

THE DIAPASON

AUGUST, 2004



Home of George Becker and Christo Bresnahan
Cover feature on pages 22–23

Letters to the Editor

Christianskirche in Hamburg

I read the review from John L. Speller concerning the recording "The Legendary Jeanne Demessieux: The Hamburg Organs." He noted that the CD booklet fails to identify the builder of the organ at the Christianskirche in Hamburg. He wrote that perhaps some reader can enlighten him on this. I can!! Here the facts:

The Christianskirche is a Lutheran baroque church in the Hamburg district Altona. The organ was built in 1744 by Johann Dietrich Busch, an organbuilder from the little town Itzehoe (30 miles from Hamburg). He used old pipes from an organ which was built in 1630 by the famous organbuilder Gottfried Fritzsche (Hamburg).

1840 - rebuilding by Johann Heinrich Wohlien (Hamburg)

1883 - rebuilding by Marcussen (Apenrade, Denmark) - addition of romantic stops

1903 - repair by Paul Rother (Hamburg)

1925/29 - renovation by Karl Kemper (Lübeck) under supervision from Hans Henny Jahnn, an important representative of the "Orgelbewegung."

1955/56 - rebuilding by Rudolf von Beckerath

1984 - restoration by Rudolf von Beckerath, who tried to restore the state from 1744.

The stoplist 2003:

Hauptwerk

- 16' Quintadena
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktave
- 4' Blockflöte
- 2 1/2' Nasat

- 2' Italienische Prinzipal
- 2'+1' Glöcklein
- Mixtur V
- 8' Trompete

Oberwerk

- 8' Gemshorn
- 8' Gedackt
- 4' Prinzipal
- 4' Rohrflöte
- 2' Oktave
- Sesquialtera II
- Scharff V
- 16' Dulcian
- 8' Schalmey
- Tremulant

Brustwerk

- 8' Quintadena
- 4' Gemshorn
- 2' Blockflöte
- 1' Sifflöte
- Terzian II
- Zimbel III
- 8' Krummhorn

Pedal

- 16' Subbass
- 8' Oktave
- 8' Gedackt
- 4' Oktave
- 4' Quintadena
- 2' Nachthorn
- Mixtur VI
- 16' Stille Posaune
- 8' Trompete
- 4' Trompete

Couplers

- HW/P
- OW/HW

With best wishes,

Rainer Rosenberg
Mühlenstr. 38
D-25462 Rellingen
Germany

Here & There

The First Congregational Church and Society of Orwell, Vermont, presented its 21st annual organ recital on August 1, featuring Thomas Dressler of Albrightsville, Pennsylvania, performing on the church's 1864 Hook organ. Mr. Dressler has performed on many historic organs, including the 1847 Ferris organ at Round Lake, New York; the Sesquicentennial organ at the University of Pennsylvania; and the 1776 Tannenbergs organ in Nazareth, Pennsylvania. For information: 802/948-2117.

The 92nd Kotschmar summer recital series continues in Merrill Auditorium, Portland, Maine; the classical series (Tuesdays at 7:30 pm): August 3, John Weaver; 8/10, Timothy Smith; 8/17, Gordon Turk; 8/24, Otto Krämer; and 8/31, Nigel Potts; and the pops series (Thursdays, 7:30 pm): August 5, Scott Foppiano; 8/19, Walt Strony. The Summer 2004 edition of the Friends of the Kotschmar Organ newsletter includes complete information on the concerts, news of the building of a small semi-portable, see-through organ for use in school demonstrations, the announcement of new officers and board members and other information on Friends' activities. For information: <www.foko.org>.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its summer recital series on Wednesdays at 8 pm: August 11, Jonathan Oldengarm; 8/18, David Hunsberger; 8/25, Gregory Peterson; September 1, Roger Vine; and Friday, 9/17, Stephen Roberts. For information: 978/685-0693.

St. Paul's Cathedral, London, England, continues its series of celebrity organ recitals on Thursdays at 6:30 pm: August 12, David Goode; September 2, Stephen Farr; October 7, Mark Williams. For information: <www.stpauls.co.uk>.

For the seventh year, First Church of Christ in Wethersfield, Connecticut, will host the **Albert Schweitzer Organ Festival/USA** September 10-12. The opening celebration concert on Friday, September 10 at 7:30 pm, will feature three internationally known organists: Frederick Hohman, Cherry Rhodes, and Gordon Turk. On Saturday, September 11, the public is invited to attend any or all of the organ competition for young organists. The high school division finalists will compete from 10 am to noon, and the young professional division finalists (up to age 26) from 1-4 pm. (Finalists were selected from audition recordings submitted by June 1.) High school finalists will compete for \$1500 / \$500 / \$250 awards. Young professional finalists will compete for \$3500 / \$1000 / \$500 awards. The first-place high school award is provided by Ahlborn-Galanti Organs. The first-place young professional award is provided by Patrick J. Murphy Associates, Inc. Organ Builders.

At 4 pm Sunday, September 12, the first-prize winners in both divisions will present a concert in the Meetinghouse of First Church. The First Church of Christ is located at 250 Main Street in Old Wethersfield. For information: 860/529-1575 x209; <www.firstchurch.org>.

The Crystal Cathedral will present a keyboard benefit concert for Mark Thallander on Friday, September 10, at 8 pm. The program will feature organists Joyce Jones, Frances Johnston, Jeremy McElroy, J. Christopher Pardini, Frederick Swann, Mark Thallander, William Wells, and John West; pianists Jan Sanborn, Paul Floyd, Peter Green, and Kemp Smeal; and carillonneurs Rick Breitenbecher and Julian Revie. Mark Thallander was assistant director of music and organist at the Crystal Cathedral for 18 years. Last August he was in an auto accident and lost his left arm. He now has a custom-made pros-

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thesis and is back playing the organ. For further information: 714/971-4150; <www.markthallander.com>.

People of all faiths across the country are invited to celebrate **National Religious Music Week** September 19-25. Organized by the National Religious Music Week Alliance nine years ago, the goals of the observance are to recognize the importance of music in worship, give thanks to those who provide music for their congregations, and to encourage these musicians to reach out into the community. The alliance website lists over a dozen ideas for congregations to use during the week and provides materials for a worship service based on the ministry of music. A part of the annual celebration is the alliance's Ministry of Music Awards honoring outstanding religious music leaders for their talents and leadership. Beginning this year, the National Religious Music Week Alliance will award two \$2,500 scholarships annually to individuals enrolled in a college music program leading to a career in the ministry of music. For further information: 513/844-1500; <www.religiousmusicweek.com>.

The University of Michigan School of Music will present the 44th Conference on Organ Music October 3-8. The conference will feature the 10 organ symphonies of Widor and the 12 major

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organ works of Franck. Guest performers include Jean Pierre Lecaudey, Carolyn Shuster Fournier, and John Near. For further information, contact Prof. Marilyn Mason, <mamstein@umich.edu>.

Carolyn Shuster Fournier will lead a tour of "Organs and Cathedrals of France" November 4-11. The tour will feature organs of Cavallé-Coll, with visits to Notre Dame Cathedral, La Madeleine, St. Sulpice, St. Denis, Chartres Cathedral, St. Augustin, St. Roch, the Cathedral of Rouen, and other notable venues. Carolyn Shuster Fournier, after serving as organist at the American Cathedral in Paris, was appointed titulaire at Ste. Trinité Church in 1989. For information: Matterhorn Travel, 410/224-2230; <www.matterhorntravel.com>.

VocalEssence and the American Composers Forum will collaborate to offer two programs benefiting composers and adding new music to the choral repertoire. Composers must submit scores by September 10 to be considered.

For the fourth year, VocalEssence and the American Composers Forum are co-sponsoring Essentially Choral, an opportunity for emerging composers to write for choral ensemble with instrumental accompaniment. On November 5 and 6, selected composers will hear

their works-in-progress read by the 32-voice VocalEssence Ensemble Singers with up to 15 orchestra musicians, and meet with Philip Brunelle and Sven-David Sandström to discuss the work.

The seventh annual Welcome Christmas! Carol Contest calls for new carols written for SATB chorus with either a soprano or alto recorder. One or two carols will be selected for the performance at the 2004 VocalEssence Welcome Christmas! concerts on December 5, 11 and 12 in Minneapolis, which are recorded and broadcast nationally by Minnesota Public Radio. Each winning composer receives a \$1000 prize.

For information: 612/547-1456; <www.vocalescence.org>.

The Accademia Organistica Campana has announced the first International Organ Competition November 11-14 in Battipaglia, Italy. The competition will be held at the churches of S. Maria della Speranza, S. Gregorio VII and the Sanctuary of S. Maria della Speranza in Battipaglia on organs by Glauco Ghilardi (1996), Thomas Christopher Lewis (1885), and Giorgio Carli (2004). Organists of all nationalities, without age limit, are invited to participate. First prize is €1,500 and concerts in Italy and abroad; second prize €1,000 and concerts in Italy, third prize €500, and audience prize €300. The jury includes Guy Bovet, Emanuele Cardi, Ben van Oosten, Wijnand van de Pol, Pierre Pincemaille, Ewald Kooiman, Klemens Schnorr, and Luigi Ferdinando Tagliavini. For further information: <www.aoc.it>.

A call for papers has been issued for the 3rd annual **Hawaii International Conference on Arts and Humanities**, January 13-16, 2005, at the Sheraton

Waikiki Hotel, Honolulu, Hawaii. The conference invites the submission of research papers, abstracts, student papers, works-in-progress reports, and reports on issues related to teaching. Deadline for submissions is August 31. For information: 808/949-1456; <www.hichumanities.org>.

Early Keyboard Journal, an annual refereed publication, welcomes article submissions on all aspects of keyboard instruments to about 1850, including repertoires, performance practices, organology, tunings and temperaments, and translations of treatises. Studies pertaining to the historic organ are especially invited. Recent and forthcoming authors of articles include John Koster, Antonius Bittmann, David Chung, Denzil Wraight, and Grant O'Brien. Information about the *Journal* and submission guidelines are available at <www.ekjournal.org>. Inquiries and submissions should be sent to Carol Henry Bates, Editor, 108 Dale Valley Road, Columbia, SC 29223-5134.

St. Mark's Episcopal Church, Little Rock, Arkansas, hosted the 75th anniversary celebration of the **Central Arkansas AGO Chapter**. Craig Chotard, organist/choirmaster of the church, was the host. For this hymn festival and jubilee celebration, the chapter commissioned Joel Martinson to compose a festival anthem for choir and organ. The premiere of *Psalm 150* was performed by the combined choirs of several area churches, with chapter dean Craig Chotard conducting and sub-dean Kay McAfee at the organ. The composer was present for the premiere. The program featured several hymns interspersed with readings pertinent to



Craig Chotard and Kay McAfee at Central Arkansas AGO celebration

those involved in church music, and the names of all chapter deans from 1929 to the present were read.

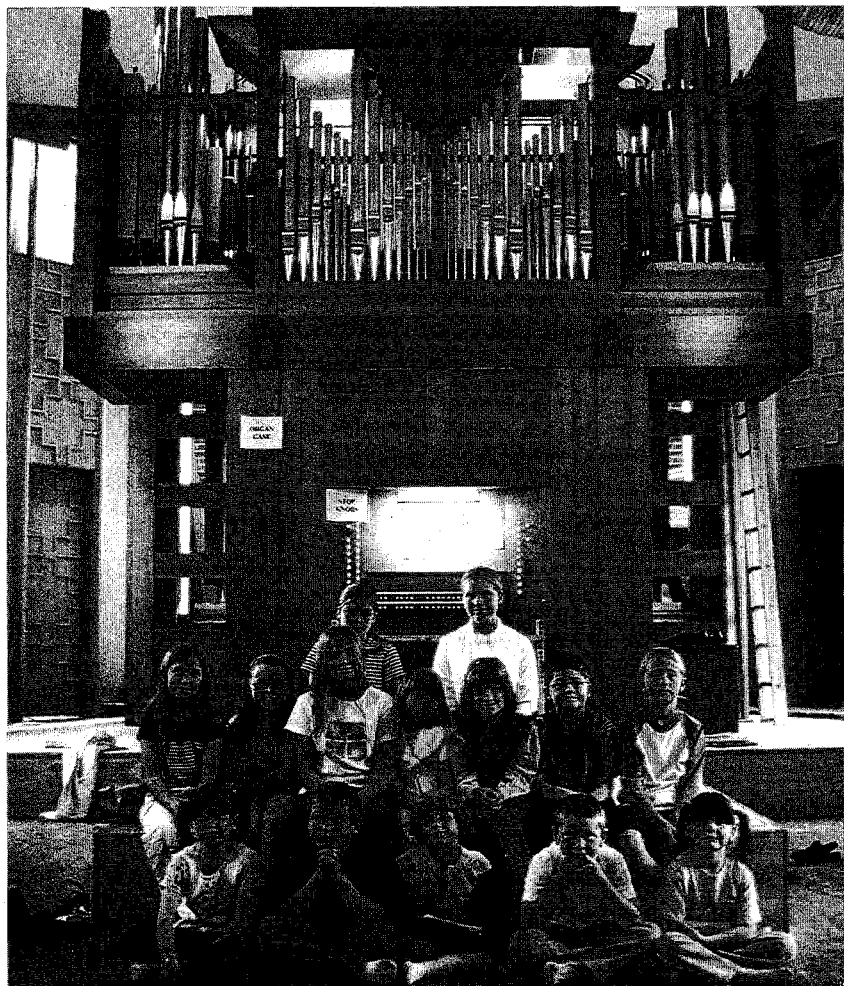
Macalester Plymouth United Church, St. Paul, Minnesota has announced that **Timothy Dudley-Smith** of Salisbury, England, is the winner of its eighth annual hymn writing contest. His entry, *O God of Peace, Who*

Gave Us Breath and Birth, was written in response to a call for hymns that invite and encourage the church and its members to work for world peace. A retired bishop of the Church of England, Dudley-Smith was born in Manchester in 1926, the son of a schoolmaster. Educated at Pembroke College, Cambridge and Ridley Hall, Cambridge, he was ordained in 1950. He served in several social agencies of the Church of England, and in 1973 moved to East Anglia to become Archdeacon of Norwich. In 1981 he was appointed Bishop of Thetford, a suffragan to the Bishop of Norwich. He now lives in retirement in Salisbury. Several volumes of his hymn texts have been published by Hope Publishing Company of Carol Stream, Illinois, and he is regarded as one of the premier English hymn writers of our time. *O God of Peace, Who Gave Us Birth* is a four stanza hymn, and was written to be sung to the tune *Unde et Memores* by William Henry Monk (1823-1889).

Barbara Hamm of Martinez, California, won an honorable mention for her hymn, *God Is Still Speaking*. Dr. Hamm is minister of music at Community Congregational Church (UCC) in Benicia, California, and an English teacher at Diablo Valley College in



Bob Chilcott (2nd from left) and Paul Leddington Wright (far right) with members of the organ selection committee



Suzuki organ students at the open house at M. L. Bigelow & Co., American Fork, Utah

On 22 May 2004 approximately 200 people attended **M. L. Bigelow & Co.**'s open house at the organ shop in American Fork, Utah. On display was their Opus 31, II/28 stops, for the Lutheran School of Theology at Chicago. It is scheduled for completion in the church early this fall. A handful of stops were playing for the occasion. There was a self-guided tour sheet with answers to often asked questions such as "How many pipes?" (Answer: 1,666). Shop crew members were available for questions. Of particular interest was a group

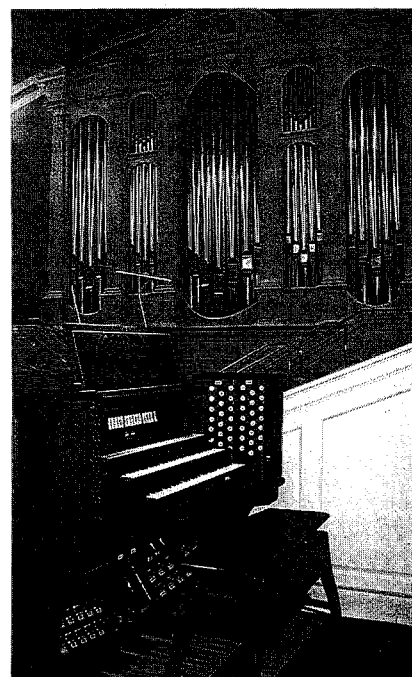
of children who came early. These children are Suzuki organ students. Their teacher, Ingrid Hersman, has 21 students who are the United States pioneers of a new *Suzuki Organ Method*. Each took turns playing the organ. Most couldn't reach the pedals. Not to worry. They had "pedal extenders" for an octave or so. These are simple wooden spacers that clip on the existing pedals to bring them up to the level of the child's feet. The students were very excited to play a real pipe organ. For information: <www.mlbigelow.com>.



Organist Annette Albrecht with Joel Martinson

Preston Hollow Presbyterian Church of Dallas, Texas, celebrated their new 69-rank three-manual **Goulding & Wood** pipe organ this spring with three inaugural concerts. The first event featured the organ with choir and brass, and the program included a new work commissioned for the event, *Now Thank We* by British composer Bob Chilcott. Mr. Chilcott was in attendance to conduct this piece as well as another anthem he had previously written for the choir, and Paul Leddington Wright of Coventry Cathedral also conducted an anthem he had written in 1999 for the church's 50th anniversary.

In March, organist Annette Albrecht gave a solo recital with works by Percy Whitlock, Bach, Sweelinck, and Duruflé. The recital also premiered a 2-organ piece by Dallas composer Joel Martinson, with Mr. Martinson playing the 1964 Reuter organ in the rear gallery. The final program in April included organ concertos by Michel Corrette and



Goulding & Wood, Inc. Opus 41

Howard Hanson, a movement from *Chichester Psalms* by Leonard Bernstein, and the *Kyrie* and *Gloria* from Haydn's *Lord Nelson Mass*.

The dedicatory series crowned the congregation's Jubilee Project, a large capital improvement campaign that included construction of a new office suite, new music suite with large rehearsal space, a sanctuary expansion and the new pipe organ. Goulding & Wood's Opus 41 was featured on the cover of the February 2004 issue of *THE DIAPASON*.

Pleasant Hill, California. Born in Sterling, Colorado, Hamm received B.A. degrees from Manhattan Christian College, Manhattan, Kansas, and Milligan College in Milligan, Tennessee. She earned her M.A. and Ph.D. degrees in English literature at Kansas State University. She has been studying jazz piano and hymn writing with Dan Damon, a Methodist pastor who is a widely published hymn writer.

Macalester Plymouth United Church has sponsored an annual hymn writing contest since 1996. The contest is seeded by an endowment from the estate of A. A. Heckman, and focuses on hymns that motivate the church to be more actively involved in social reform. The 2004 contest will seek hymns that celebrate religious diversity and encourage interfaith cooperation, with the understanding that many of the world's social problems are rooted in religious intolerance. For information: 651/698-8871.

The 11th L. Cameron Johnson Memorial Organ Competition for high school students took place on May 1 at the Congregational Church of Storrs, Connecticut, home of the C. B. Fisk Opus 81 organ. Christopher Howarter was awarded first prize and Amanda Mole second prize. Judges included Larry Allen, Gary Jaskulski, and John Anthony. Angela Salcedo, lecturer in music at the University of Connecticut at Storrs, is the organizer of the competition, which is named in memory of Louis Cameron Johnson (1938-1992) organist of the church 1971-89, and was created by the Northeastern Connecticut AGO chapter in his honor.

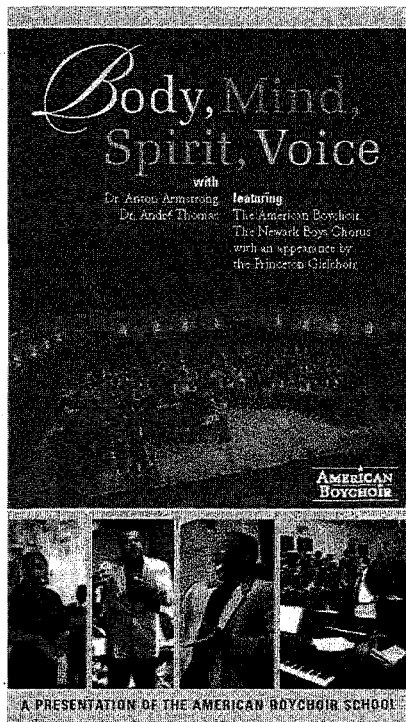
On June 6, 2004 a recital was presented at Alice Millar Chapel, in celebration of 109 years of organ at **Northwestern University**. The recital, played to a full house, was a tribute and "last hurrah" from faculty, alumni, and students of the organ department. The School of Music's organ department was recently closed (see THE DIAPASON, March 2004, p. 3). Performers included organists Christine Kraemer, Anne Carper, Brenda Heck, Nicholas Fennig, Tracy Figard, Douglas Cleveland, Joy-Leilani Garbutt, Rose Whitmore, Nathan LeMahieu, Colin Lynch, and Roy Kehl, along with Dara Chapman, trumpet, and Kurt Hansen, tenor. Performances included works by John Stanley (*Voluntary*, played by Kraemer and Chapman), Bach (*O Mensch, bewein' dein' Sunde gross*, played by Cleveland), Guilmant (*March on a Theme of Handel*, played by Figard), Widor (the ubiquitous *Toccata*, played by Carper) and Messiaen (*Dieu parmi nous*, played by Lynch), among others;

Kehl and Hansen offered a dual improvisation for organ and voice on the Northwestern University motto, from Philippians 4:8, which was also invoked by some of the evening's speakers: "Whatever things are true, whatever things are honest, whatever things are just, whatever things are pure, whatever things are lovely, whatever things are of good report; if there be any virtue, and if there be any praise, think on these things."

A campaign has been started to establish a new program of organ study in the Evanston/Chicago area; further information is available at <www.savetheorgandegree.com> or by calling Chris and Mark Kraemer at 847/256-3476.

The Music Institute of Chicago celebrated the first anniversary of its Evanston campus in the former First Church of Christ, Scientist, on June 13, with a several concerts. The day also celebrated the 90th anniversary of the building's 1914 E. M. Skinner organ (Opus 208), with a recital by James Russell Brown, vice president for operations and head of the keyboard division of the Music Institute, and organist/director of music for St. Giles Episcopal Church, Northbrook, Illinois. The organ was awarded a Historic Organ Citation by the Organ Historical Society, presented by Stephen Schnurr, chair of the Historic Organs Citation Committee. The recital program included works of Widor, Cole, von Paradis, Bach, Brahms, Gigout, and Dupré.

The American Boychoir has released a new educational video, *Body, Mind, Spirit, Voice*, featuring the American Boychoir, Newark Boys Chorus, and Princeton Girlchoir, with Anton Armstrong and André Thomas. *Body, Mind, Spirit, Voice* shows Anton Armstrong of St. Olaf College in Minnesota and André Thomas of Florida State University working with the three choirs at the 14th annual National Choral Conference hosted by the American Boychoir in September 2002. The video provides a wealth of ideas for children's choral directors, music educators, and music education students on how to teach and motivate adolescent singers from diverse cultural backgrounds. Armstrong and Thomas directly address the issue of how to keep boys singing as teenagers; they share vocal training techniques that help adolescents transition from their childhood voice to their adult voice, rehearsal management techniques designed to motivate and focus teens, and repertory that speaks to the adolescent experience of self-aware-



American Boychoir video

ness, autonomy and independence. The documentary is directed by Emmy Award winning producer Robert E. Frye and edited by Markus Peters. Phone 888/BOYCHOIR or visit <www.americanboychoir.org>.

Appointments

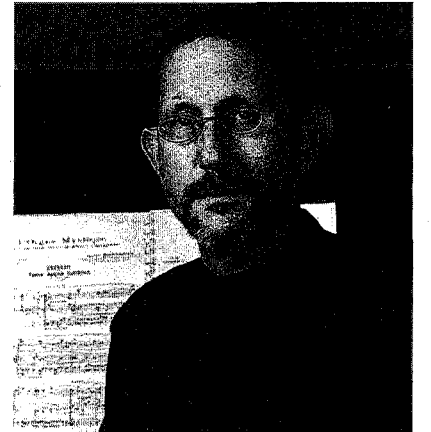


Felix Hell

German organist **Felix Hell** has been appointed the first Distinguished Organist in Residence at the Lutheran Theological Seminary, Gettysburg, Pennsylvania. Mr. Hell, at 18 years of

age, recently became the youngest organ major graduate in the history of the Curtis Institute of Music in Philadelphia. He will continue to play for Music, Gettysburg! twice per year on the 38-rank Andover organ, Opus 84, in the seminary chapel, and will teach organ and organize masterclasses. Dr. Stephen Folkemer, music director for the Lutheran Theological Seminary at Gettysburg, assisted in establishing the arrangement. Beginning in September, Felix Hell will be available once a week at the seminary. His next performance in Gettysburg will be January 30, as part of the 25th anniversary season of Music, Gettysburg! He will also offer a recital in May of next year.

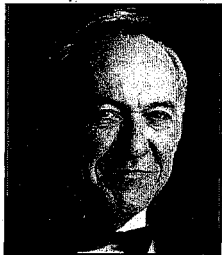
Felix Hell spent a year at the Juilliard School in New York on a full tuition scholarship. He recently completed his bachelor's degree at the Curtis Institute of Music in Philadelphia, where he studied with John Weaver, then chair of the organ departments both of Juilliard and the Curtis Institute, and Alan Morrison. He will next study for his Master of Music degree and his Artist Diploma at the Peabody Institute, now associated with Johns Hopkins University in Baltimore, Maryland. Felix Hell will perform more than 60 recitals this year in America, Australia, New Zealand, Southeast Asia and Europe. He has recorded six critically acclaimed CDs, and his music has been broadcast several times on *Pipedreams* of Minnesota Public Radio, in addition to several radio programs in Germany, the Netherlands, England, and Australia.



