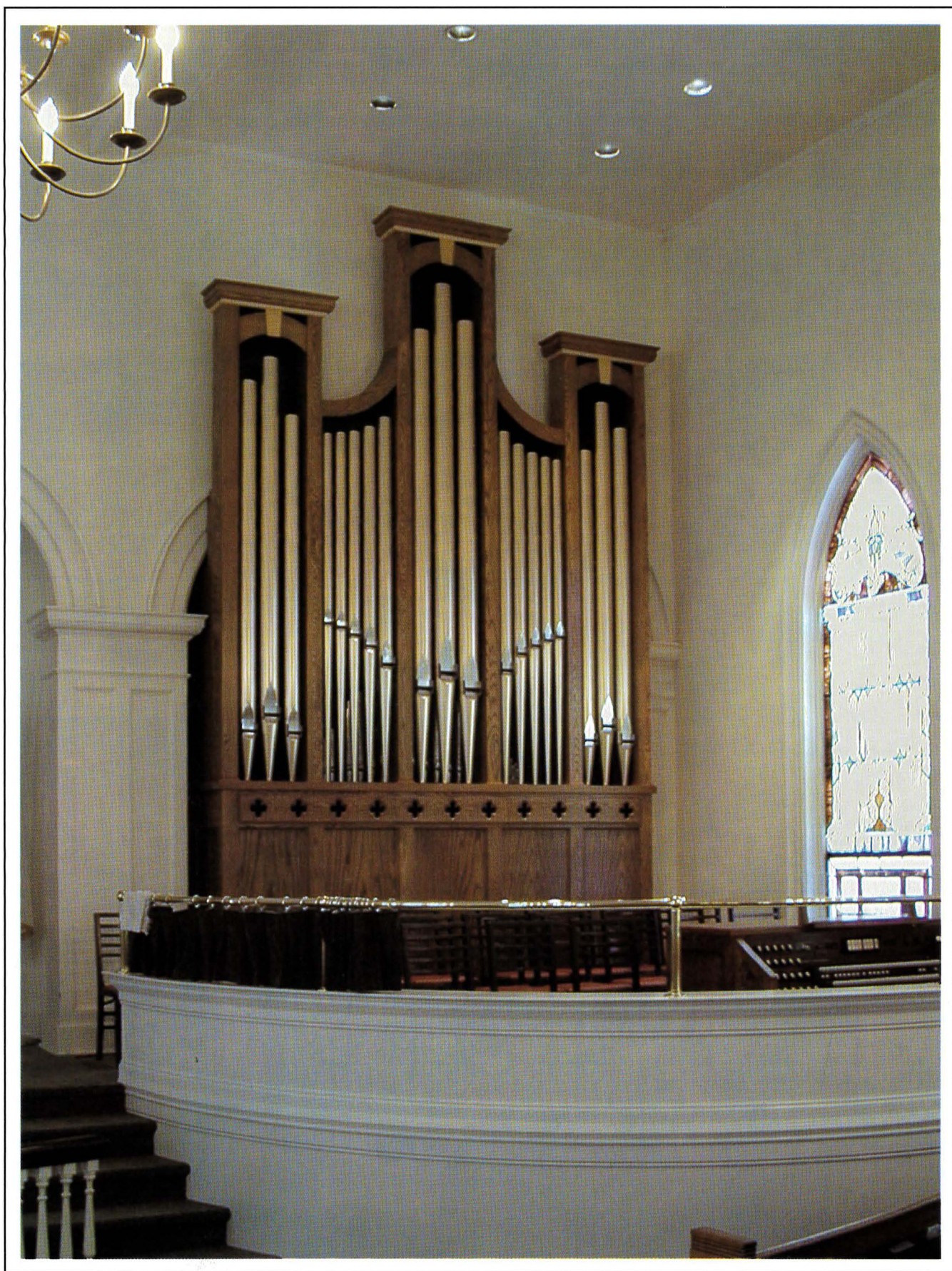


THE DIAPASON

OCTOBER, 2004



First United Methodist Church, Winnsboro, North Carolina
Cover feature on page 27

Here & There

The Bach Society at Christ the King Lutheran Church, Houston, Texas, has announced its 2004-2005 schedule. The theme of Bach Vespers is "The Seasons of Bach's Life." The series began on October 3, music of Dandrieu, Brevi, Bach, and Dvorak; 10/17, Bach Vespers, Cantata 131, *Aus der Tiefen ruf ich, Herr, zu dir*, and works of Schütz, and Praetorius; November 14, organ vespers, Jonathan Oldengarm; 11/28, Bach, *Magnificat*, BWV 243a, *Kyrie*, BWV 233a; December 6 (7:30 pm), Ferrara Ensemble (Basel, Switzerland). For information: 713/523-2864, x21, <www.bachsocietyhouston.org>.

First Presbyterian Church, Midland, Texas, has announced its music series: October 6, Lone Star Brass; 10/13, West Texas Winds; 10/20, Rebecca Sawyer; 10/27, Midland High School Orchestra; November 14, Laura Ellis; December 12, Pinkham, *Christmas Cantata*. For information: <bsawyer@fpcmid.org>.

St. Ignatius Loyola Church, New York City, has announced its series, "Sacred Music in a Sacred Space." October 6, Guerrero, *Missa Sancta et Immaculata Virginitas*, and pre-concert recital by Andrew Henderson; 10/22, Martin Baker; November 17, settings of *Te Deum Laudamus* by Brahms, Britten, Poulenc, and Pärt, and pre-concert recital by Scott Warren; December 12 and 19, Christmas concerts. For further information: 212/288-2520; <www.saintignatiusloyola.org>.

Old South Church and Trinity Church, Copley Square, Boston, jointly host the Fridays on the Square series of organ recitals at Old South Church, 12:15-12:45 pm: October 15, Brink Bush; 10/22, Glenn Kime; 10/29, Jonathan Hall; November 5, Paul Weber; 11/12, Michael Murray; 11/19, Douglas Major; December 17, Gregory Peterson; 12/24, George Sargeant; 12/31, Dong-ill Shin. Trinity Church will present Benjamin Britten's cantata *St. Nicholas* on November 7, and Handel's *Messiah* on December 12. For information: 617/536-0944, x376.

Fourth Presbyterian Church, Chicago, continues its noonday concert series: October 15, Emmanuel Cardi; 10/22, Bruce Barber; 10/29, Andrew Scanlon; November 26, Tower Brass; December 10, Morgan Simmons; the Music at Fourth concert series: October 20, the Choir of St. Giles Cathedral, Edinburgh; November 7, Durufle *Requiem*; December 3, Chicago a cappella; 12/5, Advent lessons and carols; 12/7 & 8, Chanticleer; 12/18, Tower Brass. For information: 312/981-3593; <www.fourthchurch.org>.

Center Church, Hartford, Connecticut, presents its music and arts series: October 17, Center Church Choir sings anthems that explore the themes and stories depicted in the 15 stained glass windows of the church; December 7, David Higgs, recital celebrating the 50th anniversary and renovation of the church's 1954 Austin organ. For information: 860/249-5631 x19; <jasoncharneski@centerchurch.org>.

Chicago Theological Seminary will present an international organ recital series this month. Programs take place on the Karl Wilhelm organ in the seminary chapel on Sundays at 4 pm: October 17, Emanuele Cardi of Battipaglia, Italy; 10/24 Thomas Wikman; 10/31 István Ruppert, professor at the Franz Liszt Academy, Budapest. In addition, Ruppert will give a lecture on Hungarian music on October 30 at 11 am. For information: <tomwikman@yahoo.com>.

Peachtree Road United Methodist Church, Atlanta, Georgia, has announced its music events: October 18,

The Covenant Players; 10/19, Brad Hughley; 10/20, Capitol City Opera; 10/21, Atlanta Baroque Orchestra; 10/22, Amanda Arts Trio; November 7, William Krape (recital followed by Evensong); 11/21, Atlanta Baroque Orchestra; December 12, Pinkham, *Christmas Cantata*. For information: 404/240-8212.

St. Luke's Chapel at the Medical University of South Carolina in Charleston continues its series of recitals on Tuesdays at 12:15 pm: October 19, David Lowry; 10/26, Clara Godshall; November 16, Seung-ran Kim, with trumpet; and 11/30, Mary-Julia Royall, with soprano and trumpet. For information: 843/577-6604; <gudgerw@yahoo.com>.

The Orpheus Chamber Singers have announced their 10th season: October 24, music by Rachmaninoff, Bruckner, de Padilla, Victoria and David, Cathedral Guadalupe Church, Dallas; December 12 (Zion Lutheran Church, Dallas) and 14 (Cathedral Guadalupe), Weihnachten: A German Christmas. For information: 214/546-1252; <www.orpheuschambersingers.org>.

The St. Thomas Choir of Men and Boys, New York City, has announced its Tuesday Evening Concert Series: October 26, Mozart *Requiem* and Haydn *Missa in Angustiis*; December 14 and 16, Handel *Messiah*; March 15, Bach *St. John Passion*; April 12, The Choir of New College Oxford. For information: 212/757-7013; <www.saintthomaschurch.org>.

Friends of the Kotschmar Organ announce their 2004-05 concert season on the 6,862-pipe Austin organ in Merrill Auditorium at Portland City Hall, Portland, Maine: October 28, Dennis James, Halloween silent film night; December 21, Ray Cornils with brass, choir and handbells; February 11, Dennis James, Valentines silent film night; March 15, Ray Cornils, Bach birthday bash; April 19, Olivier Lamy. For information: 207/883-9525 or 207/885-0198; <www.foko.org>.

Philadelphia Episcopal Cathedral, Philadelphia, Pennsylvania, has announced its music events: October 29, Choral Arts Society of Philadelphia; 10/30, Mendelssohn Club presents Mozart *Mass in C Minor*; November 13, Singing City Choir presents Britten's *Rejoice in the Lamb*; 11/14, Westminster Choir College presents Williamson Voices. For information: 215/386-0234; <www.philadelphiacathedral.org>.

Our Lady of Sorrows Church, South Orange, New Jersey, has announced its music series: October 31, F. Allen Artz; November 21, Solemn Evening Prayer and Benediction for Christ the King; December 12, Seton Hall University Choir; 12/19, Christmas Carol Sing, with the St. Cecilia Singers, Canticum Novum Singers, Parish Choir, Schola Cantorum, brass, percussion, flute, harp and organ. For information: 973/763-5454 x234.

The Church of the Nativity, Episcopal, Huntsville, Alabama, continues its music series: November 7, Durufle *Requiem*; 11/21, University of Alabama Choral Concert; December 12, Choral Evensong sung by the choir from the Cathedral of St. Philip, Atlanta; 12/19, lessons and carols. For information: 256/533-2374; <jason.abel@nativity-hsv.org>.

Westminster United Church, Winnipeg, Manitoba, Canada, has announced its organ concert series: November 7, Clive Driskill-Smith; February 20, Paul Jacobs; April 17, Martin Setchell. For information: 204/784-1330; <www.westminsterchurchwinnipeg.ca>.

THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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Friendship Missionary Baptist Church, Charlotte, North Carolina, has announced its 2004 Church Music Summit, November 11-14. Workshop clinicians include James Abbingdon, Linda Hollies, Tony Leach, Glenn Burleigh, Diane White, and V. Michael McKay in sessions on music and worship, contemporary gospel music, service playing techniques, congregational singing, liturgical movement and dance, drama ministry, and other topics. For information: 704/392-0392 x117; <www.churchmusicsummit.net>.

CONCORA has announced its new season: November 14, McCullough *Holocaust Cantata* and Bernstein *Chichester Psalms* at Center Church, New Britain, Connecticut; December 11 and 12, Bach *Christmas Oratorio* in the Bushnell's Belding Theater. For information: 860/224-7500; <www.concora.org>.

The American Organ Archives of the Organ Historical Society has announced its 2005 Symposium. Exploring "Images of the Organ," the conference will take place May 26-28, 2005, hosted by the Mason Gross School of the Arts of Rutgers, The State University of New Jersey, and held at the Rutgers campus in New Brunswick. Dr. Peter Williams will give the keynote address. The American Organ Archives, in nearby Princeton, will have extended

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visiting hours for several days before and after the symposium. For further information, visit the Archives page at <www.organsociety.org>.

The OHS extends a call for papers to promote new research on the organ and its repertoire. Although the program committee will consider abstracts on any relevant topic, proposals on J. S. Bach's organ music and on the American Romantic organ (especially Aeolian instruments) will be of particular interest. Applicants should e-mail a proposal of not more than 500 words to <AnBittmann@aol.com>. For additional information: Prof. Antonius Bittmann, Mason Gross School of the Arts, Rutgers, The State University of New Jersey, 81 George St., New Brunswick, NJ 08901-1441; <AnBittmann@aol.com>. Application deadline is November 30; applicants will be notified by December 31.

Macalester Plymouth United Church of St. Paul, Minnesota, and the Presbytery of the Twin Cities Area have announced the ninth international contest for English language hymn writers, with a prize of \$500 for the winning entry. The contest is looking for new texts that celebrate religious diversity and encourage interfaith cooperation, with the understanding that many of the world's social problems are rooted in religious intolerance. The search is for new texts, and the use of familiar meters

which may be sung to familiar tunes is strongly encouraged. Hymns previously published or currently entered in other contests should not be submitted.

All entries must be postmarked by December 31, 2004. The judges will arrive at their decision by February 15, 2005, and the winning hymn will be announced by February 28. For further information: Hymn Contest, Macalester Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; <office@macalester-plymouth.org>; <www.macalester-plymouth.org>.

The VII Concours International d'orgue de la ville de Biarritz, Prix André Marchal, takes place April 26-30, 2005 at églises St-Martin, St-Charles and Ste-Eugénie, Biarritz, France. The competition is open to all organists regardless of age and nationality. Two first prizes, 3,000 euros each, will be awarded to the winner of the interpretation and the improvisation competitions. The jury may decide to offer a second and/or third prize. A pre-selection round will be held

by tape recording. The jury is composed of Daniel Roth, François-Henri Houbart, Jean-Pierre Leguay, Martin Neary, and Michael Radulescu. The deadline for applications is December 15. For information: +33 1 30 61 1188; <www.academieandremarchal.org>.

A three-day workshop, billed as a "south German organ academy," took place July 23-25 in Rot an der Rot, Germany. The workshop was under the direction of Franz Raml and Rudolf Faber under the organization of <www.ORGANpromotion.org>. The schedule included sessions on performance practice, tuning and temperament, continuo, harpsichord, and music of J.H. Knecht and J.C. Kittel. The main instruction instruments were the Holzhey organ in Rot and the Gabler organ in Weingarten. The oldest playable organ of Baden-Wuerttemberg (1609 in castle Zeil) was featured in music by Hans Buchner, Hans Kotter and Christian Erbach. Participants performed a concert of music covered in the workshop.

Syracuse University Recordings has announced the release of *50 Years of the Crouse Holtkamp*. The Crouse College organ, completed in 1950, has been cited by the Organ Historical Society as "an instrument of exceptional historical merit worthy of preservation," and has not been revised or updated. It stands as one of the most important examples of American organ building in the twentieth century, and owes its existence to two prominent figures in the U.S. organ scene: Walter Holtkamp, its builder, and Arthur Poister, one of the most influential teachers of his time. As the organ reached its half-century point, a careful and authentic restoration was undertaken by Kerner and Merchant Pipe Organ Builders of Syracuse.

The CD includes performances by Arthur Poister (Bach, *Prelude and Fugue in E-flat*; Franck, *Pièce héroïque*), Will Headlee (de Grigny, *Récit de Tierce en taille*; Dupré, *Cortège et Litanie*), Donald Sutherland (Scheidt, *Warum betrübst du dich, mein Herz*), David N. Johnson (Johnson, *Improvisation: Passacaglia in Baroque Style*), Katharine Pardee (Durufle, *Variations on Veni creator spiritus*), and Christopher Marks (Messiaen, *Alleluias sereins*). All of the performers taught at Syracuse University: Poister from 1948 to 1967, Headlee 1956-92,

Sutherland 1965-71, Johnson 1967-69, Pardee 1988-99, and Marks since 1999. For information: 315/443-9900; <syracuserecordings@yahoo.com>.

Appointments



Susan Armstrong

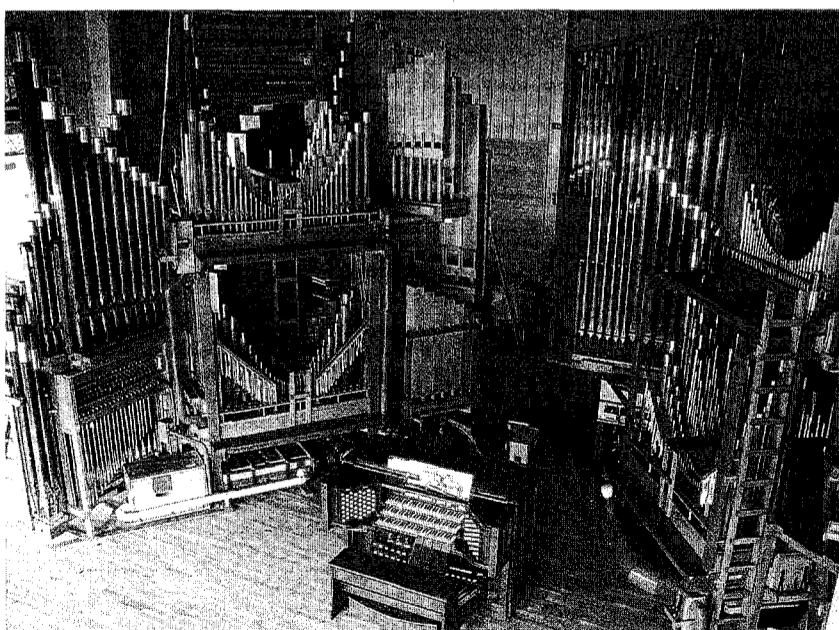
Susan Armstrong has been appointed director of music at St. Pius X Parish in Manchester, New Hampshire. Her



Paul Spicer, Nigel Potts, Mrs. Elizabeth Turner-Peters and Canon Denis Brunelle

On May 16, **St. Peter's by-the-Sea Episcopal Church**, Bay Shore, New York, held its first annual hymn festival. Paul Spicer from London, England, was the guest conductor and composer, with St. Peter's organist and director of music Nigel Potts playing the organ. Entitled "How shall I sing that majesty," the festival included the hymn *You shall go out with joy* set to an original tune from Paul Spicer's *Easter Oratorio*. The Chamber Choir also sang the anthems

Hear my words, ye people by Parry and the world premiere of *Tu es Petrus* by Spicer, which was commissioned by Nigel Potts and St. Peter's rector The Rev. Canon Dr. Denis C. Brunelle, *In memory of The Rev. Canon Sydney Peters, Rector of Saint Peter's by-the-Sea Episcopal Church, Bay Shore, 1946-1971*. Pictured are Paul Spicer, Nigel Potts, Mrs. Elizabeth Turner-Peters (daughter of the late Canon Peters) and Canon Denis Brunelle.



The 1932 Kimball organ from Minot State University restored and set up at the Reuter factory

The Reuter Organ Company, Lawrence, Kansas, has completed the restoration of the Kimball organ at Minot State University, Minot, North Dakota. The organ will be rededicated with a recital by Diane Bish on October 19 at 7:30 pm. When the building in which the organ is housed (Ann Nicole Nelson Hall, formerly McFarland Auditorium) was remodeled in 2002, the organ was dismantled and placed in

storage. Built in 1932, the Kimball organ comprises 27 stops and 27 ranks across three manuals and pedal. The project consisted of a complete authentic restoration of all mechanical systems including the pneumatic harp and chimes. Reuter also provided a new movable 3-manual drawknob console to replace the original stopkey console which was beyond salvage. For information: <www.reuterorgan.com>.



Bigelow Opus 31, Lutheran School of Theology, Chicago

M. L. Bigelow & Co., American Fork, Utah, has completed their Opus 31 for the Lutheran School of Theology, Chicago, Illinois. The new organ comprises 31 ranks and 25 voices across two manuals and pedal. Dedication events include a worship service, hymn sing, masterclass, and recital: November 4 (11 am), dedication of the organ at morning worship; November 5 (8 pm), hymn sing led by Lorraine Brugh; November 6 (9:30 am), masterclass led by David Schrader; and November 7 (4 pm), dedicatory recital by David Schrader. Events take place in Augustana Chapel of the Lutheran School of Theology, 1100 E. 55th St., Chicago. For information: 801/756-5777; <www.mlbigelow.com>.

GREAT

- 16' Bourdon (1-24 from Pedal)
- 8' Praestant (tin)
- 8' Chimney Flute (1-12 wood)
- 8' Harmonic Flute (1-24=Ch Fl)
- 4' Octave
- 4' Dolce Flute
- 2' Octave

- II Sesquialtera
- IV Mixture
- 8' Trumpet (copper/metal)
- Sw/Ct

SWELL

- 8' Oak Gedeckt
- 8' Viola da gamba (tin)
- 8' Voix céleste (t.c. tin)
- 4' Viol-Principal
- 4' Open Flute
- 2 1/2' Nasard
- 2' Conical Flute
- 1 1/2' Tierce
- III Plein Jeu
- 16' Bass Clarinet (copper/metal)
- 8' Oboe (spotted metal)

PEDAL

- 16' Praestant (1-5 wood, 6-30 tin)
- 16' Wood
- 8' Octave
- 8' Bourdon (ext)
- 4' Octave (ext)
- 16' Posaune (1-12 wood, 13-30 copper/metal)
- 8' Posaune (ext)
- Ct/Ped
- Sw/Ped

duties include directing the 25-voice Senior Choir and the Junior Choir, as well as providing music at all the weekend services. Dr. Armstrong recently rescued a 1911 E. W. Lane organ that was discarded by a parish in Newburyport, Massachusetts. Andover Organ Company rebuilt and moved it to St. Pius X Parish in December 2004. A rededication ceremony was held in April with Dr. Armstrong and the Pius X Choir along with two trumpeters.

