed the choir for two Christmas recordings for Public Radio International, and one of the choir's self-released CDs, *Lullaby: music for the quiet times*.

A widely sought after guest conductor, lecturer and clinician, Malvar-Ruiz has conducted the Pennsylvania Junior High Honor Choir, Mississippi Honor Boychoir and the Indiana Honor Children's Choir, the Honor Children's Choir at the annual Eastern Division American Choral Directors Association (ACDA) Convention in Boston; and the Children's Honor Choir at the national convention of the Organization of American Kodály Educators (OAKE) in Minneapolis. He has been a featured lecturer at conventions of ACDA's

## Phyllis Stringham CONCERT MANAGEMENT



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Charles Boyd Tompkins



David Heller



Wilma Jensen



Shelly Moorman-Stahlman



Carla Edwards



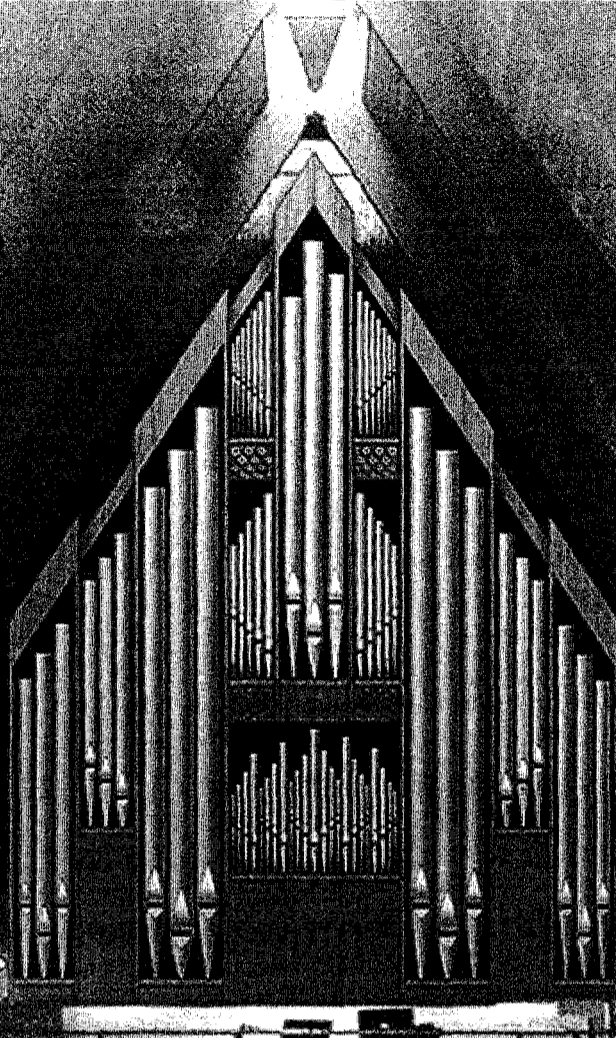
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| 4'     | Octave                         |
| 4'     | Traversflöte                   |
| 2 2/3' | Quinte                         |
| 2'     | Octave                         |
| 1 3/5' | Tierce                         |
| 1 1/3' | Mixture IV                     |
| 16'    | Dulzian                        |
| 8'     | Trompete                       |
|        | Tremulant                      |
| 8'     | Festival Trompete (en chamade) |
|        | Chimes                         |
|        | Zimbelstern                    |
|        | MIDI                           |

**SWELL Enclosed - Manual III**

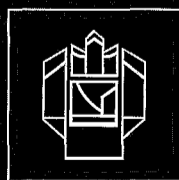
|        |                         |
|--------|-------------------------|
| 8'     | Rohrflöte               |
| 8'     | Salicional              |
| 8'     | Voix Celeste c          |
| 4'     | Principal               |
| 4'     | Nachthorn               |
| 2'     | Blockflöte              |
| 1 1/3' | Klein Nasat             |
| 2'     | Mixture IV              |
| 16'    | Fagott                  |
| 8'     | Trompette               |
| 8'     | Oboe                    |
|        | Tremulant               |
| 8'     | Festival Trompete (Gt.) |
|        | MIDI                    |

**CHOIR Enclosed - Manual I**

|        |                         |
|--------|-------------------------|
| 8'     | Gedackt                 |
| 8'     | Spitzflöte              |
| 8'     | Spitzflöte Celeste      |
| 4'     | Koppelflöte             |
| 2 2/3' | Nasat                   |
| 2'     | Principal               |
| 1 3/5' | Tierce                  |
| 1'     | Scharf - Zimbel III     |
| 8'     | Cromorne                |
|        | Tremulant               |
| 8'     | Festival Trompete (Gt.) |
|        | MIDI                    |

**PEDAL Unenclosed**

|        |                           |
|--------|---------------------------|
| 16'    | Principal (façade)        |
| 16'    | Subbass                   |
| 8'     | Octave (façade)           |
| 8'     | Gedackt                   |
| 4'     | Choralbass (façade)       |
| 2 2/3' | Mixture III               |
| 16'    | Posaune                   |
| 16'    | Fagott (Swell)            |
| 8'     | Trompete                  |
| 4'     | Cor Anglais               |
| 8'     | Festival Trompete (Great) |
|        | MIDI                      |



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regional division and was a guest conductor of the Children's Bach Festival in Hoboken, New Jersey. For the past eight summers, he has been an instructor in the master's program at the Kodály Summer Institute at Capital University in Columbus, Ohio, where he teaches conducting and musicianship.

Malvar-Ruiz began his study of music at the age of ten. He received bachelor's degrees in piano performance and music theory from the Real Conservatorio Superior de Musica in Madrid. He also attended the Kodály Institute in Keskemet, Hungary, where he was awarded the Sharolta Kodály scholarship by unanimous decision of the faculty. In 1996, he graduated from The Ohio State University with a master's degree in choral conducting and is currently pursuing a doctoral degree in musical arts from the University of Illinois.

The Litton-Lodal Music Directorship has been endowed by a gift from Jan and Elizabeth Lodal, long-time trustees of The American Boychoir School and parents of Eric Lodal, a 1990 graduate of the School. The position was named in honor of James Litton, who was music director of the Boychoir from 1985 to 2001.

**David H. Stull** has been appointed dean of the Oberlin Conservatory of Music, effective July 1, 2004. Stull has served as associate dean of the conservatory for four years and acting dean of the conservatory during the spring 2004 sabbatical leave of Dean Robert K. Dodson, who will become provost at the New England Conservatory of Music. During his tenure at Oberlin, Stull has chaired the Educational Policy Committee for the conservatory and worked closely with faculty on new initiatives, most recently the Young Artists and Community Music programs. Prior to Oberlin, he served as a member of the brass faculty, the director of conservatory admissions, and ultimately as the assistant dean of the Lawrence University Conservatory of Music in Appleton, Wisconsin. Before his tenure at Lawrence, Stull was associate director of admissions at the Juilliard School, overseeing all aspects of the admissions process and serving as liaison for the Juilliard Opera Center and the Barnard-Columbia-Juilliard exchange program. He also served as director of residential life at the Aspen Music Festival from 1992 to 1994. Stull has served as a guest speaker at the Interlochen Arts Academy on numerous occasions, has been a competition judge for Midwest Young Artists and for Juilliard's pre-college division, and has appeared on National Public Radio's *Performance Today*.

## Here & There



Sylvie Poirier and Philip Crozier

**Philip Crozier and Sylvie Poirier** will present duet concerts on their summer tour of Germany: August 1, Salvatorianerkloster, Steinfeld; 8/5, St. Antoniuskirche, Großbräsen (Großbräsen-Orgeltage); 8/11, Konstantin Basilika zu Trier; 8/19, Münster-Basilika, Bonn; 8/21, St. Jacobikirche, Stollberg; 8/22, Trinitatis Kirche, Chemnitz (Sächsische-Orgelakademie). [See the article "Germany, Estonia and Paris: Canadian Organ Duettists Sylvie Poirier and Philip Crozier on tour in summer 2003," by Philip Crozier, in the June 2004 issue of THE DIAPASON.]



Mary Gifford (John Reilly Photography)

**Mary Gifford** is featured on a new recording, *The Lyon Roars*. Recorded on the 1902 Lyon & Healy organ at Our Lady of Sorrows Basilica, Chicago (four manuals, 57 ranks), the program

includes works of Mendelssohn, Franck, Parker, Luard-Selby, Inniss, Schubert, and Fletcher. Gifford is music director at St. Leonard Catholic Church in Berwyn, Illinois. She has served as national chairman of the Organ Citations Committee of the Organ Historical Society, a member of the OHS national council since 2001, and has performed at five OHS conventions. The CD is available through the Organ Historical Society <www.ohscatalog.org> and Amazon.com.

Two choral works by **Dan Locklair**, *Pater Noster* and *Create in Me a Clean Heart, O God*, are included on a new Arsis CD entitled *My Spirit Sang All Day*, featuring The Vocal Arts Ensemble of Durham (Rodney Wynkoop, conductor). Locklair's new *Salem Sonata* received its world premiere by Peter Sykes at the rededication of the 1800 Tannenberg organ on March 19 at historic Old Salem in Winston-Salem, North Carolina. Sykes's recital marked the first time in 93 years that the organ had been heard.

ducting from the harpsichord, cleverly accented this." Elizabeth Smith played organ continuo; over 500 people filled St. George's Church for this historic performance.



Peter Sykes

**Peter Sykes** dedicated the largest extant organ built by America's first native-trained organbuilder, David Tannenberg (1728-1804), on March 19, following its removal from storage and restoration at Old Salem in Winston-Salem, North Carolina. A CD of the program was released as Raven CD OAR-700 in May. Works played and included on the CD include the only recording of *Nine Preludes* composed in 1806 by Christian Ignatius Latrobe (1758-1836), brother of the famous American architect, Benjamin Latrobe, and the premiere of *Salem Sonata* commissioned from Dan Locklair for the dedication. The program also included works of C. P. E. Bach, Krebs, Mozart, Telemann, and Mendelssohn.



Murray Forbes Somerville (photo credit: Martin E. O'Connor)

**Murray Forbes Somerville**, director of music at St. George's Church in Nashville, Tennessee, since fall 2003, led St. George's Choir and the Nashville Symphony Orchestra in the United States premiere of the 1976 *St. Matthew Passion* by C.P.E. Bach on March 28. This two-hour work is one of twenty settings found in the Berlin Singakademie archive, rediscovered in Kiev in 1999 by Harvard professor Christoph Wolff, after having been lost at the end of World War II. Alan Bostick, writing in *The Tennessean*, commented that the work "showed itself to be a fast-moving, multifaceted, emotionally moving piece of music . . . Somerville, con-

At age 70, Tannenberg was commissioned in 1798 by the Home Moravian Church of Salem, North Carolina, to build the two-manual organ with 25-note pedal (which was the standard full-compass in northern and Germanic Europe at the time), following his delivery that year of a one-manual organ to another facility at the Moravian community (it is also extant). The two-manual organ was delivered in 1800 and continued in use at Home Moravian Church until 1910, when it was disassembled and stored. The organ was removed from storage in 1998, and restoration by Taylor & Boody Organbuilders of Staunton, Virginia, was completed in 2003, with placement in the purpose-built James A. Gray Auditorium with live acoustics in the Frank L. Horton Museum Center at Old Salem.

The restoration and the recital were covered by CBS *Sunday Morning* on April 11, *The Wall Street Journal* on March 16, PBS radio *All Things Considered* on March 18, and in other media nationwide.

Tannenberg immigrated to America from Saxony in 1749 and worked as a joiner in the Moravian community at Bethlehem, Pennsylvania, and in 1757 came to organbuilding as assistant to Johann Gottlob Klemm (1690-1762), who had been an organbuilder in the area of Dresden before immigrating to America in 1733. Tannenberg lived most of his life in Lititz, Pennsylvania, where he settled with his family in 1765, building many organs including several of large ones of three manuals which are extinct.

The Raven CD is available from <ravencd.com>, <ohscatalog.org>, and will be available in record stores by late summer, 2004.

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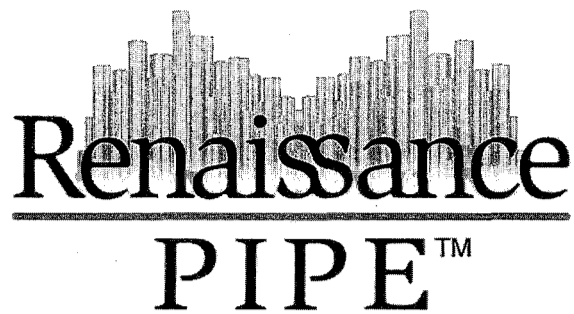
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(pipes; digital bass)  
8 Bourdon  
4 Octave (pipes)  
4 Traversflöte  
2 Octave  
II Cornet  
II-IV Mixture (pipes)  
16 Basson (Sw)  
8 Trumpet (digital)

### SWELL (all digital)

8 Gedeckt  
8 Salicional  
8 Voix Celeste  
4 Principal  
2 Gemshorn  
IV Mixture  
16 Basson  
8 Oboe  
Tremulant

### CHOIR

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

### PEDAL

16 Geigen Principal (Gt)  
(digital)  
16 Subbass  
16 Gedeckt (Sw)  
8 Principalbass (pipes)  
8 Gedeckt (Sw)  
4 Choralbass (pipes)  
16 Contra Trumpet (Gt ext)  
16 Basson (Sw)  
8 Trumpet (Gt)  
4 Oboe (Sw)

### PIPEWORK

#### Pipe Package Unenclosed

8 Prestant ~ 44 pipes  
4 Octave ~ 73 pipes  
4 Choralbass ~ 32 pipes  
III-IV Mixture ~ 164 pipes

#### Enclosed

4 Principal ~ 61 pipes  
4 Spitzflöte ~ 49 pipes  
2 Traversflöte ~ 61 pipes  
II-III Klein Mixture ~ 129 pipes

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8 Spitzflöte\*  
8 Gedeckt (Sw)  
8 Flute Celeste II  
4 Prestant  
4 Flute (Sw)  
2 Gemshorn (Sw)  
II Cornet (Sw)  
II-IV Mixture  
16 Basson  
8 Trumpet  
8 Oboe (Sw)

### SWELL

8 Gedeckt  
8 Salicional  
8 Voix Celeste  
4 Principal  
4 Flute  
2 Gemshorn  
1 1/3 Nasat  
IV Mixture  
8 Trumpet (Gt)  
8 Oboe  
Tremulant

### PEDAL

16 Subbass  
16 Gedeckt (Sw)  
8 Principal Bass  
8 Gedeckt (Sw)  
4 Prestant (Gt)  
16 Basson (Gt)  
8 Trumpet (Gt)  
4 Oboe (Sw)

### PIPEWORK:

Principal 8, TC, 32 pipes;  
Spitzflöte 8, 49 pipes;  
Prestant 4, 61 pipes  
Mixture II-IV, 164 pipes

\* 1-12 Digital

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Stephen Tharp with Illinois College Alumni Association president Donald English

Stephen Tharp was named Young Alumnus of the Year by the Illinois College Alumni Association on March 26, in recognition of his achievements as one of the world's leading young organists. A 1992 Illinois College graduate, Tharp studied piano with Garrett Allman and organ with Rudolf Zuiderveld. He also holds a Master of Music degree in organ performance from Northwestern University.

A native of the Chicago area, Tharp resides in Dortmund, Germany and New York City, where he formerly held positions at St. Bartholomew's Church and St. Patrick's Cathedral. He has performed several hundred U.S. concerts and 23 intercontinental solo tours throughout Canada, Europe, Russia, Asia and Australia. Tharp has served as adjudicator for concerto competitions at the Juilliard School and Northwestern University, and has been a guest organ teacher and lecturer at Yale University and schools of music in Germany. His performances have been broadcast on English and Irish national television, on Radio Prague, and on Minnesota Public Radio, and he has made six solo organ recordings.

Bärenreiter-Verlag has announced the release of *Jan Pieterszoon Sweelinck: New Edition of the Complete Organ and Keyboard Works, Volume I: Toccatas*, edited by Siegbert Rampe (BA 8473, €34.95). This critical performance edition distinguishes between works of secure authenticity, uncertain authenticity, and doubtful authenticity, and provides a synoptic table of alternative readings and a separate section of variants. The bilingual edition (German/English) is projected to fill four volumes. Each volume will contain a critical report, a list of sources, and a detailed preface discussing the scope and organization of the edition, editorial method, and performance practice, as well as information on ornamentation and Sweelinck's biography. For further information: <www.baerenreiter.com>.

Carl Fischer, LLC and Theodore Presser Company have announced an alliance between the two music-publishing companies. Carl Fischer has entered into an agreement to acquire the Theodore Presser Company, and the two companies will combine their respective strengths in the print and performance music fields. Some back room operations will be combined, in the areas of editorial and promotion, but the two companies will retain their separate identities. In combining the catalogs of these two firms, they will offer about 35,000 active titles from, in addition to their own, about 100 small to large publishers from all over the world.

Dover Publications has announced the release of *Galliards, Pavans and Other Keyboard Works: Selections from the Fitzwilliam Virginal Book, William Byrd, John Bull and Others* (176 pp., \$14.95). Although composed for the virginal, these pieces can be played on piano and other keyboard instruments. They have been set into modern notation while preserving the composers' intentions. For information: <www.doverpublications.com>.

GIA Publications has announced new releases: Austin Lovelace, *Fifteen Free Harmonizations* (G-5962, \$14.00); John Ogasapian, *Five Preludes on Early American Hymntunes* (G-5709, \$18.00); Harold Owen, *Mary, Queen of Heaven* (G-5900, \$15.00); brass arrangements by Scott Hyslop: *Canzona Francese* (G-5703, \$20.00), *Psallite II* (G-5743, \$32.00); Richard Proulx, *Two Spirituals for Keyboard* (G-6239, \$8.00); L. Randolph Babin, *Missa Pacem* (G-6034, \$2.50); *Gather Comprehensive—Second Edition* (hardcover pew edition, G-6200H, \$13.00); *Radiating Christ: Remembering Alexander Pelouquin* (CD-604, \$16.95); Bob Moore, *Like a Whisper in the Heart* (music collection, G-6074, \$15.50; compact disc, CD-558, \$15.95); *Iona Abbey Worship Book*, G-6388, \$19.95; *Iona Abbey Music Book* (G-6388M, \$29.00); Dolores Dufner, OSB, *The Glimmer of Glory in Song* (G-6192, \$27.95). For information: 800/GIA-1358; <www.giamusic.com>.

Theodore Presser Company, distributor, announces the release of new titles from its affiliates. Donald F. Marsh's *The Gospel Pianist*, Vol. 3, Abingdon Press 710-40015, \$14.00, is for church pianists who have always wanted to improvise. Organ titles include Pachelbel's *Canon over a Basso Ostinato* (Presser 113-40041); Diana Burrell, *Festival*, a "bright and jubilant romp" (United Music 513-00734), and Wojciech Widlak's arrangement of the *Hebrew Slaves' Chorus* from Verdi's *Nabucco* (Polskie Wydawnictwo Muzyczne 513-01990). For information: 800/854-6764, <www.presser.com>.

J.H. & C.S. Odell has announced the signing of a contract with the Lutheran Church of St. Mark in Glastonbury, Connecticut. Through an initiative spearheaded by church member William Wamester, St. Mark's acquired the pipe organ that was originally installed as Wicks Op. 2805 at the Unit-




J.H. & C.S. Odell Opus 178 at St. Charles Borromeo, Brooklyn Heights, New York

ed Church of Christ in Bernville, Pennsylvania. The organ is now in the process of being renovated and prepared for installation, which is scheduled for this summer. Enhancements to the organ will include expansion of the organ's specification, revoicing and tonal refinishing, a new winding system, and a new solid-state capture and control system, supplied by Solid State Organ Systems. Further information, as well as photos of the work in progress can be seen at the Odell web site at <www.odellorgans.com>.

J.H. & C.S. Odell has also been working with Donald Barnum (director of the St. Charles Borromeo Choir), and area organist Jonathan Hall (from Church of the Epiphany in Manhattan) in preparation for recording sessions featuring the firm's Opus 178 at the

> page 10



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Allen installation, Cubillas de Santa Marta.

Allen Organ Company has installed a three-manual instrument in the parish church at Cubillas de Santa Marta, a village of 225 residents about 175 miles northeast of Madrid, Spain. The village church is a thirteenth-century structure, enlarged in the eighteenth century. The organ was installed in March, 2004, and was presented to the village with an impromptu concert on March 25. With most everyone in the village in atten-

dance, plus guests from surrounding communities, the mayor was presented with the "key to the organ." The new organ will provide worship support and will allow an ongoing concert series that will bring organists, not only from Spain, but from all over the world as well. The concert series will include post-concert receptions that will focus on the village's wide reputation for producing fine wines.

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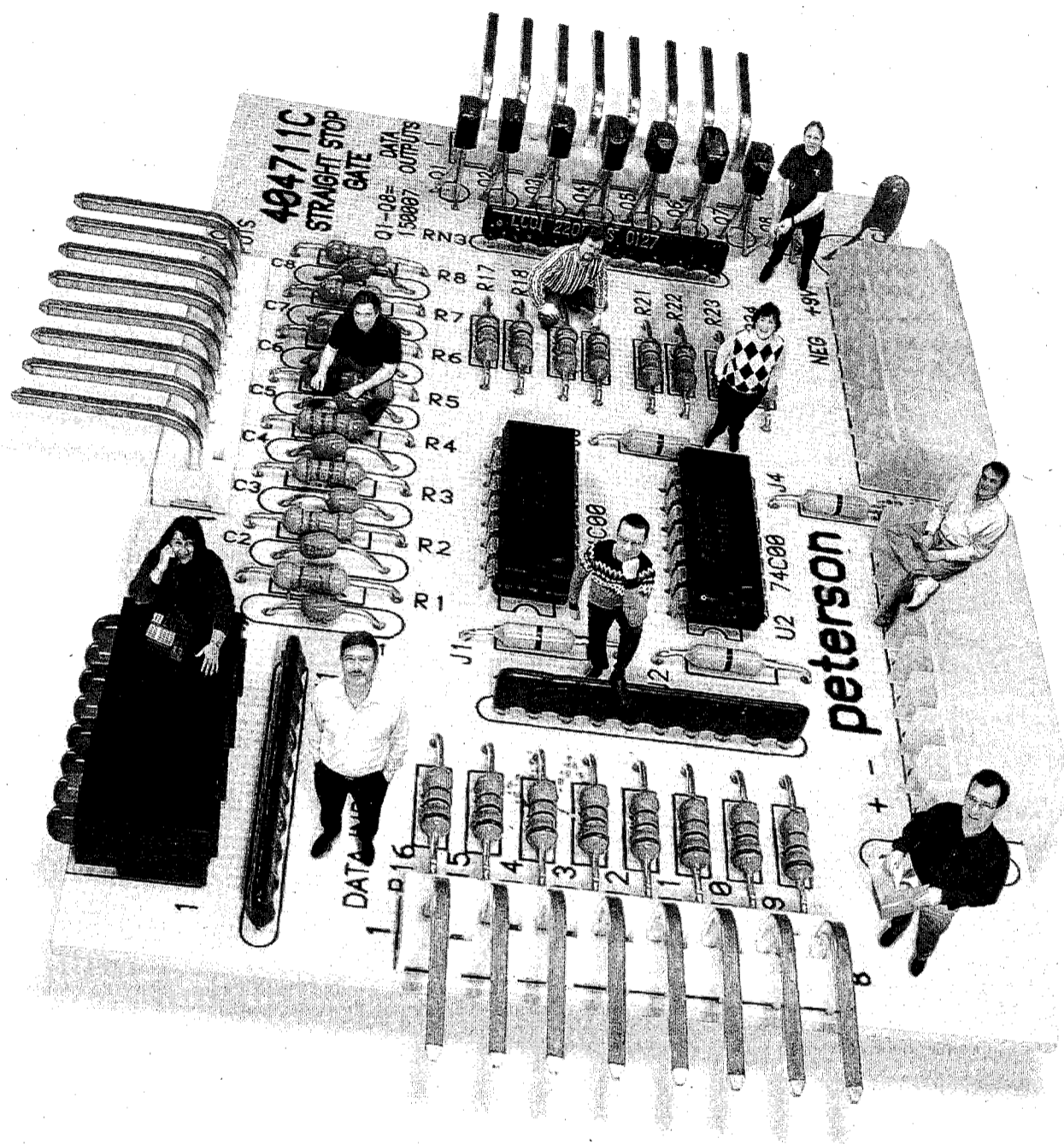
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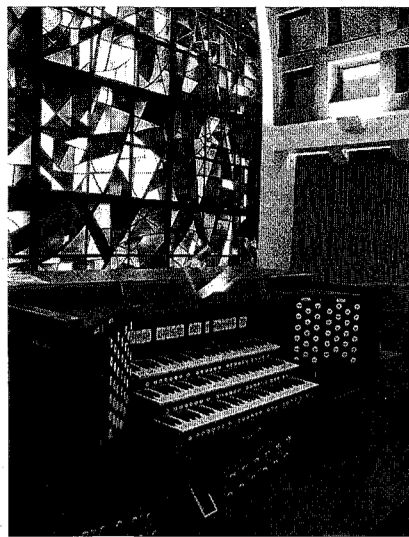
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Church of St. Charles Borromeo in Brooklyn Heights, New York. The tentative title of the disc is *In Perfect Peace—A Brooklyn Pastorate*, and will feature pastorales of Bach and Guilmant, and choral works by Wesley, Byrd and others. Post-production work is now underway, and the recording is expected to be available by midsummer. It will be offered for sale through the Odell website and also directly from the church. On Sunday, October 3, this organ will be featured in the installation service for the Brooklyn AGO Chapter, in concert with a post-convention event for the upcoming convention of the American Institute of Organbuilders.