Timothy Huth

Timothy Huth has been appointed temple organist and accompanist for Temple Beth El, Bloomfield Hills Michigan, the oldest Reform synagogue in Michigan, founded in 1830. Huth is the fourth organist at the Temple, succeeding Abram Ray Tyler, Jason H. Tickton and Gale Kramer. He previously served as director of music at St.

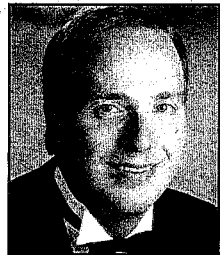
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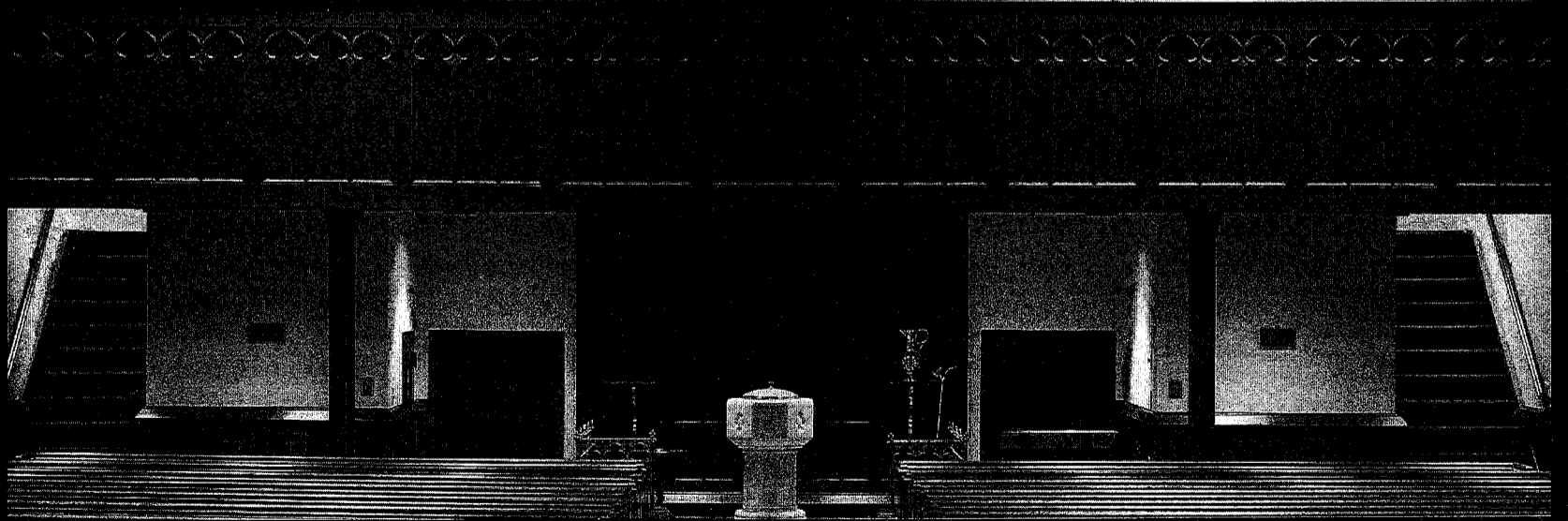
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Matthew's and St Joseph's Episcopal Church in Detroit, one of the oldest historic black Episcopal churches in the U.S., dating back to pre-Civil War times with a long tradition of excellence in music and liturgy. Dr. Huth grew up in Fostoria, Ohio, at St. Wendelin's church and schools, where early on he served as an organist. He received his BA/Phil at St. Meinrad College Seminary, and his MMus and AMusD in organ performance at the University of Michigan. His teachers have included Catherine Theidt, Douglas Reed, James Kibbie, Robert Glasgow and Marilyn Mason. He maintains an active recital schedule, and has performed at several conventions of the Organ Historical Society, the Hymn Society, and the American Guild of Organists. Recitals this past season include: November 9, 2003, at St. John the Evangelist Catholic Church, Fenton, Michigan (dedication series of the Wilhelm Opus 157, 3 manuals, 44 stops, 64 ranks); December 7, 2003, at the Masonic Temple, Detroit (1927 Skinner Opus 429); February 22, 2004, at First United Methodist Church, Jackson, Michigan (Ott Opus 97, 3 manuals, 56 stops, 61 ranks); March 10 at St. Paul's Episcopal Church, Flint, Michigan; and May 16 at St. Wendelin Catholic Church, Fostoria, Ohio. Dr. Huth is planning to record a CD of chant-based organ works along with the sung chants on which the works are based.

Institute. The set was issued as part of a recent "30 Years at Yale" celebration. The CDs include performances of choral works—conducted by Dr. Baker—by Ives, Sowerby, Rachmaninoff, Baird, Handel, Mendelssohn, Haydn, Rossini, Baker himself, and others, plus Dr. Baker's performances of organ works by Bach, Milhaud, Berlin, Bloch, Brahms, Vierne, Messiaen, and others. Robert Baker served as the first director of the Yale Institute of Sacred Music from 1973-76. The Institute has also produced a retrospective booklet, "30 Years at Yale Institute of Sacred Music: ISM Directors—A Retrospective." For information: 203/432-5180; <www.yale.edu/ism>.

Gregory Eaton is playing a series of recitals this month at the Church of St. Ann & The Holy Trinity, Brooklyn, New York. The programs take place each Sunday at 1:10 pm; the series began on August 1 and continues on August 8, 15, 22, and 29. For further information: 212/982-9287; <rbjrsnow@rcn.com>.



Gerre Hancock

On May 19, **Dr. Gerre Hancock**, organist and master of the choristers at St. Thomas Church, Fifth Avenue, was awarded the degree Doctor of Divinity (honoris causa) at the General Theological Seminary, New York City. On May 2, **Dr. Judith Hancock**, associate organist of St. Thomas Church, Fifth Avenue, was awarded the degree Doctor of Sacred Music (honoris causa) by St. Dunstan's College of Sacred Music, Providence, Rhode Island. During the summer of 2004 Gerre and Judith Hancock will be leaving their current posts at St. Thomas Church, Fifth Avenue, after 33 years' service to move to Austin, Texas, where they have been charged to



Judith Hancock

develop a program of studies in the practice of sacred music at the University of Texas at Austin. The Hancocks will continue to concertize in both solo and duo recitals through the management of Karen McFarlane Artists, Inc.

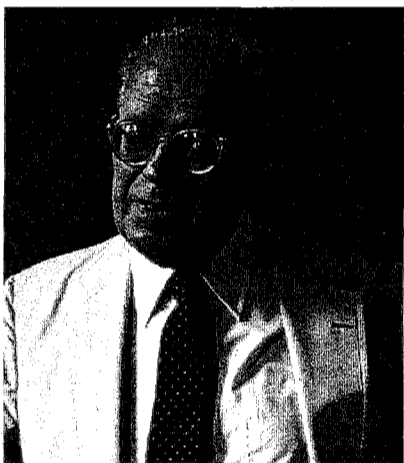
Christa Rakich and Peter Sykes have reached the midpoint of their *Tuesdays with Sebastian* series. The Bach Keyboard Project is their undertaking to play the complete keyboard works of J. S. Bach in 34 recitals from October 2003 to May 2005. Each con-



Peter Sykes and Christa Rakich

cert is presented as a benefit to a local charitable organization. In their first year a total of \$5,741 was distributed to the Old West Organ Society, Connecticut Children's Law Center, and the Boston Clavichord Society, as well as three homeless shelters and music programs at two Boston area churches. For details on the series, locations, and programs, visit <www.tuesdayswithsebastian.info>.

Here & There



Robert Baker (photo credit: Rodney Smith)

The Yale Institute of Sacred Music has issued a 6-CD set, *Robert Baker: A Musical Retrospective*, in honor of **Robert Baker**, first director of the



(l-r): **James F. Mellichamp, Wilma Jensen, W. Ray Cleere**

Wilma Jensen was awarded the honorary Doctor of Music degree at Piedmont College's commencement exercises on Saturday, May 8, in Demorest, Georgia. The degree was conferred by college president W. Ray Cleere and presented to Ms. Jensen by the chairman of the college's board of trustees, T. A. Arrendale. James F. Mellichamp,

vice president for academic affairs, read from the following citation: "In recognition of her lengthy career as an international concert organist, as a university professor of organ students, and more than 60 years of dedicated service as a church musician, the Board of Trustees recommends Wilma Hoyle Jensen for the degree of Doctor of Music, honoris causa." During the 2003-2004 academic year, Wilma Jensen served as artist in residence at Piedmont College.

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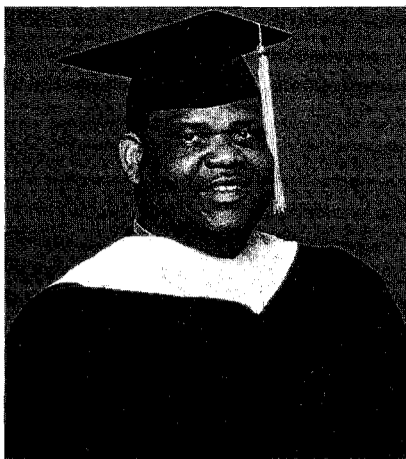
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Godwin Sadoh

Godwin Sadoh was one of the recipients for the 2004-2005 ASCAP PLUS Award. A Nigerian organist and choral conductor, published composer, pianist and teacher, Sadoh holds a BA in piano performance and composition from the

Obafemi Awolowo University, Nigeria; an MA in ethnomusicology and African music from the University of Pittsburgh; an MMus in organ performance and church music from the University of Nebraska; and a DMA in organ performance and composition from the Louisiana State University, Baton Rouge, where his doctoral dissertation was "The Organ Works of Fela Sowande: A Nigerian Organist-Composer." Among his numerous scholarly articles are "The Creative Process in Nigerian Hymn-Based Compositions" (*THE DIAPASON*, August 2002) and "A Profile of Nigerian Organist-Composers" (*THE DIAPASON*, August, 2003). His first organ composition, *Nigerian Suite No. 1 for Organ Solo*, was published in 2003 by Wayne Leupold Editions, and his second work, *Impressions from an African Moonlight for Organ*, will be published by Leupold later this year. He won his ASCAP award in May in recognition of his performances and publications worldwide. Dr. Sadoh plans to release a CD of Nigerian organ works in 2005.



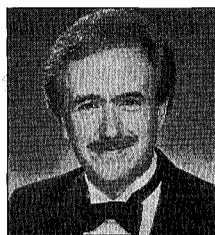
Vernon Wolcott

Dr. Vernon Wolcott, professor of performance studies at Bowling Green State University College of Musical Arts and organist at First Presbyterian Church, Bowling Green, Ohio, was honored for forty years of service at the

church on Sunday, March 21. Special music for organ and trumpet, Franck's *Psalm 150* by the choir, and Mozart's *Adagio and Allegro*, K. 594, were performed with the honoree at the keydesk. At the reception that followed, university faculty and church members shared reminiscences. Also present was John Leek, builder of the 1985 organ.

Nunc Dimittis

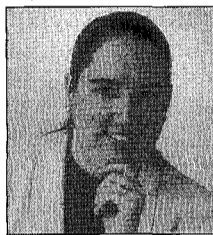
J. Bunker Clark died of melanoma on December 26, 2003, in Lawrence, Kansas, at the age of 72. Born on October 19, 1931, he earned a BMus and MMus in music theory, and a Ph.D. in musicology from the University of Michigan, Ann Arbor. Further study as a Fulbright Scholar took him to Jesus College, Cambridge University, in England. Bunker Clark's teaching career began in 1957-59 as instructor of theory and organ at Stephens College,



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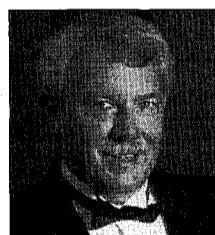


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Piano Faculty University of Music
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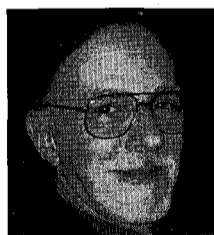


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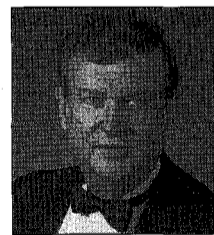
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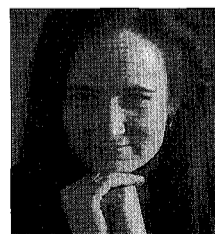


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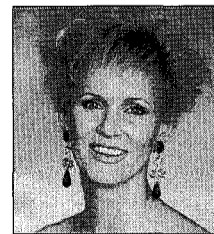
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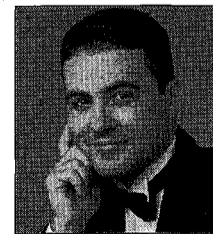
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Columbia, Missouri. From 1959-61, he served as organist-choirmaster, Christ Church Cranbrook, Bloomfield Hills, Michigan. Following a 1964-65 position as lecturer in music (music history, harpsichord, piano) at the University of California, Santa Barbara, Dr. Clark began his long tenure at the University of Kansas in 1965 as assistant professor of music history; in 1969 he was promoted to associate professor, and in 1975 he became professor. He retired in 1993 as professor emeritus of music history.

An inveterate author and editor, Bunker Clark wrote on numerous topics and served as editor for Harmonie Park Press in the *Detroit Studies in Music Bibliography*, *Detroit Monographs in Musicology/Studies in Music*, and *Bibliographies in American Music*. In addition, he worked as general editor for Information Coordinators, which later became Harmonie Park Press. Although Dr. Clark's specialty was American church music of the English Baroque, he wrote extensively on early American keyboard music, including these books and articles, among others: *Anthology of Early American Keyboard Music, 1787-1830*, *Recent Researches in American Music*, vols. 1-2; "American Organ Music before 1830: A Critical and Descriptive Survey"; *The Dawning of American Keyboard Music; American Keyboard Music through 1865*; "18th-Early 20th-Century American Piano and Harpsichord Music in Anthologies, Reprints, and Recordings"; and *Charles Zeuner (1795-1857): Fantasias and Fugues for Organ and Piano*. In addition to his writing and teaching, Bunker Clark presented a series of radio broadcasts entitled *Early American Keyboard Music*. This series of 13 half-hour programs, funded by a research grant from the University of Kansas—with material gathered in 1972-73 on a National Endowment for the Humanities grant—ran in 1975 on the University of Kansas radio station KANU, and was purchased by other libraries or radio stations across the country.

Bunker Clark was a founding member of the Sonneck Society, now known as the Society for American Music, and he was awarded with the Citation for Distinguished Service at its meeting in Kansas City, February 1998. He was active in the American Musicological Society, Music Library Association, College Music Society (life member), American Musical Instrument Society, Midwestern Historical Keyboard Society, and other music organizations.

Memorial services were held on January 2, 2004, at Trinity Lutheran Church, in Lawrence, Kansas. A Michigan memorial service will be held at the

Episcopal Church of the Transfiguration on August 8 at Bois Blanc Island.

Richard Frederick Horn, church musician and composer, died on June 5 in De Forest, Wisconsin, at the age of 66. He was born on March 7, 1938, in Mt. Kisko, New York, and grew up in Rochester, New York. At the age of 12 he was appointed assistant organist at his uncle's church in Philadelphia, beginning a 54-year career of church service in Pennsylvania, California, and Wisconsin. He studied organ with Catherine Baxter and Galen Weixel, but was largely self-taught. After attending Haverford College and Susquehanna University, he moved to California where he taught high school choral arts. In 1969 he moved to Madison and became resident musician at the St. Benedict Center. He married Paula Klink in 1974, settled in De Forest, and established the De Forest Piano Service. He served a number of local churches, and for the last 16 years was music director at St. Patrick's Church in downtown Madison. A long-time member of the American Guild of Organists, he achieved Colleague status in 1988. For 16 years he was a member of the Association of Church Musicians in Madison, serving eight years on their executive board and three years as dean. His choral and organ compositions, which have been performed throughout the world, are published by MorningStar Music Publishers of St. Louis. He is survived by his wife, Paula; their son, Paul William, Johannesburg, South Africa; and numerous relatives. A Mass of Christian Burial was held at St. Patrick's Church in Madison on June 9.



M. Searle Wright (photo by James Wilkes)

M. Searle Wright, 86, of Binghamton, New York, died on June 3 after a period of declining health. Mr. Wright is survived by cousins and numerous friends and colleagues worldwide. He was born in Susquehanna, Pennsylvania,

in 1918. After his family moved to Binghamton, he took an interest in theatre organs; and as a teenager played the Wurlitzer organ at the Capitol Theatre. He later studied classical organ and church music with T. Tertius Noble at St. Thomas Church in New York City, and with the French organist and composer Joseph Bonnet. He attended Columbia University and the School of Sacred Music at Union Theological Seminary, where he joined the faculty in 1947. Searle Wright was a Fellow of the AGO, of Trinity College, London, and of the Royal Canadian College of Organists. He was the first American to perform a solo recital at Westminster Abbey in London. For many years, he attended and participated in the Three Choirs Festival in England. He was a published composer, with works for orchestra, chamber ensemble, chorus and organ. Many of these works have been recorded, and his last written work was published about three years ago.

From 1952 to 1971, Searle Wright was director of chapel music at St. Paul's Chapel at Columbia University in New York City, and from 1969 to 1971 was president of the AGO. In 1977 he returned to Binghamton to become the first Link Professor of Organ at Binghamton University and organist for the B.C. Pops Orchestra. In addition, he was organist and choir director at the First Congregational Church for 20 years. A memorial service was held on June 13 at Trinity Memorial Church in Binghamton.

Here & There

Bärenreiter-Verlag has announced the release of new choral editions: Dvorák, *Stabat mater*, op. 58, vocal score based on the composer's original piano version, edited by Jan Kachlik and Miroslav Srnka (H 7920, €19.95); C. P. E. Bach, *Magnificat*, Wq 215, arranged for soloists, choir and organ by Andreas Köhs (BA 7517, €15.95); Antonio Vivaldi, *Magnificat*, RV 610/611, arranged for soloists, choir and organ by Andreas Köhs (BA 7516, €7.95); Marc-Antoine Charpentier, *Te Deum*, H 146, edited by Helga Schauerte-Maubouet (BA 7593, score €24.95, vocal score €12.95). For information: <www.baerenreiter.com>.

Carl Fischer Music has announced the release of new choral music for 2004-2005. The new sacred choral music includes music by Tom Fettke, Camp Kirkland, Ruth Elaine Schram, Gary Hallquist, Hal Hopson, Melody

Tunney, Stan Pethel, Dennis Allen, and Bob Burroughs. Titles of note include *They Could Not* and *His Eye Is on the Sparrow*. The new concert and school choral music selections include works by John Rutter, Darmon Meader, David Eddleman, Greg Gilpin, and Patrick Liebergen. For information: 212/777-0900 x230, <www.carlfischer.com>.

Dover Publications has announced the release of *Ave Maria and other Great Sacred Solos: 38 Songs for Medium Voice and Organ or Piano*, edited by Rollin Smith (176 pp., 9 x 12, \$16.95). The collection includes the most popular religious songs of the past 150 years (*Ave Maria* settings by Schubert and Gounod, *O Holy Night*, Bruch's *Kol Nidre*, Fauré's *Pie Jesu*, Franck's *Panis Angelicus*, Mozart's *Ave Verum*, Sullivan's *The Lost Chord*, Yon's *Gesù Bambino*, and others), with accompaniments for organ or piano. For information: <www.doverpublications.com>.

J.W. Pepper & Son has acquired **Malecki Music**. Pepper operates out of 15 stores, located across the U.S., including the two locations at Malecki and Wingert-Jones Music. The company also has a toll-free telephone ordering system (800/345-6296) and 24-hour online ordering system. <www.jwpepper.com>.

J.W. Pepper was founded at a small print shop in 1876, where James (J.W.) Pepper also taught instrumental music lessons. In 1941, Harold Burtch took over the company and focused on the sale of printed music. By the 1960s Dean Burtch, Harold's son, assumed leadership in the company and expanded its reach nationwide, opening new stores across the country. Growth continued under the leadership of Ron Rowe, as the company became a technology and customer service leader. Today, Greg Burtch, Dean's son, heads the company. J.W. Pepper & Son is the largest sheet music retailer in the world, and maintains a database of more than a half-million music titles.

Malecki Music was founded in 1932 and has grown to become the second largest sheet music retailer in the U.S. Last year, Malecki Music acquired Wingert-Jones Music, which was founded by George Wingert and Merrill Jones in 1960 in Kansas City. The combined company served the school, church and individual consumer markets.

Frog Music Press offers a Rodgers Organ Users Group and welcomes a wide range of organists interested in knowing more about the organ as well as the use of MIDI. The group was founded by Noel Jones along with Knoxville composer Lauren Gadd. Frog Music Press is built around requests from

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4 Night Horn	2 Tapered Fifteenth	8 Stopped Flute
4 Flute Octavante	2 Recorder	4 Fifteenth
2 2/3 Twelfth	1 3/5 Seventeenth	32 Double Trombone
2 Fifteenth	8 Trumpet	16 Trombone
V Full Mixture	8 Bassett Horn	16 Waldhorn
8 Tromba	8 English Horn	8 Subterranean Tuba
Tremolo	8 Tromba	8 Tromba
Chimes	8 Subterranean Tuba	8 Trumpet
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8 Stopped Diapason		
8 Viola		
8 Viola Celeste TC		
4 Octave Diapason		
4 Transverse Flute		
2 2/3 Flute Twelfth		
2 Harmonic Piccolo		
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8 Vox Humana		
4 Clarion		
Tremolo		
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 8 Principal (Great)
 8 Gedackflöte
 8 Salicional (Swell)
 4 Octave
 4 Choralbass (Great)
 4 Flöte (Swell)
 IV Mixture
 32 Contre Bombarde
 32 Contre Double Trumpet (Great)
 16 Bombarde
 16 Waldhorn (Swell)
 16 Double Trumpet (Great)
 16 Cornopean (Great)
 8 Trompette
 8 Waldhorn (Swell)
 4 Clarion

SWELL

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

GREAT

16 Double Diapason
 8 Principal
 8 Diapason
 8 Claribel Flute
 8 Gemshorn
 4 First Octave
 4 Second Octave
 4 Spitzflute
 2 2/3 Twelfth
 2 Super Octave
 1 3/5 Tierce
 III First Mixture
 III Second Mixture
 16 Double Trumpet
 8 Tromba
 Tremulant
 Chimes

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 8 Corno d'Bassetto
 8 Cor Anglais
 4 Octave Mirabilis
 Tremulant
 Celesta

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

ANTIPHONAL

16 Contra Virole
 8 Principal
 8 Holzgedackt
 8 Virole
 8 Virole Celeste
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Songfulpsalms.net now offers free downloading of responsorial psalms for the Roman Catholic Common Text psalms (NAB) as well as psalms for the *Book of Common Prayer* lectionary used in the Episcopal Church. These melodic psalm settings include arrangements of well-known seasonal hymn tunes and familiar choral music by Fauré, Haydn, Mendelssohn, and others. The composer-arranger, Thomas Hoekstra, received his Ph.D. in choral music from the University of Iowa and is the parish musician at St. Andrew's Church in Grayslake, Illinois. For information: <www.songfulpsalms.net>.

New Music Festival Ann Arbor AGO Chapter

The Ann Arbor Chapter of the American Guild of Organists presented its annual New Music Festival April 24 and 25, entitled "Music for the Queen of Instruments—a celebration of women composers for the organ." On Saturday evening Janette Fishell (chair of the organ and church music department, East Carolina University) gave a recital on the fine Schöenstein organ at First Presbyterian Church in Ann Arbor. The program: *Five Sacred Dances for Solo Organ* by Margaret Sandresky, *Prelude on Hyfrydol* by Ann Arbor's own Carol Muehlig, *Te Deum* by Jeanne Demessieux, *On a Day of Bells* by Libby Larsen, *Rio abajo rio* by Pamela Decker, and *Alba* by Marie-Bernadette Dufourcet-Hakim. Her playing was flawless, musical and engaging, and her

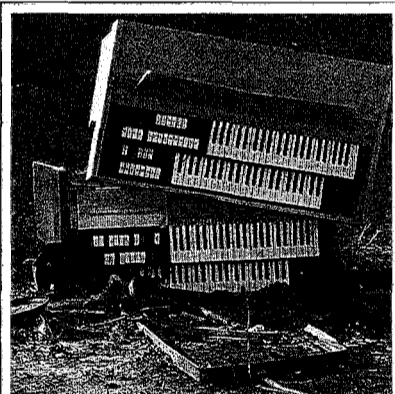
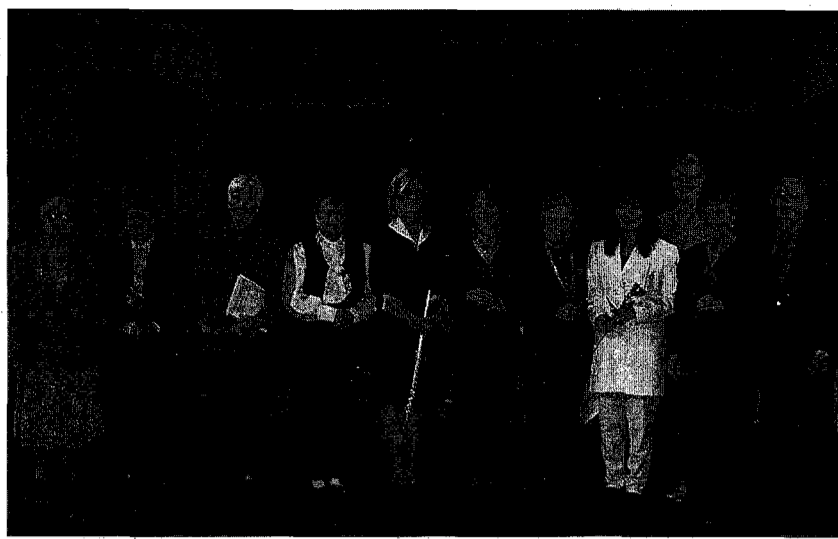


Photo of a "Toaster" graveyard taken along the highway near Mitchell, South Dakota, by David Salmen



Jean MacKenzie, Karen Phipps, Janice Beck, Elaine Grover, Angela Mercurio, Gail Jennings, Marilyn Mason, Naki Sung Kriptgans, Janette Fishell, Michele Johns, and Michael Brittenback

comments helped the audience to understand and enjoy this very new music. The only well known work on the program was the Demessieux *Te Deum*.