Armstrong is also professor of music at New England College in New Hampshire where she teaches music history and theory and is director of the New England College Choir. She has recorded five CDs and has performed more than 30 times at Methuen Memorial Music Hall, in addition to concerts at Bruton Parish of Historic Williamsburg, West Point and St. Patrick's Cathedral in New York, as well as in Europe and Canada. She has been active on the AGO committee for the new organist and was director of two pipe organ encounters.



Gregory Crowell

Gregory Crowell has been named the director of publications for the Organ Historical Society. Crowell will serve as the editor of *The Tracker*, the Society's quarterly scholarly journal devoted to the historical organ, with special emphasis on North America. In addition, he will facilitate the publishing activities of the OHS Press, which was established by the Organ Historical Society for the advancement and dissemination of scholarship on the organ, its music, literature, cultural contexts, and performance. The OHS Press will consider for publication scholarly works about the organ, as well as musical editions, regardless of commercial viability, directed either to the

specialist or the general reader. Materials for publication are peer reviewed. The submission of articles to be considered for *The Tracker* are welcomed, and may be made directly to Dr. Crowell electronically at <gregcrowell@aol.com>, or by mailing a hard copy and a copy on diskette to Greg Crowell, 736 Ethel, SE, Grand Rapids, MI 49506. Guidelines for publication proposals for books or music editions may be obtained either from Dr. Crowell at the e-mail address given above, or from the OHS website <www.organsociety.org>.

Gregory Crowell holds degrees in organ performance from the New England Conservatory and the University of Cincinnati, where he earned the DMA. His teachers have included Yuko Hayashi, Roberta Cary, Bernard Lagacé, Mireille Lagacé, and Harald Vogel. An active researcher, he has published articles in *The American Organist*, *THE DIAPASON*, *Informazione organistica*, *Clavichord International*, *De Clavichordio*, and many other journals. Crowell continues as university organist and artist-faculty in harpsichord at Grand Valley State University, where he also co-directs the Early Music Ensemble with Pablo Mahave-Veglia. For the fall 2004 semester Dr. Crowell will also serve as visiting professor of music history.

Here & There



Betty Jean Bartholomew

Betty Jean Bartholomew received the Edward A. Hansen Leadership Award at the American Guild of Organists' annual meeting on July 9 in Los Angeles. Created by the AGO national council in 1999 to honor the memory of

the Guild's past president Edward A. Hansen, the award is presented biennially, in conjunction with the AGO national convention, to recognize individuals who have demonstrated outstanding leadership in the AGO. Past recipients of the award include Ruth Caswell and Karen McFarlane (2000), and Joyce Hesketh (2002).

Betty Jean Bartholomew is music director/organist at the Episcopal Church of the Resurrection in Eugene, Oregon. She established the leadership program for church musicians in the Diocese of Oregon, where she holds positions in education and administration. Ms. Bartholomew has presented workshops at AGO national and regional conventions, for the American Choral Directors Association, the Association of Anglican Musicians, and at diocesan conferences. An active member of the Guild, she was dean of the Seattle, Washington chapter, and from 1975 to 1981 she served as a regional and national councillor. Additionally, she has held positions on the AGO special projects advisory committee, the national convention committee, and the professional concerns committee. In 1978, she became the first woman to chair an AGO national convention, and in 2001 she served as chair of the AGO region VIII convention. As a writer, she has contributed to *Music in the Church: Work and Compensation* and the AGO *Professional Concerns Handbook*. She is past dean of the Eugene chapter and chair of its special projects advisory committee, whose primary focus is to create scholarships to sponsor organ performances at the Oregon Bach Festival.



Craig Cramer

Craig Cramer, professor of organ at the University of Notre Dame, Indiana, was invited to perform several times in

Belgium in August. The first concert took place on the historical organ dating from 1788 in the Kasteelkerk in Alden Biesen as part of the Limburg Festival. The second was given in the historic Tongeren Basilika. These concerts were presented as part of the Shuiting Orgelfestival. On October 10, he returns to Belgium to perform in Bastogne at L'église Saint Pierre de Bastogne for Les Amis de l'orgue de l'église St. Pierre.



Paul Jacobs

Paul Jacobs is featured on a new recording, *Paul Jacobs Plays Bach—an unedited release*, on the JAV label (JAV 145). Recorded on three Beckerath organs—at St. Paul's Cathedral, Pittsburgh; St. Michael's Church, New York City; and Dwight Memorial Chapel, Yale University, New Haven, Connecticut—the program includes the *Fantasy and Fugue in g*, BWV 542; *O Lamm Gottes, unschuldig*, BWV 656; *Prelude and Fugue in a*, BWV 543; *Ich ruf zu dir, Herr Jesu Christ*, BWV 639; *Trio Sonata in C*, BWV 529; and *Passacaglia and Fugue in c*, BWV 582. Paul Jacobs, recently appointed chairman of the organ department at The Juilliard School in New York City, has achieved notoriety in recent years for, among other achievements, his performances of the complete organ works of Johann Sebastian Bach, César Franck and Olivier Messiaen. For information: <www.pipeorgancds.com>.

Dan Locklair has been commissioned by Casavant Frères to write a new work for solo organ in two movements to celebrate the 125th anniversary of the company's founding in 1879. To foster a global celebration of this anniversary, organists who play Casavant organs will be performing the new work on the weekend of November 13

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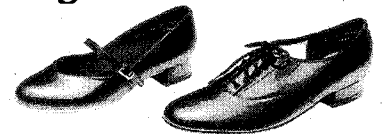
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"Whiteley plays with an impressive facility, perfect control of dynamics and a very beautiful and perfect sense of drama." —*La Magazine de l'Orgue*, Brussels, Belgium

"This impressive performance demonstrated John Scott Whiteley's great insight into the innermost character of this strange and marvelous music (Messiaen), as well as his very remarkable technical gifts...wonderfully illuminated performance." —*York Evening Press*, England

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"A flawless performance." —*The Journal*, Lincoln, Nebraska

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"Most impressive...a thoroughly satisfying experience." —*Gramophone*, England

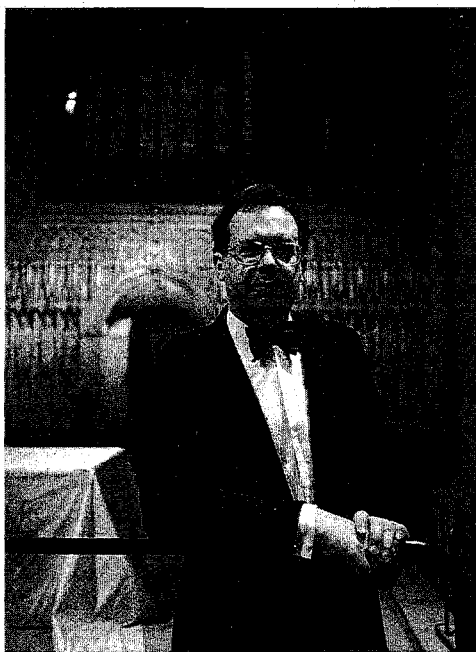
"John Scott Whiteley gives a bravura performance...played with consummate skill and commitment...brilliantly played." —*Keyboard Review*, London

"An outstanding performance in every way...John Scott Whiteley's playing is full of flair...splendidly clear articulation." —*The New Penguin Guide to Compact Discs*, England

"The hallmarks of Whiteley's style of playing—theatricality, dynamism, self-assurance, and clarity." —*The Diapason*

"Whiteley performs with clarity and depth." —*The American Organist*

John Scott Whiteley has recently become known in Europe for his performances on BBC Television of the complete organ music of Johann Sebastian Bach. *21st-Century Bach* is a joint commission by BBC2 and BBC4, and is planned to run for several years, during which time some 90 programmes will cover Bach's entire output for organ. The series was recently described by the British daily national newspaper, *The Daily Telegraph*, as "a triumph both visually and musically."



The BBC TV series arose as a result of a performance of the complete organ works of J. S. Bach given by Mr. Whiteley in a series of thirteen recitals in York Minster in the year 2000. This was one of the first series to attempt to present Bach's organ music on a chronological basis, and entailed a considerable amount of detailed research by Mr. Whiteley. This research was subsequently published in a booklet concerning the chronology of Bach's organ music.

Earlier in his career, Mr. Whiteley won first prize in the 1976 National Organ Competition of Great Britain, and he then performed extensively as a solo recitalist, playing in most of the major British cathedrals and concert halls. In 1983 he made his début at the Royal Festival Hall, in

the well-known 5.55 series of recitals, and he has twice been selected to give the major recital for the UK Annual Conference of the Incorporated Association of Organists. He has also played in concert series and festivals in Belgium, Denmark, Holland, Poland, Switzerland, Germany and Italy. The most recent of these were the 1998 Musicometa Festival in Rome and the 1998 Brussels International Organ Week (Semaine d'Orgue Internationale). In 1985 Mr. Whiteley undertook his first tour of North America, and he now visits the U.S.A. every year.

Mr. Whiteley has also published a book on the Belgian composer, Joseph Jongen, which was reviewed as a *benchmark against which similar studies must be measured*. He has recently been asked to participate in lectures and recitals at the Colloque Jongen to be held in Brussels in October 2003 in commemoration of the 50th anniversary of the composer's death. He has also contributed articles to *The New Grove Dictionary of Music and Musicians*.

John Scott Whiteley is Organist of York Minster. Since 1978 he has served as Professor of Organ at the University of Hull, and he has recently given master classes and adjudicated at the Royal Northern College of Music in Manchester. In 1998 he was elected a member of the Council of the Royal College of Organists, for whom he gave the prestigious Harvey Grace Recital in March 2002.

His York Ambisonics CD, *Great Romantic Organ Music*, appeared for eight years in the *Penguin Good CD Guide* as one of the best recorded organ recitals. Some of his ten CDs recorded for Priory Records have received a number of accolades in *The Gramophone: Music from Prague & Vienna* played on the organ of Haderslev Cathedral was selected as one of the top ten organ CDs for 1991, and his recording of the complete organ works of Jongen, re-issued in 2003, won a *Critic's Choice* award. His recording at St. Ouen, Rouen, of the organ symphony by Pierre Cochereau was released in 1999 in commemoration of the centenary of the death of Aristide Cavallé-Coll.

Mr. Whiteley has been broadcast, not only by BBC Radio Three, but also by the Australian Broadcasting Commission, West German Radio and the American Public Radio Network on the nationwide programme, *Pipedreams*, which aired a complete program of his playing in 1999.