Dr. Gary Cobb, professor of music, Pepperdine University in Malibu, California, played the dedication recital on the new three-manual **Rodgers Trillium** organ installed in the University's Stauffer Chapel on March 11. The new chapel organ features Rodgers' exclusive stereo imaged pipe organ sound and utilizes advanced modeling technologies for the equivalent of a pipe organ of more than 100 ranks. The Pepperdine "Chapel on the Hill," as it is sometimes called, celebrated its 30th



Rodgers Trillium 967 at Pepperdine University

anniversary last year before undergoing extensive renovation work. As part of the reconstruction, the chapel replaced its older instrument with the new Rodgers organ, installed by Robert Tall and Associates of San Dimas, Califor-

nia. The picturesque chapel overlooking a Pacific Ocean vista is a favorite place for weddings. For information: <www.rodgersinstruments.com>.

#### Corrections & clarifications

In the June issue of THE DIAPASON, the announcement of Stephen Tappe's appointment as organist and director of music at St. John's Cathedral failed to include the location of the cathedral, which is in Denver, Colorado.

## Music for Voices and Organ

by James McCray

#### Communion music

What is this bread?

Christ's body risen from the dead:

This bread we break,

This life we take,

Was crushed to pay for our release.

Oh, taste and see, the Lord is peace.

Frederick W. Baue

In *The Heart's Desire*, Georges Duhamel says, "Where there is communion there is something that is more than human, there is surely something divine." In today's churches, communion customs vary greatly, both regarding the manner of receiving the elements, and the frequency. From intinction to merely placing the bread and wine for individuals to choose their own servings, the ceremony takes on various forms. Some denominations celebrate communion at every service, some once a month, and some only occasionally. Communion practices can influence an individual's choice of denomination (or congregation).

The choir director is an active participant in the communion process. The type of music used before, during, and after communion can affect the depth of participation. That music has a powerful influence has been proven in many ways, and it is an important element in significant events (weddings, funerals, worship services); choir directors need to be concerned about their choices of music for use with communion. If the taking of communion is an emotional experience that has sometimes been described as "coming face to face with God," then the music enveloping that experience clearly is a contributor to the profundity of those moments.

From the anthem of the day to music being heard during the actual communion process, the music director is a partner. The director can and should enhance this special time. The music this month is appropriate for those times of communion.

**God So Loved the World, John Carter. SAB and keyboard, Beckenhorst Press, Inc., BP 1665-3, \$1.50 (M-).**

Finding sensitive SAB settings is often difficult, but here is a work that has rich harmonies, a dramatic structure, and a text suitable for communion or other times throughout the year. The syllabic setting of the text, based on John 3:16-17, moves in and out of moments of unison. The soprano and alto parts tend to have a low tessitura, but the bass is very comfortable, generally in baritone range. The music moves through two modulations, and the accompaniment, on two staves, is supportive.

**Bread of the World, in Mercy Broken, arr. Carlton R. Young. Two-part mixed with keyboard, Augsburg Fortress, 0/8006-7559-2, \$1.30 (E).**

There are two verses with the first in

unison, alternating women and men on the melody. The second verse modulates and brings them together contrapuntally with melodic ideas from the first section. The keyboard part is simple with the top line doubling the vocal line. Useful for small choirs.

**To This Table, Lord, We Come, Howard Hughes, SM. SATB, cantor, assembly, organ, and C instrument, GIA Publications, Inc., G-4932, \$1.30 (E).**

The choral and extra instrument music are optional; their parts are used as the extended refrain. The four unison verses can be sung by a cantor. A separate part with the assembly music, which is a simplified version of the refrain, can be duplicated. The keyboard part, on two staves, is very easy.

**What Is This Bread?, arr. Kurt E. von Kampen. SA or TB, piano, optional C instruments, Concordia Publishing House, 989-3705, \$1.60 (E).**

There are two optional C instruments; their music is in the score and separately on the back cover. They have contrapuntal, imitative lines that are used in the introduction; later they double the voices. The score indicates that their music could be played by only part I if desired. One vocal area is indicated as optional solo. Only the last verse uses the choir in two parts (S/T and A/B) so that this could also be sung by just women or men. The easy accompaniment usually doubles the voices.

**A Communion Invitation, Craig Courtney. SATB and keyboard, Beckenhorst Press, Inc., BP 1696-3, \$1.50 (M).**

The interesting story behind the text is on the inside cover. Beginning simply in two parts, the music progresses into a busier, more dramatic four-part texture that is enhanced by a more soloistic piano accompaniment. Modulations, mild dissonances, and wider vocal ranges help build climaxes. This work will remain in the choir's yearly performing library, and is highly recommended.

**The Precious Blood of Jesus, arr. Joseph Joubert. SATB and piano, GIA Publications, G-531, \$1.60 (M+).**

This is from the African American Church Music Series; the entire set of pieces is available on a CD recording from GIA. In a gospel style and subtitled "Blood Medley," this setting moves through six different works. They use a soprano soloist who must have a high vocal range. The piano helps capture the gospel style, and will require a good pianist for effective performance, although all music is notated. Another gospel style characteristic comes from dramatic choral outbursts that use rests in the middle of a phrase for a more declamatory style behind the soprano soloist. This will be a special anthem on a communion Sunday. It is not fast and is 15 pages long.

**The Lord's Prayer, Bradley Ellingboe. SATB with piano, Neil A. Kjos Co., 8952, \$1.30 (M).**

The mixed choir only sings together on the last half; the first extended section is for unison women and unison men, separately. The final "Amen" section is based on the opening unison choral music. The piano part is not difficult, but is somewhat soloistic in style. There is one short unaccompanied choral section.

**We Will Remember, Dana Mengel. SATB, medium high solo, and keyboard. Abingdon Press, No. 068700125, no price given (M).**



Marilyn Mason (right) and M.I. Don Felix Castedo

## Marilyn Mason

Dupré, *Le Chemin de la Croix*

The way of the cross, a devotion promoted by the Franciscan Order, provides an opportunity for a meditative journey with Jesus to Calvary. Although there is no specific liturgical text for the fourteen stations of the cross, there are numerous text settings available for use by celebrant and congregation or by an individual walking from station to station.

An interpretation of a different type occurred in Brussels in 1931 when Paul Claudel, a noted French literary figure, read his reflections on the way of the cross; each reflection was then musically interpreted with an improvisation by the internationally recognized organist, Marcel Dupré. A definitive version of *Le Chemin de la Croix* was performed by Dupré the following year in Paris.

Claudel's text, whether in the original French, or in English or Spanish translations, is dramatic, yet meditative. When combined with the organ movements, the overall result is true theater. Dupré uses recurring motives and chord clusters throughout which serve to unify the work musically. One hears in the music the crowd agitation, walking, and faltering, lugubrious steps. Very agitated sections alternate with more meditative ones. There are the truly poignant moments such as the fourth station when Jesus meets His mother. Here, the solo melody is contrasted against dark chords; the movement ends with a final chord of resignation. At the sixth station, Veronica wipes the face of Jesus, imitation between registers may be interpreted as the encounter of Jesus and Veronica and the soft major chord at the end, the image of Jesus on her veil. An ostinato-like pattern of two notes followed by a rest effectively implies the stripping of garments; the mid-section is sparsely textured as the deed is completed and Jesus is bared; again, a final major chord signifies acceptance. There is no mistaking the hammering of the nails—it is a loud, driving rhythm that is powerful. By contrast, a single pitch signifies the death of Jesus. The closing is no less dramatic with ethereal, pulsating chords over a pedal point and then the quiet, fading away of the final chord.

*La Via Dolorosa* was exquisitely presented on March 3, 2002, at the Cathedral de Santa Maria la Real de la Almudena in Madrid, Spain. A spotlight on the crucifix in the sanctuary provided the visual focal point in the darkened Cathedral. The text, translated from French into Spanish, was dramatically narrated by M.I. Don Felix Castedo, Maestro de Capilla at the Cathedral. However, it was **Dr. Marilyn Mason**, Organist at the University of Michigan, Ann Arbor, whose sensitive interpretation brought the notes on the pages of the very demanding score to life. Her thoughtful and prayerful study of the text was reflected in the nuances, the dramatic pauses and the brilliant agitato sections. The instrument, built by Gerhard Grenzing in 1999, provided the flexibility demanded of Dupré's work. Mason's choice of stops illustrated her mastery of the instrument, producing sounds which at times made the heart pound and at others, brought tears at the sheer beauty. In the final analysis, this performance of *Le Chemin de la Croix* was both theater and an inspiring Lenten meditation.

—Dr. Gail P. Himrod, O.P., Associate Professor of Music and Music Department Chair at Providence College, Providence, Rhode Island.

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The vocal soloist is used on the first verse and throughout as an obbligato line to the choir. Choral parts are syllabic and on two staves with the tenor in bass clef. The piano accompaniment helps support the sometimes mildly dissonant harmonies.

**O Master Let Me Walk with Thee**, arr. David S. York. SATB, congregation, and organ, National Music Publishers, CH-135, \$1.30 (E).

Based on the familiar hymn "Maryton," this setting maintains the popular melody throughout; the congregation sings with the choir on the first and last verses. On the final stanza the sopranos sing an obbligato line on a neutral syllable. The middle verses have a modulation, unison singing for women and for men, and a brief unaccompanied, four-part section. The organ part, on two staves, is relatively easy.

**Communion Meditations**, Margaret R. Tucker. Handbell choir of 3, 4, or 5 octaves, Choristers Guild, distributed by The Lorenz Corp., CCB331, \$4.95 (M).

There are four settings in this collection, each about 3 or 4 pages in length. The words in the score are to show the source of the rhythms and are not meant to be sung. The emphasis is on the music; there are no special handbell effects other than letting the bells vibrate. These are practical settings that have alternatives so that they can be used with smaller or larger handbell choirs.

## Book Reviews

**Lüdemann, Winfried. Hugo Distler. Eine musikalische Biographie.** Augsburg: Wissner, 2002 (= *Collectanea Musicologica*, 10), 502 pp., €45 (available from any purveyor of German books).

Lüdemann, a South African musicologist who teaches at the University of Stellenbosch, has written many articles on Distler over a period of 20 years and has devoted both a master's thesis and a doctoral dissertation to Distler's work. The publication date of the present volume was chosen to coincide with the 60th anniversary of Distler's death.

Interest in Distler's compositions has been sporadic, at least outside Germany. He did become almost a cult figure in this country in the 1960s—Larry Palmer's study of the church music is, to the best of my knowledge, the first book-length study of Distler in any language—but scholarly work on the composer consists largely of numerous articles on aspects of the church and/or organ music, in various languages. Lüdemann's book is the first full-length study of Distler's life and his total *oeuvre*.

Lüdemann divides his study into geographical segments—the Lübeck years, for example—and concentrates heavily on the music. It is in fact difficult to trace the composer's life through this book. One would wish for a brief factual outline, preferably at the beginning of the book. Lüdemann's analyses of the works, and not just the religious works, are always excellent and usually, though not always, convincing. He has, I think, fallen in love with his subject and is inclined to overestimate some of Distler's works, but this is an easily forgivable fault. The numerous and extensive musical quotations are beautifully printed.

The circumstances of Distler's short life (1908–1942), the timing of his suicide, and perhaps the nature of much of his music led to some peculiar views among critics, particularly, I think, in the 1950s and '60s. Distler's church music was regarded as a kind of protest against Nazism, his suicide was regarded as the ultimate protest against Hitler, and the composer became in retrospect a kind of musical martyr. It seems unlikely that critics will ever really get the mess straightened out, for there are

problems at every turn. Distler was never particularly stable, and his suicide may very well have been an expression of pacifism or even of an inability to come to terms with the realities of wartime. Lüdemann does not make any serious attempts to solve the various problems.

The first postwar generation of young Germans saw in Distler not only a political martyr but also a musical revolutionary. It is doubtful that he was either; he was certainly not primarily a revolutionary composer. Distler is one of a number of modern German composers who found a way of uniting personal, modern ideas with traditional forms.

The fourth large segment of Lüdemann's book is a list of Distler's works, including fragments, posthumous works, etc. It is surely the most complete such list available. The appended apparatus includes a first-rate bibliography of studies, even brief and anonymous reviews, pertaining to Distler. There is also an extensive index of names. In view of the way the book is constructed, one would appreciate a really good index of topics. Scholars might also wish for information about the holdings of the Distler-Archiv in Lübeck.

There will, one hopes, be future analyses of Distler's works that expand on or simply disagree with Lüdemann, but I find it hard to imagine that a more

complete study will appear anywhere in the foreseeable future. The volume is a fine piece of scholarship and is absolutely essential for anyone with a serious interest in Distler.

—W. G. Marigold,  
Urbana, Illinois

**The Nordic-Baltic Organ Book: History and Culture**, edited by Anna Frisk, Sverker Jullander, and Andrew McCrea. Göteborg Organ Art Center, Göteborg University, 2003, 292 pages; Box 210, SE-405 30 Göteborg, Sweden; available from the Organ Historical Society (as Go-Art 11), \$46 (plus shipping), Box 26811, Richmond, VA 23261; Tel: 804/353-9226; E-mail: <catalog@organsociety.org>; Internet: <www.organsociety.org>.

The preface to this book orients the reader with this introduction:

The organ can in many respects be looked upon as a mirror. Across the centuries, organs—and the music played on them—have not only reflected technological innovation and changing aesthetic ideals, but also religious and political changes, shifts in philosophical outlook, and social and economic circumstances.

This statement reflects the focus of another recent study, *The Organ as a Mirror of Its Time: North European*

*Reflections, 1610–2000*, edited by Kerala J. Snyder (Oxford University Press, 2002),<sup>1</sup> which chronicled six organs in North Germany, Denmark, and Sweden; these instruments are also discussed in the present volume.

This book describes (in both English and the native language of the appropriate locale) 54 organs of particular historical interest in the Nordic-Baltic region: Sweden, Denmark, Norway, Finland, Estonia, Latvia, and Lithuania.<sup>2</sup> The backgrounds of the 15 contributors represent a wide variety of expertise: organist, organ builder, organ expert, organ consultant, musicologist, researcher, and art historian; many hold positions in prestigious institutions or organizations in the various countries and in the United Kingdom.

The survey covers five historical periods within which the organs are discussed in chronological order: Renaissance and Early Baroque (1550–1650), 4 organs; Baroque (1650–1730), 7 organs; Late Baroque, Rococo, and Early Classicism (1730–1780), 12 organs; The Nineteenth Century, 22 organs; and The Twentieth Century, 9 organs. Each section has a general introduction that may include some or all of these topics: a common historical background to the instruments in the region; the religious, social, political, and cultural highlights of the period; the placement of organ building in its national

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context; the relation of the organ to other sound-worlds of the time, such as orchestras; identification of historical documents; and some unique features of the period. For example, the introduction to the section "Late Baroque, Rococo, and Early Classicism (1730-1800)" consists largely of an essay on Mozart's relationship with the organ. Taken together, these introductory essays reflect the theme of the organ as a mirror of its time.

There are also three "Intermezzos," essays that cover more general topics: I, "Organ Cases in the Baltic Sea Region as Religious and Political Propaganda, 1500-1800"; II, "Eighteenth-Century Swedish Organ-Building in a Baltic Perspective" that notes how contacts and migration were reflected in mutual influences on organ sound and façade design; and III, "The Life and Times of an Organ-Building Dynasty: Three Norwegian Organs and Their Builders."

A typical entry includes these topics: geographical location; historical-cultural context of the instrument; information on the organ builder; present specification and technical information; accounts of revisions, restorations, repairs, reconstruction, and removal (where relevant); and the general significance of the instrument (local, regional, national, international). A full-page color photograph of the organ precedes each description, and monochrome photographs or historical illustrations of organ cases are inserted at appropriate points. In some older instruments, the reader's interest is attracted by the highly ornate casework, some with statues of trumpet-blowing, violin-bowing, and harp-plucking angels that heighten the religious significance of the instrument.

While it would be impossible to summarize the salient features of each of the organs included here, there are several unusual and striking instruments:

- Heinrich Andreas Contius (1779) and later builders (1844-74, 1885): 77 stops, four manuals and pedal, in the Church of the Holy Trinity, Liepaja, Latvia, is described as the world's

largest mechanical organ.

- Jürgen Marcussen (1820): 17 stops, two manuals and pedal, in Haderslev Cathedral, Denmark is the oldest organ in the world to have been built by a firm still in business.

- Anders Thulé (1847): 2 stops, one manual, no pedal, in Kangasala Museum, Finland, is a "wardrobe" organ, similar to a large cabinet with a cloth covering its front; it was probably used by the builder for playing hymns and spiritual songs for his friends and neighbors.

- E. F. Walcker & Cie (1884): 124 stops, four manuals and pedal, in Riga Cathedral, Latvia, built by the five sons of the firm's founder, was the largest organ in the world at the time, exceeding one in New York. One of the first virtuosos to play the new organ was Alexandre Guilmant in October 1884.

- Marcussen & Son (1940): 16 stops, two manuals and pedal, in Gruntvig Church, Copenhagen, Denmark, is an instance of organ-inspired church architecture; Gruntvig is called "The Organ Church" because of the striking similarity between its exterior tower and an organ case.

- Carsten Lund (1983): 24 stops, three manuals and pedal, in St. Stephen's Church, Copenhagen, qualifies as one of the most festive and colorful church organs on account of its Spanish military trumpets, remarkable tone palette, and Italian percussion section with its bass drum and set of cymbals that impart a triumphal touch to the music on festive occasions.

While this collection of articles is intended as a travel guide, its scholarly foundations are evident in an extensive bibliography of relevant articles and books covering both countries and individual chapters; Kerala Snyder's counterpart book referred to at the start of this review appears at the head of this list as a general reference.

This soundly conceived, seamlessly and consistently edited, and elegantly designed (7.75" x 11.5" format) collection is of the same high quality that

characterizes other recent publications of the Göteborg Organ Art Center. Accordingly, it can be recommended to organists, either as a valuable contribution to their understanding of the history of the organ in the Nordic-Baltic countries or as a practical guide for those anticipating travel to the region it covers.

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

#### Notes

1. Reviewed by the present writer in this journal, July 2003.

2. The book's historical orientation is anticipated by its cover, an exquisitely detailed map of the area, first published in 1572, which depicts sailing ships, mythical animals, and human figures in various contexts. It will repay close examination with a magnifier.

## New Recordings

**Melody & Medley: A Selection of Music Played on the Organ of Durham Cathedral.** Played by James Lancelot, Keith Wright, and Daniel Hyde. Priory Records Ltd., PRCD 746. Available from the Organ Historical Society, 804/353-9226; <catalog@organsociety.org>.

The recording was made in Durham Cathedral in May, 2000, and features James Lancelot, the Cathedral Organist; Keith Wright, the Sub-Organist; and Daniel Hyde, Senior Organ Scholar (who in the fall of 2000 became Organ Scholar at King's College, Cambridge). They play 19 works, some of which are organ favorites: Bach's *Toccatina and Fugue in D Minor*, BWV 565; Franck's *Cantabile*; Jongen's *Chant de mai*; Whitlock's *Fanfare* (No. 4, *Four Extemporisations*); Boëllmann's *Prière à Notre Dame* and *Toccatina* (from *Suite Gothique*); the first movement of Elgar's *Organ Sonata in G*, op. 28; and Leighton's *Paeon*. While *The Dance of the Sugar-Plum Fairy* from Tchaikovsky's *The Nutcracker* is familiar to most, hearing it played from full score by three organists is unusual to say the least! The great sense of fun with which this piece is tossed off conceals any stress Lancelot, Wright, and Hyde may have felt at such a transposition and score-reading test. Unfamiliar to many will be Théodore Dubois' *Fiat lux* and the two most recently composed works, *Lied des Leiermannes* (an organ arrangement from orchestral incidental music for a production of Goethe's play *Faust*) (1976) by Petr Eben, and *Mozart Changes* (1995) by Zolt Gárdonyi.

Most of the performances are very good, with Lancelot's renditions of the Eben, Boëllmann, and Leighton compositions being outstanding. In his performance of Bach's *Toccatina and Fugue*, Wright seems a little tentative in places, but he carries off the Dubois in fine confident style. Extremely effective on the large Romantic Durham instrument, *Fiat lux* is in the vein of Saint-Saëns and Lefébure-Wély, and unfolds over a long crescendo during which

showy pianistic passagework on the manuals is broken into periodically by dramatic reed fanfare interjections. Hyde's accompaniment of the chorale theme in Bach's *Liebster Jesu, wir sind hier*, BWV 731, is far too soft and can hardly be heard under the soloed melody, but he convinces in Gárdonyi's *Mozart Changes*, in which two dance-like motives from the finale of Mozart's last piano sonata, K. 572, are intertwined with jazz harmonies.

The program notes are by the three organists, and provide clearly written biographical sketches of the composers and remarks about the pieces played. The specification of the organ—a four-manual instrument that was built in 1876 by "Father" Henry Willis, and extensively rebuilt and revoiced by Harrison and Harrison in 1905, 1935, and 1970—is also given. In addition, there is a photograph of the console, and biographies and portraits of the three organists.

For the more seasoned organ enthusiast, *Melody & Medley* will probably contain too many hackneyed works. But there will be many for whom the CD's attraction will be hearing music played on this supremely fine 19th-century Romantic English instrument in its ancient home.

—Peter Hardwick  
Brechin, Ontario

**W. A. Mozart in Prague.** Zofie Vokálková, flute; Kathleen Scheide, organ. Recorded in St. Wenceslas Church, Prague. HLM Classics CD HLMC 004. Obtainable in the U.S. through <www.hsu.edu/faculty/scheidk/recordings.htm> or <duesolisti@juno.com>.