On Sunday afternoon the festival moved to First United Methodist Church and featured great women organists and professors from southeastern Michigan, as well as showcasing Ann Arbor women composers. Naki Sung Kriptgans, organist at First Church, opened the program with a brilliant performance of *Suite for Organ, No. 1* by Florence Price. Marilyn Mason, professor of organ and university organist at the University of Michigan, performed *Prelude in f minor* by Nadia Boulanger. Dr. Mason's brief talk about her studies with Madame Boulanger was a highlight of the weekend. Michele Johns, adjunct professor at the University of Michigan, joined Dr. Mason to perform *Two Pieces for Organ Duet on Hymn Tunes* by Alice Jordan, a work commissioned by Dr. Mason. Dr. Johns was then joined by Angela Mercurio on flute to perform *Aria and Scherzo* by Emma Lou Diemer. Our first Ann Arbor composer on the program, Gail Jennings, performed an exciting two-movement work of her own entitled *The Promise of the Spirit*. Elaine Grover, associate professor and chair of the church music and organ department at Marygrove College, chose two Canadian composers; Martha Sobaje's exciting *Trumpet Tune* should become a regular for weddings. This was followed by two works by Ruth Watson Henderson, *Meditation on Westminster Abbey* and *Trumpet Voluntary*. Carolyn Bybee on trumpet joined Dr. Grover for *Trumpet Voluntary*. The second Ann Arbor composer, Karen Phipps, performed two of her own works: *Beautiful Savior*, which featured Jean MacKenzie, and *Fugue and Chorale "When in the Hour of Utmost Need."* The program closed with Janice Beck's performance of *Kairos* by the former Ann Arbor, now Arizona resident and composer Pamela Decker. This work was commissioned by Dr.



Janette Fishell

Beck, and her informative comments were appreciated.

The chapter is grateful to the performers and to the committee—Marilyn Mason, Carol Muehlig, and Pamela Ruiter-Feenstra—for their hard work in making this weekend such a success. It highlighted the wonderful contributions women are making to new music for the organ. We look forward to this movement continuing to grow.

—W. Michael Brittenback

W. Michael Brittenback is currently minister of music at St. John's Episcopal Church in Plymouth, Michigan. He serves as chair of Region V of the Association of Anglican Musicians, and as a member of the Executive Board of the Ann Arbor AGO Chapter, and was chair of the 2004 New Music Festival.

Music for Voices and Organ

by James McCray

Featuring vocal soloists

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,

Still they are carolled and said—
On wings they are carried—

After the singer is dead
And the maker buried.

Songs of Travel
Robert Louis Stevenson (1850-1894)

It is axiomatic that "singers love to sing." Since choirs are in the business of singing and developing singing, providing opportunities to vocal soloists should be a regular and rewarding event, but this may be more rare than realized. Vocal solos usually enhance any choral performance and offer interesting contrasts to a church or concert performance.

Using a single singer usually solves several group matters such as diction, rehearsal time, teaching the music to weak readers, and other similar choral concerns. By holding auditions outside the rehearsal for a soloist, it is expected that the music is prepared beforehand by the singer, thus saving time during the rehearsal. If the solo is extended, it need not be rehearsed with as much repetition as the choral sections require. Saving a flashy solo until near the last rehearsal before performance adds a special, fresh quality to the music that usually inspires the choral singers who have not heard it before.

Directors choosing music with soloist material for use in church should be careful to avoid the trap of always seeking difficult solos. This automatically eliminates a certain portion of the choir from even considering auditioning for a solo. When the same small group of choir members always seems to be given the solos, there is a potential for creating a negative feeling within the choir. By sometimes using music that has brief, easy vocal solo areas, directors spread the opportunities throughout the choir, which enhances community spirit.

Another possible benefit is that solos within choral works develop confidence in singers, which eventually will help the entire choir. Also, giving people short vocal solos may lead to longer solos, and possibly to complete vocal solos for use in other non-choral situations such as other less formal services, church socials, adult Sunday schools, and other situations needing music. When singers become aware that there are solo opportunities, it often serves as a magnet that attracts accomplished vocalists to the choir.

During the course of the church year, choir directors should choose several works that employ a vocal soloist. The simple act of singing a solo will provide satisfaction for the soloist, the choir, and the congregation. The works reviewed this month feature vocal solos with and without the choir.

Let Us Break Bread Together, Leo Nestor. SATB, baritone solo, and organ. ECS Publishing, No. 5983, \$1.95 (M).

This popular African-American spiritual begins with a long, sweet organ solo that establishes the calm mood of the piece. Those warm harmonies continue in the "oo" singing by the unaccompanied choir beneath the simple baritone solo. Later the music grows in intensity

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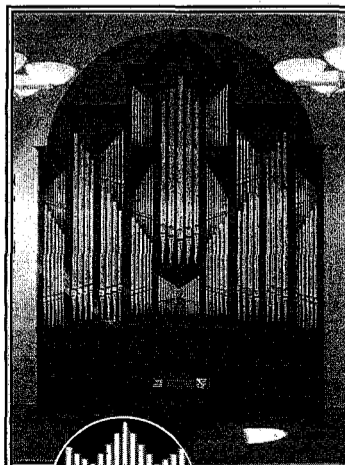
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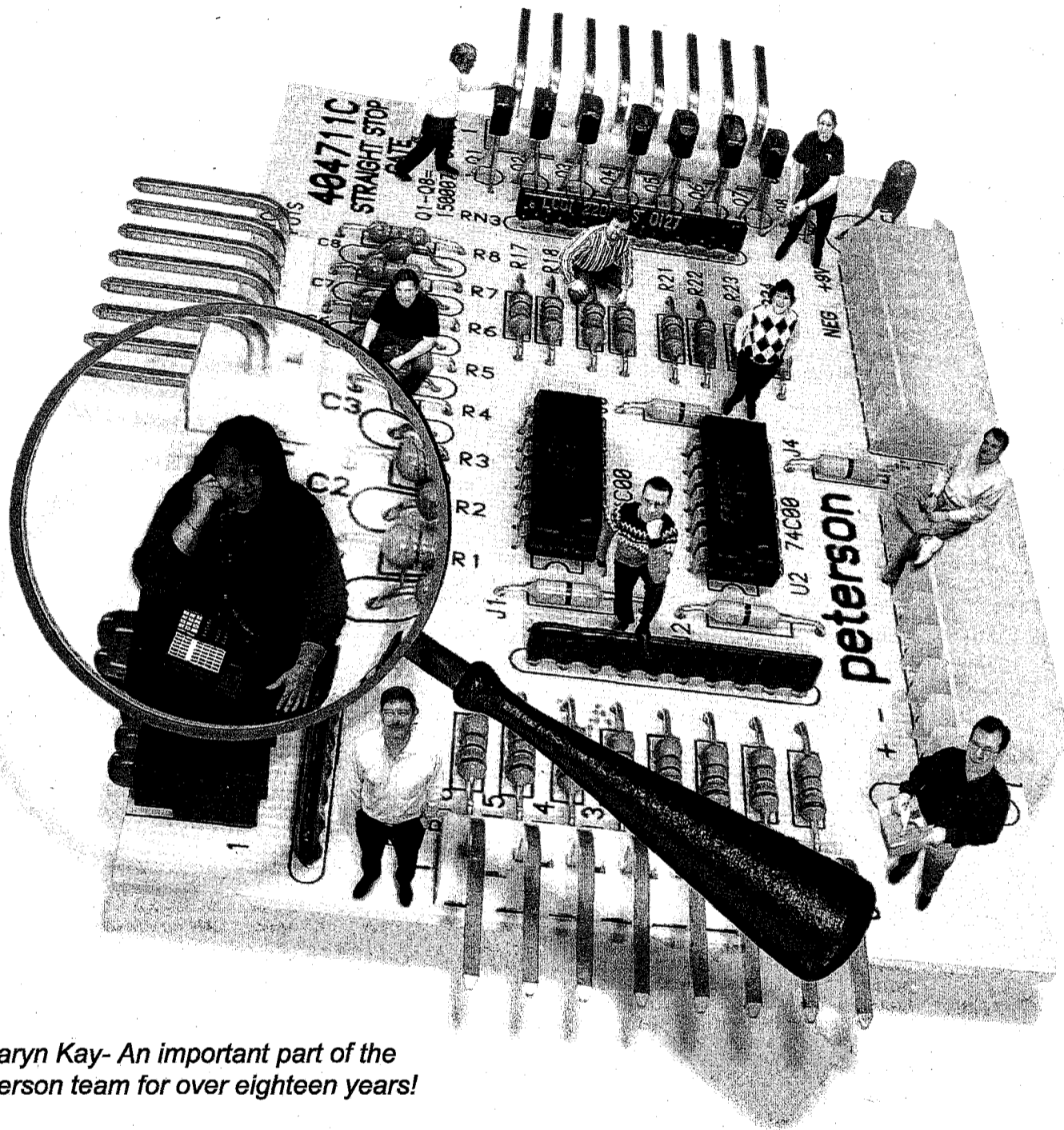
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and volume when the choir moves into the text. The solo has a somewhat high range and, although not difficult, will require an experienced singer. There is some divisi in the choir. The organ part is very easy, and on three staves.

Psalm 24, Ronald Arnatt. SATB, soprano solo, descant, congregation, and optional keyboard, E.C. Schirmer, No. 5416, \$1.65 (M-).

There are 11 verses, which include the opening and closing antiphons designed for choir and congregation use. This brief, two-phrase statement in 6/8 meter is repeated several times throughout, prior to some of the other verses. Some of the divisi choral sections have an easier reduction of parts for smaller numbers of singers. The soprano solos are very easy. This is functional music.

The Power of Jesus' Love, Dana Mengel. SATB, alto and bass soli, and piano, Abingdon Press, 0687064309, \$1.50 (E).

Choral parts are on two staves and are syllabic. Using traditional harmony, the piano plays an important role and has recurring phrases/chords. The alto and bass soli have a low tessitura and sing the same basic music as the choir. Syncopated rhythms over busy keyboard lines are the dominant character in this somewhat repetitive setting.

Psalm 150, Nathan Carter. SATB, soprano or tenor solo, organ, GIA Publications, G5591, \$1.60 (M+).

Although this is in the African American Church Series, its style follows a more traditional direction. There are divisi and unaccompanied singing passages; the organ accompaniment is used sparingly. The solo is used in only one small section. This piece has a bravura quality with frequent sections that are bold and loud.

The Dawning, Richard Webster. SATB, soprano solo, and organ, Advent Press, no number given, \$3.00 (M).

There are several settings by Richard Webster available from Advent Press (www.advent-press.com). On a text by George Herbert, this setting begins with an unaccompanied vocal solo that serves as an introduction. As the music unfolds, the texture becomes more contrapuntal for both the organ and choir. There are organ registrations and a brief solo passage. The closing section begins softly with an unaccompanied choir then grows to dramatic, loud repeated statements of "Awake, arise."

Agnus Dei, Giacomo Carissimi (1605-1674). SAB, baritone solo, and keyboard, arr. by Robert A.M. Ross, Coronet Press of Theodore Presser Co., 392-42409, \$1.25 (E).

Originally for TBB, this simple setting has both Latin and English versions for performance. The brief optional solo is a single, unaccompanied line before the repeated material which changes the text to "dona

nobis." Very easy music and useful for a small church choir.

My Chains Fly Off, Mark A. Miller. SATB, medium-voice solo, and piano, Abingdon Press, 0687006953, \$1.50 (M-).

The chorus serves more as an accompaniment for the soloist who sings throughout both with and without the choral background. The piano is accompaniment often with static, repeated chords to provide a rhythmic pulsation. Easy music that tells the story of Paul chained in prison.

Songs of Innocence, Adolphus Hailstork. SATB, soprano, mezzo-soprano and baritone soloists, and orchestra, Theodore Presser Co., 412-41083, \$4.95 (D-).

The 34-minute work has eight movements with the mixed or women's chorus appearing in each. The William Blake texts are used to create this "love song to children." The orchestra is not large and attempts to stay in a gentle mood that provides a tranquil environment for the texts. The music has busy rhythmic areas that add to the character for the soloists who have major roles in this setting. Sophisticated music that is well crafted and very musical, this is designed as a cantata for concerts rather than church services. The choir has divisi, some unaccompanied singing, and a wide variety of stylistic shapes. There are many harmonic shifts and effects from both the orchestra and vocalists.

Vocal solo collections

Songs from the Psalms, Robert J. Powell. Medium-high voice and keyboard, Concordia Publishing House, 97-7035, \$18.00 (M).

Subtitled "Vocal Solos for the Church Year," this collection contains nine Psalm settings; each has indications for when their use is appropriate such as "Proper 7 or Epiphany 5." They are very tuneful, usually with comfortable ranges, and all have easy accompaniments. Most are about 3 or 4 pages in length. Psalms include 9, 25, 33, 69, 89, 112, 137, and Proverbs 3. These easy solos are syllabic, diatonic, and rhythmically uncomplicated.

Ave Maria and Other Great Sacred Solos, voice (no indication of type) and keyboard, edited by Rollin Smith, Dover Publications, \$16.95, (M/M+).

There are 41 settings in this 168-page collection of some of the most popular songs of the past 250 years. Famous works such as Schubert's "Ave Maria," Fauré's "Pie Jesu," and Sullivan's "The Lost Chord" are included. Texts are in English, Latin, Hebrew, and German, depending on the original version; many contain English performing versions as well. The music is not difficult, with a variety of styles and levels for singers. This book should be in the library of every choir. It will be useful for many types of occasions. The price almost gives the buyer enough solos for an entire year. Highly recommended.

Book Reviews

Albert Schweitzer As I Knew Him, by Edouard Nies-Berger. Hilsdale, NY: Pendragon Press, 2003. viii + 143 pages. \$36.00 plus shipping: Organ Historical Society, Box 26811, Richmond, VA 23261; 804/353-9226;

www.organsociety.org.

Organists who are readers of histories of the organ and musical encyclopedias may be familiar with the general outlines of the life and career of Albert Schweitzer (1875-1965), the Alsatian organist, philosopher, and author who flourished in the first half of the last century. Schweitzer's early training on the organ provided his introduction to Bach, and he pursued further study with Widor in Paris beginning in 1893. At the University of Strasbourg he earned doctorates in philosophy (1899) and theology (1900); he taught theology there while pursuing a doctorate in medicine (completed in 1912), and also served as a Lutheran pastor.

From 1905 he was organist for the Paris Bach Society, and at the same time completed his study of Bach's musical word-painting and symbolism, revolutionary at the time, that countered prevailing views of Bach as a composer of "absolute" music. In 1906 he published his criticism of the German Romantic orchestral organ-building style that promoted the more classical style of Cavallé-Coll, a view that stimulated the emergence of the "Organ Reform" or "Organ Revival" movement in Germany.

Schweitzer's monumental biography of Bach was published in French in 1905, later in German (1908) and English (1911), although some of its views are now considered untenable and out-of-date. Schweitzer and Widor co-edited a large portion of Bach's organ works for G. Schirmer, New York, in 1912-14; Schweitzer edited the remainder with his friend and associate, Edouard Nies-Berger, in 1954 and following years.

Schweitzer spent the last 50 years of his life as a medical missionary in Lambaréné, French Equatorial Africa, where he established a hospital in a leper colony, providing free food and medical care for patients and their families. He returned to Europe periodically to give organ recital tours to raise funds. Schweitzer was given the Nobel Peace Prize in 1952 for his humanitarian work.

Edouard Nies-Berger (1902-2002), Schweitzer's collaborator for 15 years, and the author of this affectionate reminiscence of the life of Schweitzer, immigrated to the United States in 1922. As organist, he held positions at churches in Brooklyn, Chicago, Los Angeles, and Richmond, Virginia; he was also organist of the New York Philharmonic Orchestra for nine years. This book recounts in explicit detail many of the personal and professional characteristics of Schweitzer (referred to as "my friend," "the Doctor," sometimes "Bery").

The book's 12 untitled chapters,

while not in strict chronological order, cover the period from the early 1950s to the end of Schweitzer's life. At the outset, Nies-Berger recalls his youthful acquaintance with Schweitzer, as a family friend in Strasbourg where they both lived. His exposition is conversational in style and covers a variety of topics, of which the following selection represents some of the diverse aspects of Schweitzer's nature.

Schweitzer's tragic "mock marriage" to the quarrelsome Helene Breslau was somewhat balanced by his relations with several admiring women who were attracted by his ascetic but magnetic personality; they often contributed to his endeavors, in one case for as long as 40 years. One of these women, Emmy Martin, shared his jungle hardships in Lambaréné until the time of his death. Another, Queen Elisabeth of Belgium, visited him as his houseguest at Maison Schweitzer in Günsbach, his remote village home. Schweitzer discouraged his unhappy daughter, Rhena, from pursuing a medical career, but she later took a laboratory course in Switzerland; she assumed control over the Lambaréné hospital affairs after her father's death.

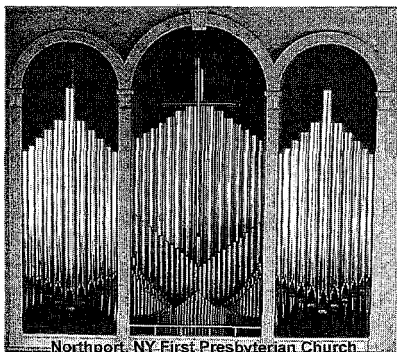
Schweitzer's humanitarian impulses extended to the political sphere, as reflected in his letters to heads of governments, objecting to atomic testing and its potential for nuclear war that occurred in the 1950s. These activities included presentations to various pacifist organizations, such as the Academy of Moral and Political Science. His political activism gained him a reputation as an "undesirable Alsatian" and led to a period of voluntary exile from his home country.

Schweitzer's Reverence for Life doctrine, corresponding to the idea of love found in religion and philosophy, was derived from a long line of altruistic philosophers and prophets whose teachings embodied the idea of respect for the life of all creatures. Sometimes, however, Schweitzer allowed this ideal to take precedence over hygienic requirements in his treatment of animals.

Schweitzer's views on contemporary music, such as Schoenberg's twelve-tone system and atonality, were sharply critical: "When present-day composers ignore the natural laws of harmonic relationship and create new tonal systems on a purely scientific basis with sound and rhythmical experimentation, the purpose of music defeats itself." (121)

Nies-Berger had ample opportunity to observe Schweitzer's style and abilities on the organ, for they occasionally played joint recitals. Schweitzer was particularly respectful of Bach, preferring a moderate tempo, impeccable phrasing, and a clear delineation of structure—an objective interpretation without much emotion.¹ As a performing musician, Schweitzer was handicapped by large hands, thick fingers, and stiff wrists that contributed to playing wrong notes. According to Nies-Berger, "Though technically speaking he could not be classed as a virtuoso, his skill sufficed for a correct, if not infallible, execution of organ music" (59), and

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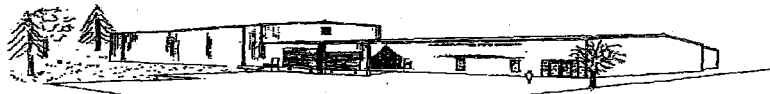
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"A few accidental slips did not mar the pious and serene ambience created by his interpretations. Schweitzer often said that "God does not listen to mistakes, he listens only to the heart." (24)

The portrait of Schweitzer that emerges from Nies-Berger's account is that of a man of complex and sometimes inconsistent characteristics: he exhibited pride (but not vanity) in his own accomplishments; he was sometimes obstinate, authoritarian, iron-willed, and conscious of rank and power. On the other hand, his dominant qualities included his friendliness, patience, and endurance; his blend of idealism and practicality; his moral conscience; and his selfless service to humanity. Nies-Berger's concluding remark is appropriate: "Albert Schweitzer's noble spirit, his Christlike example, and the impact of his personality will remain embedded in the soul of humanity, radiating universal love beyond the bounds of time and space." (134)

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

Note

I. These characteristics can be discerned in Schweitzer's performances of some of Bach's organ works, recorded in the 1950s at the Parish Church, Günsbach, Alsace: Columbia Records, Albert Schweitzer (3 volumes), notes by Albert Schweitzer.

I. ML 4600: Toccata, Adagio, and Fugue in C major; Fugue in A minor; Fantasia and Fugue in C minor.

II. ML 4601: Chorale Preludes.

III. ML 4602: Prelude in C major; Prelude in D major; Canzona in D minor; Mendelssohn, Sonata No. 6 in D minor.

Schweitzer's tempos are slow and deliberate, even dull and stodgy compared with those of today's players.

New Recordings

Nicolas Kynaston plays the Klais organ of Megaron, the Athens concert hall (Great European Organs No. 63). Priory PRCD 780; available from The Organ Historical Society; 804/353-9226, <www.ohscatalog.org>.

The disc (about 77 minutes) contains *Prelude and Fugue in E minor* (BWV 548) and *An Wasserflüssen Babylon* (BWV 653b), both by J. S. Bach; *Sonata in G minor* by C. P. E. Bach; *Prelude and Fugue in F minor*, op. 35, no. 5, by Felix Mendelssohn (arr. Kynaston); *Rhapsody in C-sharp minor* and *Consonation in E* (both from *12 Pieces* op. 65), by Max Reger; *Homage to Handel* and *Rondo alla Campanella*, both by Sigfrid Karg-Elert.

This is an intriguing program that shows off the varied capabilities of the large organ beautifully. Except for the Bach works, none of these pieces are exactly overplayed! The Mendelssohn prelude and fugue is Kynaston's transcription of a work rarely played by pianists. The Karg-Elert "Homage," written when Karg-Elert was elected an honorary fellow of the Royal College of Organists in 1914, is subtitled "54 studies in Variation Form on a ground bass of Handel"; it is based on the final movement of the seventh harpsichord suite. The "Homage" places extraordinary demands on both the performer's ingenuity and the organ's versatility. The "Rondo," Karg-Elert's last organ work, is a technically demanding, quirky work.

I have admired Kynaston's playing since I first heard him perform, on a German baroque organ, a great many years ago. He studied with Ralph Downes and Fernando Germani, was organist of Westminster Cathedral while still a very young man, and has devoted his life to recital work and teaching. Since 1995 he has been organ-

ist of the Athens Concert Hall. His phrasing is meticulous and the performances all reflect his serious concern with musical values. The Karg-Elert variations make superb use of the large organ. The nasty passagework in Bach's *Wedge fugue* is as clear as I have ever heard it although it is played at a speed that is almost too fast for the music.

The Athens organ (IV/76, about 110 ranks) was built in 1993. It was the gift of the German government to Greece. There was no local consultant; the organ was designed solely by Hans Gerd Klais, at that time head of the firm, who published a good deal on the problems of concert organs and guided his firm to a leading position as purveyor of concert organs. The Athens organ has mechanical key action and electric stop action with a resourceful sequencer and, somewhat unusually, a crescendo pedal. The organ is sometimes erroneously described as a five-manual. The fifth manual division, a four-stop chamade department, is a "floating" division. The Pedal (17 stops) is versatile and remarkably clear; the fourth manual contains a fine collection of strings. Klais has come as close as possible to producing an organ that can sound convincing in many various styles. The quality of the pipework and the sound of the individual voices are most impressive. This instrument is, at least on recordings, the equal of any concert hall organ I have heard.

David Gammie provides excellent notes on the music and the performer. The information about the organ is actually also quite good, although, as usual, organists will wish for more. This is a superb recording, with interesting music magnificently played on an impressive organ. I enjoyed every minute and I recommend it enthusiastically!

—W. G. Martigold
Urbana, Illinois

Popular Organ Music—Andrew Nethsingha plays the Organ of Truro Cathedral. Priory Records, PRCD 695, <www.priory.org.uk>; available from the Organ Historical Society, \$14.98 (plus shipping), 804/353-9226; <www.ohscatalog.org>.

J. S. Bach: *Fantasia "In dulci jubilo,"* BWV 729; "Sonatina" from *Cantata 106* ("Actus Tragicus"); *Prelude and Fugue in C Major*, BWV 547; Boyce: "Gavot" (from *Symphony No. 4*); Brahms: *Chorale Prelude Schmücke dich, o liebe Seele*; Whitlock: "Paeon" (from *Five Short Pieces*); Elgar: *Salut d'amour*; Thalben-Ball: *Elegy*; Willan: *Introduction, Passacaglia and Fugue*; Howells: *Psalm Prelude*, Set 1, No. 1; Karg-Elert: *Chorale-Improvisation "Nun danket alle Gott"*; Fauré: *Après un rêve*; Vierne: "Final" (from *Symphony No. 1*). Total

playing time: 73.05 minutes.

Andrew Nethsingha (born 1968) is not widely known outside English church music circles. The son of the distinguished Sri Lankan-born English church musician, Lucian Nethsingha, who was the organist of Exeter Cathedral from 1973 to 1999, Andrew's musical training began as a boy with his singing in his father's Cathedral Choir at Exeter. During his later studies, at the Royal College of Music, London, St. George's Chapel, Windsor Castle, and St. John's College, Cambridge, he developed into a brilliant organist, and was the youngest cathedral organist in the United Kingdom when appointed to Truro Cathedral, Cornwall, in 1994.