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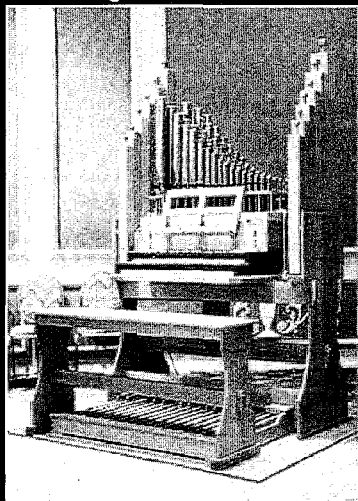
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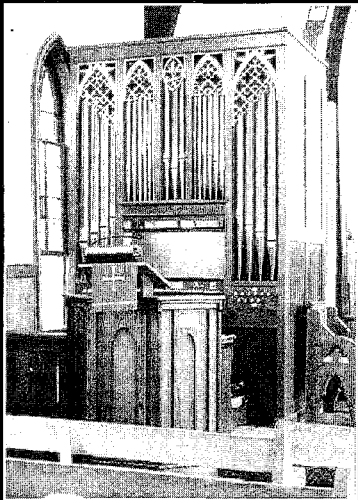
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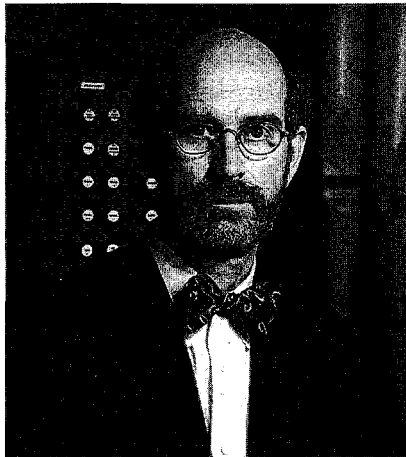


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and 14, 2004. With musical materials derived from the initial letters in the name Casavant Frères, the work is entitled *In Mystery and Wonder: The Casavant Diptych*. The first movement is framed by a lyrical aria, with a brief mid-section chaconne that builds to full organ. The second movement is a toccata that opens with a pedal solo. For information: <www.locklair.com>.



James F. Mellichamp

James F. Mellichamp presented concerts in Germany during the month of July. Performances took place at St. Peter's Church in Bayreuth/Kulmbach and St. Jakob's Church in Rothenburg ob der Tauber. Dr. Mellichamp is vice president for academic affairs and professor of music at Piedmont College in Demorest, Georgia. He is featured on a new compact disc recording made on the college's Casavant Frères organ, *The Sewell Organ at Piedmont College*, available from the Organ Historical Society; <www.ohscatalog.com>.



Margaret Vardell Sandresky

Margaret Vardell Sandresky received the AGO Distinguished Composer Award, presented on July 9 during the AGO convention in Los Angeles. Sandresky was also a commissioned composer for the convention: her work, *The Mystery of Faith*, was premiered by Paul Jacobs on July 7 at Westwood United Methodist Church, Los Angeles. Ms.

Sandresky has held teaching positions at the Oberlin Conservatory of Music, the University of Texas at Austin, and was the founder of the organ department at the North Carolina School of the Arts. She graduated from Salem Academy and College in Winston-Salem, North Carolina, and earned a master's degree in composition at the Eastman School of Music, where she studied with Howard Hanson and Bernard Rogers, and was an organ student of Harold Gleason. In 1955, she was awarded a Fulbright to the State Institute of Music in Frankfurt am Main, Germany, where she studied organ with Helmut Walcha and composition with Kurt Hessenberg. Her compositions are published by Brodt Music, Paraclete Press, Wayne Leupold Editions, and Hildegard Press.



Stephen Tharp CD

Stephen Tharp is featured on a new recording, *The Art of the Symphonic Organist, Volume 2*, on the JAV label. Recorded on the 1921 Skinner organ, Opus 327, at St. Luke's Church, Evanston, Illinois, the program includes works of Handel, Liszt (*Sonata in B Minor*, transcribed for organ by Stephen Tharp), Stanford, Barber, and Karg-Elert (*Passacaglia and Fugue on BACH*). For information: <www.pipeorgancds.com>.



F. Anthony Thurman

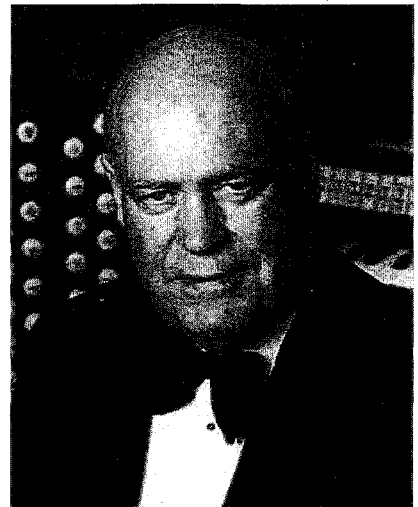
F. Anthony Thurman celebrated his tenth anniversary of music ministry at the Irvington Presbyterian Church,

Irvington-on-Hudson, New York, on June 6. The church honored Dr. Thurman by commissioning a new hymn tune by McNeil Robinson—*Thurman*—to accompany Henry Francis Lyte's text "Praise, My Soul, the King of Heaven." The new hymn was presented as a surprise at the church's spring choral concert on May 23, with Thurman's family and the composer in attendance.

Thurman was appointed music director of the Irvington Presbyterian Church after coming to New York City to pursue doctoral studies with McNeil Robinson at the Manhattan School of Music, receiving his doctorate in 1999. At Irvington, he led a successful project for a new organ and a building renovation. Built by Klais Orgelbau, Bonn, Germany, the Irvington organ was completed in 2001 and dedicated twelve days after 9/11.

A native of southern Kentucky, Thurman previously served as minister of music at the Douglass Boulevard Christian Church in Louisville; he is a contributing composer to a hymn collection by Carolyn Lott Monohan, *Soli Deo Gloria*, published by the church in 1992. He earned both the bachelor of music and master of music degrees at the University of Louisville, where he was a student of Melvin Dickinson.

Thurman has performed hundreds of recitals in the United States and abroad, and is an accomplished conductor, ensemble player, and accompanist. In 1998, he joined the staff of AGO national headquarters as director of development and communications, having previously been associate director of community outreach and the orchestral performance program at the Manhattan School of Music. Thurman is treasurer of the New York City AGO chapter and the immediate past chairman of the St. Wilfrid Club of the City of New York.



John Weaver

On May 12, John Weaver was honored by President Joseph Polisi at the closing faculty meeting of the season at The Juilliard School. The occasion marked Weaver's retirement as Chair of the Organ Department after 18 years of service. He is succeeded by his former student, Paul Jacobs.

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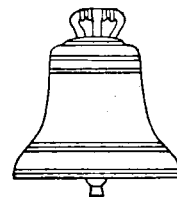


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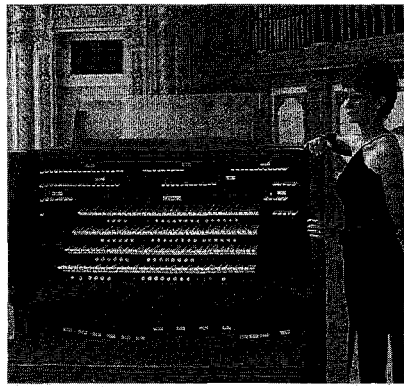


Gillian Weir

Gillian Weir is featured on a new recording, Volume 3 in the *Organ Master Series* on the Priory label (PRCD 753 AB). Recorded on the Phelps/Casavant organ (1970) of Deer Park United Church, Toronto, and the Phelps organ

(1974) at St. Luke's Episcopal Church, Ft. Collins, Colorado, the program on this two-CD set includes organ works of J. S. Bach: the six *Schübler Chorales*, *Pastorale in F*, *Canonic Variations on Vom Himmel hoch*, *Clavierübung III*, and *Chorale Partita on O Gott, du frommer Gott*. For information: <www.priory.org.uk>

Carol Williams, San Diego Civic Organist, returned to England to perform concerts in June. The first was in Brighton at the Church of St. Bartholomew, opened in 1874 and the tallest parish church in the UK; the organ was built by J. W. Walker in 1901. The second concert was at Holy Trinity Blythburgh known as the Cathedral of the Marshes. This historical church (dating from 1412) is a key center in the Aldeburgh Festival established by Benjamin Britten; the two-manual organ is by W. A. Boggis of Diss, Norfolk. The third concert was at St. Mary's in Great Yarmouth, where two organs were used: the Forster & Andrews built in 1889



Carol Williams

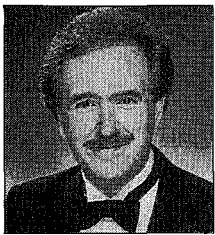
and a Phoenix digital instrument. At this concert, Dr. Williams was presented with an Honorary Fellow of the North and Midlands School of Music (Hon. FNMSM). The last concert was the closing event at the Winchfield Festival in Hampshire. The Parish Church of St. Mary dates back to 1150, and the organ was built by William Hill in 1902.

Nunc Dimittis



Marvin Beinema

Marvin Beinema, 84, died July 29 in Bethlehem, Pennsylvania. Born on October 28, 1919, in Worcester, Mass-



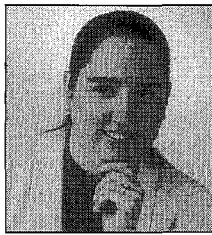
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Organist/Pianist

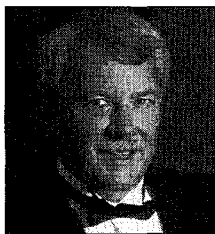
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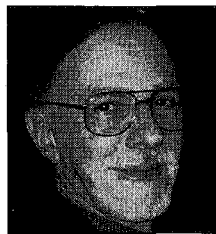
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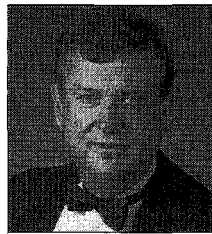
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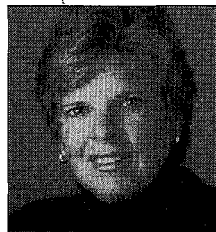
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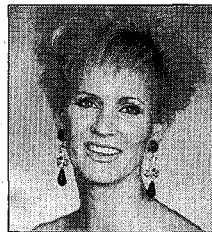
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Lisa Scrivani-Tidd

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Watertown, New York
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St. Lawrence University
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Soloist and Continuo Player
Milwaukee Symphony Orchestra
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Wisconsin Baroque Ensemble
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Jeremy David Tarrant

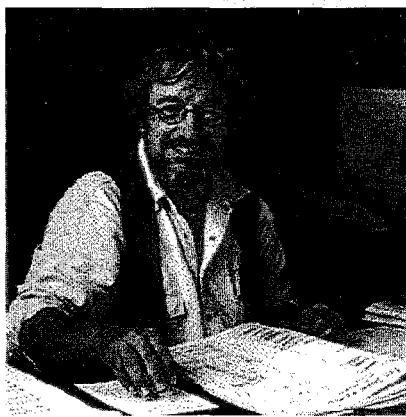
Organist
Organist and Choirmaster
The Cathedral Church of St. Paul
Detroit, Michigan

achusetts, he was proficient at the keyboard at an early age; from age 12 he served as accompanist to his father, a professional singer, and he was keyboard accompanist in his high school. In 1940 he began studies at the New England Conservatory of Music in Boston, where his teachers were Everett Titcomb and Carl McKinley. His studies were interrupted the following year, however, when he entered U.S. Navy, serving as chaplain's assistant. On December 16, 1942, he married Pauline ("Polly") Anderson. After the war he returned to the conservatory and graduated (cum laude) in 1949. While at the conservatory he was summer organist at Old South Church and served for one year as interim organist at the Church of the Advent, a position which, he explained, "put me on the track towards a career as an Episcopal organist." With that goal in mind he entered Union Theological Seminary in New York, studying with Carl Weinrich, and graduated in 1951 with the degree of Master of Sacred Music.