*Sonata in B-flat*, KV 15, *Andante in F*, KV 616, W. A. Mozart; *Der Morgen und der Abend*, Leopold Mozart; *Andante in C*, KV 315, *Rondo in C*, KV 373, *Sonata in B-flat*, KV 358, *Adagio in C*, KV 356, *Andante and Fugue in A major-minor*, KV 402, W. A. Mozart.

Sometimes a good recording can be overlooked simply because at first sight it seems too obscure for anyone to take any notice of it. *W. A. Mozart in Prague* is a good example of this, consisting as it does of a bunch of relatively obscure Mozart pieces, transcribed for solo flute and accompanied on a little-known one-manual organ in Prague. Do not let its apparent obscurity put you off, however, for this CD is an absolute gem.

Both performers are college professors—Mrs. Vokálková-Srámková at the Prague Conservatory in the Czech Republic, and Dr. Scheide at Henderson State University in Arkadelphia, Arkansas. The organ used in the recording is a one-manual and pedal instrument of thirteen ranks, built by the Czech firm of Zizhov at around the turn of the twentieth century. The church in which it is situated—St. Wenceslas, Prague—has a good acoustic, with a reverberation period, I would say, of two or three seconds. The instrument has a pleasant though gentle chorus from 8' Principal to 3-rank Mixture,

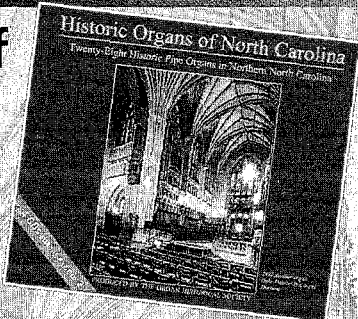
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together with some interesting strings, including a rare two-rank 4' Vox [sic] Angelica. At one or two points it is difficult to know that the flute is not being accompanied by a real string orchestra. The flutes—an 8' Kryt (= Czech for Gedeckt) and a 4' Flétna—are the perfect foil to the Mrs. Vokálková-Srámková's flute playing, having a slightly gentler tone and a slightly quainter timbre that contrasts well with the solo instrument. Unlikely as it might at first seem, it would be difficult to conceive of a better instrument on which to have made this recording. Dr. Scheide is therefore to be congratulated not only on her impeccable organ playing, but for having found an outstanding flute player to accompany, for having found the ideal organ to accompany on, and for having produced many of the quite wonderful transcriptions that are to be found on this CD.

The combination of flute and organ is an interesting one for Mozart, as the CD leaflet notes. The organ—the “King of Instruments”—was Mozart's favorite instrument, but he almost invariably improvised on the organ, and pretty much all of what he played on the instrument is now lost. On the other hand, Mozart loathed and despised the flute, yet some of his finest surviving compositions were written for it. One of my favorite Mozart works is the *Concerto for Flute and Harp* (KV 299)—and this in spite of the fact that he hated both instruments!

Mozart did not actually leave any compositions for flute and organ, which is why all the works on this CD are transcriptions. The CD commences with the *Sonata in B-flat*, which was originally written by Mozart at age eight for “clavecin” and flute or violin, and was dedicated to Queen Charlotte, wife of King George III of England. Next follows the *Andante in F*, originally written for a rather screechy little two-rank clock-organ. This is one of the better known works on the CD—at least to me.

Despite the title of the CD—W. A. Mozart in Prague—the recording includes three minuets from *Der Morgen und der Abend* by Mozart's father Leopold. These were also originally written for mechanical clock-organ—although in this case for the very grand one at the Hohensalzburg Fortress. After this it is back to Wolfgang Amadeus with the *Andante in C*, originally a work for flute and orchestra. Another interesting transcription is the *Rondo in C*, first published as a piece for violin and orchestra.

Zofie Vokálková-Srámková then gets a rest from her flute playing while Dr. Scheide plays the *Sonata in B-flat* on the organ alone. Once again this is a piece originally written for mechanical clock-organ, though Mozart then published it as a piano duet, now transcribed back once more by Dr. Scheide for the organ. The solo flute returns in the *Adagio in C*, originally written for the celebrated eighteenth-century blind musician Marianne Kirchgässner to perform on the glass armonica. In this piece Kathleen Scheide makes very effective use of the tremolo in her accompaniment. The final piece on the CD is probably the best known piece found here, the *Andante and Fugue in A major-minor*. This fugue, surely one of Mozart's finest, is a fitting end to the CD.

My advice is to save this compact disc for moments of depression. It is a recording to lift the spirits, and nobody could possibly feel sad while listening to it. I thoroughly recommend it.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

**Dietrich Buxtehude, *Komm, heiliger Geist, Herre Gott*. Polskie Muzyczne SA ISBN 83-224-0679-7, \$5.00 (distributed by Theodore Presser).**

Buxtehude's familiar setting of “Komm, heiliger Geist” has been edited by Wojciech Widlak as number 64 in

PWM's Organ Miniatures series. As has been the editorial policy of previous issues, this is intended as a performing edition, rather than a scholarly urtext edition. Therefore, there are suggested fingerings, modern clefs, a metronome mark, and even a few articulation suggestions. Purists will undoubtedly want to play from a less edited imprint, but this is an excellent way to introduce a student to one of the mid-baroque era's finest brief chorale-based organ compositions. Even experienced church organists may find this useful as a single issue, especially since it removes the distraction of transposition of the C clefs.

**David Conte, *Recollection (Soliloquy No. 2)*. E. C. Schirmer Publishing, No. 5963, \$5.95.**

This is a very effective, lyric ternary piece. Its harmonic language is mildly contemporary with some added tones, parallel seconds, parallel sevenths, etc. Its shifting meters in the central section would make an excellent introduction to such matters for an advancing beginner. About six minutes in length, this could be a highly effective prelude or interlude for a religious service. The principal potential drawback for many organists is that it is registered for a romantic or orchestral instrument with numerous solo reeds, and many substitutions may be necessary on an instrument with a

more classical/baroque concept.

**Dennis Janzer, *Intrada and Trumpet Tune on National Hymn, op. 8*. Wayne Leupold Editions 700021, \$6.00.**

Since it has become politically correct, or at least acceptable, to perform patriotic music, this arrangement of the “National Hymn” (“God of Our Fathers” or “God of the Ages”) is worth consideration. It consists of a regal processional that introduces a single statement of the familiar tune in the tenor range with a descant on a solo trumpet. The tonal language and general style are quite conservative, but piece is undeniably well-constructed and is certain to be a crowd-pleaser. The technical demands on the performer are rather limited, and a relatively large instrument with a high wind-pressure reed is probably required.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

## New Handbell Music

**Jesus Loves Me, Sandra Eithun. Concordia Publishing House, #97-7034, \$4.25, for 3-5 octaves of**

**handbells and 3 octaves of handchimes, level II (E+).**

With a choir of handbells and a choir of handchimes, this piece is manageable. The music is not difficult, but the handbell part features new material that fits beautifully with the chorded melodies of “Jesus Loves Me.” The pair of choirs plays concurrently with each other most of the time. A youth bell choir or a beginning adult choir could assume the handchime part quite easily. With a multiple bell choir program in place, this gem would be the challenge you are looking for.

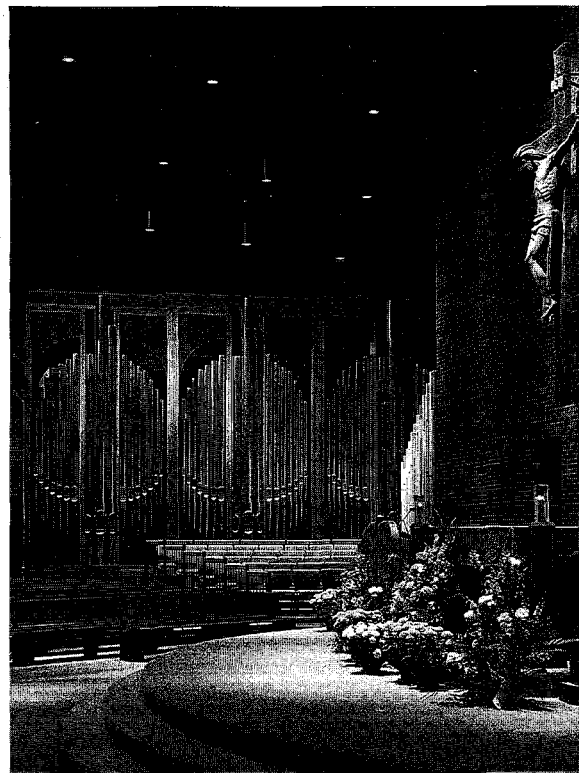
**It Is Well with My Soul, Philip P. Bliss, arranged for 3-5 octaves of handbells by Martha Lynn Thompson. Agape (Hope Publishing Company), Code No. 2278, \$3.95, level II (E+).**

This treasured hymn classic opens with a statement of the *Westminster Chimes*. The arrangement then proceeds with three verses, the second with an upper eighth-note descant over the melodic material in the lower voices. The final verse ends triumphantly with full, rich chords, and the chorus dramatically changes to a meditative close using some of the second verse descant material. This setting for bells should be in every church handbell library.

—Leon Nelson

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# HeillerFest

## St. Paul's Church in Brookline, Massachusetts

### March 8-12, 2004

Leonardo Ciampa

Sunday, 22 February 2004  
Dear Mr. Ciampa,

I really appreciate your efforts to mark the 25th anniversary of my father Anton Heiller's death on 25th March this year. Thank you also for inviting me to contribute a few words to the programme, and I am of course delighted to do so.

The various upcoming events will honour this special musician both in his musical output and in his humanity.

It is especially lovely for me that Anton Heiller's music is still meaningful to people today and capable of moving them deeply. It is in my estimation a sign of particular validity if sacred music of the 20th century is able to evoke intense sensations in today's listeners: Heiller had an extremely warm character—as an organ teacher, artist and as well as a human being. He wrote formally assured, expressive and inimitable music, which is born out of a great empathy with, and love for, his fellow man. At the same time his music always has an explicit spiritual purpose: Heiller put the letters S.D.G. (*Soli Deo Gloria*) under every single one of his works, demonstrating his gratitude and humble awareness of the great gift that had been bestowed on him. He adopted this expression of sincere thanks from his great role model J.S. Bach, whose genius and unerring faith determined Heiller's life.

It is a great joy for me to know that, so many years after my father's death, his music is still alive, and meaningful. Time and again it meets with deep resonance with audiences, and it is disseminated by his former students and their pupils, as is the case in this five-day HeillerFest in Boston.

Anton Heiller died at the early age of 55, but his musical output lives on in countless recordings. The inherent power and beauty of his unique compositional style is evident in the growing appreciation of his music, and the fact that so many new audiences are drawn to it. I want to take this occasion to thank all those who have contributed to the dissemination of his work, be it as teacher, organiser of concerts or performer.

I wish you and all those involved in the HeillerFest every success and especially a warm reception by your patrons.

With thanks, and greetings from Vienna,

Dr. Bernhard Heiller

In 1986 I was a fifteen-year-old piano student in the New England Conservatory Preparatory School. My well-meaning parents and teachers thought I should have the best teacher money could buy, so I was assigned the most famous piano teacher and groomed for the piano competition highway. One day I announced that I was quitting the piano and taking up the organ. What happened next is a miracle at which I continue to marvel. At NEC there was only one organ teacher who taught pre-college organists, so by default that's whom I was sent to; that teacher's name was Yuko Hayashi. Among her numerous teachers, there was only one whom she clearly worshipped. His name was Anton Heiller. Yuko doesn't advocate listening to recordings, yet she said to me, "Never imitate anyone—except Heiller."

Fifteen years later I read an interesting article on improvisation by Christa Rakich. I e-mailed her, and we decided to try a few improvisation lessons. Soon she became a treasured mentor and



L to R: Leonardo Ciampa, Christa Rakich, Peter Planyavsky, Stephen Roberts, Massimo Nosetti

friend. During one lesson I started talking about Heiller, and discovered that Christa had studied with Heiller.

For both women, Heiller was the one and only god. I cannot express the debt I felt I owed this great man. An opportunity to repay my debt arose when I learned that both Peter Planyavsky and Massimo Nosetti, two of the finest organists of their respective countries, were both going to be in the United States in early March, 2004. It meant celebrating the Heiller anniversary a few weeks early, but nonetheless I jumped at the opportunity to lure these two great artists to the Boston area. It was especially crucial to get Planyavsky, who is acknowledged (even by the Heiller family) as Heiller's most important disciple.

Christa Rakich agreed to play a Bach recital in conjunction with her "Tuesdays with Sebastian" series, thus cross-publicizing the two projects. Equally enthusiastic was Stephen Roberts, a Heillerian whom I knew electronically but not personally. Given his reputation, kindness, and proximity within driving distance of Boston, I knew I needed to enlist him.

I did not, for one moment, intend for this little festival to be THE Heiller Festival; I planned it with the full assumption that other cities would sponsor much grander fests with much larger budgets. It was impractical, for instance, to feature many of Heiller's compositions (though composing was only one aspect of Heiller's multifaceted career). Still, I owed Heiller a debt, and I was going to repay it with my own personal resources and in my own way.

#### Monday Choral Evensong with Peter Planyavsky and the St. Paul's Choir

There are two types of performers: those who emit electricity, intensity, and sometime neurosis, for whom every piece seems a matter of life or death (Caruso, Horowitz, Heifetz); and those who exude mental and physical health,

for whom each piece feels like the first of many encores (Gigli, Rubinstein, Kreisler). Peter Planyavsky is of the second type. The 75-minute Evensong service seemed short. One felt that another twenty-five improvisations could have fallen from his sleeve without any detectable effort.

There is something Beethovenian about Planyavsky, a certain Viennese ruggedness. It snowed as we walked down St. Paul Street together, yet he seemed unconcerned about his photocopied prelude and postlude which he held, uncovered, under his arm. "In Vienna I always walk around like this," he explained. He spent not much more than an hour at the Bozeman organ, an eclectic instrument on which the stop-names are on plaques next to the stop-knobs. I myself occasionally pull the wrong stop! Not only did he never do that, but he had a total comprehension of the organ's tonal resources, as if he already knew how every combination would or wouldn't work.

I knew firsthand of Planyavsky's brilliance as a liturgical improviser, and I designed the Evensong around it. No trite compile hymns for him; I chose *Aus tiefer Not* and *O Welt, ich muß dich lassen*. And while the prayerbook rubric permits a "moment of silence" before the Mag and the Nunc, respectively, I translated "moment of silence" as "three-to-five-minute organ improvisation." The individual improvisations complemented and contrasted each other: the simple effectiveness of his bicinium on *Le Cantique de Simeon*; the color and fluid virtuosity of his *Magnificat*; the rich, impetuously German-Romantic *O Welt*; and so on. Each improvisation seemed to enhance the others.

Boston is predominantly an "early music" town. The St. Paul's Choir, a mixture of professionals and volunteers, gravitates towards Romantic repertoire. We do little Bach and nothing modern. What, then, would I choose for an anthem for the Evensong? The two most obvious composer choices—Bach

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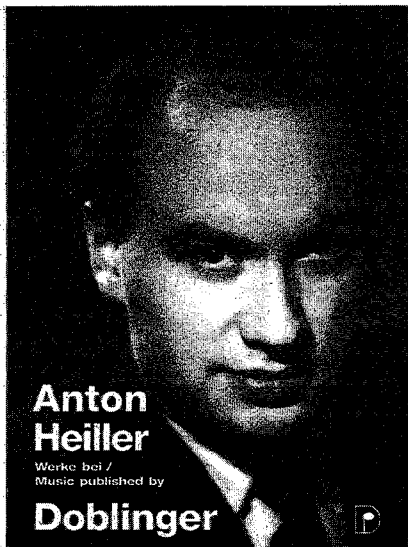
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**Heiller's extraordinary facial similarity to his idol, J. S. Bach, is apparent in this striking photo.** (From the cover of Doblinger Musikverlag's Heiller catalogue. Copyright Ludwig Doblinger - Bernhard Herzmannsky KG. Used with the permission of Dr. Christian Heindl.)

and Heiller—were immediately eliminated. (The four section leaders did sing Heiller's *O Jesu, all mein Leben* for the Introit.) After weeks of dilemma, the idea came to me: "Behold God the Lord passed by," from Mendelssohn's *Elijah*. In the "tempest" of America's classical music industry, amidst all the "mighty winds," "earthquakes," and "fire," Heiller was that "still, small voice."

**Tuesday  
Masterclass with Peter Planyavsky**

The organ world is susceptible to fads. This wouldn't be a problem, if it weren't for the fact that the partakers of the fad don't realize that it's only a fad. There is the way of "truth," all that came before was unenlightened and uninformed. Then fifteen years pass and a new fad with "new truths" comes along. What about the proselytes of the old fad? Oh, they were unenlightened and uninformed.

Planyavsky discussed this problem briefly but eloquently. He compared the passing trends, both in organbuilding and organ playing, in a humorous but devastatingly accurate way. What will organbuilders' and organists' next trend or fad be? Planyavsky left the question unanswered, in favor of a much more interesting topic: MUSIC! Rather than seek truth in ephemeral fads, he finds it in the music itself. In this respect he is very much Heiller's student.

"Bach was young! The Duke was young! They were having fun!" Thus Planyavsky pinpointed the meaning behind the Bach/Ernst Concerto in G, which was played in dazzling fashion by the 16-year-old *Wunderkind*, Jacob Street, a longtime student of John Skelton. Planyavsky hasn't time for pretension; he'd rather spend his energy calmly pointing to the heart of the music.

The other three students' playing was equally fine. Two Rakich students, Jason Cloen and Ed Broms, offered excerpts from the *Clavierübung*. And Nobuko Ochiai, a student of Peter Sykes, amazed us with Heiller's fiendish *Tanz-Toccata*. Even Planyavsky seemed impressed that she carried it off on a two-manual tracker with no pistons!

The masterclass was followed by an elegant reception, organized by the church folk. Those expecting the ubiquitous chips and dip were treated to curried chicken and other delicacies, washed down with wine and Sam Adams Winter Lager. In attendance were all five of the HeillerFest performers, as well as several Heiller students (notably John & Carolyn Skelton and Yuko Hayashi).

**Wednesday  
Recital by Stephen Roberts**

Stephen Roberts is one of nature's gentlemen. Even if he weren't, he would still be one of the finest organists and organ pedagogues in America. Were it not for the encouragement, advice, and insightful humor contained

in months of voluminous e-mail correspondence, I could not have pulled off the HeillerFest.

No adjective weaker than formidable is appropriate to describe Stephen Roberts as an organ recitalist. He is a strong technician who rarely drops a note, yet not a phrase lacks style or musicality. I was humbled by Roberts' preparedness. His copiously marked scores revealed that every nut and bolt had been taken apart and put back together again. Yet the concert sounded fresh and spontaneous, as if he were playing for a friend.

The highlight of the recital was Roberts' interpretation of Heiller's *Ecce lignum crucis*, a work that he studied thoroughly with the composer. (Roberts played from a score that bore the composer's signature at the bottom.)

**Thursday  
Lecture/Concert by Massimo Nosetti: "Heiller: His Influence in Italy"**

At age 44, Massimo Nosetti is one of the most revered organists in Italy, and the four-manual Zanin organ (1990) which he designed for the Basilica di Santa Rita in Turin is considered one of Italy's finest. Nosetti is everything you'd expect from a Northern Italian male: not a hair out of place, not a wrinkle in his impeccably tailored suit, and his charm makes one feel like a close friend.

Like Stephen Roberts, Nosetti has an impressive command of organ technique and registration. Yet the two recitals could not have been more different. Nosetti is the embodiment of Italian musicmaking: the wide palette of color, the intrinsic lyricism, the unerring timing, the omnipresent life and charm, the emotional sincerity—all the traits that one expected from a great Italian singer or violinist during the Belle Époque. In an era when the most famous classical superstars have the least ethnic identity in their playing, it was gift to be able to hear an all-Italian program, played by an all-Italian musician.

Nosetti's well-paced and informative talk was conducted in English—a language in which Nosetti told me he is self-taught—quite incredible, given his wide vocabulary and total comprehension. (It helps that he is categorically fluent in Italian, French, German, and apparently Spanish as well.) Both recital and talk traced the history of Italian organ music "from the harpsichord style of the 18th century, to the operatic style of the 19th century, to the Neoclassic style of the 20th century." Naturally, he covered 20th-century organ playing and discussed those two great pioneers, Bossi and Germani. But what was surprising was the extent to which Heiller's Italian reputation rivalled even that of Germani. The "Holy Trinity of Haarlem"—Heiller, Marie-Claire Alain, and Luigi Tagliavi-

ni—was venerated also in Italy, it seems. In addition, it turns out that Heiller spoke very decent Italian and conducted masterclasses in that language.

**Friday  
All-Bach Recital by Christa Rakich**

That Christa Rakich was a Heiller student is always apparent, both in her Teutonic playing and in her devotion to J. S. Bach. Rakich's all-Bach recital was presented in conjunction with "Tuesdays with Sebastian," a project in which she and Peter Sykes are playing all of the keyboard works in thirty-six concerts over three years, on organ, harpsichord, and clavichord. As a point of trivia, there is only one work that will have been repeated: the *Passacaglia*. I all but begged her to end the HeillerFest with it. I just couldn't imagine finishing off the week with any other masterpiece.

No one who knows Christa Rakich was surprised by the masterful handling of the entire recital. Several of us remarked at how "easy" the *Trio Sonata in C* sounded. And the playing of the *Passacaglia* had at least one trait in common with Heiller's: the entire work felt like one uninterrupted crescendo, from beginning to end. ■

*Leonardo Ciampa is Director of Music at St. Paul's Episcopal Church in Brookline, Massachusetts. He is an organist, pianist, composer, and author.*

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# The Mortuary Pipe Organ

A Neglected Chapter in the History of Organbuilding in America

R. E. Coleberd

## Introduction

Pipe organ building in the United States spans over two centuries and totals tens of thousands of instruments. The scope and sweep of the King of Instruments in American culture far exceeds that of other nations and reached its zenith in the first three decades of the last century. Pipe organs were built for hospitals, hotels, yachts, lodge halls, municipal auditoriums, high schools, colleges and universities, churches, private residences, soldiers' homes, theaters, and mortuaries, a category that includes cemetery chapels and mausoleums. These venues can be interpreted as market segments, each with its own characteristics, demand determinants, and time period. The mortuary pipe organ has been totally neglected in the history of organbuilding in this country; none of the well-known studies even mentions it and it is doubtful whether the countless papers written in higher education do either. Perhaps this is not surprising. Conservatively estimated, approximately 600 instruments were built expressly for the funeral industry, accounting for less than two percent of the total output of American builders and even far less in voiced ranks produced.<sup>1</sup> Yet a closer look at this product (which the author considers a special instrument), its market and its builders reveals a fascinating epoch which surely belongs in the rich and colorful history of organbuilding in America.

The mortuary pipe organ was a uniquely American product, an instrument whose mechanical features and tonal characteristics departed significantly from the conventional church organ even though its purpose was to provide "churchly" music in a quasi-liturgical setting.<sup>2</sup> Its development underscores the entrepreneurship and innovations of American builders who responded to the requirements of the evolving funeral home industry. The heyday of the mortuary pipe organ was over a half century ago: most were built during the 1920s and 1930s; only a few were built after WWII. A surprising number are in use today, routinely serviced and restored as needed.