His playing on this CD struck me as superb in both organ technique and musicianship. The most outstanding performance is perhaps that of Willan's monumental composition. In this much-played work, Nethsingha plays some passages with amazing flashes of *joie de vivre*, and there is an impressive sense of conviction in the complex contrapuntal sections. He prefers to play Bach in a clean, simple fashion, with few changes of manuals and registrations within individual movements and almost no improvised embellishments, and generally he likes a foundation of solid diapason tone. This may be seen in the performances of the *Fantasia* and *Prelude and Fugue*, which are charac-

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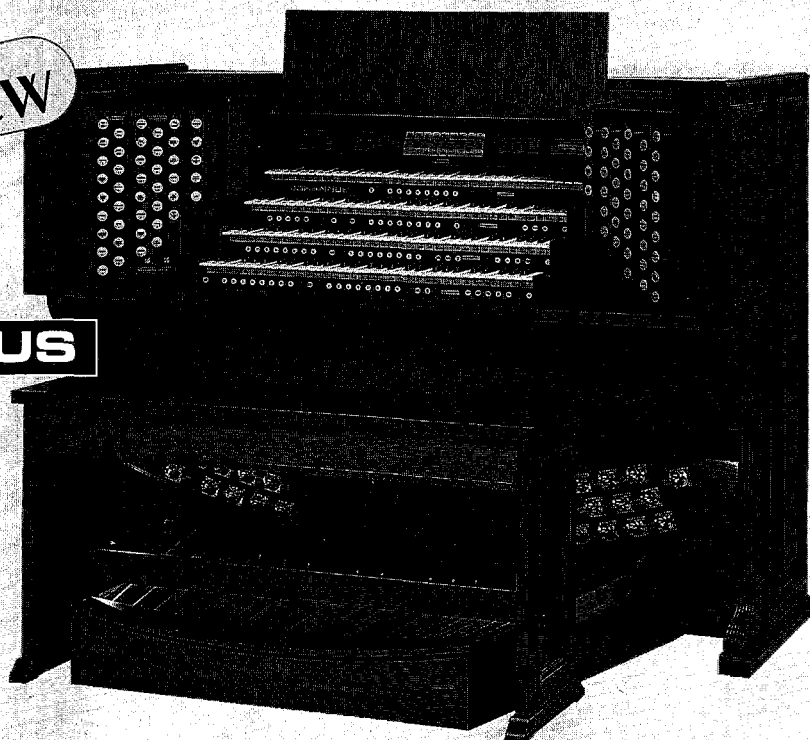
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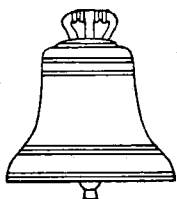


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terized by dazzlingly clean rhythmic articulation and beautifully shaped phrases. On the other hand, Nethsingha executes with enviable facility rapid steep orchestral crescendos and decrescendos in the scores where such flexibility is called for, notably the early 20th-century pieces by Thalben-Ball, Willan, and Howells. Only in Elgar's salon piece does he miscalculate: the swift buildup to a huge symphonic full organ climax near the end, followed by an abrupt drop to pianissimo, struck the writer as inconsistent with the overall light, gentle style of the composition.

The comprehensive notes provided with the CD include full information about the Truro Cathedral organ. One of the masterpieces of "Father Willis," it was built in 1887, and placed in its own fan-vaulted chamber, which certainly enhances the acoustical impact. There are 47 stops, with the standard Willis hallmarks—terce mixtures on the Great and Swell, colorful gedacks on the Choir, a mellow, fairly powerful tuba on the Solo, and a small but telling pedal division. Sir John Dykes Bower, organist at Truro between 1926 and 1929, and later of St. Paul's Cathedral, London, called it "the little giant," and apparently his eyes were known to water when he thought of the instrument. In his revered tome on organs past and present, William L. Sumner could not see how the organ could be improved.

A highly recommended CD.

—Peter Hardwick
Brechtin, Ontario

The Art of the Symphonic Organist. Ken Cowan, organ. 1921 Skinner Organ in the Parish Church of Saint Luke, Evanston, Illinois. JAV Recordings JAV 141; <www.pipeorgancds.com>.

Grand March (from *Tannhäuser*), *Romance to the Evening Star* (from *Tannhäuser*), *The Ride of the Valkyries* (from *Die Walküre*), Wagner; *Fantasia in D flat*, op. 101, Saint-Saëns; *Allegro*

Vivace (from *Symphony No. 5*, op. 42), Widor; *Variations on "Weinen, Klagen, Sorgen, Zagen,"* Liszt; *Choral Song and Fugue*, S. S. Wesley; *Symphonic Choral on "Jesu meine Freude,"* op. 87, no. 2, Karg-Elert.

A more winning combination than organist Ken Cowan, the outstanding Skinner organ at St. Luke's, Evanston, and Joe Vitacco's recording company can hardly be imagined, and it is hardly surprising, therefore, that I was not disappointed by this CD. Not only this, but the repertoire performed here is also of considerable interest.

I have heard that Ernest M. Skinner once said that Wagner was his favorite composer for the organ—meaning, of course, that he delighted in transcriptions from Wagner's operas. This CD has three of these, and one can see what Mr. Skinner meant. The *Grand March* from "*Tannhäuser*" is becoming quite a popular organ piece, and Ken Cowan's performance is a particularly fine one. I especially liked the use of the Tuba at the beginning, and the effective use of the added Aeolian-Skinner Fanfare Trumpet—which is totally out of keeping with the rest of the organ, but is a very fine example of its kind anyway—at the end. The *Romance to the Evening Star* from the same opera is a much softer piece that contrasts well with the previous selection and in which Cowan uses the Solo French Horn to considerable effect. Then, of course, there is *The Ride of the Valkyries*, played in a suitably virtuosic manner and, as always, tremendous fun. The swell shades are used to very good effect, as again is the Fanfare Trumpet, and the way the Pedal Trombone comes through in the bass is quite stunning.

From transcriptions of Wagner we then turn to a piece intended for solo organ, Saint-Saëns' lovely and wistful *Fantasia in D flat*, a piece unfortunately not played as frequently these days as it used to be. This is a very expressive piece, well suited to the Skinner organ, and gives Cowan an excellent opportunity to show off the contrasting flutes

and strings of the organ. He also handles the long buildup and subsequent diminuendo in the fugue very skillfully.

From Saint-Saëns we progress to Charles-Marie Widor and his well-known *Fifth Symphony*, Op. 42, although here the fine set of variations that comprise the *Allegro Vivace* first movement make a pleasant change from the ubiquitous *Toccata*. Superbly performed, the variations provide an admirable opportunity to show off the colors of the Skinner organ, and in some ways this is the most exciting piece on the CD.

After this, Ken Cowan plays Liszt's *Variations on the theme from Bach's Cantata No. 12, Weinen, Klagen, Sorgen, Zagen*. The work begins in conservative mode as a passacaglia, but then becomes increasingly venturesome and moves further and further away from classical structures. The otherwise admirable notes in the CD are I think, however, a little confusing regarding the nature and history of this piece. In spite of the fact that the title is, in translation, "Weeping, Lamenting, Worrying, Fearing," and that Ken Cowan plays it in a manner that thoroughly captures its character of pathos, the notes nowhere acknowledge that this is in fact a thoroughly heartrending piece. Liszt originally wrote it for piano at the time when he was wrestling with his grief over the death of his elder daughter, Blandine, in September 1862. Blandine was the daughter of Liszt and his longtime mistress, the Comtesse d'Agoult. The piece was transcribed for organ by Liszt's student, Alexander Winterberger (1834-1914), best known for having performed the opening recital on the Ladegast organ of Merseburg Cathedral in 1855. To open the Merseburg Cathedral organ Winterberger asked Liszt to compose a major work, and Liszt duly responded with the *Fantasia and Fugue on BACH*. This composition, however, was unfortunately not quite complete in time, and Winterberger therefore substituted the *Fantasia on "Ad nos, ad salutarem undam"* at the last minute. Liszt came along and helped him with the registration. (Contrary to what the notes in the CD state, this was not the first performance of the "Ad nos," which had been published in 1852, but it nevertheless was the first performance of a new and revised edition.) The notes also fail to make clear that Winterberger's transcription of the piano version of *Weinen, Klagen, Sorgen, Zagen* (Se. 179) is a different piece from the rather better-known *Variations* on the same theme, which Liszt himself later wrote specifically for the organ (Se. 180). The latter is a larger-scale work ending in a much more triumphant vein, suggesting perhaps that by this time Liszt was starting to come to terms with his grief over Blandine.

S. S. Wesley's *Choral Song and Fugue* is also, I suppose, a transcription in that Wesley originally wrote it for G-compass organ on two staves and Ken Cowan plays it here in a later arrangement for C-compass organ on three staves. It is one piece of nineteenth-century English organ music that is ever popular and of which one never seems to tire.

Sigfrid Karg-Elert's music is also perfect to play on a Skinner organ. Karg-Elert, a great composer and probably the outstanding example of German impressionism, is, alas, very sadly neglected. Partly this is because in the

1930s and 1940s, being of Jewish extraction, he was shunned by the Nazis of his German homeland, and it has never really occurred to anyone there to rehabilitate him since. So far as Americans are concerned, Karg-Elert's reputation was ruined by his American tour of 1931-32, when he was already a dying man and his recitals were a disaster. He was a great admirer of E. M. Skinner's organs, and it is nice to be able to say that one of the few people who stood by him through thick and through thin was Ernest M. Skinner, at whose house he stayed for part of his tour, and who was a loyal friend to the end. In contrast to the way in which he later suffered neglect, in his youth there had been several great musicians who thought highly of Karg-Elert, and among those who attempted to advance his career were Edvard Grieg and Max Reger. The *Symphonic Chorale on "Jesu, meine Freude"* is actually in some ways rather atypical of Karg-Elert's style. It is less in the impressionistic idiom that Karg-Elert shared with composers like Vierne, and more in the neoclassical vein. In its strong and sudden contrasts between *pianissimo* and *fortissimo*, and in its massive chords "cheaper to print with white ink on black paper," it is, indeed, quite reminiscent of Reger. *Jesu, meine Freude* is nonetheless an exceedingly fine work and deserves to be better known. The theme does not appear for quite a while, and eventually enters very quietly on the English Horn with box shut. From here the piece goes through a series of *crescendi* and *decrescendi* toward a final climax, once again featuring the Fanfare Trumpet. On the way, it contains some extremely fine fugal writing. Ken Cowan's recording of it is exciting and virtuosic.

Altogether this is one of the finest compact discs I have heard in some time, and I thoroughly recommend it.

—John L. Speller
St. Louis, Missouri

New Organ Music

Calvin Hampton, *Music for an Important Occasion*, ed. Harry Huff. Colfax, NC: Wayne Leupold Editions, 2002, WL 700014, \$20 (available from ECS Publishing).

Calvin Hampton, *The Alexander Variations for Organ and a Second Keyboard Instrument*, ed. Harry Huff. Colfax, NC: Wayne Leupold Editions, 2002, WL 700016, \$28 (available from ECS Publishing).

In the two decades since 1984, no composer has stepped forward to fill the particular niche vacated by the untimely death of Calvin Hampton. American composers come in many sizes and shapes, not a revelatory observation at all considering the breadth of meaning implicit in the term, "American." Hampton embodied both the fluid stylistic virtuosity endemic to the organ as might have been evidenced by the French School of the middle 20th century as well as the sophistication and urban ebullience of creative life in New York City. It could even be argued that this is music of, specifically, Manhattan. That implies cosmopolitan suavity, maybe even a Broadway-like saunter, but also the cynical edge of life in the city of cities in the transitional days of shaly

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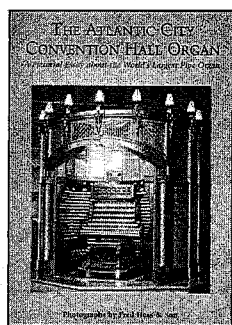
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economics, crumbling infrastructure, and sometimes painful cultural awakenings. Hampton's New York never imagined a 9/11, but it struggled with other massive burdens. His music was a virtuoso and consummate mirror of specific time and place—sound caught in the vortex of culture on the move.

Harry Huff, Hampton's assistant organist at Calvary Episcopal Church in New York, and later his successor, has been editing Hampton's organ music for publication by Wayne Leupold. He has also recorded various Hampton scores on ProOrgano CD7014, a disc including the second of these review items.

For starters, thanks go to Wayne Leupold for the out-and-out courage to publish difficult, out-of-the-ordinary scores. This music deserves to be heard by a broad population, but it is, by virtue of its resolute difficulty, unlikely to be played by many performers. Both of these works in review reveal seriousness of musical purpose, demand an instrument or setting of some explicit size and capacity, and share a particular role: that of a celebratory, occasional coping stone.

Hampton composed *Music for an Important Occasion* in response to a commission, the first such, for a work to be played on the Kuhn Organ at Alice Tully Hall in New York. Hampton himself premiered the work in that hall in 1975. Personal idioms are never as personal as when they pertain to both composer and performer in one. Technical endowments, like liabilities, define such scores. Here, Hampton's strengths as a performer clearly shape his creative pen. Cross accents, roudades, celebratory effects embroider an underlying arch form. Part toccata, part free imitation in texture, *Music for an Important Occasion* explores less of the coloristic possibilities of the Kuhn in New York than it showcases the sustained ensembles and grandeur thereof. Such works are important markers and hold an exceptional place in the repertoire overall, but a place nevertheless carrying the risk of but a single performance. How good, then, to note that, with publication, new generations of able recitalists will have an important programming alternative from which to choose.

San Francisco's Grace Cathedral commissioned *The Alexander Variations* in 1984 to observe the 50th anniversary of its Aeolian-Skinner organ. "Alexander" refers to the donor family. Organists Harry Huff and David Higgs premiered the variations at Trinity Church, New York, some four months after the composer's death in August 1984.

In light of the organs and gargantuan spaces at Grace Cathedral, Hampton seemingly advanced an incongruous musical idea. Just how does one go about integrating such dissimilarities as this big Aeolian-Skinner as well as its antiphonal additions by Casavant, against "a Second Keyboard Instrument," in this case a modest, historic Henry Erben, one-manual portative? Can Jeff play basketball with Mutt and hope to stay in the game?

First, not everyone plays every variation. Some movements require but a single player. Hampton also arrays his musical ideas in space—a theme at a time in the chancel, the gallery, and on the portative. A line thus moves from instrument to instrument, each in a specific location, unencumbered. As a result, dynamic strength—that is musical brute force—denotes less. Many of the variations are delicate, even soft, but these variations imply no excuse for chamber music in a heroic space. The opening flourish, the finale, and points between ask for substantial ensembles, reed choruses, and chunky textures.

The Alexander Variations amounts to a superior, clever, and finely engineered occasional work of music. Still, the limiting reality of it is that few occasions allow its performance. A small percentage of recitalists can and will play this music. Few places afford a double organ, let alone easy access to another instrument as the "second keyboard." In light of this, publication of the work is,

once again, laudable—for in the end, this printing has preserved a very small, but very important piece of 20th-century American musical art.

—Haig Mardirosian
American University
Washington, DC

New Hymn Settings

Richard Webster. *Hymns! Settings of Classic Hymns for Choir and Organ for Use with Congregation. Volume I: Advent, Christmas, Epiphany.* Advent Press, \$8.95 (quantity discounts), 773/338-1540; <www.advent-press.com>.

This is a collection of Richard Webster's hymn settings for 14 hymns used during the periods of Advent, Christmas, and Epiphany. The settings comprise choral stanzas (many with descants), alternate harmonizations, and one organ introduction. These arrangements have their origin in Webster's many years' work as organist and choir-master (he served the Parish Church of St. Luke in Evanston, Illinois for over thirty years and last year was named Organist and Choirmaster Emeritus). They are a testimony to the extremely high quality of music making that he led and they should find a place with any

capable choir that takes seriously its role as leader of congregational song.

Thirteen of the hymns are found in *The Hymnal 1982* (Episcopal): *Aberystwyth*, *Adeste Fideles*, *Antioch*, *Carlisle*, *The First Nowell*, *Gloria*, *Merton*, *Morning Star*, *Salzburg*, *Stuttgart*, *Truro*, *Wachet Auf!*, and *Wie schön leuchtet*. (A quick check showed that all but three of these are in the *Lutheran Book of Worship*, all but four in *The United Methodist Hymnal*, all but four in *Worship III*, all but eight in *Gather Comprehensive*, and all but one in *The Presbyterian Hymnal*; there are occasional differences of key between these hymnals and their Episcopal cousin.) The fourteenth hymn, tune *Evanston*, is Webster's own, a new setting of James Montgomery's text "Angels from the Realms of Glory." In 3/4 time, its harmonic and melodic outlines give a nod to its predecessor, *Regent Square*, yet it is a gem—a fresh and gentle setting that any choir will love.

The choral stanzas are either tune-plus-descant or SATB (whether in one voice, or moving among the parts, the tune's location is always indicated). Descants may hit a high G or A but do not linger in the higher ranges. The part-writing and harmonizations are most satisfying. This volume comes highly recommended and we eagerly await further volumes for other seasons.

—Joyce Johnson Robinson

New Handbell Music

***Praise to the Lord, the Almighty, Valerie Stephenson.* Concordia Publishing House, #97-7033, \$4.00, for 3–5 octaves of handbells, level II (M-).**

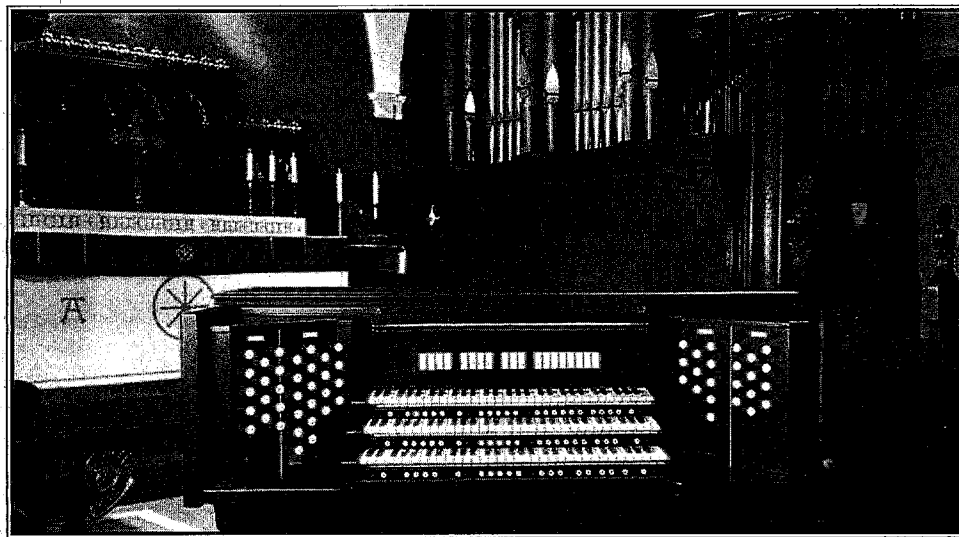
This energetic setting of the familiar hymn features fresh material that enhances the melody throughout. A bell-like eighth-note pattern is established at the beginning to support the melody line in the bass, and then reversed near the end with the melody in the treble. There is plenty in the seven pages of music to keep players on their toes and enough special effects to keep listeners on the edge of their seats.

***A Joyful Ring, Barbara B. Kinyon.* Agape (Hope Publishing Company), Code No. 2281, \$3.00, for 3–5 octaves of handbells, level II (E).**

This original composition by Barbara Kinyon would make a great processional as the opening statement is in a solid, festive march. The middle section uses the table damp technique with a return to the melodic opening material. This winner is also available in a setting for two to three octaves, Code No. 1397.

—Leon Nelson

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Organs of Distinction

2004 Leipzig Bach Festival

Joel H. Kuznik

Last year's Festival, "Bach in Leipzig — Between Tradition and a New Beginning," was a high water mark and featured such interpreters as Ton Koopman, Gustav Leonhardt, and Philippe Herreweghe and the use of historic instruments. The Bach Medal was awarded to Leonhardt.

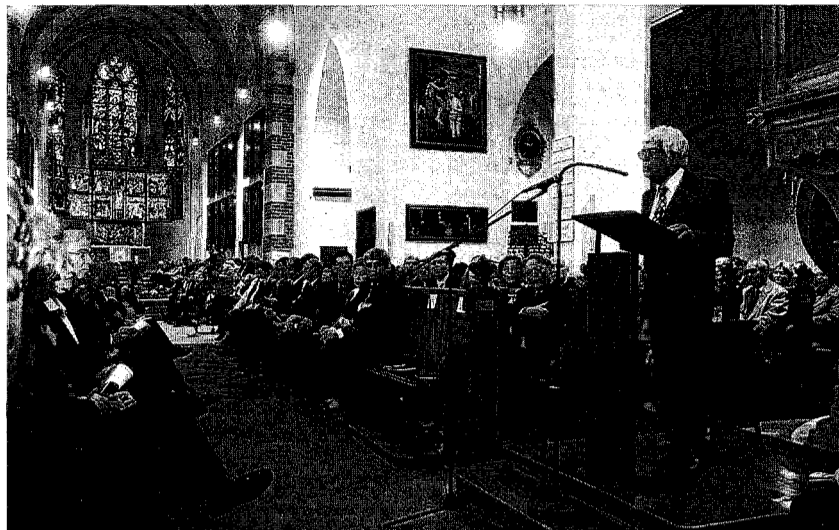
This year's theme was "Bach and the Age of Romanticism" and featured modern instruments. The Bach Medal went to Helmuth Rilling, firmly rooted in the Romantic tradition and founder of the Gächinger Kantorei in 1954 and of the Bach-Collegium Stuttgart in 1965. Quite a shift! So it was significant that Rilling and his forces gave the pivotal performance midway through the festival.

Those who are fans of Rilling's approach with a modern orchestra and a big sound would have been impressed with virtuoso instrumental performances and the full, rich vocal sound. Those who prefer the historic approach would have been tested by thick textures that favored robustness over clarity and by soloists whose quality, except for the bass, seemed tremulous and raspy. Rilling conducted two Bach cantatas (BWV 105 and 147) and Mendelssohn's *Kyrie in D Minor* and cantata *Wie der Hirsch schreit nach frischem Wasser* (As the hart cries for fresh water, op. 42).

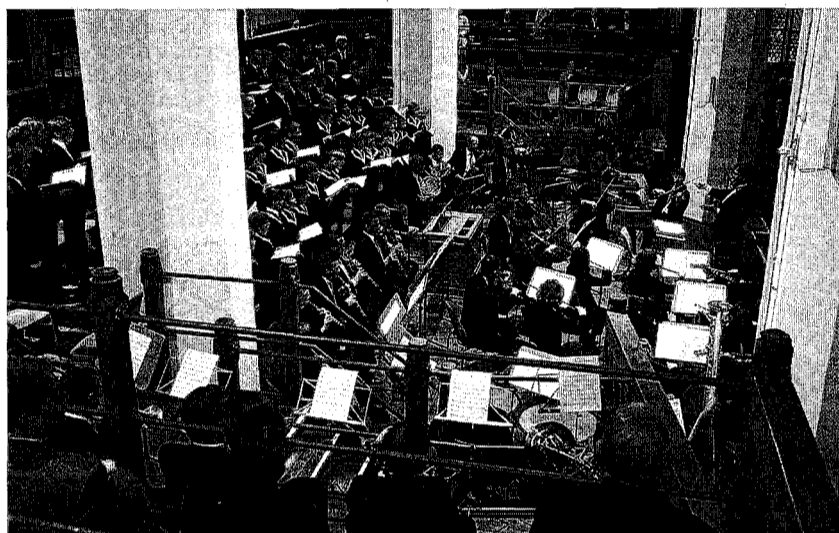
There were other choral programs of note. The St. Thomas Choir under the expert direction of Cantor Georg Christoph Biller appeared in two outstanding programs. The opening concert with the theme *Singet dem Herrn ein neues Lied* (Sing to the Lord a new song) featured both Bach's motet and Cantata BWV 190 and also Mendelssohn's Opus 91. In a later concert Biller conducted Mendelssohn's *Symphony No. 2 in B Major*, "Lobgesang," a tour de force presented with the St. Thomas Choir, the female Schola Cantorum Leipzig and the able Kammerphilharmonie Bremen.

In the newly restored St. Nicholas Church an impassioned Daniel Reuss conducted a riveting performance of Mendelssohn's oratorio, *St. Paul*, with the exceptional RIAS Kammerchor and the Akademie für Alte Musik Berlin. There were also opportunities to hear Haydn's *Creation* at the Hochschule für Musik and Mendelssohn's 1851 version of Bach's *St. Matthew Passion* at the Gewandhaus with its excellent acoustics and orchestra-in-the-round seating.

The closing concert is traditionally a performance of Bach's *Mass in B Minor*. Last year Herreweghe with his Collegium Vocale Gent delivered a seminal performance of unforgettable artistic beauty, heard once in a lifetime. This year the honors went to the legendary Eric Ericson in his 85th year and his



Helmuth Rilling speaking after receiving the Bach Medal at the Leipzig Bach Festival 2004 (Credit: Gert Mothes, courtesy of Bach Archive Leipzig)



Opening concert at the Leipzig Bach Festival 2004 with Cantor Georg Christoph Biller conducting the St. Thomas Choir and members of the Gewandhaus Orchestra (Credit: Gert Mothes, courtesy of the Bach Archive Leipzig)

Chamber Choir with the Drottningholm Barock-Ensemble. In addition to technical brilliance Ericson evoked a palpable spiritual depth that was inspired and poetic. Most moving was Marie Sanner's poignant, affecting *Agnus Dei*, sung last year so memorably by Andreas Scholl. Next year Herbert Blomstedt will conduct the Mass with the Gewandhaus Orchestra and Chamber Choir.

The organ and organists fared very well this year. Organ excursions included the ever-popular Silbermann organs of Rötha and also the three-manual Silbermann at the Dresden Hofkirche restored in 2002. In Leipzig you could hear the New Bach Organ by Woehl and two romantic Sauer organs: at St. Michael's Church celebrating its 100th year (three manuals, 46 ranks) and at St.

Thomas dating from 1885 (three manuals, over 100 ranks).