Mr. Beinema was appointed organist-choirmaster at Trinity Episcopal Church in Ossining, New York, in 1949, and then, in 1953, at Christ Church in Roanoke, Virginia, where he also taught music classes and directed youth conferences and community singing. In May, 1959, he was appointed organist-choirmaster at Trinity Episcopal Church in Bethlehem, Pennsylvania, where he led a choir of men and boys until 1970, when Trinity went to a choir of men and women. He and Polly raised their two children, Peter and Nancy, in Bethlehem, and Marvin also found time for the composition of sacred music. His output includes church anthems, Anglican service music, and a three-year cycle of psalm settings. He retired from Trinity on October 1, 1995. He was a longtime member of the American Guild of Organists and served as dean of the Lehigh Valley chapter.

Mr. Beinema is survived by his wife, two children, and three grandchildren. In recognition of his 37 years of service to the church, Trinity Church presented him with an annual organ concert in his name, given by a prominent concert organist, in 2002. Charles Callahan and Marilyn Keiser have been the guest recitalists to date, and Leo Abbott is presenting this year's recital in October. Contributions supporting this annual concert may be made to the "Marvin Beinema Memorial Fund," with checks made payable to Trinity Episcopal Church, 44 E. Market St., Bethlehem, PA 18018.

—Lorenz Maycher



Jean-Louis Florentz

Composer **Jean-Louis Florentz** died July 4, 2004 in Paris, after a prolonged coronary illness. Born December 19, 1947 in Asnières, he studied piano then organ in his youth, later studying natural sciences, literary Arabic and ethnomusicology at the Universities of Lyon and Paris, and music at the Paris Conservatoire with Olivier Messiaen, Pierre Schaeffer and Antoine Duhamel. Composition awards include the Lili Boulanger Composition Prize (1978), the Georges Wildenstein Prize (Institut de France, 1985), Grand Prix Musical de la Ville de Paris (1989), the Grand Prix Musical of the Fondation Price Pierre de Monaco (1990), SACEM's Grand Prix for Symphonic Music (1991), and the René Dumesnil Prize (Académie des Beaux-Arts, 1993). He was elected a member of the Académie des Beaux-Arts in 1993. His music is published by Alphonse Leduc, Paris.

Professor of Ethnomusicology at the Conservatoire National Supérieur de Musique in Lyons, Florentz carried out extensive field research in music and animal acoustics in the West Indies, Polynesia and especially Africa. His compositions reflected this research, filled with African birdsongs, Coptic and Muslim chants, as well as complex polyrhythms and an essentially modal melodic and harmonic language.

His four published organ works are *Les Laudes* (Lauds), op. 5 (1985), a seven-movement work celebrating the religious faith of Ethiopian Christians; *Debout sur le Soleil* (Standing on the Sun), op. 8 (1991), an extended single-movement work inspired by a book by Jacques Leclercq, priest at Notre-Dame Cathedral; *La Croix du Sud* (the Southern Cross), op. 15 (2000), based on a Tuareg poem; and the *Prélude of l'Enfant noir* (The Black Child), op. 17 (2002), the only completed portion of what was to have been a 14-movement cycle inspired by a novel by Guinean

author Camara Laye. All these works exhibit a rich and powerful symphonic command of the organ medium, also featuring the use of numerous and unusual mutation stops.

Choral works include *Magnificat: Antiphone pour la Visitation*, op. 3 (1980) for tenor solo, chorus and chamber orchestra; *Asún (Requiem de la Vierge)*, op. 7 (1988) for 3 soloists, chorus, children's chorus and orchestra; and *Asmara*, op. 9 (1992) for mixed chorus a cappella. All Florentz's works are published by Alphonse Leduc, Paris.

—Timothy J. Tikker

Here & There

Musica Antica a Magnano has announced the release of *De Clavicordio VI—Proceedings of the International Clavichord Symposium, Magnano, 10-13 September 2003*. Edited by Bernard Brauchli, Alberto Galazzo and Ivan Moody, the book comprises 208 pages with 33 black and white illustrations and articles by Derek Adlam, Joan Benson, Gregory Crowell, Thomas Glück, Andreas Hermert, Christopher Hogwood, Alfons Huber, Luisa Morales, and others. The volume is available for 50 euros (postage included): Edizioni Gariazzo, Via Milano 161, IT-13856 Vigliano Biellese (BI), Italy; ph: +39 015 51 03 45; e-mail: <mam@bmm.it>; web: <http://mam.biella.com/>.

Bärenreiter-Verlag has announced three new titles. Two are Urtext editions edited by Siegbert Rampe: *Georg Muffat/Wolfgang Ebner: Complete Works for Keyboard (Organ), Volume II* (BA 8460, 29.95), containing the works attributed to Muffat (1653-1704) and Ebner (1612-1665), and *Jan Pieterzoon Sweelinck: New Edition of the Complete Organ and Keyboard Works, Volume I.2: Toccatas* (BA 8474, 34.95), which distinguishes between works whose authenticity is secure and those that are uncertain or doubtful, and provides alternative readings and variants. Both are practical Urtext editions that include a critical report, list of sources, and commentary on editorial method, performance practice, and ornamentation. The third title is *Alexandre Guilman: Œuvres choisies pour orgue, Volume IV* (BA 8410, 36.95), containing settings of German Protestant hymns, sacred character pieces, and works in the style of Bach and Handel. For information: <www.baerenreiter.com>.

CanticaNova Publications has released its fall 2004 catalog of "traditional music for the contemporary church." The catalog includes chant books, liturgical settings, choral works, organ works, hymns, psalms, music for instruments and handbells, and other service music. New composers represented include Anthony Mancini, Harry McMurray, John-Mark Missio, Gregory Hamilton, Michael Cox, Colin Brumby, and Kevin Waters. For information: 412/828-9850; <www.canticanova.com>.

Hayden Connor, chairman of **Carl Fischer Music**, has announced the completion of the acquisition of the **Theodore Presser Company**. Fischer and Presser will combine their efforts while maintaining their separate identities. The print catalogs of the two companies offer approximately 35,000 active titles. In addition to their own catalogs, they represent over 100 publishers worldwide.

GIA Publications has announced new releases: *O Holy Night*, arr. James Biery for solo voice or mixed choir, with various instrumentation (G-6184); *Do This in Memory of Me*, David Haas, in keyboard, choir and assembly editions (G-5433); *Voice for Life*, from the Royal School of Church Music, offering four levels of voice training for beginning through advanced singers (G-6390, 6391, 6392, 6393, 6394); *In the Spirit of Taizé*, recorded live at Ascension Church, Oak Park, Illinois, under the direction of David Anderson (CD-612); *Seasons of Grace*, 13 arrangements for solo piano by Paul Tate (G-6404). For information: 708/496-3800; <www.giamusic.com>.

C. B. Fisk, Gloucester, Massachusetts, has new instruments scheduled through 2008: 2004, Christ Episcopal Church, Roanoke, Virginia (II/26); 2005, St. Chrysostom's Episcopal Church, Chicago (II/24); St. Paul's Episcopal Church, Winston-Salem, North Carolina (II/17); St. Paul's Episcopal Church, Greenville, North Carolina (III/48); 2006, St. John's Episcopal Church, Tallahassee, Florida (II/25); Snowmass Chapel, Snowmass, Colorado (III/24); Lexington Presbyterian Church, Lexington, Pennsylvania (II/25); 2007, Sidney Harman Hall, San Luis Obispo, California (III/38); Segerstrom Concert Hall, Costa Mesa, California (III/46); 2008, Yashirogakuin Educational Foundation, Kobe, Japan (II/25); First Presbyterian Church, Santa Fe, New Mexico (II/23). For information: <www.cbisk.com>.

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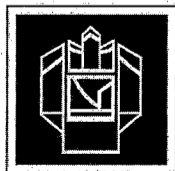


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Quimby Opus 60 at First Baptist Church, Jackson, Mississippi (photo credit Deryll Stegall)

Quimby Pipe Organs, Inc., Warrensburg, Missouri, has completed the installation of a five-manual, 155-rank organ at First Baptist Church, Jackson, Mississippi. The dedication recital was played on August 20 by Joyce Jones,

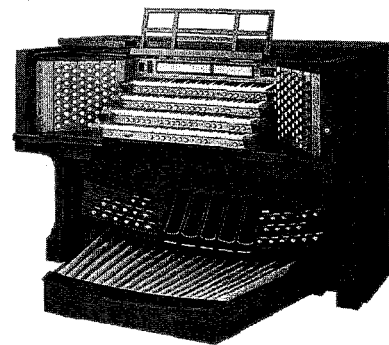
professor of music and organist in residence at Baylor University, Waco, Texas. Quimby Opus 60 follows a tonal design in the Anglo-American romantic symphonic tradition. It utilizes 16 ranks from the church's original organ, built

in 1939 by E. M. Skinner; nine ranks from the 1972 rebuild by Möller; and 63 ranks from the 1929 Casavant organ (originally from the Royal York Hotel in Toronto, Canada) acquired by First Baptist Church during the 1989 expansion of the sanctuary. The 30-ton organ required special research on voicing, winding, pipe construction and techniques to fill the church's 1.5 million cubic feet of space with the instrument located in chambers and incorporating an existing façade of copper pipes. Instruments that influenced the work include the Skinner opus 722 in Woolsey Hall, the 1933 Kimball opus 7119 in the War Memorial Auditorium, Worcester, Massachusetts, and Quimby's previous experience installing Casavant opus 553 in the Jacoby Symphony Hall, Jacksonville, Florida. For information: <www.quimbypipeorgans.com>.

Enable Software has released Enable Encore 4.0, an instrument tuner and metronome for Windows. Encore performs real-time tuning for string and wind instruments; instruments can be tuned to a variety of preset styles, as well as common jazz and orchestra references. Enable Encore automatically determines an instrument's current frequency and detects the corresponding musical note, and shows when an instrument is in tune, too high or too low. Encore can be adjusted to detect very soft or sensitive instruments or to filter out high levels of background noise, ensuring accurate tuning. The integrated metronome provides a range of preset tempos, and also provides facilities for real-time recording and playback. Enable Encore is perfect for musicians who want to experiment with creative tunings and timings, providing the flexibility to enter custom frequencies and tempos; \$19.98 for a single user license; <www.enableencore.com>; Enable Software Pty. Ltd., P.O. Box 4630, Kingston, ACT, 2604, Australia; e-mail: <encore@enablesoftware.com>.