## The Instrument

The mortuary pipe organ as a distinctive instrument was one example of the small, often self-contained instruments developed and marketed by the organbuilding industry in the first three decades of the last century. These instruments marked a milestone in the evolution of the instrument, in the spectrum of keyboard music and in the choice of music media in an institutional setting. The Austin Company, introducing the four-rank Chorophone—"The Ideal Small Pipe Organ"—in 1916,

**Wicks  
Miniature**

**Analysis**  
 8' Flute 85 pipes (1-85)  
 8' Salicional 61 pipes (13-73)  
 16' Sub Bass 12 reeds (1-12, free reeds)

Console attached, Tremolo, Crescendo Pedal, Swell Pedal  
 Organ Space: 5 feet 6 inches high, 5 feet 3 inches wide, 4 feet 11 inches deep including console  
 2 ranks, 18 speaking stops, 146 pipes

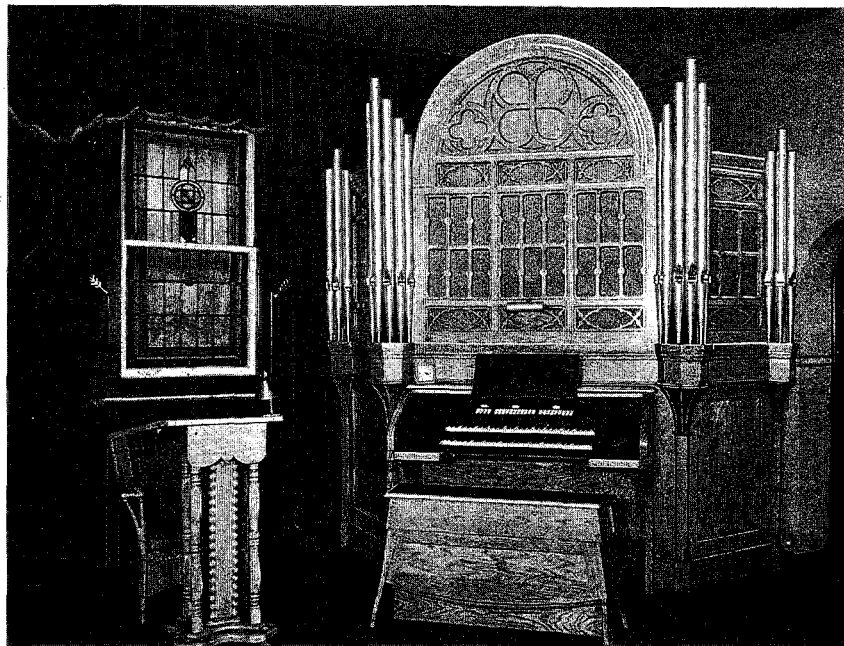
**GREAT ORGAN**  
 16' Bourdon T. C.  
 8' Flute  
 8' Salicional  
 4' Flute d'Amour  
 4' Violina  
 2' Piccolo

**SWELL ORGAN**  
 16' Bourdon T.C.  
 8' Stopped Flute  
 8' Viola  
 8' Quintadena (Syn)  
 4' Flute  
 4' Violina  
 2 1/2' Nazard  
 8' Oboe (syn)

**PEDAL ORGAN**  
 16' Sub Bass  
 8' Cedeckt  
 4' Flute  
 4' Violina

had correctly forecast that a low-cost pipe organ requiring little space would open a vast new market now being supplied by the reed organ or piano. "We have . . . long realized that there is a large demand for an instrument which can be sold for somewhat less than \$2,000.00," to quote their sales brochure,<sup>3</sup> adding that such an instrument "would be within the reach of a larger number of clients who need a serviceable organ, but are now restricted to the use of a reed organ or piano,"<sup>4</sup> an observation which certainly describes a funeral home. The option of a player-attachment greatly enhanced the utility of the instrument and gave it a competitive advantage in the choice of a keyboard medium. Other builders soon followed with small instruments and, borrowing from the automobile industry, named each model (see Wicks box) to increase market awareness and, hopefully, influence buyer selection. Pilcher's was "The Cloister," Möller "The Artiste," Kilgen "The Petite Ensemble," and one of Aeolian-Skinner's numbered series "The Marie Antoinette." These models were ideally suited to the mortuary market.

The new generation of small instruments closely paralleled the mechanical design of the theatre organ in that both



Wicks organ in Chase & Miller Funeral Home, Logansport, Indiana

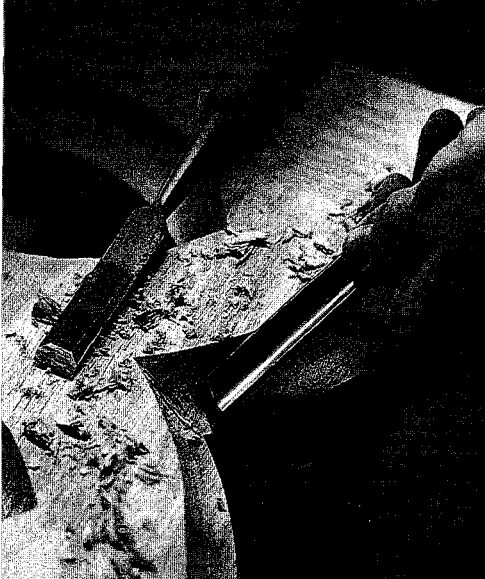
required an individual magnet and valve per pipe, based upon what organbuilders refer to as the unit principle. This is a radical departure from the much acclaimed Austin Universal Air Chest and the conventional slider, pitman and vent windchests found in church organs. In the unit principle, each pipe can be accessed by any manual or pedal key as required, making unification possible. Conversely, in the straight chest system, the electrical impulse from the key contact must work through a matrix of stop and key actions before pipe speech. In addition to its close mechanical similarity, the mortuary instrument also paralleled tonally the emerging theatre organ of the early twentieth century. Each used as its first rank the stopped flute, and the Vox Humana was found early in the stoplists of both of these instruments.

The mortuary instrument was the quintessential unit pipe organ. As few as two ranks could be unified and duplexed into as many as eighteen speaking stops over two manuals and pedal (see Wicks Miniature). The two fundamental flue ranks, found in virtually every mortuary instrument, were the stopped flute, i.e., Bourdon, playable at 16, 8, 4, 2 1/2, and 2 foot pitches, and the Salicional, customarily playable at 8 and 4 foot pitches and sometimes at 16' TC. Together they provided the required "churchly" sound of the organ, reinforcing the religious nature of the funeral service and meeting the emotional needs of the bereaved. In addition, by combining these two ranks at different pitches, synthetic stops were produced, adding to

the tonal palette. When the 2 1/2' Bourdon is added to the 8' Salicional, the result is an Oboe, a useful solo stop. Combining the 8' Bourdon with its 2 1/2' extension, the twelfth, produces a Quintadena sound. To give the illusion of greater tonal resources, builders renamed every pitch of a unit rank. This was customary with the stopped flute, but now the Salicional becomes a Contra Viol at 16' TC and a 4' Violina. The third rank in a mortuary organ, with the exception of Wicks, was quite often the Vox Humana. People were accustomed to hearing a quivering Vox Humana in church and theatre organs, and thus it augmented the ambience of a mortuary service. [The Vox Humana appeared to define the pipe organ of the 1920s far more even than the Zimbelstern and Positiv of the 1950s and 60s. In recent decades the horizontal trumpet has become a defining characteristic and almost a necessity.] A fourth rank in a mortuary organ would most likely be a Dulciana or Erzähler and a fifth rank, finally, a Diapason.

The mortuary instrument was, of necessity, a small one given the limited space available in a typical funeral home. Builders recognized the space limitations and developed a product to meet them. Möller, one of the few builders who actively solicited this market, wrote in its brochure describing a three-rank cabinet organ (Bourdon, Salicional, Diapason Conique): "M. P. Möller has developed an organ adequately meeting the requirements of a funeral service and so compact in size and reasonable in price that it finds a place in the equipment of every funeral

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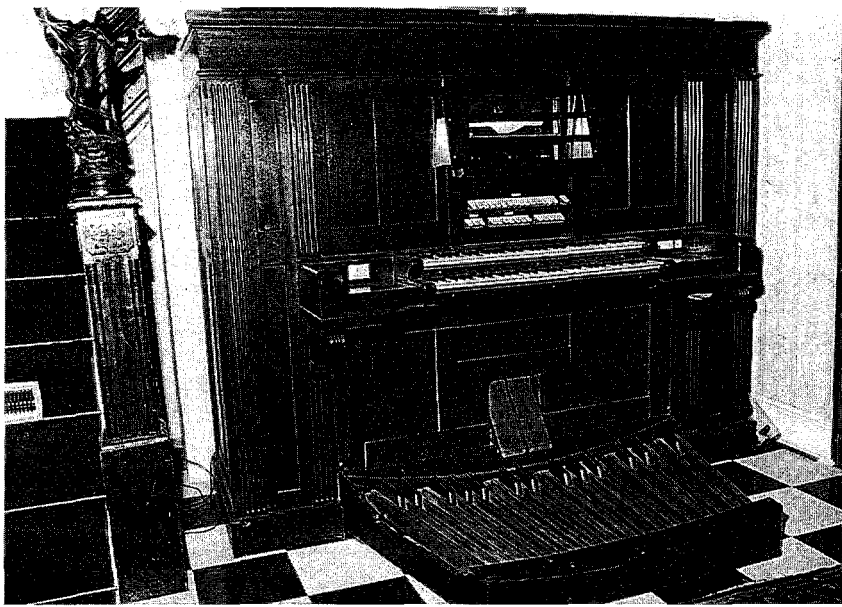
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Estey Upright Minuette

director.<sup>5</sup> The need for compactness is evident throughout the design and construction of the instrument and in the choice of pipe ranks and scales. Builders chose small strings, i.e., the Salicional, Viola and Aeoline, and used a smaller scale throughout the compass of the stopped flute to stay within cabinet dimensions. The most dramatic example of space economy was the use of free reeds in the 16' octave of the stopped flute, found in many cabinet instruments (see photo). These the industry reportedly obtained from Estey, the largest builder of reed organs and a logical supplier.

Perhaps two-thirds of all mortuary organs built were cabinet instruments, often with a player attachment, which could be placed almost anywhere and function effectively. At the James O'Donnell Funeral Home in Hannibal, Missouri, dating back five generations, the 1928 three-rank Wicks cabinet organ is located on a landing on the second floor with the music wafting down the stairway to the services room below.<sup>6</sup> Many were installed in attics or wherever space was available. Typical was the 1924 three-rank Schoenstein placed in an alcove above the chapel floor at N. Gray Morticians in San Francisco.<sup>7</sup>

### The Market

The demand for a pipe organ in the mortuary trade grew rapidly in the 1920s and reached its peak in the 1930s although there had been a few installations around the turn of the century. Hook and Hastings built a one-manual, nine-stop instrument, Opus 1246, for the Forest Hills Mortuary Chapel in Boston in 1885, and another one-manual, Opus 2243, for a mortuary in Canandaigua, New York in 1910.<sup>8</sup> Hutchings built a two-manual, eight-stop duplexed organ for the West Parish Cemetery Chapel in Andover, Massachusetts in 1907.<sup>9</sup>

This emerging market coincided with a major shift in funeral services, from the home and church to the mortuary or cemetery chapel, well established by the 1920s.<sup>10</sup> Morticians surmised their establishment must contain public rooms for casket selection, viewing and services, far more space than previously required for pre-service preparation. In metropolitan areas spacious facilities were built in popular architectural styles, typically with manicured and lighted lawns and off-street parking. In outlying neighborhoods and small towns, large former private dwellings were often converted into mortuaries. Soon a pipe organ became a competitive necessity, a matter of "keeping up with the Joneses" in a business sense. Möller recognized this in their brochure which read: "Music presents to the progressive mortician an opportunity to enhance his services. Only the dignified, artistic tones of a pipe organ can definitely fulfill the requirements necessary to make music the foremost advertising medium of the mortician."<sup>11</sup> The J. P. Seeburg Corporation of Chicago was even more effusive. Advertising in *Southern Funer-*

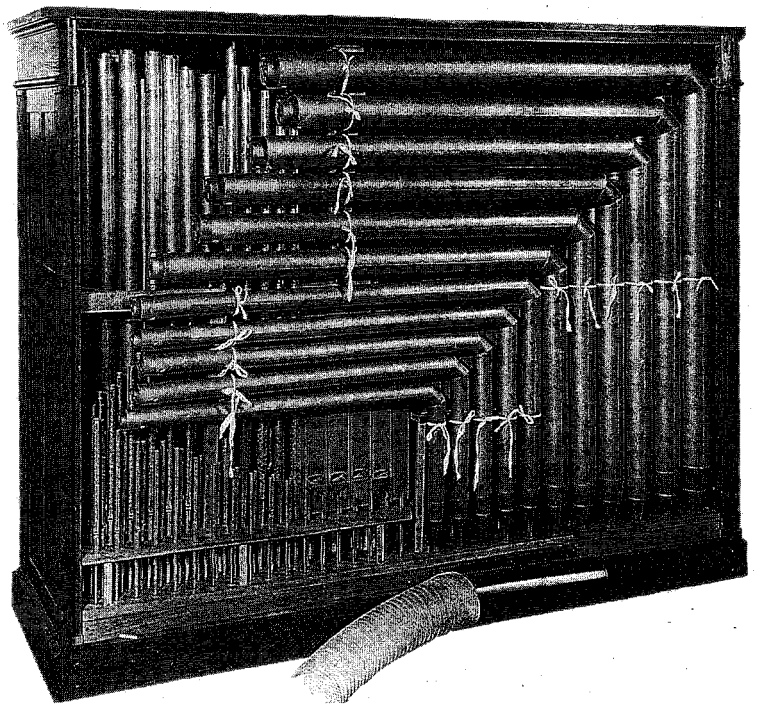
*al Director*, a leading trade publication, they asked: "Has Your Funeral Home A Soul? What the Soul is to a human so is a Pipe Organ to the mortuary. Without the enthralling presence of its solemn music the service lacks that vital quality—sacred atmosphere."<sup>12</sup>

Funeral directors, who scarcely knew one organ stop from another, were indifferent to the origin of the instrument or its builder; they were acutely price conscious and were easily satisfied with anything that supplied the required churchly sound. A local market could often be supplied by builders' showrooms or agents. The 1928 Geneva organ in the prestigious Stine & McClure Mortuary in Kansas City, Missouri, restored in recent years by Jerry Dawson, began as a demonstrator on the balcony of the Jenkins Music Company downtown emporium.<sup>13</sup> In the 1920s and 1930s a significant trade emerged in used instruments, from private residences and theaters, the latter often repossessed from failed movie houses. The two-manual, three-rank, 16-stop Estey installed in Resurrection Chapel at Forest Lawn Cemetery in Glendale, California, in 1930, had been built for the Estey Studio in Los Angeles and later installed in a local radio station.<sup>14</sup> The Style D-Special Wurlitzer built for the American Theater in Walla Walla, Washington, in 1922 was installed in Elderding's Mortuary in Aberdeen, Washington, in 1935.<sup>15</sup> Funeral homes became a promising place to unload a repossessed instrument and for the buyer no doubt a bargain. A survey of builder lists reveals that almost anything called a pipe organ could find new life (pun intended) in a mortuary. When Balcom & Vaughan of Seattle installed a three-rank instrument in 1941 in the Stoller Funeral Home in Camas, Washington, it comprised a Wurlitzer console, Morton windchest, Hinners swell shades, a Smith flute and a Kilgen Dulciana and Diapason.<sup>16</sup>

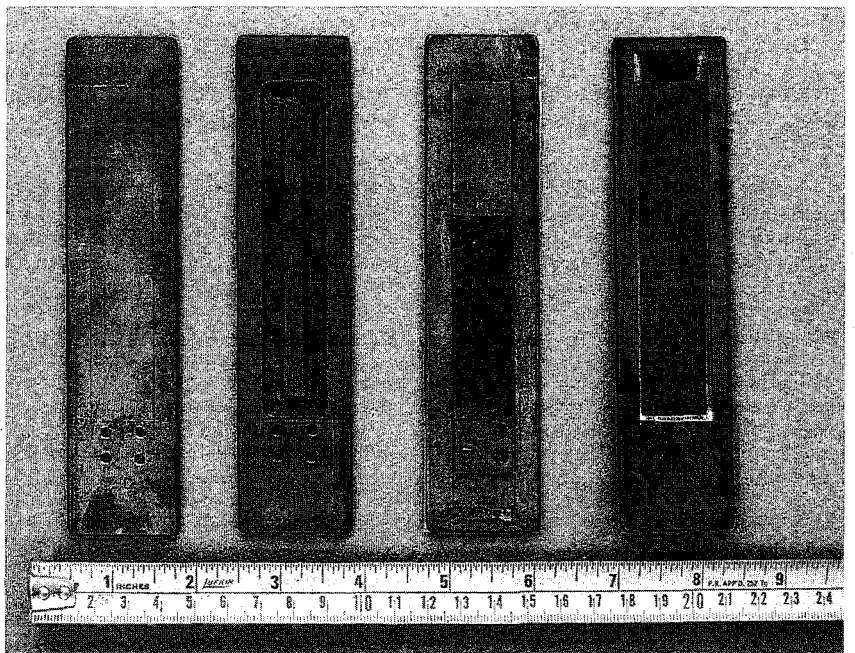
### Builders

Builder response to and participation in the emerging mortuary market varied. The 1920s were a boom time for the industry, and with healthy order books and a substantial backlog, few appear to have directly solicited this business. Table 1 (p. 18) portrays the output of the five largest builders of funeral home organs: Estey, Reuter, Kilgen, Möller and Wicks, who together accounted for over 75 percent of industry production. Möller and Wicks, who booked sales nationwide, built slightly over half (57 percent) of the total. Among other well-known builders of this era, Austin, Casavant and Hinners each built fewer than twenty mortuary organs, like Kilgen mostly in their immediate and neighboring states and provinces, while Hall, Hillgreen-Lane, Kimball, Pilcher and Wangerin-Weickhart each built less than a dozen organs for funeral homes, again mostly nearby.

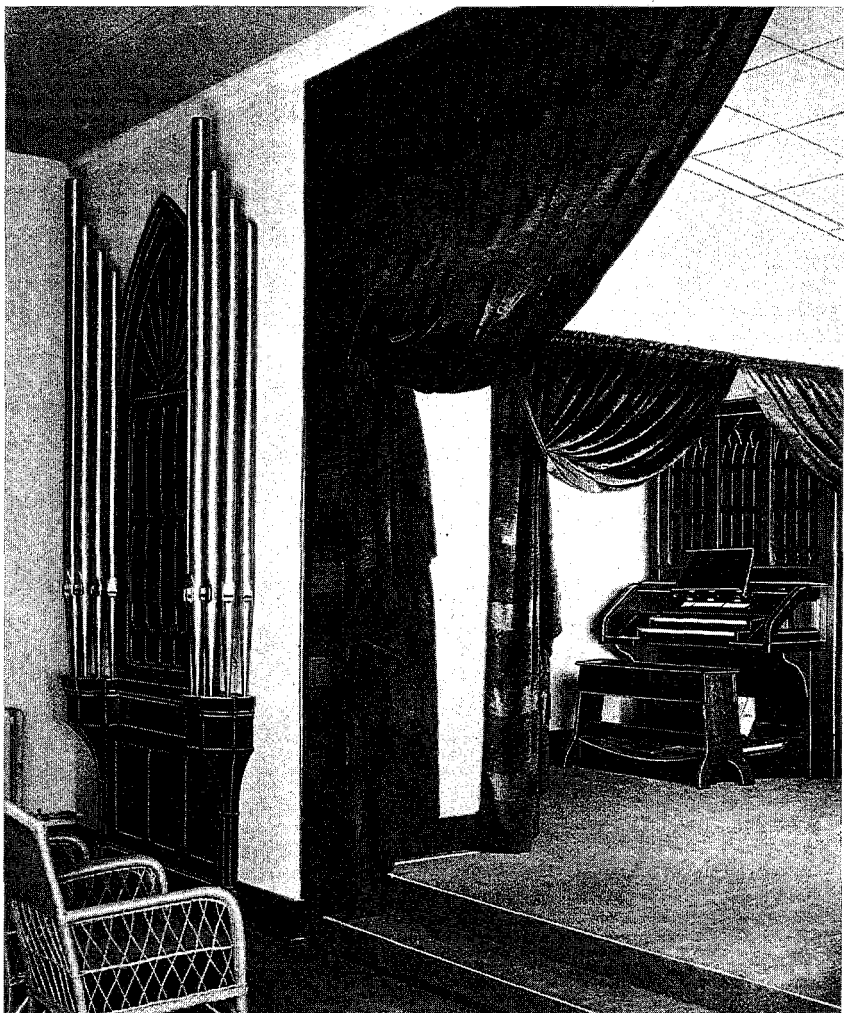
Eastern builders, notably Skinner and Hook & Hastings, were conspicuously absent from this market. Perhaps they viewed excessive unification, the corner-



Estey Upright Minuette, back view, showing mitered Haskell basses. The organ contains 231 pipes, including a 16 foot open stop. It measures only 7'0" x 4'8" x 5'7-1/2".



Free reeds



Wicks organ in R. F. Drummond Funeral Home, Little Rock, Arkansas

Table 1  
Mortuary Pipe Organs  
Original Installations by Five Leading Builders  
Geographical Coverage - States or Provinces  
Number Sold in the 1920s and 1930s and Percent of Total Sales

| Builder | Total Number Built | Number of States | 1920s  |            | 1930s  |            |
|---------|--------------------|------------------|--------|------------|--------|------------|
|         |                    |                  | Number | % of Total | Number | % of Total |
| Estey   | 26                 | 13               | 11     | 42%        | 13     | 50%        |
| Reuter  | 33                 | 13               | 5      | 15%        | 24     | 73%        |
| Kilgen  | 57                 | 17               | 15     | 26%        | 39     | 68%        |
| Moller  | 141                | 30               | 20     | 14%        | 105    | 74%        |
| Wicks   | 202                | 36               | 9      | 4%         | 138    | 68%        |

Source: The Organs of the United States and Canada Database

stone of the mortuary organ, as "low brow," beneath their dignity and carefully cultivated elitist image. More objectively, they were no doubt conscious of the intense price competition, the governing factor in this market, and, otherwise occupied, were not disposed to actively pursue this business, let alone develop a specific product to compete in this market. Austin sold only three organs to funeral homes in the 1920s.

The Great Depression of the 1930s was a time of turmoil in the pipe organ industry. Builders struggled to find work; some survived, others failed. The theater, hotel and private residence markets were gone and the church market severely curtailed. Conversely, the mortuary market "boomed" as evidenced by the number of instruments and percent of total built during this decade as shown in Table 1. All builders welcomed funeral home business including Aeolian-Skinner who, in 1936, built a two-manual instrument with Duo-Art Player, Opus 949, for the Hillcrest Mausoleum in Dallas, Texas.<sup>17</sup> The next year they installed one of their Marie Antoinette models (see specification), the largest of several unit series, with a curious opus number 30038, in a mortuary chapel in Acton, Massachusetts.<sup>18</sup> With seven ranks, fourteen stops and 427 pipes, this instrument is larger and far less unified than customarily found in mortuary organs.