At St. Michael's a talented Daniel Beilschmidt played an Organ Matins with Schumann, Mendelssohn, Liszt's *Funeralles* transcribed by Lionel Rogg, and an impressive Duruffé-esque improvisation. In several services at St. Thomas one heard the full range of the grand Sauer in the hands of the very gifted assistant organist, Johannes Unger, in Schumann's *Fugue No. 6 on BACH* and Saint-Saëns' *Fugue in E-flat Major*, both skillfully rendered. St. Thomas organist Ulrich Böhme and his wife, Martina, used both the Sauer and New Bach Organ in works for four hands including movements from Bach's *Art of the Fugue*, Beethoven's *F Major Adagio for Flute Clock*, and Merkel's demanding *Sonata in D Minor*, op. 30, for four hands and four feet concluding with the fugue in a mesmerizing triumph!

Johannes Unger and the Sauer can be heard in a recent release from Priory Records *Great European Organ Series*, No. 62 (PRCD 788), available in this country through Albany Music Distributors, Inc. (518/436-8814) and the Organ Historical Society (www.ohscatalog.org). The Wilhelm Sauer is one of Germany's most important late Romantic organs, built in 1809 with 63 stops, but later expanded under Karl Straube's tenure to 88 stops. Ulrich Böhme can be heard on the New Bach Organ on Querstand VKJK 0120 available through OHS in an all-Bach program of Johann Sebastian, his uncle Johann Christoph, and his son Carl Philipp Emanuel. The St. Thomas Choir can be seen and heard in a DVD recording of the *Mass in B Minor*, broadcast and taped on the 250th anniversary of Bach's death in 2000, available from Gothic and OHS.

Each day began with worship in Leipzig churches. Probably the service



Bach's tomb in the chancel of St. Thomas Church. Bach was originally buried in St. John's cemetery and moved here in 1950. (Credit: Gert Mothes)

of greatest interest is the annual St. Thomas Ascension Day Service "in der Liturgie der Bach-Zeit" (in the liturgy of Bach's time). The service was identical to last year's except for Cantata BWV 128, *Auf Christi Himmelfahrt allein*, and the *Sanctus in D Major*, BWV 238. A copy of the service with an English translation can be found at www.bachsite.info.

Websites for both St. Thomas and the Bach Archive, which sponsors the Festival, are also now in English. At www.thomaskirche.org one can access the music performed in services and concerts and also the Thomashop, where you can buy CDs, books, and souvenirs. Highly recommended are two books on St. Thomas, both full of interesting information and beautiful photography. The smaller English paperback "Church Guide," written by Pastor Christian Wolff, "Thomas Church in Leipzig," is only €6.80. The more extensive German volume of 200 pages for €28.00, written by Martin Petzoldt, "St. Thomas/zu Leipzig," provides a comprehensive history of the church and information on the music program (organs and organists, cantors, choir and its school). Both are wonderful mementos.

At www.bach-leipzig.de there is information on this year's festival (with PDF files of the daily Bach News) and also next year's. The dates for 2005 are April 29–May 8 because of an earlier Easter and because the festival is scheduled around Ascension Day, which is also a German national holiday. Next year's theme is "Bach and the Future" with new commissions, Les Talens Lyriques, The Hilliard Ensemble, John Eliot Gardiner with the Monteverdi Choir and English Baroque Soloists, Herbert Blomstedt with the Gewandhaus forces, and, of course, the St. Thomas Choir under Cantor Biller. The full program will appear online in October. Tickets go on sale November 15.

Going to Leipzig has immeasurable rewards—intimate contact with the spirit of Bach and 70 exceptional performances by an international gathering of world talent. Any church musician who loves Bach should make this pilgrimage at least once in a lifetime. ■

Joel H. Kuznik, MMus, STM, studied with David Craighead at the Eastman School of Music and on sabbatical with Jean Langlais, Marie-Madeleine Duruffé, and Anton Heiller. He served as college organist at Concordia Sr. College, Ft. Wayne, until its close. In New York City he had an executive career in marketing and sales on Fifth Avenue and Wall Street. Now retired, he is active as a music critic and serves on the board of the Bach Foundation at Holy Trinity in its 37th year of presenting Bach Cantatas. He is also involved in Eastman's historic instrument project and in May traveled with the faculty to Göteborg and Vilnius for the International Casparini Conference. His website www.bachsite.info was inspired by the Leipzig Bach Festival.

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A Grand Meeting: MHKS in Grand Rapids

Larry Palmer

Two concerts featuring harpsichordists Skip Sempé and Olivier Fortin provided ample reason for making the trip to Michigan's Grand Valley State University to attend the 2004 annual meeting of the Midwestern Historical Keyboard Society. Slightly fewer than 50 members did just that from May 20–22; they were rewarded with a carefully calibrated schedule of events, beautifully organized and efficiently administered by program chair and host, Grand Valley State's University Organist Gregory Crowell.

The opening duo-harpsichord recital featured an all-French program comprising works by Chambonnières, Lully, le Roux, and François Couperin, symmetrically framed by six compositions of Jean-Philippe Rameau: a keyboard transcription of *Air pour les esclaves africains* from his opera *Les Indes Galantes*, and five individual movements from the *Pièces de clavecin en concert*. These included an especially arresting performance of *La Forqueray*, one full of verve, agogic surprises, and unexpected accelerandi, all contributing to a characterization of the gambist-composer more willful than usually encountered, but fully in keeping with Sempé's reputation for innovative interpretations. Displaying a splendid partnership, the duo drew rich sounds from two harpsichords by Douglas Maple, optimally heard in the resonant acoustic of the University's Cook Dewitt Center—a high, narrow white plaster hall with a wall of glass windows affording a view of tall trees and spring greenery.

For the closing concert the harpsichordists were joined by violinist Olivier Brault and gambists Susie Naper and Margaret Little from Sempé's ensembles *Capriccio Stravagante* and *Les Voix Humaines* in works by Buxtehude (*Sonata in G*, opus 1/2 and two over-the-forest organ works transcribed for two harpsichords, *Ciaccona in e* and *Pas-sacaglia in d*); Schenk (*Ciaccona in A* and a *Sonata* for two violas da gamba); Biber (the virtuoso *Pas-sacaglia* for solo violin); Kühnel; Reinken (Bach's transcription of an *Adagio* from his *Hortus Musicus*, additionally transcribed for two harpsichords); and a culminating Germanic "hoedown," the exhilarating *Fechtschule* [Fencing School] by Johann Schmelzer, replacing a second Buxtehude *Sonata* listed in the program.

The meeting's topic, Music of the Netherlands and Scandinavia, gave focus to the well-paced events of Friday and Saturday. Judith Conrad, in gentle affirmation of Greg Crowell's rhetorical query "What could be better than to begin a morning with clavichord music?" opened the morning events with her well-chosen and lovingly played program of post-Reformation music from the Baltic trade routes, performed on her new triple-fretted clavichord by Andreas Hermert of Berlin (based on a Swedish instrument of 1688). At the harpsichord Helen Skuggedal Reed presented Buxtehude's dance suite on the chorale *Auf meinen lieben Gott* (BuxWV 179), convincingly relating its five movements to the five stanzas of the chorale, as both words and music progressed from darkness to light. Asako Hirabayashi followed with a program of unfamiliar Swedish harpsichord music by Gustav Düben (a dance suite), Johann Agrell (whose *Sonata IV* began well with a virtuoso, Scarlattiian *Alllegro*, but became less interesting in the succeeding three movements), and Hinrich Philip Johnsen (*Sonata V*), with its expressive *Adagio* sensitively rendered.

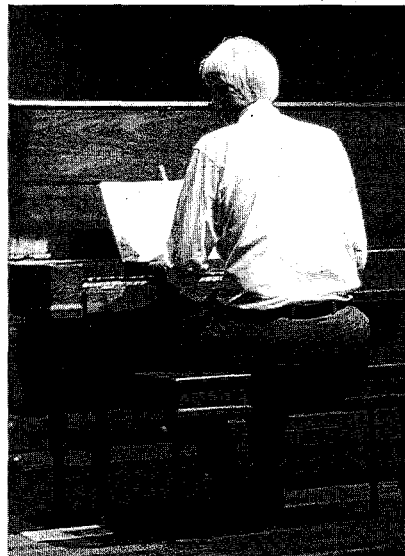
The day's first violent thunderstorm pummeled the roof of the recital hall, making it a challenge to hear all of John Koster's informative illustrated lecture on harpsichord making in the Low Countries before and after Ruckers.



Harpichordists Olivier Fortin (left) and Skip Sempé



Gregory Crowell greets the audience



Gregory Crowell playing his Dolmetsch-Chickering clavichord

We all appreciated the forethought of the planners, however, when all was dry enough for open-air enjoyment of Julianne Vanden Wyngaard's carillon concert, graciously played for the group shortly before she was scheduled to leave for another recital in Washington, DC.

Calvert Johnson gave a useful introductory talk on English and Dutch psalm accompaniments for congregational singing, a topic taken further both practically and lustily in the evening program, a Genevan Psalter Sing, with organists Pamela Ruiters-Feenstra and Christiaan Teeuwesen skillfully evoking jolly sounds from the splendid 1981 Noack tracker instrument of Grace Episcopal Church. Non-congregational psalm settings were interspersed, courtesy of the Calvin College Alumni Choir, conducted by Pearl Shangkuan. A thunder crash and an exceedingly-near lightning strike prefaced Nature's second cloudburst of the day, giving percussive accent to the choir's first notes of Sweelinck's *Psalm 65*. At that point there were no somnolent singers or listeners in the church!

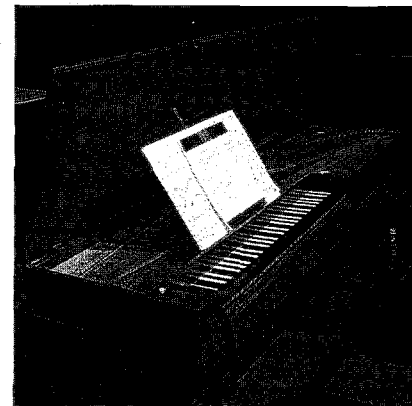
MHKS founding president Nanette G. Lunde presented a well-played sampling from *Arietta con 50 Variazioni per il Clavicembalo* by Israel Gottlieb Wernicke and a *Sonatina* by Johann Daniel Berlin in her Saturday morning program of early keyboard music from Norway. The "Gottlieb Variations" occasionally seemed to attempt emulation of the masterful *Goldberg Variations* of J. S. Bach, but save for two charming double counterpoint movements (22 and 23) and a *March in French Overture Style* (number 42) there would be little reason to hear them again.

The program *Passion and Repose: an Italian Musical Tableau* gave a welcome opportunity to share the fascinating and

revelatory repertoire played by the ensemble La Gente d'Orfeo (Daniel Foster, violin; Kiri Tollaksen, cornetto; Debra Lonergan, cello; and Martha Folts, organ and virginal). Splendid works by Scarini, Dario Castello, Biagio Marini, and Giovanni Picchi were elegantly articulated and lovingly presented. Of special poignancy was Folts' dedication of Picchi's *Toccata* to the recently departed builder of her virginal, Peter S. O'Donnell. A second, if even gentler, highlight of the afternoon was Gregory Crowell's program on his newly acquired Dolmetsch-Chickering clavichord (number 6, built in 1906), which he shared with soprano Kathryn Stieler. Together they created true chamber music as she scaled her attractive voice to the instrument's dynamic, remaining seated as she sang. Johann Krieger's *Es ist mir von Natur gegeben* was particularly apt, with its rapturous three-stanza expression of appreciation and love for the clavichord.

Todd Decker's brilliant exploration of Domenico Scarlatti's School of Virtuosity: the *Essercizi per Cravicembalo* proceeded from his viewpoint that these thirty published sonatas are best understood as a methodical progression of technical challenges. His lucid handout supported this thesis, and his competent ease in demonstrating even the most technically challenging of the *Essercizi* at the harpsichord certainly impressed this listener. A doctoral student in historical musicology at the University of Michigan, Ann Arbor, Mr. Decker is a gifted younger scholar-performer, whom I hope to hear again in the very near future.

David Pickett's humorous and interesting talk on some of the ways a composer's notation may affect our understanding of the score began with a quotation from British comedians Flanders



Dolmetsch-Chickering clavichord number 6 (1906)

and Swann, proceeded through Tele-mann's graphic scribing of a *Lilliputian Chaconne* (in tiny notes) and his contrastingly 24/1 metered *Brobdingnagian Minuet*, concluding with a short foray into the works of Brahms, and the composer's brief use of the alto clef in the opus 122 organ chorale prelude *O Gott, du frommer Gott*.

Beside concerts and papers during this varied two-day meeting we heard a panel discussion on practical matters in current early music performance, with comments from Skip Sempé and David Sutherland; many of us enjoyed walking through the forested landscapes and seeing the well-chosen and abundant outdoor sculptures on the relatively-new Grand Valley University campus; and we benefited once again from sharing communal meals, included in the low registration fee. Many of us chose to lodge in a campus dormitory (for a very reasonable amount). The only disadvantage to this arrangement was the unavailability of a nearby campus breakfast spot. To remedy this problem Chairman Crowell delivered bagels and cream cheese to the dorm before Saturday's schedule began—a much appreciated and thoughtful gesture.

In addition to the concert harpsichords by Douglas Maple, builders Ben Bechtel and Ed Kottick displayed examples of their work. Numerically, pride of place went to a bevy of bonny clavichords: instruments by Thomas Wolf, Doug Maple, David Sutherland, Roger Plaxton; and, just arrived from England, Crowell's newest acquisition, a double-fretted clavichord by Peter Bavington were all available for trying out.

At the Society's annual business meeting MHKS President Bruce Glenney announced that the Midwesterners would meet with the Southeastern Historical Keyboard Society in 2005. The next gathering is set for March 3–5 at Stetson University, in Deland, Florida.

Traveling to Grand Rapids, planned as a simple (if early) direct flight from Dallas to Michigan, became more complicated when storms over the Great Lakes forced the cancellation of that non-stop flight. Twelve hours and an additional airport later, slightly groggy and very hungry, I made it. On the plus side, however, my luggage was already there. You win some, you lose some, but this MHKS annual meeting of 2004 was worth the trip. ■

Photos by Ivar Lunde

Cambridge Chats #2: Sarah MacDonald

Gordon and Barbara Betenbaugh

We met with Sarah MacDonald on June 5, 2003, during exam week, in the lovely garden near the chapel of Selwyn College. On the previous day we had attended a rehearsal of the Selwyn choir and Evensong at the college. Sarah is the first woman in the history of any of the Oxbridge college chapels to hold the position of director of music. She greeted us by giving us publications issued by Cambridge University that included a prospectus and other materials given to all potential students. We learned a great deal from Sarah about the system of the Cambridge colleges. Sarah is a friendly young woman with an ever-present smile and bubbly personality.

Sarah was appointed Director of Music in Chapel at Selwyn in January of 1999. She is Canadian, and studied piano, organ and choral conducting at the Royal Conservatory of Music in Toronto before coming to Cambridge as Organ Scholar of Robinson College. She has taught organ and conducting at the Eton Choral Courses, teaches for the University Music Faculty, and is a winner of the Royal College of Organists' Limpus Prize for organ performance.

GB: Thank you for these materials.

SM: You're welcome! This should give you some information on the 17 colleges out of 23 undergraduate colleges that do offer choral scholarships. It certainly should give you an idea about the range of activities of the various choirs. Of course, they are all made out to sound like every choir is fantastic. You can judge that for yourself! (laughter)

BB: How long have you been here?

SM: I've been at Selwyn for four and a half years. I was here in Cambridge at Robinson College as an undergraduate from 1992 until 1995.

GB: As an organ scholar?

SM: Yes.

GB: Did they have a director of music?

SM: No, I was it—just my kind of organ scholarship!

GB: Let me quiz you about the organ scholarships. How are the lessons worked out for the organ scholars?

SM: Most colleges pay for them completely or subsidize the lessons up to a certain point. The amount you can claim depends on which college you're at. They study with a variety of teachers, including David Sanger, Anne Page and Nicholas Kynaston. Most of the organ teachers come up to Cambridge three times a term. Or one could go down to London for lessons if one preferred.

GB: So, basically they are just coaches, then.

SM: Yes, in a sense they are. Most organ scholars only have three lessons a term. That's really all they have time for. The terms are really short (only eight weeks long). That is actually almost a lesson every two weeks. It does come as a bit of a shock to some of them, because they come from schools where they've had lessons every week throughout the year. David Sanger, who teaches most of them, is very much a kind of Conservatoire coach. He's interested in hearing something once, maybe twice if you're going to play it in a big competition or something. I was really fortunate because I'd done this in piano performance in Toronto. I'd had that kind of teaching for three years already, and I understood it completely.

GB: Where is home base for him?

SM: He lives in the Lake District in a converted chapel which is absolutely stunning.

BB: We love the Lake District! It's so beautiful.



Gordon Betenbaugh, Sarah MacDonald, and Barbara Betenbaugh

SM: Occasionally he will invite students up to spend a couple of days and have a couple of lessons. The nave of the old chapel is his living room, and the organ is in there. It's fabulous! It's not easy to get to—you have to take about three trains and three buses. Then he has to pick you up. It's just amazing once you get there!

BB: Tell us about your new organ here at Selwyn.

SM: Oh, it's going to be excellent! It will be a 3-manual with 30 stops, made by Orgues Létourneau. I knew their organs from Canada although they haven't built very many here. There's one in Pembroke College Oxford and one in the Tower of London. We went down and played the London one, and spoke with the organist who told us two things that really sold us on it—first of all it was the finest organ he'd ever accompanied on. The other thing was that it had been in for a year at that point, and they hadn't had a single technical fault with it. For a new organ that's very impressive.

GB: I knew Létourneau when he was working for Casavant, and I put in a new organ in Nebraska. Of course I know of his instruments around the country like the big installation at First Presbyterian in Greensboro, North Carolina.

SM: I've seen that one advertised.

GB: So he will have large-scaled principals here?

SM: Yes.

BB: When's it due?

SM: It comes in July of 2004 and will be installed over the summer. We'll then sort of "play it in" through Michaelmas term of 2004. We're having it dedicated in January of 2005 by Naji Hakim.

GB: Are you going to have French reeds?

SM: Yes, absolutely, French Canadian reeds! They will have Cavallé-Coll shallots.

BB: How did you end up studying in Canada?

SM: I am Canadian, grew up there and studied there first of all.

GB: Is that when you studied with John Tuttle?

SM: Yes, that's right.

GB: You studied piano first?

SM: The organ was only ever for fun. I primarily wanted to be a conductor

anyway, so I knew I would have to learn to play the organ and decided to do that. I do take my playing very seriously, however. I got the top prize for organ playing in my associateship exam for the Royal College of Organists, but I have not yet had the courage to attempt the fellowship. It costs £300 to take it so I can't afford to fail it! Only a very small proportion of candidates pass it the first time. The keyboard tests in particular are notorious. I think I'll wait until the new organ is installed, when I will really want to practice for it.

BB: Tell us about the instrument you have in your chapel at the moment.

SM: It was built in 1994 by a local Cambridgeshire company. It's actually the same builder as the organ in St. Catharine's College for which Peter LeHuray was the consultant. The St. Catharine's instrument is really quite good, especially following its recent cleaning and voicing by Flentrop. Ours at Selwyn is not a successful organ though, and has a sad history. There's a place in the world for mediocre parish church organs, but a Cambridge College Chapel with a musical tradition is not one of them. We have an organ repair budget of £10,000 a year. Last year was the point at which we knew we would have to do something. You can imagine how excited the College was about the idea of replacing an organ that was only eight years old. They were fantastic about it, but they were not happy.

GB: That's happened in the States with several builders. At least you're going to have pistons!

SM: Yes, we need them really.

BB: It's good that the College is supportive.

SM: Selwyn has one of the most prestigious traditions of the 20th century, and the college knows it needs to be preserved. There's a long list of important 20th-century church musicians who were organ and choral scholars here including Richard Marlow (Trinity College), Sir David Lumsden, John Harper, Grayston, (Bill) Ives, Andrew Lawrence King, Percy Young, Frederick Rimmer. Of the past five organ scholars who've come through here, not a single one of them is playing anymore because they found the experience of three years as organ scholar here so disheartening having to play this instrument. Something had to be done.

BB: Do you play the last hymn and the postlude all the time?

SM: No, only about once a term. I do

very little playing, but I do play at an Anglo-Catholic church where I am assistant in my spare time. Because it's exam term the external pressure on the choir is at a maximum. Evensong has to be a fun experience, because the exam pressure is horrendous here. Everything is 100% finals. Your entire degree is based upon these three weeks now. They write five or six essays every week all throughout their 3-year degree, and they don't count for anything. That's one of the reasons that this is a good time for the senior organ scholar to conduct. He's a wonderful player, but not an experienced conductor. The music is easy, and finals are mostly finished now. It's just the 6 or 7 first years who have exams right now that are going to be away. The whole atmosphere is more relaxed, but normally the organ scholars don't conduct unless I'm away. I think it's a bit odd that in England the way the tradition works is that they teach you to play the organ. You play the organ and play the organ and then suddenly get thrown in front of a choir, never having had a conducting lesson in your life. They expect you to know what to do. I think that's a bit unfair, actually. Once or twice a term, I let the organ scholars conduct while I'm there, so that we can actually have a chat right afterwards.

GB: None of the schools here teach basic conducting?

SM: There are a couple of new conducting programs at some of the London Conservatoires. There's a new program at the Royal Academy which started up two years ago which is a Master's in Church Music and Choral Conducting. Again, there are only four or five students per year, and they are teaching you professional choral conducting. The difficulty is that they will become accustomed to working with former Oxbridge choral scholars that sing like a recording whether you can beat time or not. Then you get thrown in front of a choral society or parish choir, and you can't even bring them in.

GB: Right. It's different in the States. In the better colleges much emphasis is put on conducting. You are the first woman in 700 years at an Oxbridge College. Tell us about that.

SM: It is a very male-dominated tradition. I'm now chairing the annual meetings after the choral scholarship trials. It is me and this table full of gentlemen. It's fine actually. In fact, an interesting statistic which I just heard the other day concerns The University Church (Great St. Mary's) which is just now advertising for a director of music.

GB: Yes, we saw that.

SM: They have 17 applicants—not a single woman.

BB: I wanted to ask you if other women had applied for positions and not been accepted or if they just didn't apply.

SM: No, they just don't apply.

GB: Do they think they can't break through?

SM: Yes, there's this mythology that women can't train boys' voices, which isn't true. The feeling is that we haven't gone through what boys do at the age of 12, so we can't possibly know what to do with them before they go through it.

GB: Are there any female organ scholars in Cambridge?

SM: A few, actually! There are girls at Sidney Sussex, Emmanuel, Magdalene, Corpus Christi, and Christ's Colleges this year.

GB: There's a woman who's a sub-organist at one of the cathedrals.

SM: There are three or four women sub-organists, and there are also several

women in number one spots in major parish churches, where they are training men and boys choirs perfectly well.

BB: Have you had any problems?

SM: I've had no problems at all. I'd like to think it's because I know what I'm doing and not because I'm female. I've had an easy time of it. I expect that's from a kind of "short list" point of view.

GB: Do you think it will be another 50 years before there are females in the top cathedral positions?

SM: As a matter of fact, there are two women in number one cathedral positions already: one is Judy Martin, a former Selwyn organ scholar, who has recently gone to St. Patrick's Cathedral in Dublin, and the other is Arundel Roman Catholic Cathedral in Sussex, where both the "master" of the music, and also the assistant organist are women. I am not sure how long it will take before one of the traditional cathedrals with a medieval choir school will appoint a woman to the top job.

BB: There are the girls choirs now.

SM: One of the main problems with the girls choirs is that they are creating jobs for women, but they shouldn't be. Why is it that a man can conduct a men and boys choir, but a woman has to be appointed to the position of "Assistant Organist and Director of the Girls Choir." I hope it will not become another unbreakable tradition that if you are a woman you must conduct only a girls choir. It's still discrimination.

Part of the problem is that the real training is still being given too much to the boys only, first as cathedral or collegiate choristers, and then at the traditional all-boys private schools which carry on teaching the choral tradition. The girls choirs are still too new for the effects to be felt at university. I've got three or four ex-collegiate/cathedral boy choristers in the choir. When they arrive at university, the men know the repertoire already. The girls are the weak sight readers, and do not know the mixed choral repertoire. The men know all the organ accompaniments by the time they're 18. They come up here, they do three years and they walk into those jobs because they're already qualified.

GB: Right. I've been very impressed with 18- and 19-year-olds handling huge instruments like at King's, the "accompanying machine." There are very few 18-year-olds in the United States that could handle a big instrument like that with complete mastery and artistry.

BB: I think Trinity College must be the silver slipper. It appears that way to us just from the two or three days we were there.

SM: Yes, anywhere with that kind of tradition and that kind of money to uphold it is nice.

GB: What plans do you have for touring with your choir?

SM: We're going to Finland and Estonia in September, and then we will do a brief tour to Scotland next summer, because we're hoping to go to New Zealand (if we can find the money) in 2005. Bishop Selwyn was the first bishop of New Zealand, and we've still never been there.

BB: If you ever come stateside call us, and we'll work something out.

GB: It would be nice to have you. Does the college underwrite the tours?

SM: They subsidize them. Selwyn choir is not well known. *International Record Review* two years ago reviewed one of our recent CDs and said that we would easily give any of our better-known neighbors a run for their money. Reviewers can say that, but still when it comes down to it, no one has heard of Selwyn, so we can't charge a big fee.

BB: Maybe that will change.

SM: I would hope so, but I don't expect it to change in the next year or two. Domestic invitations are starting to come in now which is great. Two weeks from now we're going to Birmingham,

(not terribly exotic, but the invitation is lovely) to St. Augustine's Church in Edgbaston which is the only parish church for which Howells wrote canticles, and they're on our CD. In March we went to Canterbury and sang the premier of a new work by Jonathan Dove. That was really fantastic. Those things are starting to come in, and I can now actually get expenses paid when we're in the country. However, no one's invited us anywhere more exciting than Canterbury or Birmingham at this point. Choir members have to contribute their own money, which is unfortunate. It's well subsidized, though. They're getting ten days in Finland and Estonia for £150 which is a lot cheaper than they could do if they were actually going on holiday.