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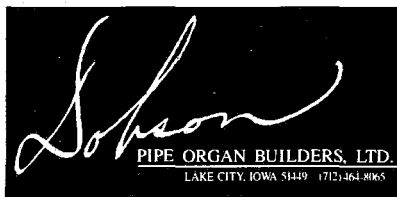
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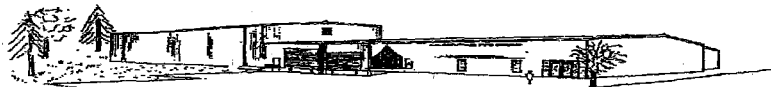


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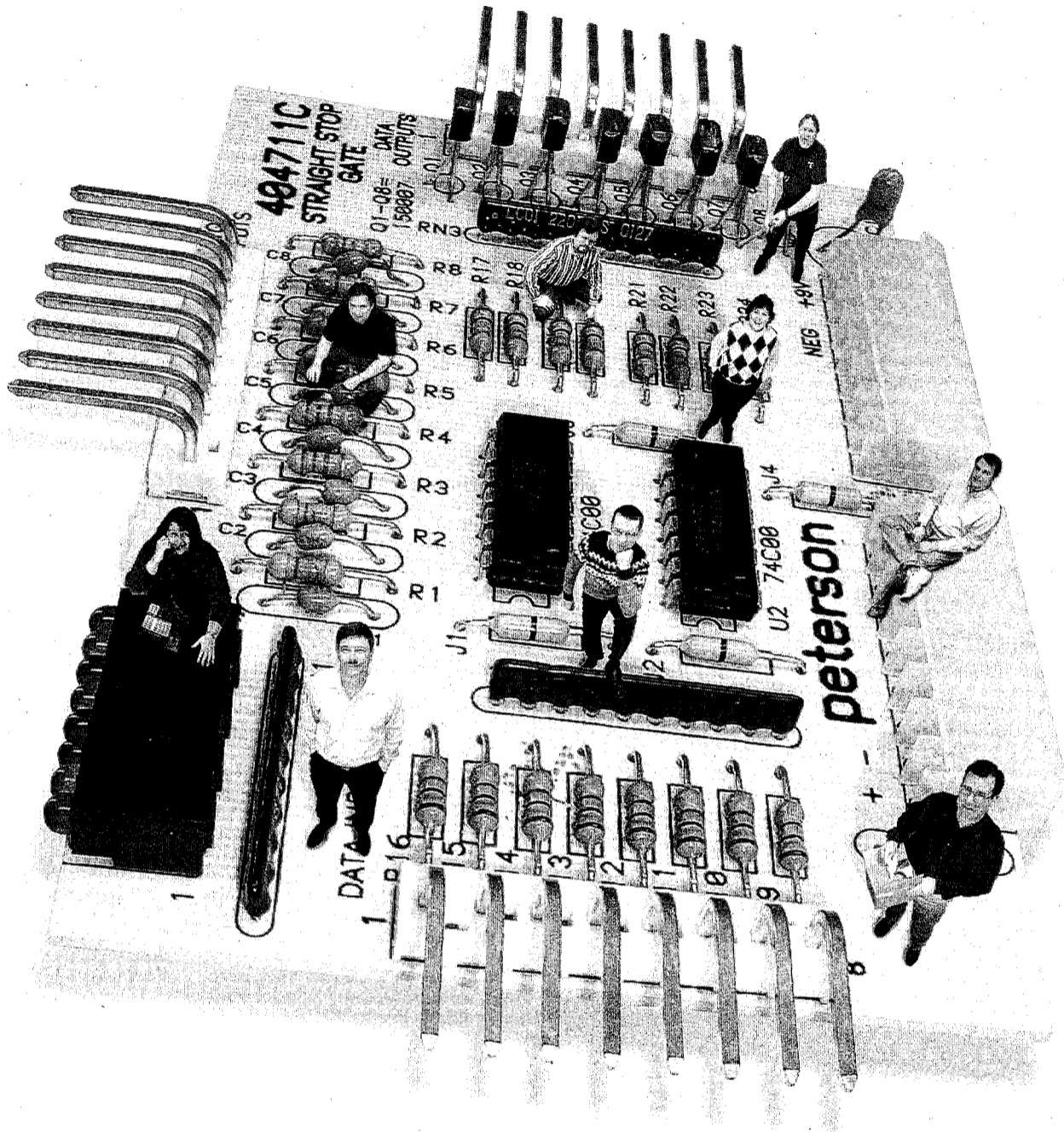
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Music for Voices and Organ

by James McCray

Bookends: Advent and Epiphany

There were only a few shepherds at the first Bethlehem. The ox and ass understood more of the first Christmas than the high priests in Jerusalem. And it is the same today.

Thomas Merton
The Seven Story Mountain

Christmas is surrounded by the four preparatory weeks of Advent and the season of Epiphany, which has no set number of weeks, changing each year. January 6 is the day of Epiphany; it falls on a Sunday about once every seven years. However, no matter what day Christmas is on, the celebration on Christmas Eve or Christmas day is a highlight. Yet it is common knowledge that when Christmas occurs on a Sunday there can be lower attendance and contributions. Advent is simpler since its four weeks are always celebrated on Sundays. Traditions in the church such as the lighting of the Advent candle, the decorations in the sanctuary, and the overall good spirit which is building help congregations focus on it. Epiphany, though, is somewhat like leftover food. Following Advent and Christmastide, it seems almost like an intrusion, especially when it extends long beyond what most feel is the Christmas season. The exhaustion of the holidays has pushed it aside and, as with the leftover food, one has to work at making it exciting. In 2005 there are only five Sundays after January 6, with the season ending in early February on Ash Wednesday.

For most church choir directors, the dark days of winter following January 6 are often a period when the seasonal music seems meaningless. For example, who truly is interested in

hearing about the shepherds or Three Kings when the decorations have been put away and the Super Bowl is upon us? The typical parishioner has long since moved past the Christmas holidays and routines have returned. Of course Epiphany is also represented through Christ's baptism in the Jordan. The entire concept of baptism is something which many churches rarely explore beyond the obvious. For example, in the 12th century infant baptism was as common as it is today. Adult baptism was limited to Jews and pagans who had been converted. On these occasions tubs were placed near the font and those to receive the sacrament were dipped in them. Today the most typical music heard is "Shall We Gather at the River," but that seems to be rarely sung as part of an Epiphany setting.

Advent music tends to be easier to choose. Congregations relate to these Sundays and tend to be very aware of their liturgical significance. This is not the case with many people regarding Epiphany. Most are unaware that its significance is related to the four manifestations of Jesus. They all know about the Kings and the shepherds which they actually associate more with Christmas, but other Epiphany matters are little understood by the majority of the congregation. With the choir it may take a few comments from the director either verbally or in the bulletin to explain the choice of a certain anthem, especially late in the Epiphany season. Also, keep in mind that this year Advent is on November 28, just two days after Thanksgiving, so an early preparation of music for that Sunday will be necessary.

This column is the second of our annual Christmas-time observations. Last month focused on children's music, and next month will be devoted entirely to Christmas Eve. For those of you wishing to contact me directly, please feel free to e-mail at: <jamesmccray@msn.com>. I welcome your comments and suggestions.

Advent Music

O Come, O Come, Emmanuel, C. Griffith Bratt. SA and organ, Paraclete Press, PPM00428, \$1.60 (M-).

Using the traditional melody this flowing setting has three verses with the tune always obvious and in the soprano. The alto line is primarily harmonic. The organ often doubles the voices in the right hand and has flowing flourishes between the verses. This could be sung by a duet or a few women which gives the choir the week off after their Thanksgiving services two days earlier. Comfortable music.

When Jesus Comes, Valerie Showers Crescenz. SATB and piano, Abingdon Press, 0687076498, \$1.50 (M+).

The choral parts are on two staves with the same music repeated for the first two verses. The setting is syllabic with very traditional harmony and a modulation for the third and final verse. The piano music is simple and supportive of the voices.

Oh, Come, Divine Messiah, Dale Grotenhuis. SATB, keyboard, and optional oboe, Concordia Publishing House, 98-3680, \$1.60 (M).

This charming anthem begins with an extended soprano solo in a lilting 6/8 meter. When the choir enters, the style slightly shifts as the meter changes to 4/4. The oboe is an obbligato line that offers contrast to the syllabic singing. An unaccompanied choral section becomes very chromatic before returning to the opening 6/8 material, now sung by the full choir. A separate oboe part is included on the back cover.

Psalm and Gospel Acclamation for Advent, Stephen Pishner. SATB, cantor, assembly and keyboard, GIA Publications, G-5259, \$1.50 (M-).

Here is material that can be used on all of the Advent Sundays. It has two short movements: Advent Psalm and Advent Gospel Acclamation which has several parts. The refrain is an Alleluia based on *O Come, O Come Emmanuel*. There are four verses, each with their own music, and they have different texts for each of the four Sundays. The back cover has musical statements for the assembly which may be duplicated. The music is simple, immediately attractive, and very useful for both Catholic and Protestant services. Highly recommended!

Advent Canticle, Mark Shepperd. SATB, flute, oboe, and windchimes, Beckenhorst Press, BP1646, \$1.50 (M-).

This wonderful piece is also based on *Veni Emmanuel* ("O Come, O Come, Emmanuel"). There are vocal solo areas, and the composer suggests that this could be sung from the back of the sanctuary with soloists placed in other parts of the room. The warm music is somewhat free in tempo. Instrumental parts are included separately at the back, and their music is essential to the performance. Highly recommended!

Epiphany Music

Welcome, Welcome, Joseph Martin. Two-part, keyboard, and optional flute, High Street Music of Becken-

horst Press, JH 565, \$1.65 (E).

Here is an easy setting for mixed choir that goes through several key changes and is dominated by alternating vocal lines from the men and women. The busy keyboard part adds to the flow of this happy music which dances along in 9/8. The text touches on several aspects of the Epiphany season. There is a separate flute part at the end; its music is busy adding to the joyful spirit. Here is an easy setting for one of those first weeks after Christmas Eve.

Introit for the Season of Epiphany, Julian Wachner. SATB divisi unaccompanied, E. C. Schirmer, #5825, \$1.45 (M).

Using a Book of Common Prayer text, this short three-page setting moves from a unison opening to strong melismatic lines. A solid tenor section will be needed for some of the long phrases. Mild dissonances weave in and out.

Arise, Shine (Surge, illuminare), Gerre Hancock. SATB and organ, Paraclete Press, PPM0041, \$2.10 (M++).