Builders offered financial and other incentives to clinch a sale in this market (perhaps now driven by competitive emulation)—one which ran counter to the severely depressed national economy. When the Reuter Company signed a contract with the Eylar Funeral Home in Kansas City, Missouri, in August, 1938 for a three-rank organ (21 stops plus chimes) for \$1,539, the down payment was only 20 percent, the buyer given a 30-day option to accept the organ and a year's free service<sup>19</sup> (see also Wicks below). The importance of the funeral home market in this decade to one and perhaps other builders was underscored by John Sperling, recently retired tonal director of Wicks, who commented that during the 1930s mortuary sales accounted for 25 percent or more of Wicks' output.<sup>20</sup>

The mortuary pipe organ market

essentially ended with World War II; only a few pipe instruments were built for this venue in the postwar era. By the end of the 1940s the electronic organ had gained enough acceptance that its lower cost and smaller space appealed to price-conscious funeral directors. Two recent exceptions are the four-rank unit instrument for the Simminger-Book Funeral Home in Cincinnati, Ohio, built by M. W. Lively & Company in 1988,<sup>21</sup> and the 65-rank, four-manual organ built by the Quimby Company for the Skyrose Chapel at Rose Hills Memorial Park in Whittier, California in 1997.<sup>22</sup>

### Wicks

The Wicks Company, founded in 1906 in Highland, Illinois, was the pre-eminent builder in the mortuary market when measured by the number of instruments produced and the geographical scope of their installations (see Table 1). It is a tribute to the enterprising spirit of this firm that they capitalized on their strengths in the highly competitive pipe organ business to design and build a series of instruments to meet the budget and space requirements of any venue. Actively soliciting this market, the Wicks brochure read: "A field in which Wicks organs serve with special effectiveness is that of the mortuary chapel and funeral home."<sup>23</sup> Direct-Electric® action, championed and patented by Wicks, requires much less space than a pouch windchest, and thus is ideally suited for a cabinet instrument or cramped attic installation. Unification and duplexing, the heart of a mortuary instrument, are easily obtained in this individual valve chest. The Wicks business philosophy of being the low cost supplier was a major factor in the intense price competition in this market as were, no doubt, the liberal payment terms, particularly in the 1930s. They largely explain Wicks' notable success in coast to coast sales. For the Drummond instrument in 1937, a Sonata model plus Vox Humana and chimes (see photo p. 17), priced at \$1790.00 less \$100 for the former organ, the terms were ten percent down, 30 percent upon installation, and the balance (60 percent) in fourteen equal monthly payments of \$70.00 plus interest (not specified).<sup>24</sup>

### Wicks Rhapsody

#### Analysis

- 8' Open Diapason 61 pipes (1-61)
- 8' Flute 85 pipes (1-85)
- 8' Salicional 73 pipes (1-73)
- 8' Aeoline 61 pipes (1-61)
- 16' Bourdon 12 pipes (1-12)

Console attached or detached, Tremolo, Crescendo Pedal, Swell Pedal, Automatic Pedal Accompaniment. This model sometimes included a switch wired for 20 chimes starting at 4' A (note 22 on the keyboard).

Organ Space (detached console): 8 feet 10 inches high, 7 feet 4 inches wide, 4 feet 6 inches deep  
4 ranks, 28 speaking stops, 292 pipes

#### GREAT ORGAN

- 16' Bourdon
- 16' Contra Viol T. C.
- 8' Open Diapason
- 8' Flute
- 8' Salicional
- 8' Aeoline
- 4' Flute d'Amour
- 4' Violina
- 2% Twelfth
- 2' Piccolo
- Blank Tablet (for future addition of chimes)

#### SWELL ORGAN

- 16' Bourdon
- 16' Contra Viol T. C.
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viola
- 8' Aeoline
- 8' Quintadena (Syn)
- 4' Flute
- 4' Violina
- 2% Nazard
- 2' Piccolo
- 8' Oboe (syn)
- Blank Tablet

#### PEDAL ORGAN

- 16' Bourdon
- 8' Open Diapason
- 8' Gedeckt
- 8' Cello
- 8' Aeoline
- 4' Flute

### Wicks Concerto

#### Analysis

- 8' Flute 85 pipes (1-85)
- 8' Salicional 73 pipes (1-73)
- 8' Aeoline 61 pipes (1-61)
- 16' Bourdon 12 pipes (1-12)

Console detached, Tremolo, Crescendo Pedal, Swell Pedal, Automatic Pedal Accompaniment

Organ Space: 8 feet 10 inches high, 7 feet 4 inches wide, 3 feet 11 inches deep  
3 ranks, 25 speaking stops, 231 pipes

#### GREAT ORGAN

- 16' Bourdon
- 16' Contra Viol T. C.
- 8' Flute
- 8' Salicional
- 8' Aeoline
- 4' Flute d'Amour
- 4' Violina
- 2% Twelfth
- 2' Piccolo

#### SWELL ORGAN

- 16' Bourdon
- 16' Contra Viol T. C.
- 8' Stopped Diapason
- 8' Viola
- 8' Aeoline
- 8' Quintadena (Syn)
- 4' Flute
- 4' Violina
- 2% Nazard
- 2' Piccolo
- 8' Oboe (syn)

#### PEDAL ORGAN

- 16' Bourdon
- 8' Gedeckt
- 8' Cello
- 8' Aeoline
- 4' Flute

### Aeolian-Skinner Marie Antoinette Opus 30038

#### Analysis

- 16' Gedeckt 73 pipes (1-12, 1-61)
- 8' Flute 73 pipes (1-73)
- 8' Salicional 61 pipes (1-61)
- 8' Voie 61 pipes (1-61)
- 8' Voix Celeste TC 49 pipes (13-61)
- 4' Diapason 49 pipes (13-61)
- 8' Oboe 61 pipes (1-61)

Standard Couplers, Crescendo Pedal, Swell Pedal  
7 ranks, 14 speaking stops, 427 pipes

#### GREAT ORGAN

- 8' Diapason
- 8' Gedeckt
- 8' Flute
- 8' Salicional
- 8' Voie
- 4' Flute

#### SWELL ORGAN

- 8' Gedeckt
- 8' Flute
- 8' Voie
- 8' Voix Celeste
- 4' Flute
- 8' Oboe
- Tremolo

#### PEDAL ORGAN

- 16' Lieblich Gedeckt
- 8' Gedeckt

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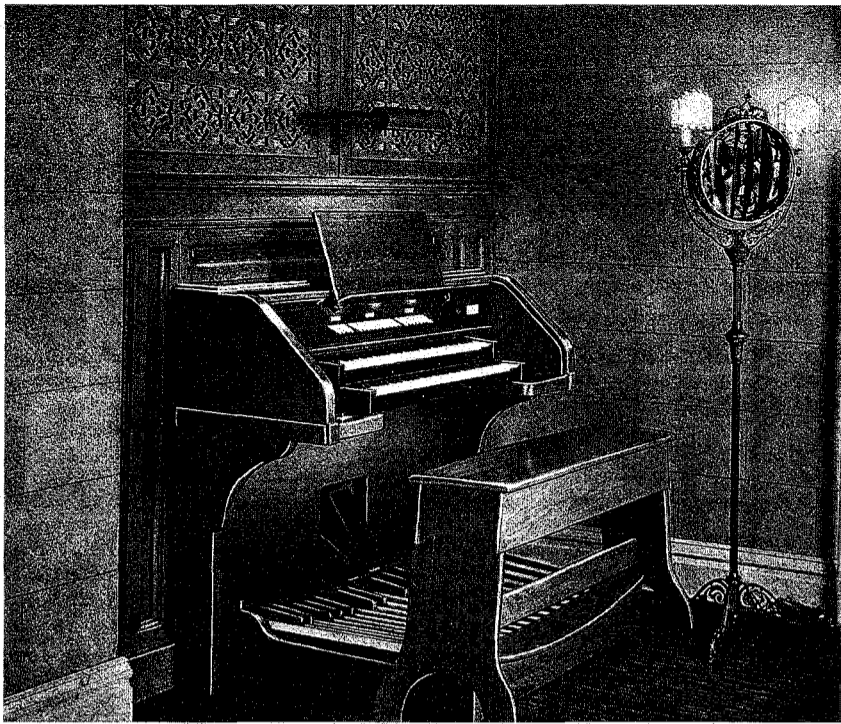
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Wicks organ in Beiderwieden Funeral Home, St. Louis, Missouri

smallest one built, measuring five feet three inches wide, four feet eleven inches deep including console, and five feet six inches high. The 16' octave of the stopped flute was free reeds, and the bottom octave of the Salicional was borrowed from the flute. The Sonata, also a two-rank specification, had pipes in the pedal instead of free reeds and a full compass Salicional. Three-rank instruments included the Symphony, Concerto, Fuga and Fuga DeLuxe. The Rhapsody was a four rank model. The third and fourth ranks were the Open Diapason and Aeoline, the latter a small scale (almost pencil) string chosen, no doubt, for windchest space economy. Wicks' low cost profile explains the absence of the Vox Humana and other reeds in their standard mortuary stoplists, although the Vox Humana and Chimes would be supplied when requested. Reeds require significantly more man-hours to build and to voice not to mention required maintenance with their temperamental tuning and troublesome sensitivity to neglect.

Recognizing the importance of visual as well as tonal ambience in the quality of the funeral setting, Wicks wrote: "The installation of a Wicks in your chapel will be tailored to your individual situation in design, location, size and coloring."<sup>26</sup> In addition to the choices among tonal resources and cabinet dimensions, the buyer could select from Gothic, Roman and General grills. Wicks developed a user friendly device called an Automatic Pedal Accompaniment wherein the bass note of a chord on a manual plays the 16' Bourdon pipe in the Pedal and thus "it is impossible to play the incorrect pedal note if the manuals are properly played,"<sup>27</sup> no doubt an important feature for pianists turned organists. The development of standardized models for sale to mortuaries continued into the early 1940s when one-manual, three-rank organs were built in groups of five. Ten groups were built.<sup>28</sup>

#### Summary

The mortuary pipe organ occupies a small niche in the pantheon of the King of Instruments. In the history of organbuilding, its development is a further illustration of the fundamentals of market segments and the demand for keyboard music in a specific institutional setting in the twentieth century. It is another example of the broad sweep of the pipe organ and keyboard music in American culture and western civilization, and a testimony to the eloquence of organ music in the funeral service. The American organbuilding industry, long known for its mechanical and tonal innovation, produced an instrument that met the stringent tonal, space and cost requirements of funeral homes so successfully that it displaced the reed organ and piano, leading to the sale of several hundred instruments to funeral

homes. Together with other small organs they contributed significantly to builder survival in the dark days of the Great Depression. ■

#### Notes

1. "Organs for Funeral Parlors, Mortuaries and Cemetery Chapels." *The Organs of the United States and Canada Database*, compiled and produced by George Nelson, Seattle, Washington, September 8, 2002.
2. The author bases his assertion that the mortuary pipe organ was a uniquely American product on the high degree of unification. Georg Steinmeyer points out that his family's firm in Austria built about twelve organs for cemetery chapels in Europe, including an eight-stop, two-manual for a Berlin crematory in 1922, but acknowledges they were not so highly unified. Georg Steinmeyer, Telefax to the author, June 1, 2003.
3. Ochse, Orpha, *Austin Organs*, Organ Historical Society, 2001, p. 185.
4. "A Quality Pipe Organ of Small Dimensions," Austin Organ Company, Hartford, Connecticut, p. 3, n.d.
5. "Möller Pipe Organs," M. P. Möller Pipe Organs, Hagerstown, Maryland, p. 2, n.d.
6. The author visited this funeral home ten years ago and confirmed the continued use of the instrument in a phone call September 8, 2003.
7. Schoenstein, Louis J., *Memoirs Of A San Francisco Organ Builder*, San Francisco, California, Cue Publications, 1977, pp. 431-432.
8. Van Pelt, William T., ed., *The Hook Opus List*, Richmond, Virginia, The Organ Historical Society, 1991, pp. 70, 84.
9. Nelson, op. cit., "Annotated Builders," p. 10.
10. For the advent of the mortuary in America see Gary Laderman, *Rest in Peace: A Cultural History of Death and the Funeral Home in Twentieth-Century America*, New York: Oxford University Press, 2003, pp. 1-44. See also Robert W. Habenstein and Lamers, William M., *The History of American Funeral Directing*, 4th Revised Edition, 1996, Milwaukee, National Funeral Directors Association, p. 285.
11. Möller, op. cit.
12. *Southern Funeral Director*, July, 1929, p. 20, quoted in Laderman, op. cit., p. 27.
13. Letter from Jerry Dawson to author, November 18, 2002.

14. Nelson, op. cit., p. 4.
15. *Ibid.*, p. 44.
16. *Ibid.*, p. 3.
17. Kinzey, Allen and Sand Lawn, E. M. Skinner/Aeolian-Skinner Opus List, Richmond, Virginia, The Organ Historical Society, 1992, p. 86.
18. *Ibid.*, p. 143.
19. The Reuter Organ Company, "Memorandum of Agreement" (Contract), August 27, 1938, p. 1.
20. John E. Sperling, letter to the author, October 23, 2002.
21. *The Diapason*, June 1990, p. 19.
22. *The Diapason*, October 2002, p. 26, dedication announcement, SkyRose Chapel Pipe Organ, Rose Hills Memorial Park, Whittier, California, September 20, 1997.
23. "A Friendly Chat About The Instrument Sublime," Wicks Organ Company, p. 1, n.d.
24. Contract, R. F. Drummond & Co. Funeral Home, Little Rock, Arkansas, and Wicks Pipe Organ Co., Highland, Illinois, February 20, 1937, p. 2.
25. "A Friendly Chat," Wicks, op. cit.
26. *Ibid.*
27. Leaflet, "Wicks Fuga DeLuxe," n.d., p. 4.
28. Nelson, op. cit., p. 39.

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Across the centuries many outstanding musicians—from Johann Sebastian Bach to Charles-Marie Widor—are recognized for their outstanding achievements in composition, performance, and other notable contributions to organ culture. At the same time, many of these individuals contributed to other musical fields—instrumental and choral—not directly related to the organ. On the other hand, in the wider musical world sometimes this focus has been reversed, when outstanding practitioners in the instrumental and choral fields exhibited significant capabilities with respect to the organ.

This article will chronicle the activities of six selected outstanding figures of the broader musical society whose connections with the organ are perhaps not so widely known. The criteria for their selection include their prominence in music history within their chosen areas of activity, along with the availability of significant information about their involvement with the organ to make interesting stories. While their status in the world of the organ does not match those of the “giants” mentioned above, they worked industriously and successfully within the context of their other major activities as “alternative” organists.

**Giuseppe Verdi (1813–1901)** was the son of an innkeeper in the tiny village of Le Roncole, near Parma, Italy. His first music lessons were at age 3 with the village schoolmaster-organist, succeeding him at his death six years later. His father bought his promising 8-year-old son a battered spinet; Verdi's love for the instrument was such that he kept it for eighty years. In 1823 he was sent to a grammar school in the nearby town of Busseto, where he lodged with a cobbler; he walked three miles back to Le Roncole every Sunday and on other feast days to play the organ, often carrying his boots so as not to wear them out. In Busseto the young Verdi studied for four years with Ferdinando Provesi, the choirmaster and organist of the collegiate church of San Bartolomeo and director of the Philharmonic Society. By age 12 Giuseppe had decided to pursue a serious musical career. He gave his first organ concert at age 13, replacing someone who was ill, when he played some of his own music on the chapel organ.

In 1829, at age 16, his application for the post of organist in nearby Soragna was rejected, perhaps because of his youth, so he continued to deputize for his ailing teacher at Busseto in composing for services, processions, and concerts, while also playing at Le Roncole. As an unpaid apprentice it was expected that he would take over both the salary and the position when Provesi died. Other musical activities included teaching younger pupils, copying parts for the Philharmonic Society, and playing the piano at musical gatherings. By the time he was 18 he had written an assortment of musical compositions, including marches for a brass band, various pieces of church music, and piano pieces.

In 1833 Verdi went to Milan to further his musical education, but he was refused enrollment at the Conservatory on the grounds that it was overcrowded, he was over the maximum age for entrance, he had problems with his hand position on the keyboard, and was a “foreigner.” This rejection was a source of bitterness throughout Verdi's life. Nevertheless, he studied canons

and fugues with the Conservatory's accompanist and director of music. Meanwhile, his former music teacher in Busseto, Provesi, died, leaving his post at the church vacant, and Verdi applied for it, unsuccessfully. Verdi's lifelong passion for theatergoing started about this time, and his habit of reading novels and plays unrelated to music prepared him for his later intense commitment to opera.

In 1834 musical “civil wars”—street brawls, church invasions, lampoons, arrests, and prosecutions—were waging between members of the Philharmonic Society, which supported Verdi, and opposing factions over the proposed appointment at Busseto. These events resulted in a royal decree banning the use of instrumental music (other than the organ) in church; this edict remained in effect for seventeen years until Verdi succeeded in having it removed in 1852.

Partly to avoid involvement in these uproars, Verdi applied for the position of cathedral organist at Monza, a larger town close to Milan; the Philharmonic Society threatened to restrain him with physical force if he tried to leave Busseto. On this occasion his examiner, the court organist, assured him that he had enough knowledge to be a *maestro* in Paris or London. In April 1836 he signed a nine-year contract as *maestro di musica* of Busseto; he took up his new position in 1838.

Now Verdi began work on an opera for Milan's Teatro Filodrammatico, which he continued until leaving Busseto in 1839. His first effort, *Roccester*, was never performed, but parts of it were reworked into *Oberto, Conte di San Bonifacio*, which opened on 17 November 1839 with moderate success. At this point Verdi's interest in the organ had ceased with his increasing involvement with opera. By 1860 Verdi was the most successful opera composer of the age. In time, his works, such as *Rigoletto*, *Il Trovatore*, *La Traviata*, *Aida*, and *Otello*, became among the world's best-known and most-loved musical dramas. On the other hand, he wrote no compositions for solo or accompanying organ,

and none of his operas include the instrument in any way. The organ world's loss—not a significant deficit considering Verdi's many misfortunes and missed opportunities surrounding the organ—was the opera world's gain.

**Anton Bruckner (1824–1896)** was the first-born son of a family of eleven children of a village schoolmaster and organist in the town of Ansfelden, near the provincial capital of Linz, Austria. Young Anton (“Tonerl”) received his first music lessons from his father, then from his cousin-godfather, who was a competent composer of church music. In 1837 he became a choirboy at the nearby Augustinian monastery, St. Florian, where he later served as a substitute organist. The organ there was a large four-manual instrument built by Krismann in 1771; it was one of the greatest on the continent at the time, and one from which the young player received inspirations of beauty and grandeur.

Until 1840 Tonerl led a secluded but thoroughly musical existence as a chorister who also studied piano, organ, and violin. In that year he enrolled in a one-year course of studies at Linz that would qualify him as an elementary school teacher, although for a while he had considered studying law and entering the civil service. Nevertheless, in 1845 he returned to St. Florian as a deputy organist and became chief organist in January 1855; this appointment lasted for ten years. Earlier, on a journey to Vienna in October 1854, he requested an examination by three outstanding Viennese organists who gave him enthusiastic testimonials; these were followed in 1855 by similar tributes from a well-known master organist from Prague. However, he was rejected for the post of cathedral organist at Olmütz in the summer of 1855.

Although Bruckner had intended to study organ with one of his examiners, he abandoned this plan when the post of organist at Linz cathedral became vacant. Bruckner, who was attending as a listener at the preliminary competition, joined in at the last moment and beat his competitors with his improvised performance of a fugue; he won again in the main competition in January 1856. This appointment freed him forever from the drudgery of teaching and the monastic seclusion at St. Florian, and introduced him to the livelier surroundings of the provincial capital.

In November 1861 Bruckner passed his final examination at the Vienna Conservatory. His improvised fugue on a given subject so overwhelmed the examiners that one of them stated, “He should have examined us! If I knew one-tenth of what he knows, I'd be happy.” Another one thought that his improvisations closely resembled Mendelssohn's music.

Although Bruckner's earlier application for the position of organist-designate

at the imperial court chapel in Vienna had been unsuccessful, he was finally given the post at the Hofkapelle in September 1868. It was an unpaid but prestigious position without much opportunity to assist on great occasions, apart from playing for the emperor and his family; eventually he achieved a paying position. In addition to playing the organ at services and coaching the choirboys, he directed performances of his own church music. His organ recitals at St. Epvre in Nancy and at Notre Dame in Paris in 1869 were warmly reported in the press, and were welcomed by the organ-building firms of Cavallé-Coll and Merklin-Schütze, on whose new instruments Bruckner had improvised. Encouraged by these successes, Bruckner briefly considered a career as a concert organist. He apparently made strong impressions on such knowledgeable musicians as Franck, Saint-Saëns, Gounod, Auber, and Thomas.

On a journey to England in August 1871 as an official delegate of the Vienna Chamber of Commerce and participant in an international organ competition on a new instrument in Royal Albert Hall, Bruckner's performances received mixed reviews, but his improvisation on *God Save the Queen* was a highlight of his program of works by Bach and Handel. In July 1886 he was honored with the Franz Josef order and he was also received by the emperor personally, who enjoyed listening to his organ playing. In 1886 Liszt had just died, and Cosima Wagner invited him to perform at her father's funeral; Bruckner marked the occasion with improvisations on themes from *Parsifal*.

Reports on Bruckner's performing style as an organist vary greatly. Although he never composed seriously for the instrument, his powers of free improvisation were generally admired. One of his obituaries suggests that the professional critics had a poor opinion of him. Nevertheless, his early experiences at St. Florian undoubtedly left indelible imprints on his creative imagination, since some aspects of his orchestral style reveal influences of the dynamism of the organ.

His compositions for organ include: *Four Preludes* (ca. 1836); *Prelude in E-flat major* (ca. 1837); *Prelude and Fugue in C minor* (1847), strongly reminiscent of Mendelssohn; *Two pieces in D minor* (ca. 1852); *Fugue in D minor* (1861), which has been described as “academic and uninspired”; and *Prelude in C major* (1884). In the broader musical field his international recognition rests on his nine symphonies, choral church music, chamber works, piano pieces, and a few solo songs.

**Antonín Dvořák (1841–1904)** was born in Nelahozeves, near Kralupy, Czechoslovakia; his parents ran a village

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inn and his father was a butcher. He had violin lessons and played for village occasions as a child. When he was a butcher's apprentice, while living with his childless aunt and uncle in Zlonice in 1853, he had music lessons with the town cantor who filled the post of organist and choirmaster, as was the custom with village schoolteachers in those days. At this time Dvorák began to learn harmony and keyboard instruments.

Eventually his father allowed his son to become a musician and to qualify as an organist, so in 1857 the youth entered the Prague Organ School, where he remained for two years, studying theory and singing, as well as organ with the director of the choir at the Cathedral of St. Vitus. Young Dvorák was poor, shy, and sensitive, and not particularly fluent in German, so his talent was not immediately recognized at the school. Nevertheless, in 1859 he graduated with a second prize; his leaving certificate testified that he was "admirably fitted to fulfill the duties of organist and choirmaster." At the graduation concert Dvorák played some of his academic-style preludes and fugues. Around this time he supported himself as a violist in a small orchestra that played in restaurants and at dances. He also worked as an organist and teacher, and eventually married the sister of one of his pupils.

After his marriage he left the National Theater orchestra, in which he had played the viola for eleven years, to become organist at St. Adalbert's Church in 1874; this post left more time for composition, besides raising his status in the eyes of his mother-in-law. While there, Dvorák was appointed to a committee that judged the competing bids for the reconstruction of the church organ and supervised the completion of the project.

In the course of his career Dvorák served on numerous committees and administrative bodies dealing with musical matters, such as theater and arts societies, music competitions, and editorial boards; more specifically, a jury for government stipends to artists, and a member of the board of directors of the Czech Academy of Sciences and Arts in 1890.

A purely private matter was his donation of a new organ, on the occasion of his fifty-third birthday, 8 September 1894, to the church at Vysoká, near a mining town about forty miles south of Prague, where his brother-in-law had his estate.

Concerning Dvorák's ability as a performing musician, little attention has been paid to his achievements on the organ, but his abilities undoubtedly were much above average. Although he held a regular organist's position only from 1874 to 1877, he was appointed as organist for the inauguration of the renewed Czech University in Prague in 1882.

Although Dvorák produced no works specifically for solo organ, a number of his compositions—several songs and vocal duets—specify organ accompaniment. His total creative output includes eleven operas, choral and vocal works, nine symphonies and other symphonic works, various instrumental concertos, chamber music, and piano pieces. His "New World" Symphony (op. 95 in E minor, 1893) and the "Dumky" Trio (op. 90, 1890-91) are frequently heard on recorded radio programs.