GB: That's a good deal!

BB: So, do any of these students have jobs outside of the college?

SM: They're not allowed to. It's against University regulations. You cannot have a job while you're a student. You obviously can when you're home in the summer, but not during term.

GB: We were just punting yesterday, and our punter was a student. I guess his exams are over.

SM: Yes. It's very, very intense academically. That's why I have to be really careful about balancing. My choir does

really well academically, and that's important from the college's point of view. I don't want it to appear that choir is "getting in the way" of their studies. Also, there's a great deal of pressure from the media firstly, and the government secondly, to open up Cambridge and Oxford. We're trying desperately hard. In this country only about 40% of the population actually goes to university. They are desperately trying to increase that, but there's no tradition of it. In the UK education system, I think it's 7% of school-age children in the population are in private schools (i.e., schools for which they pay fees); 93% are in state-funded public schools. Cambridge and Oxford, which are government funded universities, are still struggling to get 50% of students from state-funded schools, which obviously is not representative given the percentage of children who attend state-funded schools. One of the areas that have had to deal with that over the past ten years is the choral tradition because we can't let people in now just because they can sing (i.e., they probably went to a private choir school and then a private high school where the choral tradition is still taught). If they can sing, good, great, but they need to be absolutely top class academically as well. They've got to fight evenly against everyone else. If you've got two people, both of whom are equal academically, and one of them

can sing, great—in comes the singer. If you've got one who's reasonably good who can sing and one who's brilliant academically who's tone deaf, the tone deaf one comes. We have to do that, and we've all had to learn to deal with it.

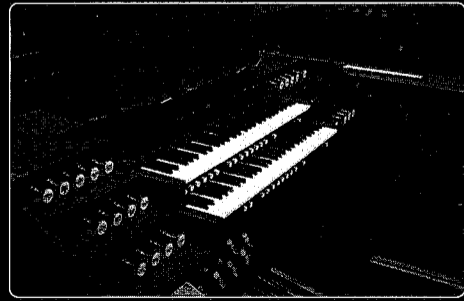
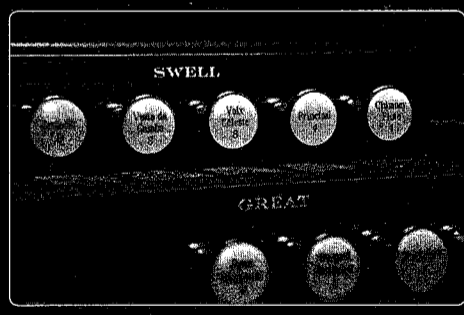
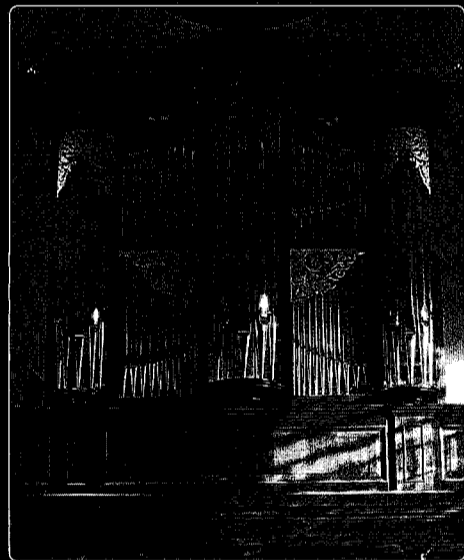
GB: Your system is so different than in America. How do beginning harmony, theory, counterpoint, dictation and sight singing work with your system here?

SM: All of that gets taught in the first year. They have weekly one-on-one tuition in harmony and counterpoint. At the end of the year for their exam they have to do a 4-part fugal exposition on a given subject, and they have to complete a piece of 3-part Palestrina where one part is given throughout. There's no keyboard aid—it's all pencil on paper.

GB: So, they're taught harmony and counterpoint at the same time?

SM: Yes, and both are examined at the end of the year in three-hour exams. The harmony exam consists of three questions, and they have to answer two of them. One of them is the harmonization of a sort of "Schubertesque" song, and they have to write the piano part. The other is completion of a string quartet. They will be given four bars of the string quartet which they have to complete to a specified rubric (e.g., "write a further 24 bars with a modulation to the dominant at the half-way point"). The

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Sydney Grammar School is an independent school founded by an Act of Parliament in 1854 and opened in 1857. It is still located on its original site on College Street in the middle of Sydney. Music making forms an important part of the life at the school. The organ has been installed in the main assembly hall, referred to as 'Big School'.

The organ has been built on a new gallery and has two manuals and pedals with 21 stops, some of which are shared mechanically between the Great and Pedal Organs. The key action is mechanical with electric drawstop action. Lack of space dictated that the console was placed on the left of the organ case and four Pedal stops are borrowed mechanically from the Great Organ. The organ was completed in May of this year and has been well received for its character and versatility. It will be used extensively for teaching and public concerts, details of which can be found on our website.

GREAT ORGAN		PEDAL ORGAN	
Open Diapason	8	Bourdon	16
Stopped Diapason	8	Principal (Gt)	8
Principal	4	Bass Flute (Gt)	8
Fifteenth	2	Fifteenth (Gt)	4
Fourniture IV	1 1/3	Trombone	16
Trumpet	8	Trumpet (Gt)	8
Swell to Great		Great to Pedal	
Swell to Pedal		Swell to Pedal	
SWELL ORGAN			
Gedackt	8		
Viola da Gamba	8		
Celeste (TC)	8		
Principal	4		
Chimney Flute	4		
Fifteenth	2		
Sesquialtera II	2 2/3		
Bassoon	16		
Hautbois	8		
Tremulant			



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other question is to write up to six variations on a ground bass, either for a keyboard instrument or for strings. Aural training is extremely difficult here, because 20 or 25 of approximately 60 undergraduate musicians in each year have perfect pitch. Coming up with an exam that all of them can take is hard work. For the dictation questions, there are two things rather loosely termed "melodies." They are given the first note and 6 to 8 bars, and they get to hear it twice. These are really horrible—they are designed to test the people with perfect pitch. Then there are four rhythms that they have to memorize which are usually shorter, about four bars. Again, they hear them twice, but they can't write until after the second playing.

GB: It's different in the States.

SM: It's quite a clever trick, actually. You really learn to record and play back in your head. It's a skill that all of us have, but they have to learn to use it. They also have to complete a piece of 3-part keyboard counterpoint dictation, like a Baroque 3-part invention. They are given one part all the way through, and have to take the other part down. They hear that a total of four times. Then they have something called orchestral timbres. They are given a piano reduction of an orchestral score, and they then hear the orchestral version played three times. They then have to fill in boxes and say "that was a Cor Anglais or that was a viola with a mute on playing really high." They have to score up eight bars of it towards the end.

GB: That's all first year?

SM: Yes, it's all one three-hour exam.

GB: So orchestration is first year as are harmony and counterpoint?

SM: Yes. Then they have aural analysis. They hear a four- or five-minute piece of music. On this year's exam it was a piece of Couperin's keyboard music. They hear it three times, and the question is to write an account of the movement. The people who don't nec-

essarily write things very well can just say "this happens or that happens." The kids who are really good actually write proper Schenkerian analysis for something they've heard three times and haven't got a score for. That's quite a big one. There's a mistake-spotting test. They are given a score that has mistakes in pitch and duration. They get played the correct version, and then they have to circle and correct the mistakes. Some of those are easy, and some are not. They have a keyboard exam as well in which they have to transpose a chorale, realize a figured bass, score a string quartet, score a Palestrina piece in C clefs and harmonize a melody.

The other written exams include analysis, in which there are two unseen works plus a set work which is a quick study. They'll find out what that is a couple of weeks before the exams. They would be asked to write three analysis essays in the exam, at least one of which must be on the set work. There are also two history papers (we call courses "papers"), the exams for which are also usually three essays to be written in three hours. The first one is the 19th century, and the other is 20th century. During the second year they choose from a selection of topics. This year's options include a Bach course, a course on Handel in London, one on Paris opera in the 19th century, and that sort of thing. They also have to submit a portfolio of tonal compositions. They have a set number of styles they can write in (sonata form or theme and variations or a collection of three songs or a ritornello) and they also must submit a three- or four-voice fugue. They study fugue all the way through the second year. The tripos is in the process of changing, and the major change is that the only compulsory paper (I think we are the only remaining university in the world for this paper) is a four-hour fugue exam. Every undergraduate, by the end of their third year, can sit down and write a fugue without a piano in four hours. It's not nearly as difficult as one thinks. I will ever be grateful that I

did it. Now it's my favorite course to supervise. I teach about 15 fugue students, and I love it. I especially enjoy the ones who at the beginning of their third year say, "You must be kidding." By the end if they actually work well through the year, it's not a terrifying exam. They've actually learned how to deal with large-scale form, small-scale harmonic movements, etc., and writing good four-part counterpoint. I don't know what will happen next year, because it's not mandatory. They will have a choice. They will either have to write a 10,000-word dissertation on some scholarly topic of their choice which would be submitted obviously, or they can do the fugue paper. There's still a little bit of academic rigor left, but my guess is that 70% or 80% of them will go for the dissertation, which is a shame, because there are a lot of people who actually end up enjoying fugue who would never choose to do it at the beginning of the year.

GB: For the fugue course, for instance, would you use a textbook?

SM: Nothing is textbook-based in this university.

GB: That's what I thought.

SM: By midway through their second year for their history papers, they are reading journals. It's much more research-based. What I do in fugue, with the students who are reasonably comfortable keyboard players, or who at least have played some pieces, they simply have to write for me a complete fugue every week. We'll have a half-hour or 45-minute session on it every week, just the two of us. With those who struggle a bit, I'll do small amounts, say have them write four expositions, and I'll dictate. I'll have them write one using semiquavers modulating from E-flat to B-flat or whatever or write one in three parts using triplet quavers. I'll dictate a little bit, but I'll do that for the first term, and then I'll insist that they write a complete fugue all the way through. Writing a sequence, using the circle of fifths, bearing in mind that they've learned all of the basics of suspensions, etc. during the first year, they can learn that in about two afternoons, even the weak ones. You need them to consider how they are going to use this little bit of material in the whole thing. Occasionally, you'll get them to practice writing endings of fugues. Can you work your way up to a Neapolitan sixth chord? Anyone can write a Neapolitan sixth chord, but it's getting there and escaping from it that's tricky.

In the third year they all study a major set work, usually a choice of one of six big operas, *Boris Godunov* was one of them and *Così fan tutte*. There would be a choice of four other papers on various history topics. There's an in-depth editing and notation paper which this year was on Frescobaldi, so one would be dealing with a lot of nasty tempo relationships and that sort of thing. There would be various other random history papers depending on what research any of the lecturers are doing. One of this year's choices is "Music, Politics and Theology in the English Reformation." That would've been a fun paper to take. They can also write a dissertation if they want, 10,000 words on the topic of their choice. There's also the option to take a performance, which many of them do, but it's only one option, only in the third year. Two-thirds of them will do a 23-minute recital in which there's a set work that you have to perform. They also have to write a 3,000-word essay on the performance reception and history of any of the pieces in your program, which is a little bit nebulous, but there has to be something academic since it's not a performing degree. I did it actually, and my essay was on a piece of Bach on the organ. I did a study of all of the published editions of the piece I played. I went down to the National Sound Archive and listened to loads of recordings of it and looked up every reference to it in every book ever written about

Bach. You can actually come up with an essay, but it's not easy.

GB: Most of our degrees in the States are performance degrees.

SM: Yes, exactly. You can do that at a Conservatory. There's a gap between the Conservatory and the University. Lots of students graduate from here with a degree and then go on and do a Master's at the Royal Academy. There's some fabulous playing and some fabulous singing that gets done here, but there's even better playing and singing at the Conservatories in the undergraduate programs, because the ones who are really top quality performers will often just go there first.

GB: All of this exam talk is exhausting. I know why the students are looking like they are now. (laughter)

SM: Exactly, and that's just in music. The worst one I think is the English course. They don't do exams at the end of the first year, because there's too much to learn. They only take exams at the end of the second year. The first morning of the exam week they get up and write an exam called 900-1100. Then they get up the next morning, and it's 1100-1300, then 1300-1500, etc. Eight days in a row they will write an exam covering two hundred years of English literature. Then they have to take a second language paper as well and something called literary criticism, analysis of unseen texts.

GB: This is all much more difficult than in the States.

SM: I think it's more difficult here than in most places. Certainly the music course is twice as rigorous as anything I've ever seen in North America. In fact, there was a mathematician visiting a week ago who came in for dinner with someone he knows. He had been looking at the first years' math papers. Bearing in mind that Newton was a mathematician at Cambridge, and Stephen Hawking is here, I think it's allowed to be a difficult course. He was looking at the first year math exam, and he said to me that he had had a Ph.D. in mathematics for 20 years, and he thought he could probably get through about 25% of that exam. I'm sure that he is a top scholar in the specific area, but here it is a huge amount of material our students have to get through in a short amount of time. It's not just that they do everything in no detail. They do things in great detail, but they do an awful lot of stuff in a lot of detail. It's really intense, and that's why they get so stressed at this time of the year, because they have to show what they know now.

BB: That's hard, because they don't get graded at any time until the end. What about people that don't test well?

SM: Women always do worse than men. It's very definitely a man who would've thought of it, because it wouldn't occur to a man that it might not be a good day for a woman to write an exam. Many women do extremely well, but in general the overall performances show that the men do better. The other thing is that more men get in. There are three colleges that admit only women, and there's still a 65/35% gender imbalance across the university, even including those three colleges.

GB: Magdalene was the last college to accept women?

SM: Yes, in 1991.

GB: What was the first year?

SM: In 1972 or 1973 there was a wave of 3 or 4 colleges that accepted women. There was a big bunch in 1976 which included Selwyn. The rest of them jumped on board over the next few years, and Magdalene went in 1991.

GB: Well, we've covered a lot of academic ground.

BB: Thank you for explaining all this. We didn't understand all that we knew about the system in Cambridge. Most Americans don't understand the system here at all.

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SM: Unless you've come up through it, you don't realize. You can't do anything resembling a liberal arts degree. If you come up here to read for the Music tripos, then you read for the Music tripos full stop. You can go and attend lectures in any of the other subjects if you want to, but you won't be examined on them, and no one will know. Nobody has time to do that anyway. Some people will finish Part I in a particular course, and then change. The sad ones are those who do Part I in a course they love and then panic and do Part II in Law when they realize that History or English or whatever isn't going to give them a job. That does happen, but it's usually only 3 or 4 students per course in each year that would actually change.

GB: The Oxbridge Colleges are still the only places that give an MA three years after the Bachelor's?

SM: Yes, absolutely.

GB: Free of any advanced study?

SM: Yes.

BB: This would then be different from an MA from the Royal Academy?

SM: That's right. You can do a Master's degree here as well—it's called an M.Phil. It's a one-year postgraduate research degree, and then you do your doctorate. Anyone who knows if your degree says MA Cantab (the abbreviation for the Latin form of Cambridge) they know perfectly you haven't worked for it. The other thing is that the undergraduate degree is really heavily research-based and a ridiculous amount of work. I didn't feel in the least guilty about accepting an MA, because I knew that I did so much intense research for my BA.

GB: I've heard that there were discussions about phasing that out.

SM: I don't know. It's fighting against 700 years of tradition. I would be surprised if they phase it out, especially because if you have a degree from Cambridge people know if it says M.Phil that you worked for it. If it says MA, then it just means that you did your undergraduate degree at Cambridge. If I go back to North America and say that I have an MA, they all assume that I've done a three-year research degree, which in a sense I have. It just comes with the undergraduate one.

GB: What is the total for room, board and tuition for a year?

SM: Tuition for a home student (a UK or EU student are the same) with parents that make money is £1,125 per year for any university in the UK. It's subsidized, you see. Tuition fees only came in three years ago. Before that it was free. You can imagine how painful that was. When I was here as an undergraduate tuition was free, and they still received maintenance checks from the government to go to university. That was their desperate attempt to increase the number of people at university. The maintenance checks were means-tested, so if you had wealthy parents you didn't get one. Fees and loans for home students are now means-tested instead, and grants are no longer available. There is a huge debate in Parliament right now though about raising university tuition fees significantly (to £3000 a year minimum), and some universities, including Cambridge, are fighting for the right to set their own level of fees, rather than having it set by the government as it is now. In terms of living costs, 95% of undergraduates live in college residence, which keeps costs down. Rent in Selwyn, for example, is actually quite low. The rooms are small, because it was originally formed as a college for priests and for children of poor clergy. It doesn't have any of the big sumptuous rooms that some of the wealthy medieval colleges have. Depending on the size of the room they would be paying between £450 and £600 per term (there are three terms a year), which is quite low actually compared to some of the colleges. They also have to pay something called a kitchen fixed charge,

which is about £100 a term. This keeps the prices for meals in hall really low, so they can get a full 3- or 4-course meal served in the formal hall three times a week for only £4, and daily lunch can be bought for as little as about £2.

Fees for overseas students, however, are exorbitant. For a science course, which music is classed as because a lot of the teaching is one-on-one, the tuition when I came ten years ago was £9,750 a year. Then I had to find accommodations on top of that. They expect you to have about £15,000 or £20,000 a year, which is fine except if you're paying it in Canadian dollars worth next to nothing.

GB: What kind of stipend do the organ and choral scholars get?

SM: The choral scholarship, as you will see in the materials, is £100 a year plus singing lessons. The organ scholarship is £300 a year plus organ lessons. There is an agreement across the whole university such that every choral scholar, no matter which college they're at, gets paid £100, and every organ scholar gets paid £300. An instrumental award is £75. It does depend on what college you are as to how much is paid for lessons. Selwyn is quite generous, because we had a nice alumnus about 25 years ago who endowed a music fund. The choral scholars claim up to £300 a year or up to £450 for lessons if

they're studying music. This actually isn't bad—you can have a lot of lessons for that kind of money. We do get lots of inquiries from North Americans who think that choral scholarship is an equivalent football scholarship (i.e., is actually substantial financially), but it isn't.

GB: Are they big on early fingering here in Cambridge?

SM: Some of them are, yes. Then the musicians among us will think about the early fingering and how it affects articulation, and then do the articulation with normal fingering! (laughter)

GB: That's what I do—it's easier than re-fingering everything.

SM: Yes.

GB: What one hears is the main thing.

SM: If you're on your way to King's there's a mass there on Thursdays. It's not Evensong.

GB: Yes, they are doing the Howells *Collegium Regale*. We have heard the Kodály *Missa Brevis* twice. I don't know what their rotation schedule is. I haven't figured it out.

SM: My guess is that it's probably not particularly methodical. You can't count anything as being in your repertoire until the third term, because a third of the choir is new at the beginning every academic year.

GB: It's been a joy to hear all the Howells settings, particularly. They are our favorites.

SM: You should get our CD in that case!

GB: Yes, we'll pick one up from the porter.

BB: Thank you for giving us your hour and sharing your knowledge.

SM: Certainly. This has been fun.

Author's note: We left Sarah with promises to meet in cyberspace soon. ■

Notes

1. "Tripos" is the name of the three-legged stool on which undergraduates sat for their aural examination in order to receive their degree. Examinations are still called "Tripos."

Gordon and Barbara Betenbaugh are organists/choirmasters at First Presbyterian Church in Lynchburg, Virginia. They also direct Cantate, the Children's Choir of Central Virginia, and Mrs. Betenbaugh is chapel organist and assistant choral director at Virginia Episcopal School in Lynchburg. Last summer they completed a 13-week sabbatical in the UK, visiting Cambridge, Oxford, London, and Salisbury. See previous articles from their sabbatical: "London Chats #1: Michael McCarthy," October 2003, p. 18; "John Tavener's The Veil of the Temple," November 2003, p. 17; "Cambridge Chats #1: Timothy Byram-Wigfield," December 2003, pp. 16-19; and "London Chats #2: Patrick Russell," February 2004, pp. 20-22.

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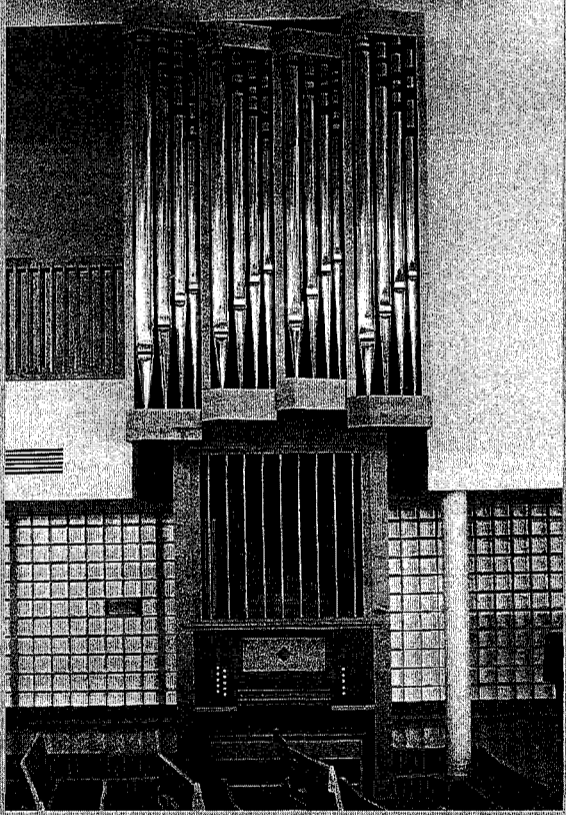
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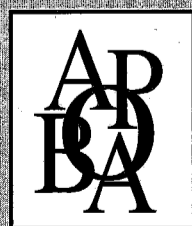


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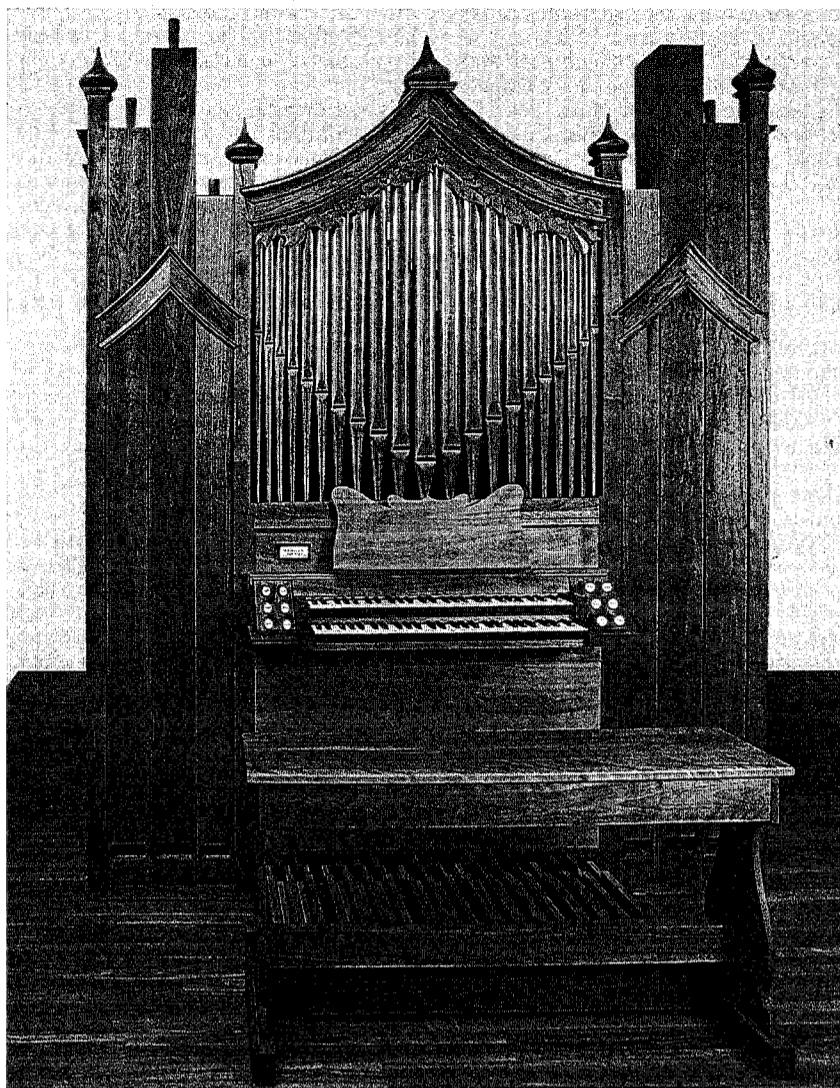
A. David Moore, North Pomfret, Vermont, Opus 27
The home of George Becker and Christo Bresnahan, San Francisco, California

From the builder

Opus 27 is a compact two-manual organ designed to give the player the greatest number of stop combinations and colors from a small stoplist. The lower keyboard controls the Great, the upper the Positive. The manual compass is 56 notes, and the straight pedalboard has 30 notes. Couplers include Positive to Great, Positive to Pedal, Great to Pedal. The tremulant affects the entire organ.

The Great has an 8' Clarabella, a 4' Principal in the display, Twelfth and Seventeenth. The Clarabella is scaled after examples found on early Hook organs. The bass octave is stopped. Pipes from tenor C are of open wood and of English style construction with the windway carved into the cap. They are similar to early New England-style Stopped Diapason pipes without the stopper. The blocks have a little step down after the front edge next to the windway, which helps a great deal with the speech of the pipes. Provision of an 8' open stop on the Great allows for a rich plenum with a strong fundamental. The Clarabella, drawn alone, serves as a diastinct foil to the 8' Stopped Diapason. The Clarabella must not be confused with the Melodia, also an open 8' stop. (The Melodia typically has an inverted mouth, a cap that protrudes over the front of the pipe, more nicks, and a block, the top of which is curved forward in various degrees depending on the builder.) Twenty-one Principal pipes are in the display above the keyboards. The treble pipes are in the case, followed, front to back, by Fifteenth, Twelfth and Seventeenth. Initially conceived as a double draw Sesquialtera, it was thought better to separate the two ranks to allow greater freedom of registration.