That Hancock is an organist is evident as the accompaniment offers solid contrast to the choir. Using dramatic dissonant chords in contrast with light unison flowing lines, all with specific registrations, the music moves through several different images. This sophisticated music will require a good choir and organist. The striking music would be especially useful for near the end of Epiphany. Solid craft!

Star in the East, Malcolm Dalglish. SATB with hammer dulcimer, Plymouth Music Co., MDP-901, score \$10.00, copy license \$1.00 each (M+).

Subtitled "A Suite of Three Appalachian Christmas Carols," the three works are *Star in the East*; *Rise Up Shepherd*; *Judah's Land*. The composer, a dulcimer player, has written that part so it is interesting and substantive. Using a hammer dulcimer will certainly bring a new color of sound to the choir and congregation. The traditional harmonies, often with a vocal soloist, are driven by the hammering rhythms of the dulcimer. This is fascinating music that combines common choral writing with an unusual accompaniment. The three settings comprise 24 pages and contrast in tempo and mood.

Peace Came to Earth, B. Wayne Bisbee. SATB and piano, Augsburg Fortress, 0-8006-7660-2, \$1.60 (M-).

This gentle setting of a Jaroslav Vajda text has three stanzas with the middle one unaccompanied. The opening and closing verses are primarily in unison, with the last one built above a somewhat soloistic piano part.

Book Reviews

Philip Olleson, Samuel Wesley, the Man and his Music. Woodbridge, Suffolk and Rochester, NY: Boydell & Brewer, 2003. xxiii+360 pp. ISBN 1-84383-031-0.

Philip Olleson continues his groundbreaking scholarship on Samuel Wesley (1766-1837) with this superb biography

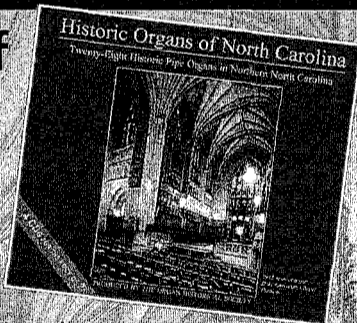
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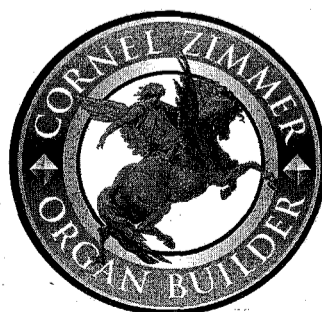
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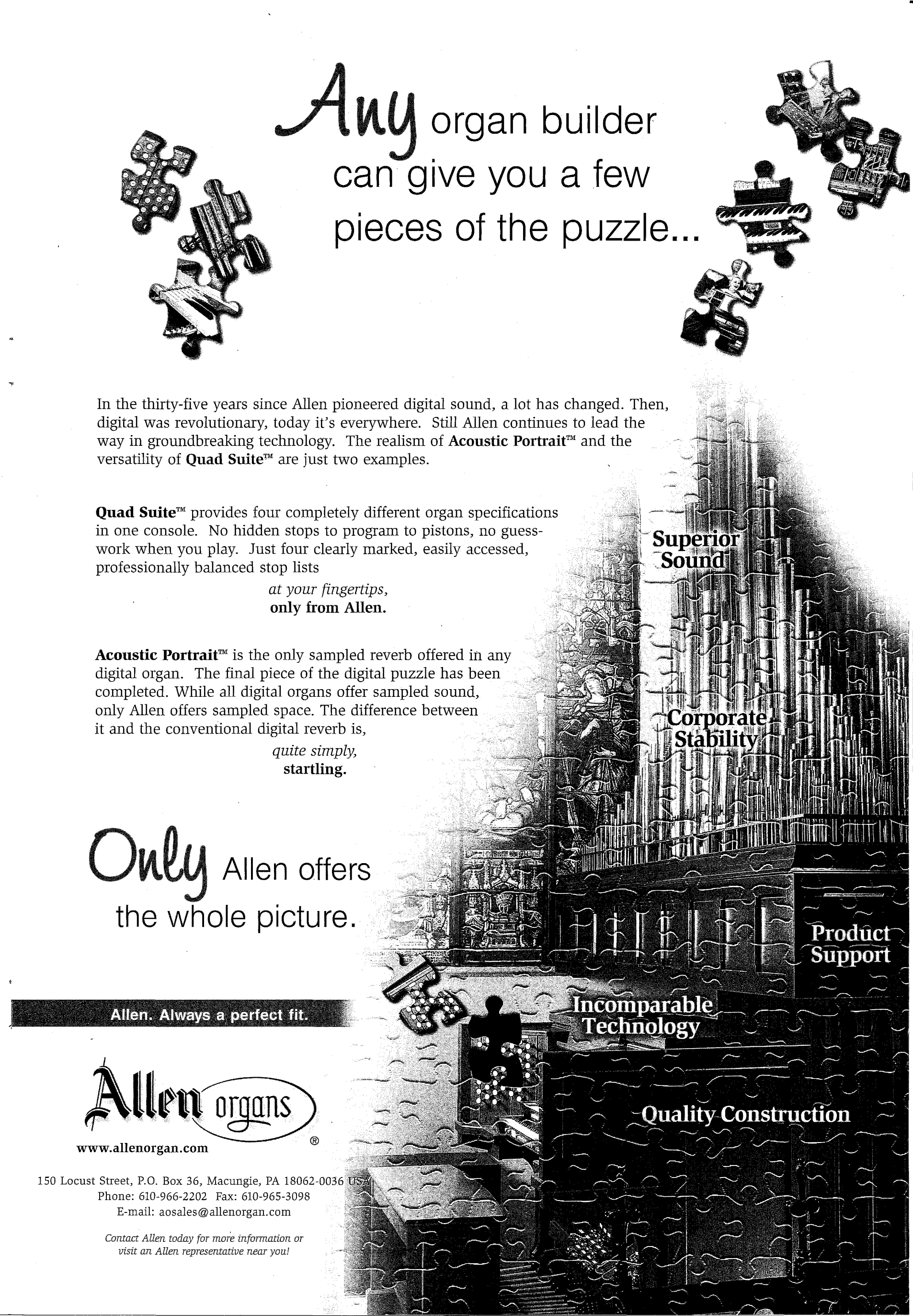
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of his subject. Olleson's earlier *Source Book* of primary material on Wesley, prepared in collaboration with Michael Kassler, appeared in 2001, as did his edited volume of Wesley's letters. Both were milestones; and thanks in large part to Olleson's research, Wesley's place in music history is being solidified beyond his obvious importance as an organist and composer of organ music during a period when the organ had lost the interest and attention of leading European composers.

Olleson's study is chronological, with individual chapters covering brief periods in Wesley's life as marked off by significant events. Wesley was born into a musical home. His father was the reformer and hymnist, Charles Wesley; and his elder brother, Charles, was also a prodigious musical talent, though Charles maintained a much lower profile and wrote in a far more conservative style than Samuel. Even more thought provoking is the abundance of English musical talent represented in Samuel Wesley's generation. For he shared his years not only with his brother Charles, but also with the supremely gifted yet ultimately disappointing William Crotch (1775-1857), with Thomas Linley (1756-1778) whose life was cut short by a boating accident, and with Thomas Attwood (1765-1838), Wesley's almost exact contemporary, who like Crotch fell far short of his potential, in spite of the privilege of study with Mozart and preferment to the posts of organist both at St. Paul's Cathedral and the Chapel Royal.

Samuel was the best of the group. Nevertheless, his name, with its connotations of religious dissent, denied him the sort of positions and preferment open to Attwood; and his lack of tact and erratic behavior kept from him such honors he might have enjoyed. Nor was his frustration due only to matters of birth and temperament. England in the era of George III, William Pitt and Jane Austen was preoccupied with commerce and war. Dreams of empire crowded out aesthetic visions. Utilitarian was the measure of all things; and of all things, music was the least utilitarian. If Samuel Wesley was resentful of his circumstances, he had reason to be. For he and the others, any of whom would certainly have stood out as a court composer on the continent and who together might have made a significant school of English composition in the barren era after Purcell, were in the end undone by the spirit of their time and place.

With the publication of Olleson's biography, the major Wesley project remaining to be done is a complete critical edition of his music, much of it still in manuscript. Olleson laid the groundwork for that edition in his and Kassler's *Sourcebook* by indexing the works according to genre (Latin sacred music, English sacred, instrumental, secular vocal, and so on) and assigning numbers to the individual pieces. The last five chapters of this volume follow up on that work, discussing Wesley's music and providing musical examples. There are masterpieces among Wesley's organ works, and it is likely that at least a com-

parable amount of significant pieces in other genres will gain recognition as more of his music comes to light.

Olleson's research is thorough, his treatment systematic, and his writing lucid and absorbing. With all due respect—and respect is due—to James T. Lightwood and his slender volume, *Samuel Wesley, Musician*, published in 1937, we have lacked a definitive study of Wesley: the sort of broad scholarly treatment that many lesser musical figures have been accorded. Olleson has provided Wesley, and us, a first-rate critical biography.

—John Ogasapian,
University of Massachusetts, Lowell

New Recordings

Longwood Sketches: Organ Music of Firmin Swinnen. Peter Richard Conte, Longwood Gardens Organ. Direct-to-Tape Recording Company, DTR9703CD; available from the Organ Historical Society, \$14.98 (plus shipping), 804/353-9226; <www.ohscatalog.org>.

Chinoiserie; Soir de Printemps; Soir d'Automne; Aria. The Motion Picture Organist—Twelve Contemporary Pieces Transcribed for the Organ: Romance, Rubenstein arr. Swinnen; An Indian Legend, Barron arr. Swinnen; Caressing Butterfly, Bartholémy arr. Swinnen; Melodie, Friml arr. Swinnen. Scenes from an Imaginary Ballet No. 1, Coleridge-Taylor arr. Swinnen. Longwood Sketches: 1. In the Shadow of the Old Trees; 2. Rosebuds (Capriccio); 3. Dewdrops; 4. Toccata.

Firmin Swinnen (1885-1972) was a Belgian organist who came to the United States as a refugee during World War I. He pursued a career both as a classical and as a theatre organist, and indeed in his published works seem often to have tried to bridge the gap between these two compositional styles. From 1922 until 1956 he was the staff organist of the du Pont family at Longwood Gardens, where he was largely responsible for the design of the famous Aeolian organ ordered by Pierre du Pont in 1929. Swinnen was also from 1925 to 1956 the organist and choirmaster of Christ Church, Christiana Hundred, near Wilmington, Delaware, the Episcopal church attended by many of the du Pont family and their employees.

The Aeolian organ at Longwood Gardens, although a magnificent instrument, is—I would think—a very difficult one to record. In the ballroom it sounds a little forced and distorted because of the way the sound comes out of the chambers, and it has always sounded best from out in the garden with the ballroom windows open, which is perhaps what its designers intended. One can imagine the du Pont family and their guests on summer evenings sitting on the patio outside the open windows of the ballroom, sipping cocktails and listening to Firmin Swinnen playing the organ. It must have been a delightful

experience. Under difficult circumstances the sound engineers have done an excellent job of positioning the microphones for the recording, so that it gives an excellent account of the organ, and one is not really aware of how awkward the ballroom is for sound.