**Gabriel Fauré (1845-1924)** was born at Pamiers, a little town in the Ariège region in the south of France. The youngest of six children, Gabriel's father was a teacher and his mother was the daughter of a retired captain. His earliest introduction to music was when he lived with foster parents in another town, where he would listen to a harmonium being played in an old convent chapel, which inspired him to improvise on the instrument on his own. One day the 4-year-old child was overheard by an elderly blind lady, an excellent musician, who suggested to his parents that his evident talent should be developed.

Eventually, in 1854, he secured a scholarship at Louis Niedermeyer's

École de Musique Classique et Religieuse in Paris, a newly established boarding school for training organists and choirmasters. He remained there for eleven years, studying organ (the school had a 12-stop instrument and a pedal piano), piano (one classroom contained fifteen pianos), singing, plainsong, and theoretical subjects. His acquaintance with contemporary music came from Saint-Saëns, who became his piano teacher in 1861 after the death of Niedermeyer, and who remained a close friend and furthered his academic career. While at school Fauré and his friend, Eugène Gigout, planned their future careers as eminent church musicians.

Fauré was not particularly inspired by the organ, perhaps thinking that the mechanical instrument lacked the sensual subtleties of the piano. Even so, the organ's special feature, its powerful bass pedals, left a lasting impression as indicated by the strong bass lines in some of his piano pieces. According to Saint-Saëns, Fauré was a "first-class organist when he wanted to be," but he never kept up his technique and preferred to improvise. He left the school in January 1866 with the first prize in piano performance, organ, harmony, and composition. During this period he composed his first songs, piano pieces, and one choral work.

Fauré's first position was as organist at St. Sauveur in Rennes, which he held

from January 1866 to March 1870. He was in trouble with the clergy from the outset, when he used the sermon time for a smoking break. He was dismissed after appearing at a morning service dressed in white tie and tails worn at a municipal ball the night before. His next appointment, at Notre-Dame de Clignancourt in Paris, also ended abruptly with his dismissal for missing a service to hear a Meyerbeer opera.

Following military service in 1871 Fauré was employed briefly as organist at St.-Honoré d'Eylau, a rich parish church in Paris. A more important appointment was as second organist at St. Sulpice in Paris, assisting Charles-Marie Widor; the church had a magnificent 100-stop Cavallé-Coll instrument. The two musicians amused each other by improvising competitively in tandem during services; their subtle modulations probably were not understood by the clergy or other listeners, however.

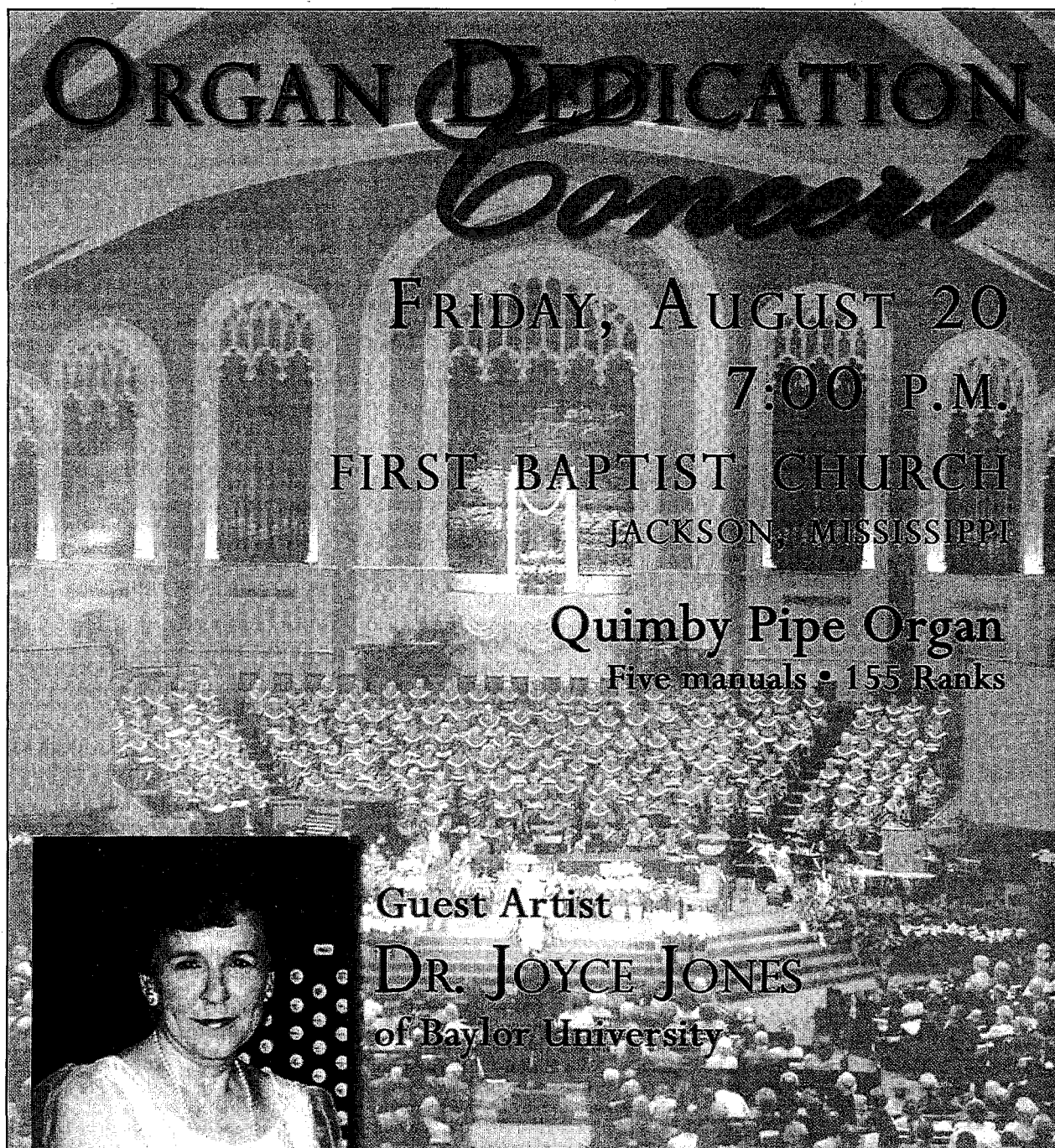
A high point in Fauré's career was his appointment in 1877 as choirmaster, a prestigious but low-paying position, at Ste. Madeleine, Paris's most distinguished and fashionable church, where he succeeded Saint-Saëns, who had resigned; he held this position until 1896. Although Fauré's duties did not specifically involve organ playing, the church's impressive Cavallé-Coll instrument was available for practice purposes when he was not teaching or

working on his compositions.

Fauré's renown strengthened during the 1920s, and societies devoted to giving concerts of his music and publishing his works were formed in France in the 1930s and in succeeding years. He was not a widely popular composer, and his music had more appeal to connoisseurs than to the wider musical public. Even so, he cannot be counted among the "giants" of musical history.

Fauré's creative works include one opera, sacred choral works, nearly 100 songs, chamber music, piano pieces, and works for piano and orchestra. His *Thème et variations*, op. 73, *Dolly Suite*, 4-hands, is frequently heard on recorded radio programs, and performances of his *Requiem* still attract good audiences. Although Fauré respected the organ as an instrument having a classical repertoire, his compositions did not include any works for solo organ, but several of his choral and vocal works specify organ accompaniment. Consistent with his respect for Bach, he wrote the preface for an edition of Bach's "48" and revised the whole of Bach's organ works with unofficial help from Joseph Bonnet and his friend Gigout.

**Giacomo Puccini (1858-1924)** was born in Lucca, a small city in northern Italy, which had enjoyed a considerable reputation for its church music up to the end of the eighteenth century. The Puc-



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cini family had an impressive musical lineage of five generations of musicians in two centuries (eighteenth and nineteenth). Giacomo, the fifth of seven children, was expected to follow the family tradition and become organist at San Martino Cathedral. Giacomo's father encouraged his lazy son's mastery of the organ—the child was 5 years old at the time—by placing coins on the organ keyboard so that the boy, trying to grasp them, would have to push down the keys and produce sounds.

Following his father's premature death in 1891, Giacomo's uncle on his mother's side assumed the position at San Martino and continued instructing Giacomo until the child reached the appropriate age of succession. In time, Giacomo's organ playing improved to the level of assisting his uncle at San Martino, as well as performing in other smaller churches. He also played the piano at weddings, in taverns, and in houses of prostitution, as well as at a local convent, where he was rewarded with cups of hot chocolate in addition to his small fee of a few *lire* that was to be sent directly to his mother.

As a member of a fun-loving gang of youths, when he was playing the organ at a small village church where his brother acted as organ-blower, they decided to get extra money by stealing some organ pipes and selling them to a scrap dealer. In order to avoid detection of the crime, Puccini adjusted his playing of harmonies by avoiding notes of the missing pipes, which delayed discovery of the theft for a long time. Another source of income was from his only pupil, a young tailor—both were 16 years old at the time—and the lessons continued for four years, 1874–8. Puccini wrote his earliest compositions, consisting of short organ pieces, for him; the young man later became a composer of organ pieces himself.

Around this time, Puccini began composing in earnest, chiefly organ music for the church service. Many of these pieces were improvisations that Puccini later transcribed; some of them were derived

from folk songs and popular operas, which startled both the priests and congregations. Puccini also introduced lively marches as postludes to play the congregation out of the church; for this he was reprimanded by his elder sister who was preparing to become a nun.

Puccini's first contact with opera was through his teacher, who introduced him to the scores of Verdi's *Rigoletto*, *Traviata*, and *Trovatore*. This experience probably had a decisive influence on Puccini's subsequent career, because he and several friends made a thirty-mile round trip to Pisa to hear Verdi's masterpiece, *Aida*. At this time Puccini abandoned the family tradition of becoming a full-time church organist and decided to pursue operatic craft at the Milan Conservatory, which he entered in 1880 with the aid of a scholarship from Queen Margherita. His scholarly record was consistently brilliant in counterpoint, his main subject, although he had yet to discover the secrets of the stage.

Puccini's fame rests chiefly on his twelve operas, particularly *Manon Lescaut* (1893), *La Bohème* (1896), *Tosca* (1893), *Madama Butterfly* (1904), and *Turandot* (1926); two of his operas, *Edgar* (1889) and *Tosca* (1893), contain parts for organ. He also composed various pieces of church music, several choral works, two orchestral works, chamber music (chiefly string quartets), two pieces for piano, and seven songs with piano. His catalogue of works also contains several pieces for organ (before 1880).

**Charles Ives (1874–1954)** was born in Danbury, Connecticut, where his father, George Ives (1845–1894), was a music teacher who directed bands, choirs, and orchestras. The father had an intense interest in musical innovation and experimentation, such as microtones, bitonality, and acoustics, which he shared with his two sons, Charles and Moss. For example, independence of mind was developed by practicing ear-training exercises such as singing in one key and being accompanied in another. Charles recollected playing drums in one of his father's bands that marched past another group, generating a discordant clash of conflicting keys and rhythms; this phenomenon is reflected in some of his later unconventional compositions.

While at home, young Charles studied drums, piano, and organ with various teachers, becoming a competent pianist by age 12. In 1889 he took his first salaried post as organist at the Second Congregational Church, then at the Baptist Church, in Danbury. At the same time, he composed songs and choral works, along with occasional organ solos that may have been used as interludes in church services or in church-sponsored recitals.

In 1893 Ives moved to New Haven to attend Hopkins Grammar School in preparation for entry into Yale University. While at Hopkins he took a job as organist at St. Thomas's Episcopal Church to help his father pay his expenses. In March 1894 he tried out for an organist position at the Baptist Church, but his application failed.

When Ives began full-time study at Yale in September 1894—he went there primarily for the athletics and as part of the family heritage—he was already an accomplished organist, a skilled composer of band music, and songwriter in the popular style. For his entire four years at Yale he played the organ at Center Church in New Haven—the oldest and most prestigious church there—where he was allowed to play his own compositions. Prior to, and during this appointment he commuted to New York to take organ lessons from Dudley Buck, one of the leading organists of the country. At

Yale he took composition lessons from Horatio W. Parker, an established young composer of church music. Under Parker's direction Ives composed his *First String Quartet*, over forty songs, and several marches, overtures, anthems, part songs, and organ pieces.

Following his time at Yale, Ives moved to New York in September 1898 to take a position as a clerk with the Mutual Life Insurance Company; later he founded his own insurance company, Ives and Myrick. Even before the end of the Yale term, he had secured a position as organist at Bloomfield Presbyterian Church, New Jersey, to begin the following summer. He commuted to this position for two years before moving to Central Presbyterian Church in Manhattan, where he remained until June 1902. In these organist positions Ives remained a well-rounded musician, playing services and recitals, and composing practical pieces. His recital repertoire included works or arrangements by Bach, Mozart, Handel, and Brahms, and often music of his own. One of his works that received its premiere at Central Presbyterian Church was *The Celestial Country*, an ambitious work scored for two solo quartets and choir, string quartet, brass, tympani, and organ. Around this time Ives decided never to apply for another musical position in order to achieve his musical freedom from the demands of audiences. Although his ultimate decline in composition is sometimes attributed to health problems, he simply may have exhausted his ability to achieve his high artistic aims. Even so, he received the Pulitzer Prize for his *Third Symphony* in 1947.

Ives's music has its roots in the nineteenth-century Romantic conception of music as an embodiment of emotion and national feeling. The principal aim of his mature works was the personal representation in music of the range of human experience—particularly American experience—in all its drama, emotional power, and confusion. This aim is often revealed in the titles of some of his compositions that deal with specific events: for example, *The Fourth of July*, *Decoration Day*, *Holiday Quickstep*, *Thanksgiving*, and *Washington's Birthday*. His musical productions include choral music, vocal music, chamber music, orchestral music (including four symphonies), two piano sonatas, and the *Variations on America* for organ (written at age 17). Although the original scores of a number of his compositions for organ have been lost, they were incorporated into works for other instruments.

Ives's compositional style reflects his earlier experiences with his father's innovative experiments: explorations of tonality and serial procedures, polymetric and polyrhythmic constructions, experiments with quarter-tones, the use of space as a compositional element, and layered polyphony and multidimensionality. Ives's works were rarely performed during his lifetime, nor were they widely published. In recent years the Charles Ives Society has generated editions and playing materials of his music that are a challenge to all and a threat to some.

In addition to the six alternative organists discussed above, several other well-known names might be added to this group.

**Arthur Sullivan (1842–1900)** learned to play many wind instruments from his father in London before embarking on an intense period of musical training, including the Leipzig Conservatory, 1858–60. Returning to London, he worked as a teacher and accompanist, as

well as organist at St. Michael's, Chester Square, 1861–7, and at St. Peter's, Cranley Gardens, 1867–72. His musical collaboration with W. S. Gilbert produced some of the best-known pieces of popular musical theater, many of which still are traditional offerings of school and college musical groups.

**Gustav Holst (1874–1934)** first learned music from his father, an organist and pianist. He began conducting local orchestras while attending grammar school, and then played the organ at Wyck Rissington, Gloucestershire, in 1892, although the instrument never figured in subsequent professional appointments. Some of his orchestral compositions became enduring contributions to the musical world. His powerful *Choral Fantasia* (1930) for soprano, chorus, and orchestra, also includes the organ.

**Hamilton Harty (1879–1941)** learned piano and counterpoint from his organist father. From age 12 he held organ posts, first at Magheracoll Church in Antrim County, Ireland, then at Belfast and Bray (near Dublin). He played viola in a Dublin orchestra and became known as a piano accompanist in London. In 1920 he became the conductor of the Hallé Orchestra, which he formed into one of the country's finest orchestras.

**Leopold Stokowski (1882–1977)** entered the Royal College of Music, London, at age 13, where he studied piano, organ, and composition, receiving his diploma in 1900; he also studied at Oxford University (B.Mus., 1903). He was organist at St. James, Piccadilly, 1902–5. In 1905 he moved to New York as organist and choir director at St. Bartholomew's Church on Madison Avenue. Following his debut as a conductor in Paris, he was engaged by the Cincinnati Orchestra in 1909, then by the Philadelphia Orchestra in 1912, an internationally famous organization that he led for twenty-four years.


**Olivier Messiaen (1908–1992)** began to compose at age 8, even before any formal instruction. He entered the Paris Conservatory in 1919, achieving prizes in counterpoint and fugue, accompaniment, organ, and improvisation (with Marcel Dupré), history of music, and composition. In 1931 he was appointed organist at l'Église de la Sainte Trinité in Paris, remaining in that position for over forty years. Many of his composed organ works reflect aspects of the theological creed of the Catholic faith. Although not a member of any particular school, Messiaen has had a major influence on contemporary music.

**William Herschel (1738–1822)**, British musician and astronomer, is an unusual figure to conclude this section, considering his unique combination of occupations. He pursued an active career as violinist and conductor in the 1760s, and he played the organ at the Octagon Chapel in Bath from 1766 onwards. In 1780 he was accepted into the Bath Literary and Philosophical Society. In the following year, using a telescope he had partially designed and constructed himself, he discovered the planet Uranus.

There is a music wherever there is a harmony, order, or proportion; and thus far may we maintain the music of the spheres.

—Sir Thomas Browne (1605–1682)  
*Religio Medici* [1642]

James B. Hartman is Associate Professor, Continuing Education Division, The University of Manitoba, Winnipeg, Canada, where he is Senior Academic Editor for publications of the Distance Education Program. He is a frequent contributor of book reviews and articles to THE DIAPASON.



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# New Organs

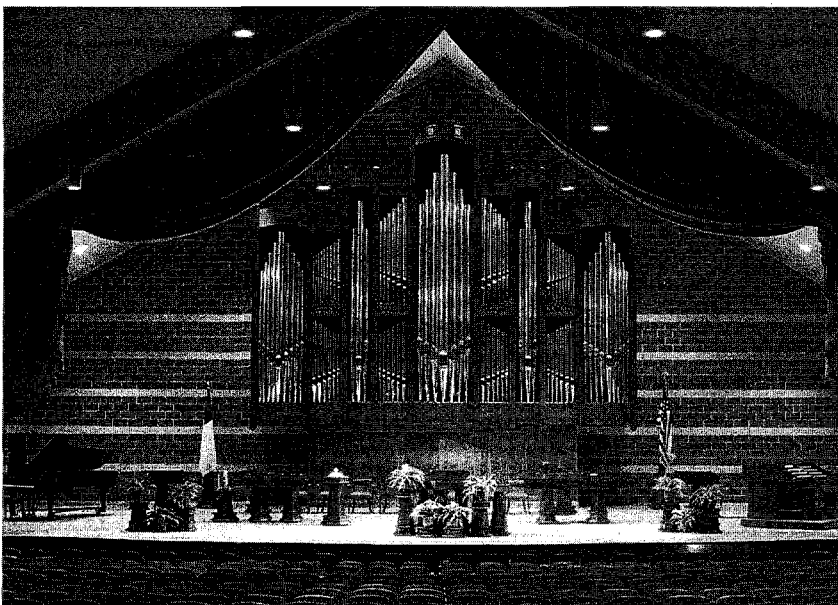


Photo credit Richard Lanenga

## Cover Lauck Pipe Organ Company, Otsego, Michigan Trinity Christian College, Palos Heights, Illinois

Trinity Christian College is a four-year liberal arts college founded in 1959 and located in Palos Heights, Illinois, a suburb 25 miles southwest of Chicago. It is dedicated to providing students with a quality higher education in the Reformed Christian tradition. The college has grown extensively in recent years with many new buildings erected. In 2001, the college dedicated a new 1,200-seat auditorium: The Martin and Janet Ozinga Chapel. The chapel is also the home of the college's music department with faculty offices, rehearsal rooms, a recital hall, a music computer lab, and practice rooms. An organ for the auditorium was envisioned from the building's conception.

Under the chairmanship of music department chair Helen Van Wyck, a committee was formed to choose a builder for the organ. Paula Pugh Romanoux was selected as the consultant to work with the committee. After visiting several of our organs, Lauck Pipe Organ Company was chosen to build the organ. Working with the builder, the committee decided that the instrument would be located at the back of the stage and would occupy the central position. The committee felt that an organ with a detached console would prove more flexible, especially when used with orchestra and to accompany small ensembles.

Several designs for the organ case were prepared ranging from traditional to contemporary, the latter being chosen. The proportions of the case are generous in order to fill the expansive rear wall of the stage area. The façade consists of the 16' Principal, 8' Pedal Octave and the 8' Great Diapason, with pipes of polished tin. The casework is arranged so that the Pedal division occupies the center and two outer towers. Between the left and center tower is the Great Principal chorus with the Choir division above. Between the right and center towers are the Great flutes and reed with the Swell division above. A shallow case with expression shades capable of a full range of motion allow for excellent egress of sound. The emblem at the top of the center tower is the college's logo done in relief and gilded.

Over the past 30 years, we have built many French-terraced consoles with curved terraces, but Marilyn Mulder, the school's organ instructor, suggested a console based on a design she saw at Chicago's Orchestra Hall. From her photograph, we designed and built a console with straight, oblique terraces. The woodwork is of cherry to match other furnishings in the chapel. The terraces, keychecks, manual and pedal

sharps, and drawknobs are all of rosewood. The manual naturals are of bone. Peterson supplied the MIDI system and combination action. Lauck manufactured the coupler and relay systems, as well as the electric expression servos.

The room, alas, suffers from insufficient reflection of sound. As we worked with the acoustician and architect, the organ committee and I realized we would not be able to have all of our requests granted; the acoustician was more interested in absorbing rather than reflecting sound. The architect and building committee did agree that the expansive drywall ceiling would be well supported and made up of a double layer glued together so as to not absorb the lower frequencies. Preliminary acoustical tests of the room proved that we needed a lot of sound to fill it. The organ had to be scaled very boldly, with variable scales and higher cut-ups being freely employed. In addition, generous wind pressures, especially in the reeds, would be used. Our tonal concept was to establish well-developed Principal choruses in each division, colorful and contrasting flute choruses, and chorus reeds that bind together well. This goal was achieved and supplemented by colorful solo reeds and strings with character and variety.

The Great is based on a 16' Principal. The 8' extension of the Principal can be used as a second Diapason and creates a rich *fond d'orgue* with the open and stopped flutes. Mutations provide for a Great Principal Cornet. To ensure a bold, full pedal, the 16' Diapason is really a 16' open wood located in the central tower of the case. The Great 16' Principal is also available in the Pedal for use in lighter textures, while the 8' Octave and 4' Choralbass are independent. The Trumpet-en-Chamade is made of tin and is voiced on 10 inches of wind pressure using domed parallel shallots. The Pedal Trombone unit is also voiced with domed parallel shallots on 8 inches of wind pressure. The Swell reeds are on 6 inches of wind with the Bassoon/Oboe having tapered shallots and the Trumpet/Clarion parallel shallots. The Swell Gamba and Gamba Celeste are slotted with rollers throughout. It is a well-developed string tone with good strength and carrying power; however, the expression boxes and shades are heavily built and can make the strings evaporate when desired. The Swell also has a Flute Celeste, which is built as a Ludwigtone; basically, two wood pipes built with a common middle wall on one foot. The Choir Viola and Viola Celeste are of about equal power to the Swell strings but are not slotted and are of a broader tone quality. They are voiced to work together perfectly yet retain their individual colors.

The Lauck employees that built Opus 55 include: Craig Manor, console design and construction, wood pipes; Ken



Photo credit Kenneth Reed

Reed, pipemaker, office manager; Ben Aldrich, design, windchests, foreman; Bob Dykstra, windchests, wood pipes, casework; Dick Slider, windchests, lower casework; Dan Staley, circuit board manufacturing, wiring; Jim Lauck, design, voicing, tonal finishing; Jonathan Tuuk; tonal finishing.