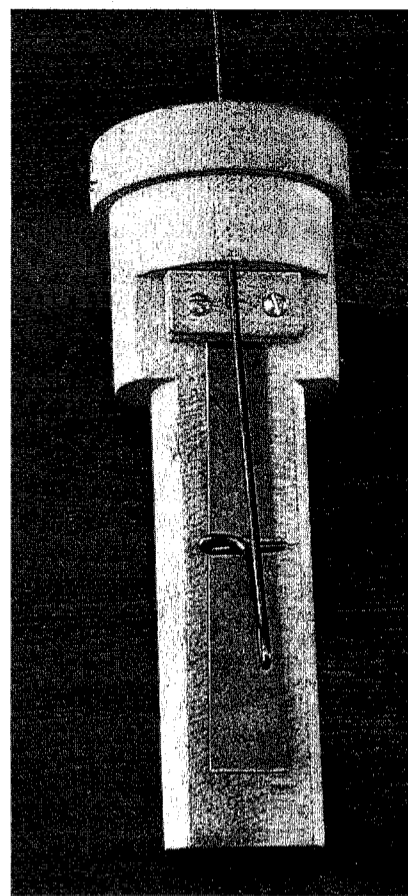
The Positive has an 8' Stopped Diapason of wood, a 4' Flute and an 8' Trumpet. The Stopped Diapason is quite literally an open wood diapason which is stopped, in the manner of early Hook and English examples. The speech has a hint of quint and a subtle chuff. The Flute is of open wood pipes. The bass of the Trumpet has wooden resonators, wooden blocks and shallots. The blocks and shallots are turned (on a



Moore Opus 27 (photo: Sean Vallely)

South Bend lathe) from a single piece of wood. The inside bore of the shallot is tapered. The tongue is held in place with a hardwood cleat and two small wood screws. The opening in the shallot is tapered and milled into the wooden face. The dimensions of shallot opening, bore, taper and resonator inside diameters are close to eighteenth-century North European practice. The use of wood for the shallot avoids the need for lead-faced shallots or leathered shallot faces. The wood face, in terms of hardness, is somewhere between lead or brass and a leathered surface. The brass tongues are fairly wide, thick, and

tapered. The lowest octave has wooden resonators which impart a strong fundamental and circumvent concerns about collapse. Metal resonators are used from 4' C with wood shallot-blocks; at middle C the resonators are metal, the blocks lead and the shallots brass, much like an old North European Trumpet. The Trumpet has a distinct and prominent speech as well as a distinct and prominent fundamental throughout. The Trumpet can be played either from the upper manual or from the pedal, or on both manuals and pedal simultaneously. It is useful for a cantus firmus, or for an independent pedal line when used with the 8' and 4'



Wood block and shallot (photo: Christo Bresnahan)

GREAT

- 8' Clarabella
- 4' Principal
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- Tremulant (affects entire organ)

POSITIVE

- 8' Stopped Diapason
- 4' Flute
- 8' Trumpet

PEDAL

- 16' Subbass
- 8' Trumpet

Couplers

- Gt/Ped
- Pos/Ped
- Pos/Gt

30-note, straight pedalboard
Kellner temperament
A = 440

Positive stops against the lower manual plenum, and is satisfying as a solo register.

The Pedal contains the 16' Subbass of butternut wood; the lowest six pipes flank the manuals. The butternut, like most of the wood in the organ, was felled on the North Pomfret Moore property. The logs were sawed into boards of various thicknesses on a WoodMizer thin-kerf band sawmill. Much of the wood is quarter sawn.

Metal in the Principal is lead with 28% tin. Smaller amounts of antimony, bismuth and copper are added to the metal alloy. The melting pot holds 700 lbs of metal. To this is added 1.25 lbs of antimony, .25 lbs of bismuth and 2.5 lbs of copper. Copper seems to give the alloy a nice ringing sound. Antimony is added to prevent metal collapse. Pipe metal was poured, hammered and fashioned into pipes all in the Moore workshop. (A Dom Bédos-type hammering machine, made by Dave Moore, graces the workshop and is used "once in a while.") A new hammering machine that can automatically hammer a full sheet of metal as it is taken from the casting table is now used. This machine has 17 metal hammers that are raised and dropped onto the metal all at once, covering the whole width of the sheet. The sheet is then advanced a fraction of an inch and the hammers move over slightly. Metal hammered with this



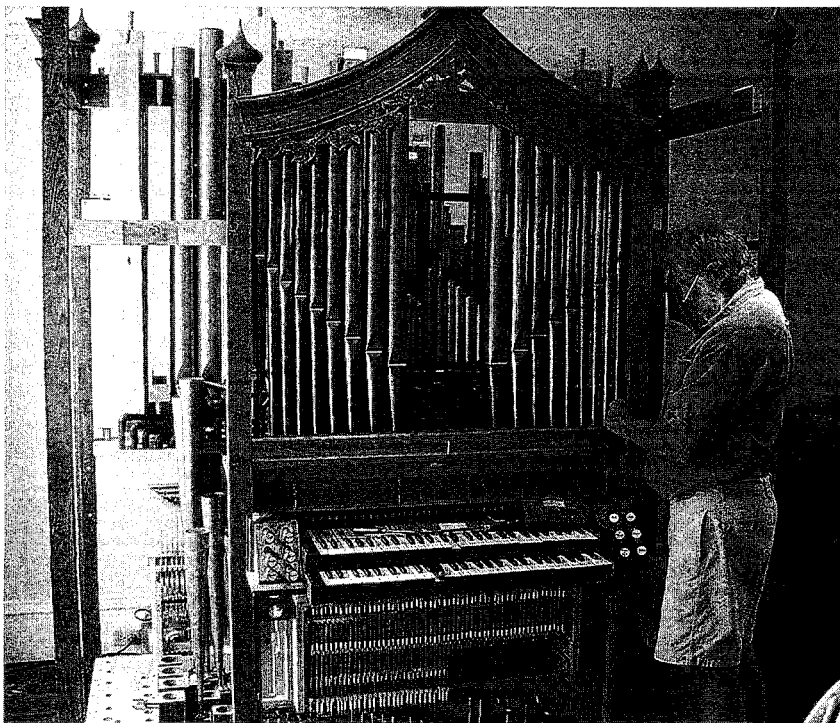
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Dave Moore at work (photo: Christo Bresnahan)

machine prevents the "bacon effect" (caused by sheets of metal being hammered on the edges more than in the middle, thus the sheet starts to get wavy like a piece of cooked bacon). Hammering pipe metal is an old practice that hardens the metal, optimizes pipe resonance and imparts a richness of timbre not otherwise obtainable.

The metal pipework is voiced with fairly wide windways and regulation at the toe hole for most stops. The toe holes are closed down until the volume of the pipe is just right. In essence, an Open Diapason register would have pretty much open toes in the mid range and then the treble pipes would be regulated a bit at the top register. Toe regulation is important in stops above 4' pitch. Thus with a 2' stop the windways are kept just right in the top octaves and the volume is controlled at the toe. This keeps the top ranges of the stop from being too loud and overpowering. This style of voicing, with moderate nicking, is just about what the early New England organ builders practiced. One can often find this type of voicing in various European styles. The pipes are cone tuned.

The action is suspended, and is provided with easily accessible adjustment nuts. Trackers are of wood with rolled threaded brass ends and wood or leather nuts for adjustments. Some tracker ends have wires into the wooden trackers that go through unbrushed metal rollerboard arms. The pedal action has some felt bushings and washers but the manual keyboards do not.

Winding for the organ is controlled by a small curtain valve. A small single-fold reservoir is located at the bottom inside the case and feeds air to three windchests through solid wood trunks in the manner of old instruments. Pressure is 2 3/4 inches. Winding is flexible in that a sustained note in one part of the keyboard is influenced by a moving passage in another part of the register. The blower is a quiet operating Laukhuff. The tremulant is of the *tremblant doux* type described by Dom Bédos and found on early French and New England organs. A leather-covered door is poised at an angle in a horizontal section of the main wind trunk. When the tremulant is engaged, the door oscillates back and forth, creating fluctuation in the wind pressure and a tremulant effect that varies depending on what is being played.

—A. David Moore

From the owner

I first met Dave Moore in 1970 when he was renting an apartment in the Pigeon Cove house of Charlie and Ann Fisk. David apprenticed in the then small Fisk shop before establishing his own workshop in North Pomfret, Vermont, where he has been designing and building historically informed mechani-

cal action organs for over three decades. This unique builder has traveled extensively and studied some of the finest old (and some new) organs of Germany, France, the Netherlands, Denmark, Italy and England. He has a working knowledge of the treatises of Clicquot and Dom Bédos. Living and working in New England, he has acquired a knowledge, both intimate and scholarly, of the 18th- and 19th-century New England builders. His association with the likes of John Fesperman, Barbara Owen, Fenner Douglass, Mark Brombaugh and Kevin Birch (to name but a few) has contributed to his understanding of the organ and its music. (Indeed, David himself is a quite respectable organist.)

Opus 27 was built almost entirely from trees harvested by David Moore on his Vermont farm, from lead and tin melted, poured and hammered, and from cow bones, fashioned into keys and stop labels, all in his workshop. When I visited the shop in 2000 to see the progress of the instrument, boards for the Subbass still had bark on them! Wood in the organ includes butternut, black cherry, maple, ash, walnut, pine and oak. Basswood is used for the tableboards of the windchests. Sliders are made of poplar. Pipe shades were designed by Tom Bowen and carved by Dave Laro.

Working out the stoplist was an exciting process involving frequent e-mails, conversations and a number of changes. The goal was to create an instrument of character (Moore character) with a light, responsive suspended action, stops of distinctive color, resilient winding, and a case which bespeaks its New England roots.

Dave Moore and Thad Stamps drove the organ from North Pomfret to San Francisco in 72 hours! Christo and I helped them unload pipetrays, blower and organ parts into the modestly sized music room of our San Francisco Victorian. Over the next three weeks the organ was erected and Dave completed tonal finishing. The organ has an unmistakable character reflecting David's vision, his New England craftsmanship and his musical genius. Opus 27 was celebrated with a dedication recital played in January 2003 by Charles Krigbaum. At that time Dave Moore gave a brief demonstration of the organ to an appreciative audience.

Dave Moore prefers to avoid the term eclectic for his organs:

... the organs I've made have a certain sound to them. Pretty full, quite a lot of fundamental, good solid bass to most things, upperwork designed along the lines of early American organs... I prefer not to have them labeled in any one way. If you say, "This is an organ constructed after French principles," some people think that all you can play on it is French music. I prefer to keep the stop nomenclature in English, so that if someone



Stop jamb (photo: Christo Bresnahan)

comes along and says, "Aha! This is very much like the old Dutch organs, it's perfect for that," they play that music on it and they're very happy... You're much better off if you can accept an instrument for what it is and play what you can on it.¹

Although I have found the organ especially appropriate for playing Bach, Sweelinck and their contemporaries (having myself played many old organs of Holland and North and Central Germany), opus 27 does admirably well with the likes of Franck, Hindemith, Pinkham and Hampton. David Moore and his co-workers Tom Bowen and Thaddeus Stamps have created a cohesive, harmonious and imminently musical organ in a little shop in rural Ver-

mont. The sheer joy of playing this splendid and modestly elegant instrument is, for me, as good as it gets.


—George Becker, M.D.

Notes

1. Quoted from the essay "A. David Moore, Organ Builder: An Account of His Work (1971-1994)" by Kevin Birch, music director of St. John's, R.C. Church, Bangor, Maine.

A. David Moore Opus 27 can be heard at the following website <www.Georgan.com>. Dr. Becker, an orthopaedic surgeon, is assistant organist at the Old First Presbyterian Church in San Francisco. Contact: George Becker, M.D., 1375 Sutter St., Suite 304, San Francisco, CA 94109; 415/563-7383 <sfbonedoc@aya.yale.edu>.

Cover photo: Sean Vallely



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The challenge to Bedient was to Steere and Turner, update and expand the organ, while at the same time make the organ user-friendly and accessible. Opus 72 at First Presbyterian Church, Chippewa Falls, Wisconsin (II/30) accomplished just that. In 2003, much of the organ was dismantled and moved to our Lincoln, Nebraska shop where it was reassembled, and old and new were interlaced.

New additions to the organ are 11 ranks of pipes (including a new speaking façade drawn from the Principal 8' and Pedal Principal 8'), a new, enlarged Swell windchest, electro-pneumatic stop action, solid-state combination action, electro-pneumatic Pedal key action, wind system components, both keyboards, the pedalboard and an adjustable height organ bench. Retained and modified were the Great windchest and Pedal Bourdon windchest, some of the façade casework (necessitating the stripping of old wood finish on both old and new parts), and structural parts of the organ. The entire organ was revoiced to accommodate the newly renovated sanctuary and blend the old and new pipes to be as one. The new stops are indicated in italics.

—Gene Bedient

GREAT
16' Bourdon
8' Principal
8' Dulciana
8' Melodia
4' Octave
4' Flute d'Amore
2' Fifteenth
Mixture III-V
8' Clarinet
8' *Trompette*

SWELL
8' Open Diapason
8' Salicional
8' *Voix céleste (tc)*
8' Stopped Diapason (*new pipes 13-58*)
4' Spitzflute
2½' *Nazard*
2' *Doublette*
1½' *Tierce*
8' Mixture II (1980s addition)
8' Oboe
8' Trumpet (1980s addition)

PEDAL
16' Bourdon
8' Principal
8' Bourdon (ext)
4' Octave (ext)
16' *Fagott*

Couplers
Great/Pedal
Swell/Pedal
Swell/Great

Tremulant

Fabry, Inc., Fox Lake, Illinois, has completed the renovation of the organ at Zion Lutheran Church, Marengo, Illinois, originally built in 1960 by Haase Pipe Organs of Chicago as three manuals and 40 ranks. In 1986 the congregation demolished their old church and built a new one on the same site. The organ was dismantled, stored, and then installed in the new building. Over time, the organ deteriorated to the point where some major work was necessary.

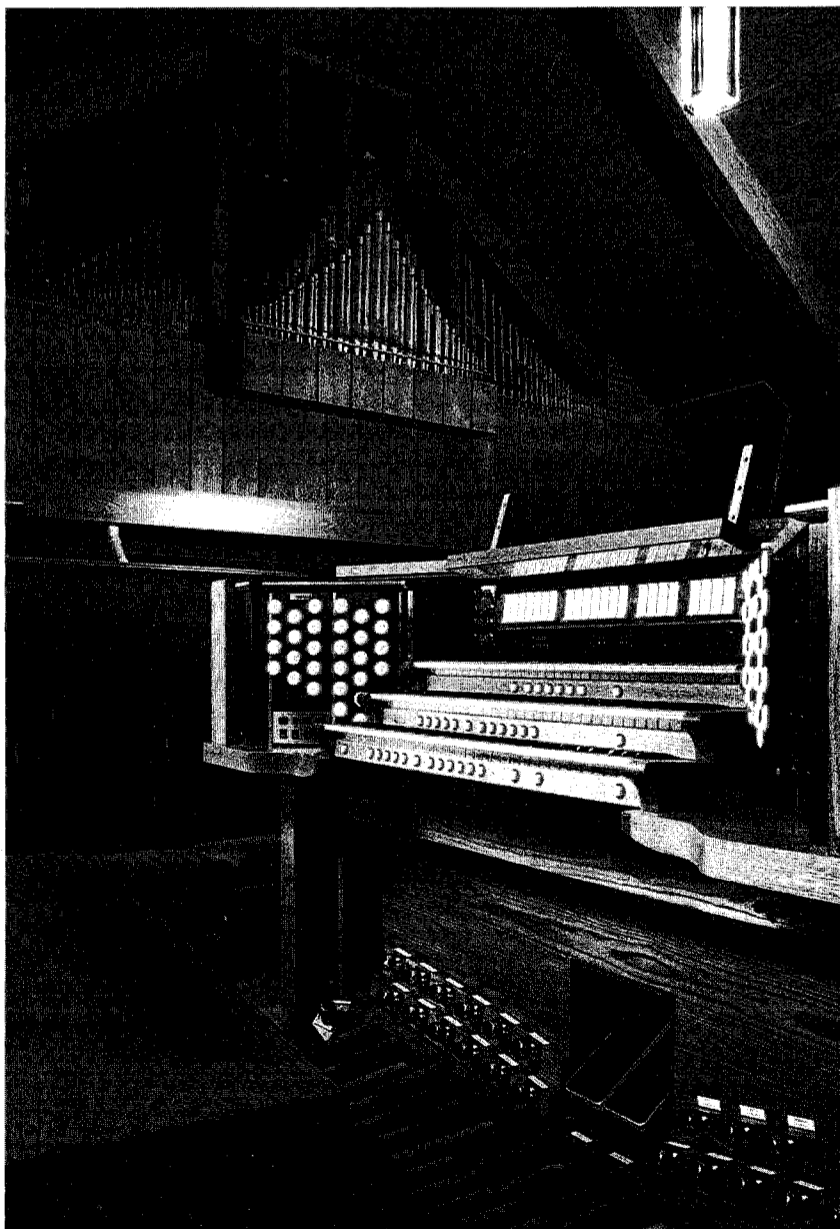
In February 2002, Fabry was engaged to repair, refurbish, and enlarge the organ. Phase one, completed in October 2002, included a new three-manual console with movable platform built by Fabry. The new console was fitted with a Peterson MSP-1000 combination action, multiplex coupler relay and chamber relay, and is prepared for MIDI. Phase two, completed in February 2003, included the addition of six ranks of pipework, several additional windchests, four new wind supply reservoirs, four electric tremolos, a Zimbelstern, and complete revoicing, a Zimbelstern, and complete revoicing and re-regulation of the entire instrument. Some of the existing pipework was repaired and re-racked, and one rank was relocated. David G. Fabry built all the chestwork, three-manual console, and movable platform. Joseph Poland handled the installation.

GREAT
16' Quintadena
8' Principal
8' Bourdon
4' Octave
4' Gemshorn
2' Fifteenth
V Mixture
8' English Trumpet (new)
Chimes
Tremolo
Gt/Gt 16-UO-4, Sw/Gt 16-8-4,
Pos/Gt 16-8-4, MIDI/Gt

POSITIV
8' Quintadena
8' Wood Flute (new)
8' Wood Flute Celeste (new)
4' Rohrflote
2' Principal
1½' Larigot
1' Sifflothe
III Scharf
8' Trumpet (Gt)
8' Cromorne
8' Zimbelstern (new)
Tremolo
Pos/Pos 16-UO-4, Sw/Pos 16-8-4,
MIDI/Pos

SWELL
8' Rohrgedeckt
8' Gamba
8' Gamba Celeste (TC)
4' Principal
4' Spitzflote
2½' *Nazard*
2' Koppelflote
1½' *Tierce (new)*
IV Mixture
16' *Chalumeau (new)*
8' Trompette
4' Schalmey
Tremolo
Sw/Sw 16-UO-4, Pos/Sw, Gt/Sw,
MIDI/Sw

PEDAL
32' Acoustic Bass (resultant)
16' Principal (new)
16' Subbass
16' Quintadena (Gt)
8' Principal
8' Nachthorn
4' Choral Bass
II Rausch Pfeife
32' Bombarde (resultant)
16' Chalumeau (Sw)
16' Posaune
4' Schalmey (Sw)
Gt/Ped 8-4, Sw/Ped 8-4,
Pos/Ped 8-4, MIDI/Ped



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Calendar

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

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

UNITED STATES East of the Mississippi

15 AUGUST

Gregory Eaton; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm

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

Michael Elsbernd; Sinsinawa Mound, Sinsinawa, WI 7 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

22 AUGUST

Gregory Eaton; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm

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

Karel Paukert; with violin; Cleveland Museum of Art, Cleveland, OH 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

Peter Sziebel; Sinsinawa Mound, Sinsinawa, WI 7 pm

28 AUGUST

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

29 AUGUST

Gregory Eaton; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm

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

1 SEPTEMBER

Rodger Vine; Methuen Memorial Music Hall, Methuen, MA 8 pm

1 SEPTEMBER

Rodger Vine; Methuen Memorial Music Hall, Methuen, MA 8 pm

AUGUST, 2004

Don Kinnier, silent film accompaniment; The Great Auditorium, Ocean Grove, NJ 7:30 pm

4 SEPTEMBER

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

5 SEPTEMBER

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

6 SEPTEMBER

Michael Stairs, Gordon Turk & Mertine Johns; The Great Auditorium, Ocean Grove, NJ 7:30 pm

10 SEPTEMBER

Paul Bisaccia, piano; Greenridge Place, Rocky Hill, CT 3:30 pm

Frederick Hohman, Cherry Rhodes, & Gordon Turk; First Church of Christ, Wethersfield, CT 7:30 pm

11 SEPTEMBER

Choral Evensong; Church of the Holy Trinity (Episcopal), New York, NY 6 pm

Albert Schweitzer Organ Festival/USA; First Church of Christ, Wethersfield, CT 10 am-4 pm

12 SEPTEMBER

Stephen Hamilton; Syracuse University, Syracuse, NY 4 pm

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

Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

13 SEPTEMBER

Stephen Hamilton, church music repertoire class; Good Shepherd Lutheran, Fayetteville, NY 7 pm

Joseph Gramley, percussion; Trevecca Nazarene University, Nashville, TN 7:30 pm

14 SEPTEMBER

James Diaz; Dimnent Memorial Chapel, Holland, MI 8 pm

17 SEPTEMBER

Stephen Roberts; Methuen Memorial Music Hall, Methuen, MA 8 pm

Peter Richard Conte; Shryock Auditorium, Carbondale, IL 7:30 pm

18 SEPTEMBER

Paul Jacobs; North Penn High School, Lansdale, PA 8 pm

Janice Beck, masterclass; First Presbyterian, Norfolk, VA 10 am

Onyx Brass; Palm Coast United Methodist, Palm Coast, FL 7 pm

19 SEPTEMBER

Robert McCormick; Cathedral of St. Patrick, New York, NY 4:45 pm

The Chenaults; First United Church of Christ, Reading, PA 4 pm

John Walker; Central Presbyterian Church, Chambersburg, PA 4 pm

Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

Ann Elise Smoot; Ursinus College, Collegeville, PA 4 pm

Janice Beck; First Presbyterian, Norfolk, VA 4 pm

Diane Meredith Belcher; St. John United Methodist, Augusta, GA 3 pm

Three Choirs Festival; First United Methodist, Birmingham, AL

Todd Wilson; First Presbyterian, Maumee, OH, 4 pm.