—Jim Lauck

## Lauck Opus 55, 2002 3 manuals, 46 ranks, electric action

|                        |                    |           |
|------------------------|--------------------|-----------|
| <b>GREAT</b>           |                    |           |
| 16'                    | Principal          | 61 pipes  |
| 8'                     | Diapason           | 61 pipes  |
| 8'                     | Principal          | 12 pipes  |
| 8'                     | Rohrflute          | 61 pipes  |
| 8'                     | Flute Harmonique   | 61 pipes  |
| 4'                     | Octave             | 61 pipes  |
| 4'                     | Principal          | 12 pipes  |
| 4'                     | Flute Octavante    | 12 pipes  |
| 2 1/2'                 | Quint              | 61 pipes  |
| 2'                     | Superoctave        | 61 pipes  |
| 1 3/4'                 | Tierce             | 61 pipes  |
| IV                     | Fourniture         | 244 pipes |
| 8'                     | Trumpet            | 61 pipes  |
| 8'                     | Trumpet-en-Chamade | 61 pipes  |
| Great to Great 4       |                    |           |
| Swell to Great 16-8-4  |                    |           |
| Choir to Great 16-8-4  |                    |           |
| Zimbelstern            |                    |           |
| <b>SWELL</b>           |                    |           |
| 16'                    | Bourdon            | 12 pipes  |
| 8'                     | Bourdon            | 61 pipes  |
| 8'                     | Gamba              | 61 pipes  |
| 8'                     | Gamba Celeste      | 49 pipes  |
| 8'                     | Flute Celeste      | 49 pipes  |
| 4'                     | Principal          | 61 pipes  |
| 4'                     | Spitzflute         | 61 pipes  |
| 2'                     | Blockflute         | 12 pipes  |
| V                      | Mixture            | 293 pipes |
| 16'                    | Bassoon            | 61 pipes  |
| 8'                     | Trumpet            | 61 pipes  |
| 8'                     | Oboe               | 12 pipes  |
| 4'                     | Clarion            | 12 pipes  |
| Tremulant              |                    |           |
| Swell to Swell 16-UO-4 |                    |           |
| <b>CHOIR</b>           |                    |           |
| 8'                     | Gedeckt            | 61 pipes  |
| 8'                     | Viola              | 61 pipes  |
| 8'                     | Viola Celeste      | 49 pipes  |
| 4'                     | Principal          | 61 pipes  |
| 4'                     | Koppelflute        | 61 pipes  |
| 2 1/2'                 | Nazard             | 61 pipes  |
| 2'                     | Octave             | 61 pipes  |
| 2'                     | Flautino           | 12 pipes  |
| 1 3/4'                 | Tierce             | 61 pipes  |

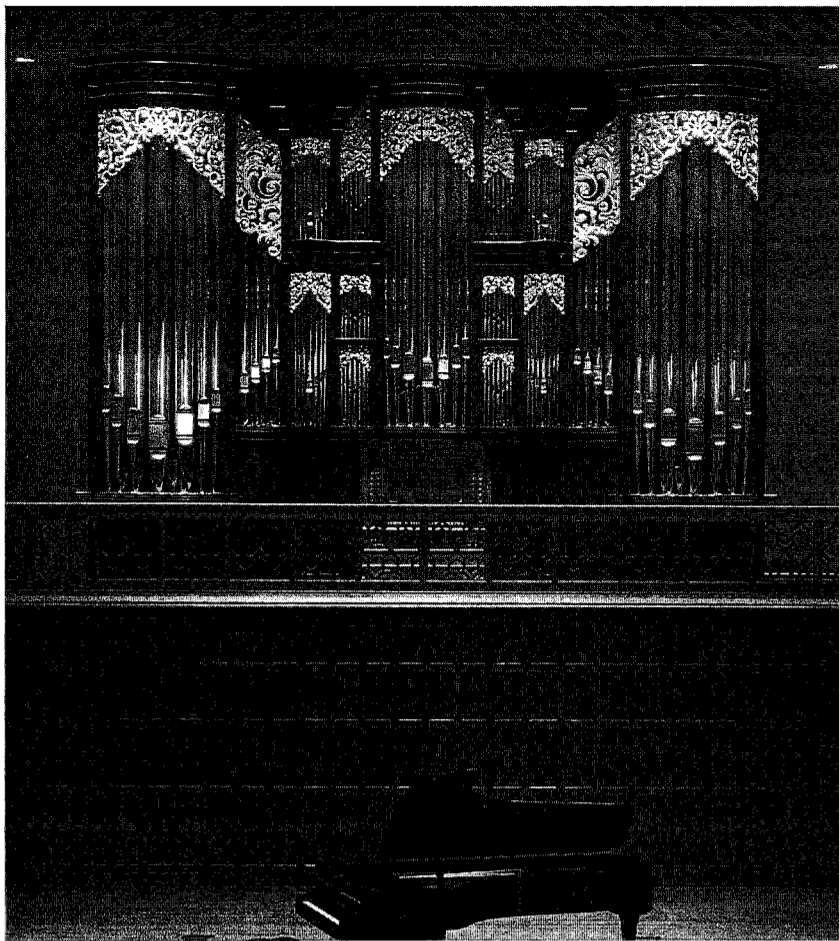


Photo credit Kenneth Reed

|                        |                                 |           |
|------------------------|---------------------------------|-----------|
| 1 1/2'                 | Larigot                         | 5 pipes   |
| III                    | Scharff                         | 183 pipes |
| 8'                     | Cromorne                        | 61 pipes  |
| 8'                     | Trumpet-en-Chamade (Gt)         |           |
| Tremulant              |                                 |           |
| Choir to Choir 16-UO-4 |                                 |           |
| Swell to Choir 16-8-4  |                                 |           |
| <b>PEDAL</b>           |                                 |           |
| 32'                    | Sub Bourdon (electronic ext)    |           |
| 16'                    | Diapason (open wood)            | 32 pipes  |
| 16'                    | Principal (Great)               |           |
| 16'                    | Subbass                         | 32 pipes  |
| 16'                    | Bourdon (Swell)                 |           |
| 8'                     | Octave                          | 32 pipes  |
| 8'                     | Principal (Great)               |           |
| 8'                     | Bass Flute                      | 12 pipes  |
| 4'                     | Choralbass                      | 32 pipes  |
| II                     | Rauschquint                     | 64 pipes  |
| II                     | Mixture                         | 24 pipes  |
| 32'                    | Contra Bassoon (electronic ext) |           |
| 16'                    | Trombone                        | 32 pipes  |
| 16'                    | Bassoon (Swell)                 |           |
| 8'                     | Trumpet                         | 12 pipes  |
| 4'                     | Clarion                         | 12 pipes  |
| 4'                     | Cromorne (Choir)                |           |
| Great to Pedal 8-4     |                                 |           |
| Swell to Pedal 8-4     |                                 |           |
| Choir to Pedal 8-4     |                                 |           |

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Cover photo by Richard Lanenga



Paul Fritts and Co., Tacoma, Washington, has built a new organ for Vassar College, Poughkeepsie, New York. The mechanical-action pipe organ is installed in the 500-seat Mary Anna Fox Martel Recital Hall of the Belle Skinner Music Building. It contains 34 stops distributed over two manuals (Hauptwerk and Positiv) and Pedal.

The tonal design reflects both the North and Middle German schools of organbuilding from the first half of the eighteenth century. North German features include fully independent manual and pedal divisions with well-developed upper work; a full spectrum of mutation stops (two on double draws); and seven reed stops, 20% of the registers. Middle German building is represented by a variety of six manual 8' flue stops; the "gravity" of 16' stops in each manual division and four 16' pedal stops; a Tierce rank which can be added to the Hauptwerk Mixture; and the inclusion of the Positiv division in the main case, rather than positioned to the rear of the player.

The northern features pay homage to the seventeenth-century style of Arp Schnitger and the middle German school points more to the pre-Romantic

eighteenth-century styles of Wender, Trost, Hildebrandt and others. The new Vassar organ is well-suited for music of J. S. Bach with its cosmopolitan mixture of northern, middle, and southern European traits. Other literature from the sixteenth-century through the works of Mendelssohn will also sound to advantage.

The new organ is placed centrally in a gallery nine feet above the stage floor in the front of the hall. The case has a bright burgundy enamel finish. Gold leaf highlights the gray painted pipe shades. The case and many internal parts are crafted from poplar. Many other woods were chosen for their various properties, including mahogany, oak, maple, ebony, redwood and sugar pine.

Along with the new organ came alterations to the organ gallery and stage area significantly improving acoustics, and a climate control system for the recital hall. The Marian and Speros Martel Foundation Inc. donated funds covering both the organ and hall improvements. Glenn D. White recommended acoustical improvements, and Richard Turlington designed architectural plans for the room. Frances D.

Fergusson, President of Vassar College, initiated the project. George B. Stauffer was consultant.

To inaugurate the new instrument, Merellyn Gallagher, James David Christie, and Joan Lippincott played solo recitals in February and March 2003.

#### HAUPTWERK

- 16' Principal
- 8' Octava
- 8' Rohrflöte
- 8' Viol di Gamba
- 4' Octava
- 4' Spitzflöte
- Nasat/Cornet II\*
- 2' Superoctava
- Mixture Tierce
- Mixture IV-VI
- 16' Trompet
- 8' Trompet

#### POSITIV

- 8' Geigenprincipal
- 8' Gedackt
- 8' Quintadena
- 4' Octava
- 4' Rohrflöte
- 2' Octava
- 2' Gemshorn
- 1 1/2' Quinte
- Quint/Sesquialtera II\*
- Mixture IV-V
- 16' Fagotto
- 8' Dulcian

#### PEDAL

- 16' Principal\*\*
- 16' Violon
- 16' Subbass
- 8' Octava\*\*\*
- 8' Bourdon\*\*\*
- 4' Octava
- Mixture V-VII
- 16' Posaune
- 8' Trompet
- 4' Trompet

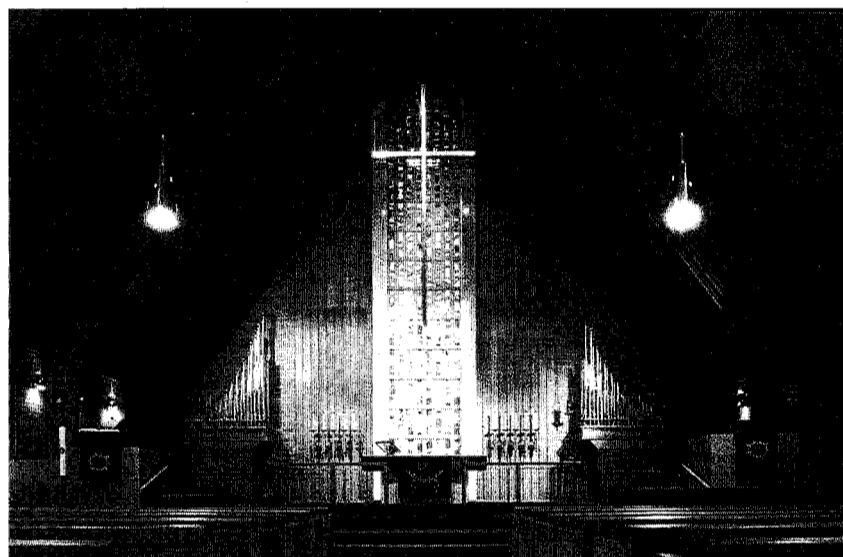
\* Double draw  
 \*\* Bottom octave transmission from Hauptwerk  
 \*\*\* Extension

#### Couplers

- Positiv to Hauptwerk
- Hauptwerk to Pedal
- Positiv to Pedal

Manual/Pedal compass: 56/30, flat pedal-board

Burnished tin front pipes  
 Solid wood casework with pipe shades carved by Judy Fritts  
 Suspended key action  
 Mechanical stop action  
 Variable tremulant  
 Three bellows fitted with pedals for foot pumping  
 Wind stabilizer  
 Pitch: A 440  
 Temperament: Kellner  
 Wind pressure: 74 mm. (ca. 3")



Fabry Pipe Organs, Inc., of Fox Lake, Illinois, has completed the 5-rank antiphonal division added to the original Möller organ in Faith Evangelical Lutheran Church, Homewood, Illinois.

Fabry Inc. installed the original M.P. Möller instrument (2 manuals, 19 ranks) in 1980 in the rear balcony of the sanctuary and has been maintaining the organ since that time. The console was prepared for an antiphonal division. On many occasions while tuning the instrument, the organist, Mrs. Phyllis Silhan, would always say, "I hope I get to see this instrument completed before I retire." Twenty-two years later, the church elected to add the antiphonal division.

The new antiphonal division was installed in October of 2002. The original specification for this division—8' Gedeckt, 4' Gemshorn, 2' Flautino, II Mixture—was changed to 8' Gedeckt, 4' Octave, 4' Harmonic Flute, 2' Fifteenth, and 8' Oboe. A new solid-state relay was provided that is totally prepared for the addition of a small antiphonal console.

Fabry Inc. would like to thank the organist, Mrs. Phyllis Silhan, and Reverend Dr. Timothy Knaff, who coordinated the entire project. David G. Fabry built all the chestwork and new casework. Crew leader Joseph Poland handled the installation.

#### GREAT

- 8' Principal
- 8' Bourdon
- 4' Octave
- 2' Super Octave
- IV Fourniture
- 8' Trompette (Sw)

#### SWELL

- 8' Rohrflöte
- 8' Viola
- 8' Viola Celeste
- 4' Spitz Principal
- 4' Rohrflöte (ext)
- 2' Hohlflöte
- III Scharf
- 8' Trompette

#### ANTIPHONAL (new division)

- 8' Gedeckt
- 4' Octave
- 4' Harmonic Flute
- 2' Fifteenth
- 8' Oboe

#### PEDAL

- 16' Contra Bass
- 16' Rohr Bourdon (ext)
- 8' Principal (Gt)
- 8' Rohrflöte (Sw)
- 4' Nachthorn
- 16' Bombarde (ext)
- 4' Clarion (Sw)

#### COUPLERS

- Gt & Sw to Ped 8
- Sw to Gt 16-8-4
- Gt 4
- Sw 16-UO-4
- Antiph to Ped 8
- Antiph to Gt 8
- Antiph to Sw 8

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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

16 JULY  
**Felix Hell**; Westminster Presbyterian, Buffalo, NY 4 pm  
**Thomas Murray**; Central Park United Methodist, Buffalo, NY 8 pm  
Con Briol; Grace Church, Washington, DC 8 pm

17 JULY  
Chorus of Westerly Choral Symposium; Camp Ogontz, Lyman, NH, through 7/23  
**Gordon Turk**; The Great Auditorium, Ocean Grove, NJ 12 noon  
**Gijsbert Kok**, carillon; Longwood Gardens, Kennett Square, PA 6 pm  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

18 JULY  
**Marek Kudlicki**; Essex Community Church, Essex, NY 7:30 pm  
**David Higgs**; Washington National Cathedral, Washington, DC 5 pm  
**Arthur LaMirande**; National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**John Clodig**; Holy Name Cathedral, Chicago, IL 4 pm

20 JULY  
**Philip Fournier**; First Parish Church, Brunswick, ME 12:10 pm  
**Carol Williams**; Portland City Hall, Portland, ME 7:30 pm  
**Ken Cowan**; St. Joseph's Cathedral, Buffalo, NY 8 pm

21 JULY  
**Michael Murray**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gordon Turk**; The Great Auditorium, Ocean Grove, NJ 7:30 pm  
**Jeremy Filsell**; Trinity Episcopal Cathedral, Columbia, SC 7:30 pm  
**David Higgs**; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Thomas Lijewski**; All Saints Episcopal, Appleton, WI 12:15 pm

22 JULY  
Ars Music Chicago, Gregorian chant workshop; St. Vincent de Paul, Chicago, IL 7 pm (also 7/23, and 7/24 at 10 am)

23 JULY  
Vento Chiaro; West Street Theatre, Lenox, MA 7 pm

24 JULY  
CONCORA; St. Justin, Hartford, CT 4 pm  
**Gordon Turk**; The Great Auditorium, Ocean Grove, NJ 12 noon  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

25 JULY  
**Vaughn Watson**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Jeremy Filsell**; Washington Cathedral, Washington, DC 5 pm  
**Brian Milnikel**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
Ars Music Chicago, Gregorian chant concert; St. Vincent de Paul, Chicago, IL 2 pm  
**H. Ricardo Ramirez**; Holy Name Cathedral, Chicago, IL 4 pm

27 JULY  
**Kevin Birch**; First Parish Church, Brunswick, ME 12:10 pm  
**Craig Cramer**; St. Lorenz Lutheran, Frankenthuth, MI 8 pm; also masterclass on 7/28

28 JULY  
**Kirsten Hellman**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Carol Williams**; The Great Auditorium, Ocean Grove, NJ 7:30 pm  
**John Skidmore**; St. Joseph Catholic Church, Appleton, WI 12:15 pm

31 JULY  
**Gordon Turk**; The Great Auditorium, Ocean Grove, NJ 12 noon  
**John Hammond**, carillon; Longwood Gardens, Kennett Square, PA 7 pm  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

1 AUGUST  
**Marek Kudlicki**; United Methodist Church, Sarasota Springs, NY 8 pm  
**Richard Fritsch**; Washington National Cathedral, Washington, DC 5 pm  
Recital commemorating Conrad Bernier; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Alan Hommerding**; Holy Name Cathedral, Chicago, IL 4 pm

2 AUGUST  
**Ken Cowan**; Dendrinus Chapel, Interlochen, MI 8 pm

3 AUGUST  
**Jonathon Dimmock**; First Parish Church, Brunswick, ME 12:10 pm  
**John Weaver**; Merrill Auditorium, Portland, ME 7 pm

4 AUGUST  
**Lois Regestein**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Kevin Donnelly**; Lawrence Memorial Chapel, Appleton, WI 12:15 pm

5 AUGUST  
**Scott Foppiano**; Merrill Auditorium, Portland, ME 7:30 pm

7 AUGUST  
**David Messineo**; The Great Auditorium, Ocean Grove, NJ 12 noon  
**Justin Ryan**, carillon; Longwood Gardens, Kennett Square, PA 7 pm

8 AUGUST  
**Mitchell Weisiger**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Matthew Middleton**; Washington National Cathedral, Washington, DC 5 pm  
**Diane Heath**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Jonathan Ryan**; Trinity Episcopal, Upperville, VA 4 pm  
**Melody Turner**; Holy Name Cathedral, Chicago, IL 6:15 pm

10 AUGUST  
**Ray Cornils**; First Parish Church, Brunswick, ME 12:10 pm  
**Timothy Smith**; Merrill Auditorium, Portland, ME 7:30 pm

11 AUGUST  
**Jonathan Oldengarm**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Fanfare Consort; Trinity College Chapel, Hartford, CT 6 pm  
**Gordon Turk**; The Great Auditorium, Ocean Grove, NJ 7:30 pm  
**Mark Sikkila**; Memorial Presbyterian Church, Appleton, WI 12:15 pm

14 AUGUST  
**Gordon Turk**; The Great Auditorium, Ocean Grove, NJ 12 noon  
**David Christensen & Anne Rothfarb**, carillon; Longwood Gardens, Kennett Square, PA 6 pm

15 AUGUST  
**Len Langrick**; Washington National Cathedral, Washington, DC 5 pm  
**Matthew Middleton**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Karen Beaumont**; Holy Name Cathedral, Chicago, IL 4 pm

17 AUGUST  
**Gordon Turk**; Merrill Auditorium, Portland, ME 7:30 pm

18 AUGUST  
**David Hunsberger**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Ivan Docenko**; Riviera Theatre, North Tonawanda, NY 7:30 pm  
**Robert Unger**; Faith Lutheran, Appleton, WI 12:15 pm

19 AUGUST  
**Walt Strony**; Merrill Auditorium, Portland, ME 7:30 pm

20 AUGUST  
**+Joyce Jones**; First Baptist Church, Jackson, MS 7 pm

21 AUGUST  
**Gordon Turk**; The Great Auditorium, Ocean Grove, NJ 12 noon

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22 AUGUST

Frank Morana; Cathedral of St. Patrick, New York, NY 4:45 pm  
Vincent Carr; Washington National Cathedral, Washington, DC 5 pm  
Barbara Baird & Julia Brown; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
Mark Jones; John Knox Village, Pompano Beach, FL 3:45 pm  
Russell Wiesmann; Holy Name Cathedral, Chicago, IL 4 pm

24 AUGUST

Otto Krämer; Merrill Auditorium, Portland, ME 7:30 pm

25 AUGUST

Gregory Peterson; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Per Ahlman; The Great Auditorium, Ocean Grove, NJ 7:30 pm  
Huw Lewis; Pillar Christian Reformed Church, Holland, MI 12:15 pm  
Jared Stellmacher; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

28 AUGUST

Gordon Turk; The Great Auditorium, Ocean Grove, NJ 12 noon

29 AUGUST

Brian Milnikel; Washington National Cathedral, Washington, DC 5 pm  
Richard Pilliner; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
Donald Fellows; Holy Name Cathedral, Chicago, IL 4 pm

31 AUGUST

Nigel Potts; Merrill Auditorium, Portland, ME 7:30 pm

### UNITED STATES

#### West of the Mississippi

18 JULY

Kevin Vogt, with the Palladium Brass; St. Cecilia Cathedral, Omaha, NE 3 pm  
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

19 JULY

Dennis James, silent film accompaniment; Balboa Park, San Diego, CA 7:30 pm

20 JULY

Dennis James, silent film accompaniment; Everett Theatre, Everett, WA 7 pm

25 JULY

Raymond Garner; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

26 JULY

Marek Kudlicki; Balboa Park, San Diego, CA 7:30 pm

27 JULY

Dennis James, silent film accompaniment; Everett Theatre, Everett, WA 7 pm

1 AUGUST

Justin Matters; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

2 AUGUST

Pierre Pincemaille; Balboa Park, San Diego, CA 7:30 pm

3 AUGUST

Dennis James, silent film accompaniment; Everett Theatre, Everett, WA 7 pm

8 AUGUST

Otto Kraemer; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

9 AUGUST

Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm  
Kiyo & Chiemi Watanabe; Balboa Park, San Diego, CA 7:30 pm

15 AUGUST

Mark Pichowicz; St. Cecilia Cathedral, Omaha, NE 3 pm

16 AUGUST

Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm  
Stefan Engels; Balboa Park, San Diego, CA 7:30 pm

22 AUGUST

Frances Nobert; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

23 AUGUST

Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm  
Thomas Heywood; Balboa Park, San Diego, CA 7:30 pm

25 AUGUST

J. Melvin Butler, with oboe; St. Mark's Cathedral Chapel, Seattle, WA 2 pm

29 AUGUST

Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

30 AUGUST

Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm  
Carol Williams, with baritone and others; Balboa Park, San Diego, CA 7:30 pm

### INTERNATIONAL

15 JULY

Pascal Rouet, Marc Pinardel, Willy Ippolito; L'Abbatiale, Mouzon, France 6 pm  
Stephen Fuller; Billesdon Parish Church, Billesdon, England 8 pm

16 JULY

Martin Patzloff; St. Dominic's Priory, London, England 7:30 pm

17 JULY

Joachim Walter; Parish Church of St. George, Doncaster, England 7 pm  
Carlo Curley; Pershore Abbey, Pershore, England 7:30 pm  
Andrew Scott, with choir; St. Margaret's, London, England 7:30 pm

18 JULY

Simon Jacobs; St. Benet-Fink, London, England 4 pm  
Martin Baker; Westminster Cathedral, London, England 4:45 pm  
Thomas Heywood; St. Paul's Cathedral, London, England 5 pm  
Greg Morris; Westminster Abbey, London, England 5:45 pm

20 JULY

Hans Uwe Hielscher; St. Mary-le-Tower, Ipswich, England 1:10 pm  
Nigel Allcoat; Leicester Cathedral, Leicester, England 8 pm  
John Scott; Westminster Abbey, London, England 7 pm  
Nina De Sole; St. James United Church, Montréal, QC, Canada 12:30 pm

21 JULY

Sophie-Veronique Choplin; Southwell Minster, Southwell, England 7:30 pm  
Ian Tracey; Christchurch Priory, Christchurch, England 7:30 pm  
James Vivian; The Temple Church, London, England 1:15 pm  
Huw Williams; Collegiate Church of St. Peter, Ruthin, North Wales 8 pm

22 JULY

Ian Imlay; Billesdon Parish Church, Billesdon, England 8 pm

24 JULY

Gordon Stewart, with trumpet; Beverley Minster, Beverley, England 6 pm  
Thomas Heywood; Parish Church of St. George, Doncaster, England 7 pm  
David Titterton; St. John the Evangelist, London, England 7:30 pm

25 JULY

Leonardo Ciampa; Chiesa di S. Giacomo, Campertogno, Italy 9 pm  
Hans Uwe Hielscher; St. Paul's Cathedral, London, England 5 pm  
David Jones; Westminster Abbey, London, England 5:45 pm

26 JULY

Paul Derrett; St. Michael's Cornhill, London, England 1 pm

27 JULY

Andrew Reid; Westminster Abbey, London, England 7 pm

28 JULY

Mario Duella, with bassoon; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm  
John Prior; Collegiate Church of St. Peter, Ruthin, North Wales 8 pm  
Maxine Thevenot; St. Anthony's, Lake Lenore, SK, Canada 8 pm

29 JULY

Angelo Castaldo; Chiesa di S. Anna al Montrigone, Borgosesia, Italy 9 pm  
Martin Hall; Billesdon Parish Church, Billesdon, England 8 pm

30 JULY

Giuseppe Gay; Chiesa di S. Giovanni Evangelista, Foresto, Italy 9 pm

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**Carlo Curley**; Parish Church of St. Peter & Paul, Lavenham, England 7:30 pm

31 JULY

**Stefano Canazza**, with trumpet; Chiesa di S. Maria Assunta, Salussola, Italy 9 pm  
**Hans Uwe Hielscher**; Parish Church of St. George, Doncaster, England 7 pm

1 AUGUST

**Sylvie Poirier & Philip Crozier**; Salvatorian-erkloster, Steinfeld, Germany 4 pm  
**Mario Duella**; Chiesa di S. Michele, Riva Valdobbia, Italy 9 pm  
**Simon Gledhill**; Albert Hall, Nottingham, England 2:45 pm  
**Anthony Noble**; Abbey of St. Michael, Farnborough, England 3 pm  
**Timothy Byram-Wigfield**; St. Paul's Cathedral, London, England 5 pm  
**Paul Derrett**; Westminster Abbey, London, England 5:45 pm  
**Christophe Mantoux**; King's College Chapel, Cambridge, England 6 pm

2 AUGUST

**Alessandra Mazzanti**; Chiesa di Santa Croce, Rassa, Italy 9 pm  
**Hans Uwe Hielscher**; Lincoln Cathedral, Lincoln, England 7 pm

3 AUGUST

**Paola di Pietromaria**; Chiesa di SS. Giovanni e Giuseppe, Mollia, Italy 9 pm  
**Frederick Swann**; Westminster Abbey, London, England 7 pm  
**Margaret de Castro**; St. James United Church, Montréal, QC, Canada 12:30 pm  
**Thierry Escaich**; Holy Rosary Cathedral, Vancouver, BC, Canada 7 pm

4 AUGUST

**Alberto Guerzoni**, with soprano; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

5 AUGUST

**Sylvie Poirier & Philip Crozier**; St. Antoniikirche, Großbränschen, Germany 7:30 pm  
**Sergio Milittello & Paolo Guardiani**; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm

6 AUGUST

**Sandro Carnelos**, with trumpet; Chiesa di S. Antonio Abate, Brugaro, Italy 9 pm  
**Colin Fleetcroft**; SS. Peter and Paul, Godalming, England 1 pm

7 AUGUST

**Karl Raas**; Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm  
**Simon Lindley**; Beverley Minster, Beverley, England 6 pm  
**Victoria Hay**; St. John at Hackney, London, England 12:30 pm

8 AUGUST

**Renzo Bortolot**; Chiesa di S. Lorenzo, Crevola, Italy 9 pm  
**Thomas Corns**; St. Paul's Cathedral, London, England 5 pm  
**David Gostick**; Westminster Abbey, London, England 5:45 pm

9 AUGUST

**Matteo Galli, Isabelle Desert**, with **Giulio Mercati**, harpsichord; Chiesa di S. Margherita, Balmuccia, Italy 9 pm  
**Graham Hyden**; St. Giles Cripplegate, Barbican, England 6:30 pm  
**Thomas Heywood**; Lincoln Cathedral, Lincoln, England 7 pm

**Christian Lane**; All Souls, London, England 7:30 pm

10 AUGUST

**Simon Weale**; St. Giles Cripplegate, Barbican, England 6:30 pm  
**Daniel Cook**; Westminster Abbey, London, England 7 pm  
**Monique Gendron**; St. James United Church, Montréal, QC, Canada 12:30 pm

11 AUGUST

**Sylvie Poirier & Philip Crozier**; Konstantin Basilika, Trier, Germany 8:30 pm  
**Emanuele Cardì**; Chiesa di S. Stefano, Piode, Italy 9 pm  
**Thomas Heywood**; Southwell Minster, Southwell, England 7:30 pm  
**Ann Llowarch**; St. Giles Cripplegate, Barbican, England 6:30 pm

12 AUGUST

**Carol Williams**; St. James' Basilica, Prague, Czech Republic 7 pm  
**Bartolomé Veny-Vidal**; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm  
**Peter Bassett**; St. Giles Cripplegate, Barbican, England 1 pm  
**David Goode**; St. Paul's Cathedral, London, England 6:30 pm

13 AUGUST

**Bartolomé Veny-Vidal**; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm  
**John Eady**; St. Giles Cripplegate, Barbican, England 6:30 pm

14 AUGUST

**Luciano Zecca**; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

15 AUGUST

**Donato Cuzzato**; Chiesa di S. Maria Vergine Assunta, Rossa, Italy 9 pm  
**Anne Marsden Thomas**; St. Giles Cripplegate, Barbican, England 4 pm  
**Jan Kraybill**; St. Paul's Cathedral, London, England 5 pm  
**Joan DeVee Dixon**; Westminster Abbey, London, England 5:45 pm

17 AUGUST

**Andrew Lumsden**; Westminster Abbey, London, England 7 pm  
**Ryan Enright**; St. James United Church, Montréal, QC, Canada 12:30 pm

19 AUGUST

**Sylvie Poirier & Philip Crozier**; Münster-Basilika, Bonn, Germany 8 pm

21 AUGUST

**Sylvie Poirier & Philip Crozier**; St. Jakobikirche, Stollberg, Germany 7:30 pm  
**Gordon Stewart**; Cartmel Priory, Grange over Sands, England 8 pm

22 AUGUST

**Sylvie Poirier & Philip Crozier**; Trinitatis Kirche, Chemnitz, Germany 7:30 pm  
**Jeffrey Makinson**; St. Paul's Cathedral, London, England 5 pm  
**Andrew Arthur**; Westminster Abbey, London, England 5:45 pm

24 AUGUST

**Lucie Beauchemin**; St. James United Church, Montréal, QC, Canada 12:30 pm

25 AUGUST

**Gordon Stewart**; Exeter Cathedral, Exeter, England 8 pm

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28 AUGUST

**Edoardo Bellotti**; Chiesa protestante, Poschiavo, Italy 8:15 pm

**Carlo Curley**; St. Peter & St. Paul, Ringwood, England 7:30 pm

29 AUGUST

**Reinhard Jaud**; Chiesa Madonna di Campagna, Ponte in Valtellina, Italy 8:45 pm

**Peter Clements**; Albert Hall, Nottingham, England 2:45 pm

**Nigel Groome**; St. Paul's Cathedral, London, England 2:30 pm

**Scott Farrell**; Westminster Abbey, London, England 5:45 pm

30 AUGUST

**Ian Wells**; Liverpool Cathedral, Liverpool, England 11:15 am

**Richard Pintel**; Bromley Parish Church, Bromley, England 1 pm

**Roger Fisher**; Chester Cathedral, Chester, England 1:10 pm

**Neil Taylor**; Southwell Minster, Southwell, England 3:30 pm

**Alan Spedding**; Beverley Minster, Beverley, England 6 pm

**Colin Walsh**; Lincoln Cathedral, Lincoln, England 7 pm

31 AUGUST

**Maurizio Croci & Maurizio Salerno**; Basilica S. Maria della Passione, Milan, Italy 9 pm

**John Grew**; St. James United Church, Montréal, QC, Canada 12:30 pm

tary 5 in E-flat, Greene; *Tocata in B-flat*, Mariner.

**PETER RICHARD CONTE**, Forest Burdett United Methodist Church, Hurricane, WV, April 25: *Paean*, Whitlock; *Night on the Bare Mountain*, Mussorgsky, transcr. Conte; *Scherzo (Sonata VIII)*, Guilmant; *Nocture (Shylock)*, Fauré, transcr. Hebble; *Overture to The Yeomen of the Guard*, Sullivan, transcr. Conte; *Hurricane March*, Alpert, arr. Paull; *Fountain Reverie*, Fletcher; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte; *My Heart at Thy Sweet Voice*, Saint-Saëns, transcr. Lemare; *Finlandia*, Sibelius, transcr. Fricker.

**JOSEPH FITZER**, Holy Rosary Italian Church, Chicago, IL, April 6: *Offertory on At the Cross Her Station Keeping*, LeBègue; *Toccata I, Canzona I (Second Book of Toccatas)*, Frescobaldi; Three Organ Verses for the Pange Lingua (*Montreal Book*), Anonymous; *Reverie, Elegy, Still*; O Sacred Head: (*Ten Chorale Preludes*, book III, op. 70, no 8), Peeters; BWV 727, Bach; (*12 Monologues*, op. 162, no. 6), Rheinberger; *Improvisation on a Swedish Passiontide Theme*, Hågg; *The Royal Banners Forward Go*; Fleury; (*7 Preludes on Plainsong Hymns*, op. 81, no. 4), van Hulse; (*10 Chorale Preludes on Gregorian Hymns*, I, op. 75, no. 4), Peeters.

**MICHAEL GAILIT**, Abbey, Hamborn, Germany, April 25, Abbey, Kempen, Germany, April 27: *Christ lag in Todesbanden*, BWV 625, *Jesus Christus, unser Heiland*, BWV 626, *Christ ist erstanden*, BWV 627, *Erstanden ist der heilige Christ*, BWV 628, *Erschienen ist der herrliche Tag*, BWV 629, *Heut triumphieret Gottes Sohn*, BWV 630, Bach; *O filii et filiae*, Dandrieu; *Sonata Eroica*, op. 151, Stanford; *Resurrection, King*; *Symphonie-Passion*, op. 23, Dupré.

**CALVERT JOHNSON**, Great Torrington Parish Church, Torrington, North Devon, England, March 28: *Toccata, Adagio, and Fugue*, BWV 564, Bach; *Obangiji, Joshua Fit de Battle ob Jericho*, Sowande; *Suite No. 1, Price; We Shall Overcome*, Willis; *El Flautista Alegre, Toccatina, Noble; Preludium in F*, Hensel; *Sonata I*, op. 65, Mendelssohn.

**VANCE HARPER JONES**, First Presbyterian Church, New Bern, NC, April 2: *Little Lenten Suite on Forty Days and Forty Nights*, Frost; *Prelude in b*, BWV 544, Bach; *Adagio*, op. 57, no. 11, Rinck; *Kitten on the Keys*, Confrey; *Friends*, Utterback; *Exultation*, Vandall.

**WYBE KOOIJMANS**, Grote Kerk, Naarden, The Netherlands, April 12: *Christus is opgestaan, Daar juicht een toon*, Zwart; *Jezus, leven van mijn leven*, Asma, transcr. Kooijmans; *Christ lag in Todesbanden*, Bach; *O Filii et Filiae*, Dandrieu, Farnam; *Fantasia en ré bémol majeur*, op. 101, Saint-Saëns; *Carillon-Sortie*, Mulet; *Variationi sopra la sinfonia della cantata Christ lag in Todesbanden di Giov. Seb. Bach*, Horst; *De aarde is vervuld, Chrisus onze Heer verrees*, Mazijk.

**ANN LABOUNSKY**, Myers Park Baptist Church, Charlotte, NC, April 26: *Fantasia and Fugue in g*, BWV 542, Bach; *Miniature*, Langlais; *Prière*, Franck; *Deuxième Symphonie*, Vierne; improvisation on submitted themes.

**NATHAN LAUBE**, Fourth Presbyterian Church, Chicago, IL, April 30: *Fantasia and Fugue in g*, BWV 542, Bach; *Rhapsody No. 1 in D-flat*, op. 17, Howells; *Moderato (Symphonie romane*, op. 73), Widor; *Ave Maria, Ave Maris Stella*, Hymne d'Actions de grâces, Te Deum (*Trois Paraphrases Gregoriennes*), Langlais.

**JEAN-PIERRE LEGUAY**, Oberlin Conservatory of Music, Oberlin, OH, April 18: *Trois pièces*, op. 7, Barie; *Prelude XXII, Prélude XV, Prélude XVI, Prélude XVII*, Leguay; *Pastorale, Choral No. 3 en la mineur*, Franck; improvisation.

**DEREK NICKELS**, The Presbyterian Homes, Evanston, IL, April 26: *Prelude and Fugue in a*, BWV 543, Bach; *Ach Herr mich armen Sünder, Nun freut euch, lieben Christen gmein, Krebs; Fantasy in f*, K. 594, Mozart; *Scherzetto (24 Pièces en style libre*, op. 31), Vierne; *Cantabile (Quatre Pièces*, op. 37), Jongen; *Placare Christe servulis (Le Tombeau de Titelouze*, op. 38), Dupré.

**GIORGIO PAROLINI**, Grace Lutheran Church, Lancaster, PA, April 25: *Chorale-Improvisation on Victimae Paschali*, Tournemire, arr. Duruflé; *Te lucis ante terminum*, Lucis creator optime (*Le Tombeau de Titelouze*), Dupré; *Sonata in G*, Bellini; *Entré Pontificale*, op. 104, no. 1, *Chant du soir*, op. 92, no. 1, *Theme and Variations*, op. 115, Bossi; *Veni Creator, Salve Regina (Gregorian Paraphrases)*, Fagiani; *Royal Procession on All Glory, Laud, and Honor*, Miller; *Final (Symphony No. 1 in D*, op. 14), Vierne.

**WILLIAM PETERSON**, Pomona College, Claremont, CA, April 4: *Prelude and Fugue in b*, BWV 544, *Es ist das Heil uns kommen her*, BWV 638, *Alle Menschen müssen sterben*, BWV 643; *Wenn wir in höchsten Nöten sein*, BWV 641, *In dir ist Freude*, BWV 615, *Sonata No. 5 in C*, BWV 529, *Prelude in E-flat*, BWV 552a, *Dies sind die heiligen zehn Gebot*, BWV 679, *Vater unser im Himmelreich*, BWV 683, *Jesus Christus, unser Heiland*, BWV 689, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Fugue in E-flat*, BWV 552b, Bach.

**MARY PRESTON**, St. James' Episcopal Church, Fairhope, AL, March 12: *Marcia (Symphony III)*, Widor; *Pièce Héroïque*, Franck; *Herr Jesu Christ, dich zu uns wend*, BWV 709, BWV 655, Bach; *Phantasie über den Choral Hallelujah! Gott zu loben, bleibe mein Seelenfreud!*, Reger; *Variations on America*, Ives; *Evensong*, La Montaine; *Feux follets (Pièces de Fantaisie)*, Vierne; *Sonata Eroica*, Jongen.

**CHRISTA RAKICH & PETER SYKES**, Old West Church, Boston, MA, March 21: *Toccata, Adagio and Fugue in C*, BWV 564, *Trio in G*, BWV 586, *Toccata and Fugue in d*, BWV 538, *Prelude and Fugue in C*, BWV 531, *Trio Sonata No. 1*, BWV 525, *Passacaglia and Fugue in c*, BWV 582, Bach.

**ANDREW SCANLON**, Christ Church Cathedral, Louisville, KY, April 25: *Concerto in C*, BWV 595, *Allein Gott, in der Höh sei Ehr*, BWV 663, *Passacaglia and Fugue in c*,

## Organ Recitals

**JOHN COLLINS**, St. George's Parish Church, Worthington, England, April 24: *Fantasia La-Re*, Carreira; *Ist Tiento do Quinto Tom Natural por b-quadro*, Coelho; *Sonata 5 in C, Sonata 17 in c, Sonata 75 in a*, Seixas; *Caitilla de mano izquierda de 8 Tono*, Menalt; *Tiento de Falsas de 4 Tono*, Cabanilles; *Tiento de 1 Tono de mano derecha*, Bruna; *Sonata Segundo Tono*, Mestres; *Tiento 64 de dos Tiples de 5 Tono*, Cabanilles; *Voluntary 16 in C*, Blow; *Voluntary 10 in d*, Greene; *Voluntary 3 in F*, Alcock; *Voluntary in C*, Stuble; *Voluntary Book 1 no. 6 in D*, Goodwin; *Voluntary 2 in g*, Jackson; *Volun-*

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BWV 582, Bach; *Sonata II*, Hindemith; *Sonata Eroica*, Jongen.

KATHLEEN SCHEIDE, First Presbyterian Church, Arkadelphia, AR, March 3: *Passacaglia*, Kerll; *Parfita: Werde munter, mein Gemüte*, Pachelbel; *Two Preludes*, op. 19, Paine; *Aus tiefer Not schrei ich zu dir*, Drischner. First Presbyterian Church, Arkadelphia, AR, March 10: *Prelude and Fugue in g*, O wie selig, seid ihr doch, ihr Frommen, *Herzlich tut mich verlangen, Herzlich tut mich erfreuen*, Brahms; *Sonata terza*, Fux; *Meditation: Noël Nouvelet*, Kramer. First Presbyterian Church, Arkadelphia, AR, with Jim Flowers, oboe and English horn, March 17: *Largo (Partita III in d)*, Hertel; *Præambulum* and *Choral: Jesu, meine Freude (Clavierübung)*, *Fantasia in F*, Krebs; *Herzliebster Jesu*, op. 65, no. 17, Karg-Elert; *Adagio*, Mozart.

CARL SCHWARTZ, The Falls Church (Episcopal), Falls Church, VA, April 4: *Benedictus*, op. 59, no. 9, Reger; *Pæan-Fanfara (A Song of Triumph)*, Chuckerbutty; *Variations on Wondrous Love*, op. 34, Barber; *Choral (Symphonie II)*, op. 20, Vierne; *Hal-lowed be thy name*, We owe Thee thankfulness and praise (*Salem Sonata*), Locklair; *Musette*, Vaughan Williams, arr. Sumsion; *Prelude and Fugue in C*, BWV 531, Bach.

ZYGMUNT STRZEP, The Presbyterian Homes, Evanston, IL, March 29: *Sonata No. 2 in C*, Borowski; *Prelude and Fugue in e*, BWV 548, Bach; *Sonata Eroica*, op. 94, Jongen.

STEPHEN THARP, Christ Church Cathedral, New Orleans, LA, March 28: *Overture*, Bourrée, La Paix, La Rejouissance, Menuet I & II (*Music for the Royal Fireworks*), Handel; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Sonata No. 2 in c*, op. 65, no. 2, Mendelssohn; *Fiat Lux*, Noel (*Douze Pièces Nouvelles*), Dubois; *Vers L'Esperance (Trois Poèmes)*, Escaich;

*Adagio (Second Symphony)*, Newman; *The Fair (Petrouchka)*, Stravinsky, transcr. Tharp.

MARIANNE WEBB, First Baptist Church, Nashville, TN, March 8: *Choral varié sur le thème du Veni Creator*, op. 4, Durufé; *Dies sind die heiligen zehn Gebot*, Bach; *Sonata in f*, op. 65, no. 1, Mendelssohn; *Romance (Quatrième Symphonie pour Orgue)*, op. 32, Vierne; *Prière du Christ montant vers son Père*, Transports de joie d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen.

BRADLEY HUNTER WELCH, Luther College, Decorah, IA, March 9: *Ciacona in e*, BuxWV 160, Buxtehude; *Sonata I in f*, op. 65, Mendelssohn; *Variations on O laufet, ihr Hirten*, Drischner; *Nocturne, Jig for the Feet (Totentanz) (Organbook III)*, Albright; *Schübler Chorales*, BWV 645-650, Bach; *Allegro (Symphonie VI)*, op. 42, Widor.

CAROL WILLIAMS, First Unitarian Universalist Church, San Diego, CA, March 13: *Te Deum*, Reger; *Voluntary on the Old 100th*, Purcell; *Fantasia in G*, BWV 572, Bach; *Toccata: Cromatica*, Frescobaldi; *Morceau de Flutes*, Lasceux; *Toccata*, Stevens; *Etude Symphonique*, op. 78, Bossi; *Come, Thou Fount of Every Blessing*, Fagiani; *Toccata Primu Toni*, Sark; *Berceuse*, Vierne; *Te Deum (Cinq Improvisations)*, Tournemire; *Maple Leaf Rag*, Joplin; *March (A Little Suite)*, Duncan; *Toccata (Symphonie V)*, op. 42, Widor.

PATRICIA WRIGHT, Westminster United Church, Westminster, MB, Canada, April 25: *Cathédrale de Metz*, Sanctuaire Notre-Dame de Sion (*4 Pèlerinages en Lorraine*), Laurin; *Voices*, Robertson; *Fantasia and Fugue in g*, BWV 542; *Fantasia sur O Canada*, Bédard; *Sonata I in f*, Mendelssohn; *Lord of the Dance*, Burge; *My Lord, what a morning*, Haan; *There is a fountain*, Finale (*Prnière Symphonie*), Langlais.

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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 29.

## PUBLICATIONS/ RECORDINGS

The jazz-influenced organ music of Joe Utterback... Check it out on [www.jazzmuze.com](http://www.jazzmuze.com): score samples, sound bytes from *utterbackanalia* played by Dr. Andrew Shenton. Or go straight to Joe's website: [www.joeutterback.com](http://www.joeutterback.com). Take the Fan Club quiz and get your Hammond B-3 reward! Commissions? Concert weekends? All the info needed! You can also call Jazzmuze, Inc. at 732/747-5227.

OHS Catalog 2004 of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. 96 illustrated pages in black and green ink, free. Mailed *gratis* upon request to Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, or request the printed catalog at [www.ohscatalog.org](http://www.ohscatalog.org).

Reflections: 1947-1997. The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

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Historic Christ Episcopal Church in downtown Joliet will sell the Casavant pipe organ, 1913 (South Haven, MI), rebuilt 1966 and 1985, new blower 1985, 11/30. Buyer to remove. 25K. 815/725-6800, or [rector@StEdwardAndChrist.net](mailto:rector@StEdwardAndChrist.net)


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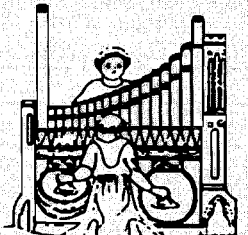
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Classified Advertising Rates  
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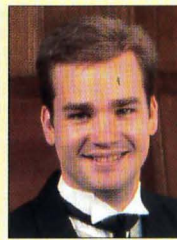
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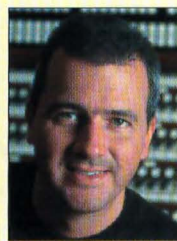
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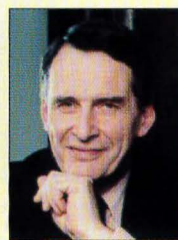
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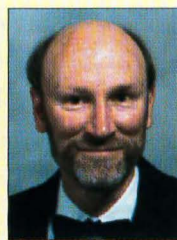
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