20 SEPTEMBER

Jefferson McConaughy; All Saints' Episcopal, Atlanta, GA 7:30 pm

Music of the Baroque, Haydn, *The Creation*; Harris Theater for Music and Dance, Chicago, IL 7:30 pm, also 9/21

21 SEPTEMBER

Ann Elise Smoot, masterclass; Curtis Institute of Music, Philadelphia, PA 1 pm

Onyx Brass; St. Simons Presbyterian, St. Simons Island, GA 8 pm

22 SEPTEMBER

Choral Evensong; Church of the Holy Trinity (Episcopal), New York, NY 6:30 pm

Christopher Deibert; Christ Church, New Brunswick, NJ 12:15 pm

23 SEPTEMBER

Marilyn Keiser; Union University, Jackson, TN 7:30 pm

24 SEPTEMBER

Ken Cowan; St. Luke's Cathedral, Portland, ME 7:30 pm

Robert Delcamp, with soprano; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Craig Cramer; St James Catholic Church, Madison, WI 7:30 pm

Bert Adams, FAGO

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Gerre Hancock, improvisation class I;
Edman Chapel, Wheaton College, Wheaton, IL
4:15 pm, recital at 8 pm

25 SEPTEMBER

Gerre Hancock, improvisation class II;
Edman Chapel, Wheaton College, Wheaton, IL
9 am

26 SEPTEMBER

+Dedication service; First Congregational,
Swampscott, MA 10 am

Paul Jacobs; State University of New York,
Potsdam, NY 3 pm

Robert McCormick; Christ Church, New
Brunswick, NJ 6:30 pm

Doug Gefvert, carillon; Longwood Gardens,
Kennett Square, PA 2:30 pm

David Higgs; Trinity Lutheran, Camp Hill, PA
4 pm

John Walker; Graystone Presbyterian, Indi-
ana, PA 3 pm

The Chenaults; First Presbyterian Church,
Macon, GA 3 pm

Douglas Cleveland; St. Paul United
Methodist, Louisville, KY 3 pm

Gerre Hancock, hymn festival; Edman
Chapel, Wheaton College, Wheaton, IL 2:30 pm

Onyx Brass; First Congregational, Springfield,
IL 4 pm

UNITED STATES

West of the Mississippi

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

Simon Berry; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

David Gell, with trumpet and French horn;
Trinity Episcopal, Santa Barbara, 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

5 SEPTEMBER

Galen Tate; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

10 SEPTEMBER

Bradley Hunter Welch; First Presbyterian
Church, Texarkana, AR 7:30 pm

Organ, piano, and carillon benefit concert for
Mark Thallander; Crystal Cathedral, Garden
Grove, CA 8 pm

11 SEPTEMBER

New Pro Arte Guitar Trio; The Ethical Society
Auditorium, St. Louis, MO

12 SEPTEMBER

Henry Glass; Westminster Presbyterian, St.
Louis, MO 1:30 pm

Arioso; Mount Community Center Auditorium,
Atchison, KS 7:30 pm

Carol Williams; Balboa Park, San Diego, CA
2 pm

18 SEPTEMBER

Gerre Hancock, improvisation class; The
Church of the Holy Faith, Santa Fe, NM 10 am

19 SEPTEMBER

James Higdon; St. Cecilia Cathedral,
Omaha, NE 3 pm

+Aaron David Miller; First Presbyterian, Ker-
ville, TX 3 pm

Gerre Hancock; The Church of the Holy
Faith, Santa Fe, NM 4 pm

Angela Kraft Cross; Cathedral of St. Mary of
the Assumption, San Francisco, CA 3:30 pm

Carol Williams; Balboa Park, San Diego, CA
2 pm

21 SEPTEMBER

Johannes Unger; Wichita State University,
Wichita, KS 7:30 pm

Bradley Hunter Welch; First Presbyterian,
Midland, TX 7:30 pm

26 SEPTEMBER

Herndon Spillman; Trinity Episcopal,
Longview, TX 3 pm

Bradley Hunter Welch; Episcopal Church of
the Annunciation, Lewisville, TX 4 pm

Mary Preston; Bates Recital Hall, The Uni-
versity of Texas, Austin, TX 3 pm

Ann Elise Smoot; Cathedral of the
Madeleine, Salt Lake City, UT 8 pm

Raymond Garner; Cathedral of St. Mary of
the Assumption, San Francisco, CA 3:30 pm

29 SEPTEMBER

Onyx Brass; Bryan Hall Theatre, Washington
State University, Pullman, WA 7:30 pm

INTERNATIONAL

15 AUGUST

Donato Cuzzato; Chiesa di S. Maria Vergine
Assunta, Rossa, Italy 9 pm

Ensemble Galinverna; Sagrato della Chiesa
parrocchiale, Magnano, Italy 9:30 pm

Anne Marsden Thomas; St. Giles Cripple-
gate, Barbican, England 4 pm

Jan Kraybill; St. Paul's Cathedral, London,
England 5 pm

Joan DeVee Dixon; Westminster Abbey,
London, England 5:45 pm

16 AUGUST

Stephen Tharp; St. Petri, Düsseldorf, Ger-
many 6 pm

Craig Cramer; Tongeren Basilika, Tongeren,
Belgium 3 pm

17 AUGUST

Andrew Lumsden; Westminster Abbey, Lon-
don, 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

20 AUGUST

Thierry Smets; Basilique Nationale, Koekel-
berg, Belgium 8 pm

Bernard Brauchli; Chiesa parrocchiale, Mag-
nano, Italy 9 pm

21 AUGUST

Sylvie Poirier & Philip Crozier; St. Jaco-
bikirche, Stollberg, Germany 7:30 pm

Gordon Stewart; Carmel 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, Lon-
don, England 5 pm

Andrew Arthur; Westminster Abbey, Lon-
don, England 5:45 pm

24 AUGUST

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

25 AUGUST

Stephen Tharp; Igreja da Lapa, Porto, Portu-
gal 6 pm

Gordon Stewart; Exeter Cathedral, Exeter,
England 8 pm

27 AUGUST

Carlo Hommel; Basilique Nationale, Koekel-
berg, Belgium 8 pm

Compagnia Vocale; Chiesa Romanica di San
Secondo, Magnano, Italy 9 pm, also 8/28

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 Cam-
pagna, Ponte in Valtellina, Italy 8:45 pm

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

Nigel Groome; St. Paul's Cathedral, London,
England 5 pm

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

30 AUGUST

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

Richard Pinel; 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, Mon-
tréal, QC, Canada 12:30 pm

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1 SEPTEMBER

Felix Hell; Katholische Kirche St. Ludwig, Frankenthal, Germany 7:30 pm
Andrew Lumsden; Christchurch Priory, Christchurch, England 7:30 pm

2 SEPTEMBER

Helmuth Luksch; Chiesa di S. Maria, Valduggia, Italy 9 pm
Stephen Farr; St. Paul's Cathedral, London, England 6:30 pm

3 SEPTEMBER

Volodymyr Koshuba; Basilique Nationale, Koekelberg, Belgium 8 pm
 Armoniosincanto; Chiesa Romanica di San Secondo, Magnano, Italy 9 pm, also 9/4
Caline Mainoury; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm
John Belcher, with trumpet; SS. Peter and Paul, Godalming, England 1 pm
Olivier Latry; Collegiate Church of St. Peter, Ruthin, England 8 pm

4 SEPTEMBER

Felix Hell; Ev. Friedenskirche, Werdohl, Germany 7 pm
Mario Duella, with trumpets; Chiesa di S. Maria Vergine Assunta, Ghemme, Italy 9 pm
Martin Ellis; St John at Hackney, Hackney, England 12:30 pm

5 SEPTEMBER

Stephen Tharp; Johanneskirche, Wickede, Germany 5 pm
Felix Hell; Johanneskirche am Nussberg, Iserlohn, Germany 6 pm
Dietrich Oberdörfer; Santuario di Sant' Euseo, Serravalle Sesia, Italy 9 pm
Patrick Russell; Abbey of St. Michael, Hampshire, England 3 pm
Matthew Martin; Westminster Cathedral, London, England 4:45 pm
Duncan Ferguson; St. Paul's Cathedral, London, England 5 pm
Peter Gould; Westminster Abbey, London, England 5:45 pm

6 SEPTEMBER

Jonathan Rennert; St. Michael's Cornhill, London, England 1 pm

7 SEPTEMBER

Antonia Wiskirchen; St. Lawrence Jewry, London, England 1 pm

8 SEPTEMBER

Margherita Gionola, with oboe; Chiesa di S. Marta, Borgosesia, Italy 9 pm

9 SEPTEMBER

James Vivian; Guildford Cathedral, Guildford, England 8 pm

10 SEPTEMBER

Wannes Vanderhoeven; Basilique Nationale, Koekelberg, Belgium 8 pm
Silvio Celeghin, with trumpet; Abbazia di S. Silvano, Romagnano Sesia, Italy 9 pm
 Arte Resoluta; Chiesa Romanica di San Secondo, Magnano, Italy 9 pm, also 9/11

11 SEPTEMBER

Enrico Zanovello; Chiesa dell'Immacolata Concezione, Portula, Italy 9 pm
Anthony Hammond; Cirencester Parish Church, Cirencester, England 7:30 pm
Adrian Gunning; St. Alphage, London, England 7:30 pm

12 SEPTEMBER

Stephen Tharp; St. Clemens, Brackel, Germany 5 pm
Slavomir Kaminski; Chiesa di S. Michele Arcangelo, Cavaglia, Italy 9 pm
James Parsons; St. Benet-Fink, Tottenham, England 4 pm
Robert Crowley; Westminster Cathedral, London, England 4:45 pm
Mark Williams; St. Paul's Cathedral, London, England 5 pm

13 SEPTEMBER

Maureen McAllister & Robin Jackson; All Souls, London, England 7:30 pm
Robert Girard, with trumpet; Eglise Saints-Martyrs-Canadiens, Québec, QC, Canada 8 pm

14 SEPTEMBER

Heinz Balli; Chiesa di S. Giuseppe, Vigliano, Italy 9 pm
Alex Mason; Lichfield Cathedral, Lichfield, England 7:30 pm

15 SEPTEMBER

Stephen Farr; Christchurch Priory, Christchurch, England 7:30 pm
Gordon Stewart; St Margaret's, London, England 7:30 pm

17 SEPTEMBER

Heinz-Peter Kortmann; Basilique Nationale, Koekelberg, Belgium 8 pm
Carlo Barbierato; Chiesa di S. Giorgio, Coggiola, Italy 9 pm

18 SEPTEMBER

Stephen Tharp; Gewandhaus, Leipzig, Germany 7:30 pm
Nicholas O'Neill; St. George's Cathedral, Southwark, England 1:05 pm
Daniel Cook; St John the Evangelist, London, England 6:30 pm
Roger Fisher, with piano; The Old Chapel, Trelogan, England 7:30 pm

19 SEPTEMBER

Stephen Tharp; Dom, Merseburg, Germany, 5 pm
Greg Abrahams; Westminster Cathedral, London, England 4:45 pm
Martin Ford; St. Paul's Cathedral, London, England 5 pm

22 SEPTEMBER

Olivier Latry, masterclasses and concert; Ottobeuren, Germany, through 9/26
Simon Bell; Southwell Minster, Southwell, England 7:30 pm

23 SEPTEMBER

Michael Gaillit; Sint-Anna-Kerk, Gent, Belgium 8 pm

24 SEPTEMBER

Michael Gaillit; Basilique Nationale, Koekelberg, Belgium 8 pm
Alex Mason; St. Matthew's, Wimbledon, England 7:30 pm
Johannes Unger; Burton Avenue United Church, Barrie, ON, Canada 8 pm
Carol Williams; Collier Street United Church, Barrie, ON, Canada 8 pm

25 SEPTEMBER

Stephen Tharp; Konzerthaus, Dortmund, Germany 9 pm
Christopher Stokes; Victoria Hall, Stoke-on-Trent, England 12 noon
Marjorie Bruce; St John the Evangelist, Islington, England 7:30 pm

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Stephen Tharp; St. Marien (Dom), Lünen, Germany 5 pm

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Denny Lister; St. Paul's Cathedral, London, England 5 pm

Carol Williams; Collier Street United Church, Barrie, ON, Canada 8 pm

28 SEPTEMBER

Matthew Martin; Kingston Parish Church, Kingston upon Thames, England 7:30 pm

Serge Laliberté; Eglise du Très-Saint-Sacrement, Québec, QC, Canada 2 pm

Organ Recitals

MARIE-CLAIRE ALAIN, First Christian Church, Colorado Springs, CO, March 14: Suite (Pièces de guitare), Campion, transcr. Alain; Récit de Tierce en taillé (La Messe), De Grigny; Dialogue (3ème livre d'orgue), Marchand; Schmiecke dich, O liebe Seele, BWV 654, Prelude and Fugue in C, BWV 547, Bach; Prelude, Fugue et variation, Franck; Andante en si majeur, op. 306, Scherzo in mi mineur, op. 423, Toccata sur "Cantemus Domino," op. 323, Albert Alain; Variations sur un thème de Clément Janequin, Postlude pour l'Office de Complies, Litanies, Alain.

SARAH BALDOCK, St. Paul's Cathedral, London, England, May 6: Paean, Leighton; Fantasia and Fugue in G, Parry; Harmonies du Soir (Trois Impressions), Karg-Elert; Prelude and Fugue in C, BWV 547, Bach; Deuxième Fantaisie, Alain; Scherzo, op. 2, Durufle; Final (Symphony VI, op. 42), Widor.

GEORGE BAKER, All Saints Episcopal Church, Ft. Worth, TX, April 30: Prelude and Fugue in E-flat, BWV 552, Bach; Jesu, Joy of Man's Desiring, Bach, transcr. Baker; Improvisation on the Te Deum, Tournemire; Impromptu, Vierne; Méditation, Durufle; Prélude Grégorien, Langlais; Berceuse-Para-

phrase, Wer nur den lieben Gott lässt walten, Tuba Tune Ragtime, Baker; improvisation on two themes.

ELIZABETH and RAYMOND CHENAULT, First Baptist Church, Providence, RI, May 23: Variations on an Easter Theme, Rutter; Eclogue, Shephard; Allegro for Organ Duet, Moore; Nativity Scenes, Roberts; Rhapsody, Hakim; Toccata on Sine Nomine, The Emerald Isle, Callahan; Shenandoah, White; The Stars and Stripes Forever, Sousa, arr. Chenault.

STEPHEN CLEOBURY, First Presbyterian Church, Columbus, GA, March 25: Fantasia and Fugue in g, BWV 542, Bach; Sonata No. 6 in D, Mendelssohn; Paean, Howells; Passacaglia in c, BWV 582, Bach; Variations on Weinen, Klagen, Sorgen, Zagen, Liszt; Allegro maestoso (Sonata in G, Op. 28), Elgar.

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), Guilman; Nocturne (Shylock), Fauré, transcr. Hebble; Overture to The Yeomen of the Guard, Sullivan, transcr. Conte; Hurricane March, Alpert, arr. Paul; 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.

KEN COWAN, Slee Hall, Buffalo, NY, April 23: Overture to Oberon, von Weber; Chorale in E major Valse Mignonne, Karg-Elert; Chromatische Fantasie und Fuge, BWV 908, Bach, arr. Reger; Scherzo (Symphony No. 6, op. 59), Clair de lune (Pièces de Fantaisie), Vierne; Fantasy on the Chorale How Brightly Shines the Morning Star, op. 40, no. 1, Reger.

DELBERT DISSELHORST, Christ Church, New Brunswick, NJ, April 23: Præludium in e, Bruhns; Freu dich sehr, o meine Seele, Böhm; Toccata VI, Canzona IV, Froberger; Toccata tertia, Muffat; Concerto, op. 4, no. 2, Handel; Allein Gott in der Höh sei Ehr, BWV 675-677, Prelude and Fugue in

C, BWV 547, Bach.

JAMES DORROH, Covenant Presbyterian Church, Huntsville, AL, May 16: Processional, Mathias; Prelude in E-flat, BWV 552, Bach; Adagio for Strings, op. 11, Barber; Pomp and Circumstance March No. 1, D Major, op. 39, Elgar; Cantabile, Franck; Adagio, Toccata (Symphonie Cinquième, op. 42), Widor.

STEFAN ENGELS, Metropolitan United Methodist Church, Toronto, ON, Canada, April 30: Kairos, Decker; Prelude and Fugue in E-flat, BWV 552, Bach; Air with Variations 'The Harmonious Blacksmith,' HWV 430, Händel, transcr. Karg-Elert; Capriccio (Toccata in G), BWV 916, Bach, transcr. Karg-Elert; Adagio (Orchestral Suite in D, BWV 1068), Bach, transcr. Karg-Elert; Arrival of the Guests at the Wartburg (Tannhäuser), Wagner, transcr. Karg-Elert; Three Impressions, Karg-Elert; Symphonie II, op. 26, Dupré.

LÁSZLÓ FASSANG, First United Methodist Church, San Diego, CA, April 25: Prelude and fugue in b, BWV 544, Bach; Andante in F, Mozart; Allegro vivace (Symphonie No. 5), Widor; Scherzo (Symphonie No. 2), Vierne; Choral improvisation on Victimae Paschali, Tournemire; improvisation of a four movement symphony.

DAVID HIGGS, Christ United Methodist Church, Greensboro, NC, April 2: Toccata prima (Apparatus Musico-Organisticus), Muffat; Annum Per Annum, Pärt; Sonata V in C, BWV 529, Bach; Boléro de Concert, Lefébure-Wély; Prelude in E, Prelude in e-flat, Kittel; Sonata on the 94th Psalm, Reubke.

TIMOTHY HUTH, First United Methodist Church, Jackson, MI, February 22: Litanies, Alain; Mein junges Leben hat ein End', Sweelinck; Prelude on Iam sol recedit igneus, Simonds; Batalla del sexto Tono, Ximénez; Prelude and Fugue in a, BWV 543, Bach; Nearer, My God, to Thee, Hewitt; Final (Symphony Romane, op. 73), Widor;

Concert Etude voor Orgel, Van Der Horst. St. Paul's Episcopal Church, Flint, MI, March 10: Prélude (Entrée) (Suite Médiévale), Langlais; Mein junges Leben hat ein End', Sweelinck; Prelude on Iam sol recedit igneus, Simonds; Fantasy and Fugue in g, BWV 542, Bach.

OLIVIER LATRY, Grace Cathedral, San Francisco, CA, March 21: Sinfonia de la Cantate No. 29, Bach, transcr. Dupré; Prélude, fugue et variation, Franck; Marche du veilleur de nuit, Widor; Weinen, Klagen, Sorgen, Zagen, Liszt; Final (3ème Symphonie), Vierne; L'apparition du Christ ressuscité à Marie-Madeleine (Livre du Saint-Sacrement), Messiaen; Prélude et fugue en Sol mineur, Dupré; improvisation.

JEAN-PIERRE LEGUAY, Old West Church, Boston, MA, April 23: Tiento de primero tono, Diferencias sobre el canto llano del caballero, Cabezon; Chaconne en mi mineur, In dulci jubilo, Herr Jesu Christ ich weiss gar wohl, Ein feste Burg ist unser Gott, Buxtehude; Quatre esquisses, Schumann; Fantaisie No. 1, K. 594, Mozart; Herzlich tut mich verlangen, Prélude et fugue en ut, BWV 547, Bach; improvisation.

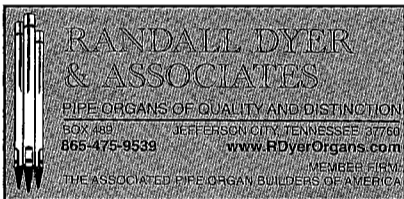
JOAN LIPPINCOTT, Jacoby Hall, Jacksonville, FL, May 2: Grand Dialogue in C, Marchand; Passacaglia in c, BWV 582, Bach; Fantasia in f, K. 608, Mozart; Fanfare for the Common Man, Copland; Trois Danses, Alain; Toccata (Symphonie V), Widor.

PIERRE PINCEMAILLE, Merrill Auditorium, Portland, ME, April 20: Pièce Héroïque, Franck; Méditation (Symphonie No. 1), Scherzo (Symphonie No. 4), Final (Symphonie No. 2), Widor; Scherzo (Deuxième Symphonie, op. 20), Vierne; Litanies, Alain; Prélude et Fugue sur le nom d'ALAIN, Durufle; Cortège et Litanie, op. 19, no. 2, Dupré; improvisation on a submitted theme.

Old First Presbyterian Church, San Francisco, CA, April 23: Prelude and Fugue in E-flat, BWV 552, Bach; Prélude, Fugue et variation, Choral in a, Franck; Chorale, Scherzo



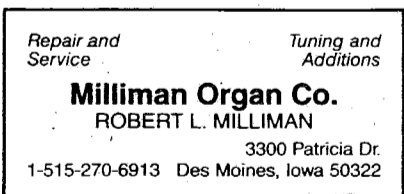
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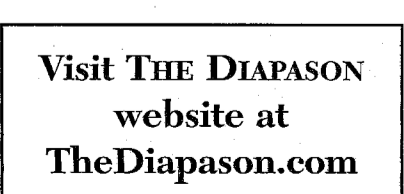
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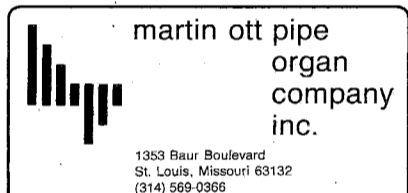
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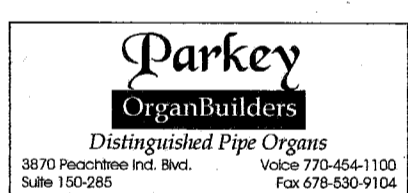
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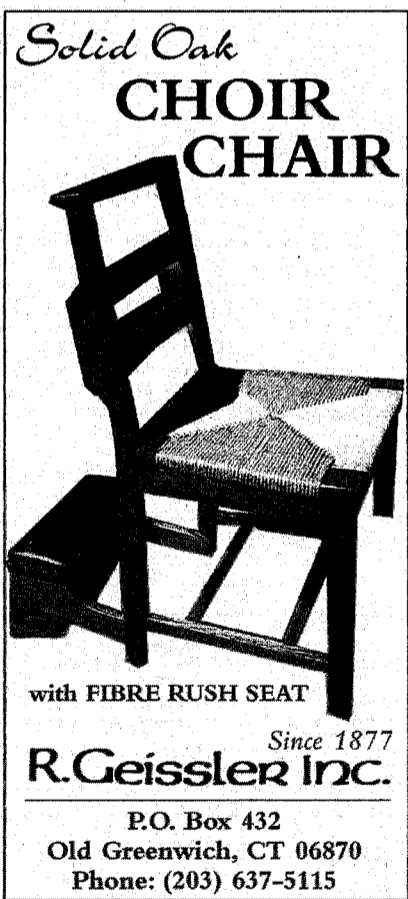
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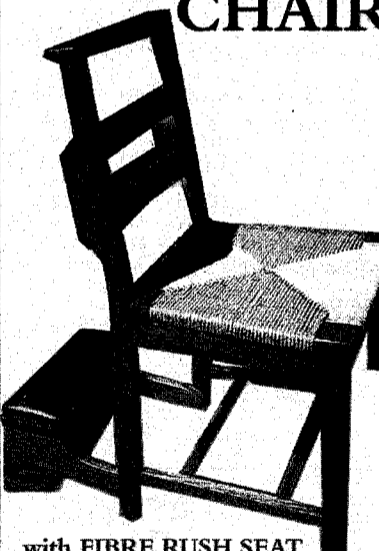


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(Symphony No. 2), Vierne; *Litanies*, Alain; *Prélude et Fugue sur le nom d'ALAIN*, Durufle; *Apparition de l'Eglise éternelle*, Messiaen; Improvisation: chorale and variations on a submitted theme.

PETER PLANYAVSKY, DePauw University, Greencastle, IN, March 5: *Fantaisie and Fugue in B-flat, Duo, Allegretto*, Boëly; *Prelude and Fugue in G*, BWV 541, Bach; *Fantaisie in A*, Franck; *Trois Pièces*, op. 29, Pierné; *Chorale Fantasy "Ich ruf zu dir, Herr Jesu Christ,"* Lübeck; *Variations and Fugue*, Fuchs; improvisation.

CHRISTA RAKICH, First Lutheran Church, Boston, MA, April 6: *Prelude in a*, BWV 569, *Valet will ich dir geben*, BWV 735, 736, *Durch Adams Fall*, BWV 1106, 706, 637, *Fugue in g*, BWV 578, *Ach Herr, mich armen Sünder*, BWV 42, *Ach, was soll ich Sünder machen* (Rudorff-Sammlung), *Alle Menschen müssen sterben*, BWV 1117, 643, *Erbarm' dich mein, o Herr Gott*, BWV 721, *Herzlich tut mich verlangen*, BWV 727, *Herzliebster Jesu, was hast du verbrochen*, BWV 1093, *O Lamm Gottes, unschuldig*, BWV 1095, *Prelude and Fugue in a*, BWV 551, Bach.

KATHLEEN SCHEIDE, with Mindy Brannon, cantor, First Presbyterian Church, Arkadelphia, AR, March 31: *O Lamm Gottes, unschuldig*, BWV 1095, Bach; *Prelude on a Choral by N. Decius*, Ropok; *An Wasserflüssen Babylon*, Bach; *Variations on Victimae Paschali Laudes*, Ropok.

STEPHEN SCHNURR, with Kimberly Jones, soprano, Cathedral of the Holy Angels, Gary, IN, April 18: *Toccata in d*, BuxWV 155, *Buxtehude; Exultate, Jubilate*, Mozart; *Fantasia super Komm, Heiliger Geist*, BWV 651, Bach; *I Know That My Redeemer Liveth (Messiah)*, Handel; *Balletto del Granduca*, Sweelinck; *Sweet Little Jesus Boy*, arr. MacGimsey; *This Little Light of Mine*, Smith.

STEPHEN THARP, with Rev. Alan Jones, narrator, Grace Cathedral, San Francisco, CA, March 7: *Le Chemin de la Croix*, Dupré. With Lynn Markova, Richard Hodsdon, Heather Hodsdon, George Pro, narrators, St. Mark's Cathedral, Seattle, WA, March 12: *Le Chemin de la Croix*, Dupré.

GILLIAN WEIR, Washington National Cathedral, Washington, DC, March 7: *Lo Ballo del'Intorcchia*, Valente; *Aria detto lo Balletto*, Frescobaldi; *Choral II in b*, Franck; *Walpurgisnacht—Witches' Dance*, Eben; *Introduction and Passacaglia in d*, Reger; *Alléluias Sereins (L'Ascension)*, Messiaen; *Deux danses à Agni Yavishita*, Alain; *The Primitives*, At the Ballet, Everyone Dance (*Five Dances for Organ*), Hampton; *Hamburger Totentanz*, Bovet.

BRADLEY HUNTER WELCH, University United Methodist Church, Baton Rouge, LA, April 20: *Prelude and Fugue in a*, BWV 543, Bach; *Elegy*, Thalben-Ball; *Variations on O Run, Ye Shepherds*, Drischner; *Nocturne, Jig for the Feet ("Totentanz") (Organbook III)*, Albright; *Clair de Lune (Suite bergamasque)*, Debussy, transcr. Cellier; *Sonata I*, op. 42, Guilman.

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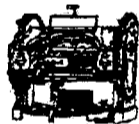
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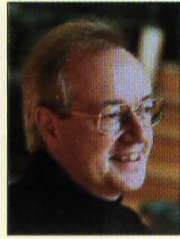
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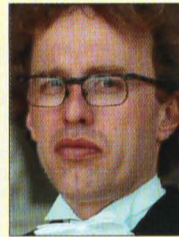
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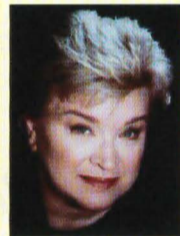
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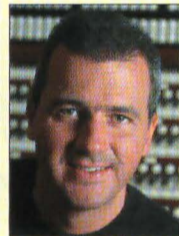
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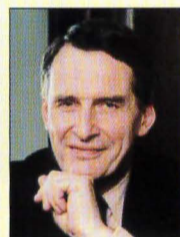
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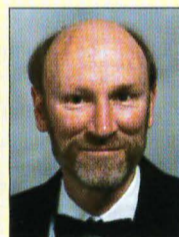
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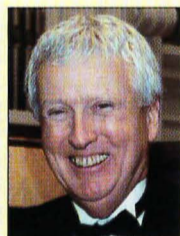
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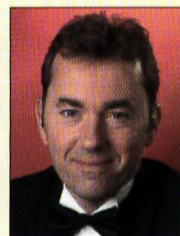
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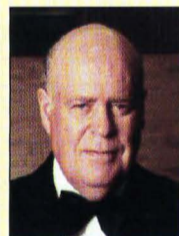
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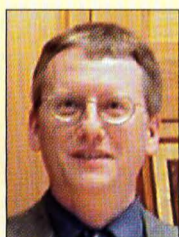
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