Swinnen's published compositions amount to eight works for solo organ, 25 pieces of theatre organ music and 12 transcriptions. Thus the CD includes some 30 percent of Swinnen's total output, all of which is, alas, currently out of print. The music may be characterized as interesting and entertaining, though not, perhaps, tremendously profound. It is hardly necessary to mention that Peter Richard Conte is the very talented Grand Court Organist at Lord & Taylor's downtown Philadelphia store, home of the Wanamaker Organ. It therefore goes without saying that he gives a first-rate performance of the works of Swinnen on this CD. I would recommend the compact disc both as a representative sample of Swinnen's pleasant and relaxing music, and also as a means toward understanding something of what the American upper classes did for entertainment in the 1930s.

—John L. Speller
St. Louis, Missouri

Robert Baker—A Musical Retrospective. Six CDs of organ and choral music with a booklet giving notes, titles, dates and locations of the various performances. A larger 88-page volume gives a history of the Institute of Sacred Music at Yale University. Limited edition, Yale Institute of Sacred Music, 203/432-5180.

Disc 1: Choral music. Dr. Baker conducting his New York City choir from the First Presbyterian Church in Yale's Woolsey Hall with Thomas Murray at the organ. Anthems by Ives, Sowerby and Philip James are included, as is music from the Jewish tradition, reflecting Baker's years as organist of Temple Emanu-El. Among three anthems from the Russian tradition is Ivanov-Ippolitov's familiar *Bless the Lord, O My Soul*, sung in what may be the slowest performance on record. Notable is Thomas Murray's splendid accompaniment to Handel's *Let Their Celestial Concerts All Unite*. This disc concludes with four numbers recorded during Robert Baker's retirement service from First Presbyterian, May, 1988, featuring artistic singing and accompanying along with congregational noises.

Disc 2: Various choral works, with selections 4-15 taken from a Christmas service in First Presbyterian on 20 December 1987. (The preaching is omitted!) The "Baal" scene from *Elijah* was recorded in James Chapel of Union Theological Seminary and shows Robert Baker's superb adaptation of oratorio accompaniment for organ. The Christmas music portion consists of hymns and carols in the usual carol-service format. Sound levels vary considerably from one selection to another: Pergolesi's "Glory to God" comes on strong. The Metropolitan Opera mezzo, Dolora Zajic, is superb in one of Clarence Dickinson's

rather dated anthems, *Still There in Bethlehem*. There is a wonderful performance of Bach's *Hear, King of Angels*.

Disc 3: Haydn, *The Creation*, recorded during a live performance in the Fifth Avenue Presbyterian Church, February 12, 1956. Here is New York oratorio performance at its finest: a first-rate choir of 28 professional voices, a first-rate quartet, first-rate E. M. Skinner sound, and a first-rate organist-choirmaster in his prime. This is the way it used to be when the likes of Baker, Vernon de Tar, Harold Friedell, John Huston, Searle Wright and others performed in their fortunate churches weekly. As occasionally happens, the dry acoustic in the church is less evident in this recording. Although taken from a nearly fifty year-old tape, the sound is live and fresh.

Disc 4: Organ music, 1954. Nine Bach works recorded in Allentown, Pennsylvania in the First Presbyterian Church, with additional pieces recorded in Temple Emanu-El and elsewhere. It was as an organ recitalist that Dr. Baker was nationally known, and this CD shows us the reason why. There is wonderful sprightly playing of *Nun freut euch*, as well as a majestic rendering of my personal favorite, the *Prelude and Fugue in B-minor*. Registrations, as always, are immaculate and imaginative. Included is one of Robert Baker's signature pieces, Berlinski's *The Burning Bush*, played appropriately in Temple Emanu-El.

Disc 5: Two selections from Rossini's *Stabat Mater*, recorded live during March 1957; and organ music recorded during a recital in the Church of St. Paul the Apostle, home of the famous reverberation time of nearly nine seconds. The disc concludes with three anthems sung in the First Presbyterian Church during the late '80s.

It is worth having the Rossini for its example of operatic accompaniment on the organ, as well as a prime example of quartet singing in "Stabat mater, iusted agas." Among the organ pieces is an exciting performance of Reger's *Introduction and Passacaglia in d*, a wonderful *Rhapsody on Breton Carols* by Saint-Saëns, selections by Brahms and Bach, and my favorite Messiaen composition, "Serene Alleluias," beautifully realized. Baker's friend and colleague, Myron Roberts, is represented by *Prelude and Trumpetings*. Despite the extravagant reverberation time the recording is amazingly clear and fresh.

Disc 6: Recordings from Woolsey Hall, September 1986. Franck: *Cantabile* and the *Three Chorales*, other choral and organ performances. For a time Baker was a pupil of R. Huntington Woodman, who studied with Franck! This recording begins with a scrumptious leisurely playing of the *Cantabile* on the magnificent Skinner organ. The *Three Chorales* follow. Six organ and choral compositions conclude the disc. One is a lovely chorale prelude by David Gehrenbeck, *The Snow Lay on the Ground*. Fittingly, two of Baker's own anthems are included.

All from the Yale Institute of Sacred Music and others involved in the production of this monument to Robert Baker must have our heartfelt thanks. A

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caveat: do not lose the accompanying booklet, as the recording labels give no information. Five stars!

—Charles Huddleston Heaton

Organo Barroco de la Iglesia de San Martín de Ataun. Esteban Elizondo. Motette CD 11331, TT 70:40; available from the Organ Historical Society, \$14.98 (plus shipping), 804/353-9226, <www.ohscatalog.org>.

Anónimo, *Quatro piezas de Clarines*; Diego de Alvarado, *Obra de 6 Ton gessolreut*; Fray Martín García de Olagüe, *Faburdón y versos de segundo tono*; Andrés de Sola, *Tiento de 4 Tono*; Primer tiento de 1 Tono, *Segundo tiento de 1 Tono*; Fray Bartolomé de Olagüe, *Registro bajo de 1 Tono*; Joaquín de Oxinaga, *Intento en sol mayor*; Fray José de Larrañaga, *Sonata de 5 Tono*; Juan Cabanilles, *Batalla Imperial*; Anónimo, *Batalla Famosa*; Anónimo, *Batalla de 6 Tom*.

This recording features the splendid organ of San Martín in the small town of Ataun in the Basque country. Built in 1761 by Lorenzo de Arrázola, it contains the usual flautados, nasardos up to 17th, llenos (mixtures) and interior trumpet for bass and treble as well as a magnificent set of horizontal reeds, and was "approved" by Larrañaga, one of whose sonatas is played on this CD. It also contains knee levers to add and take off some of the reeds, as well as the "novelty" stops of birdsong, timbals and tambors. It was restored in 1996 by José María Arrizabalaga.

We hear the horizontal reeds to good effect in the first track, a group of four short pieces taken from MS 1357, one of four compiled by Martín y Coll in the early 18th century. Also used here is the Clarín de Ecos, a most delicately refined reed.

The flue choruses can be appreciated in the pieces by Alvarado, Oxinaga and Larrañaga. The *Obra* by Alvarado, found in a handwritten appendix to Correa's *Facultad Orgánica* in the Palace of Ajuda, Lisbon, unfolds in an imitative manner, as does the lengthy *Intento* by Oxinaga, organist at Toledo and the Chapel Royal in Madrid in the 18th century. It contains two separate subjects, and upon the combination of the two, the mixtures and the trumpet are added to produce a grand conclusion. Larrañaga's sparkling binary form sonata displays the influence of Scarlatti, but has enough individual turns to make it a compelling example of the Basque 18th-century compositional technique. The *Tiento on the 4th Tone* by de Sola is based on an earlier *Tiento de falsas* by Aguilera, and can be taken as homage to the founder of the Aragonese school which flourished particularly in Zaragoza. The two *Tientos* on the 1st tone by de Sola are for divided registers, the solo in each being given to the mano derecha or right hand. The first one, which stays in C time throughout, shows off the cornet, while the second, which has a lengthy second part in triple time, uses the trumpet for the solo. The trumpet is heard again in the *Registro Bajo de 1 Tono* (for the left hand) by Bartolomé de Olagüe, taken from MS 1577 in Porto, from which the *faburdón* and short *versos* by García de Olagüe are also taken. In these miniatures one can hear varied registrations including one verso for two tipples, or trebles, as well as a bass solo on the trumpet.

The three final pieces on the CD are devoted to *Batallas*, and make extensive use of the horizontal reeds. *The Batalla*

Imperial by Cabanilles, the great organist of Valencia cathedral (1665–1712), is written for the reeds to be used throughout, its insistent opening dotted-rhythm repeated notes appearing constantly, accompanied either by repeated chords or by trills. Noteworthy are the written out trills for both hands simultaneously. A triple-time section in mainly three-part chords for the treble over a bass closes this magnificent piece, which has also been attributed to J. K. Kerll, but, perhaps understandably, my Spanish colleagues all refute this ascription! The *Batalla Famosa* that follows is also taken from MS 1357 of Martín y Coll, and contains long passages for the flue work after a slow chordal introduction for both hands using the reeds. The second part is in predominantly two-part writing and is for the reeds, a further passage for the flues leading into the third part in which the reeds return, RH chords being held over scale passages. A section in triple time brings the piece to an end on this recording—in the MS there is at least much as much material again! The final piece, the *Batalla de 6 Tom*, is taken from MS 964 at Braga and may well have been by Pedro de Araujo. An introduction for the flautados is followed by the arpeggiated trumpet calls marked Clarins in the MS. This piece contains far more chordal writing and less passage-work than the previous *Batalla*, mainly

repeated notes, before the short slower chordal triple-time section leads into a coda of passage work sinking into half-note chords. At the end the copyist has written "Finis. Laus Deo."

This CD gives an exciting insight into a neglected world; the playing by Esteban Elizondo is first class, his clear articulation and added ornamentation contributing to a vitalized performance. The booklet contains notes on the organ and the composers in English, German, Spanish and Basque. This CD is recommended as an introduction to the Iberian organ, and shows that there is plenty of compositional and registrational variety on offer in what may at first sight seem a limited area, even in the *Batallas*.

—John Collins
Sussex, England

New Handbell Music

O for a Thousand Tongues to Sing, arranged by Cynthia Dobrinski. Agape (Hope Publishing Company), Code No. 2283, \$4.25, for 3–5 octaves of handbells with optional 3 octave handchimes, level III (M).

This great hymn of the church is expertly arranged with a variety of har-

mony and rhythm. There are fresh musical ideas throughout including optional handchimes providing a solid bass melody. The traditional meter, in 3, becomes 6/8 in the middle section, which makes the music come alive in dance form; 4/4 is also used in this section bringing the material into yet another mood. The return to the majestic original meter, with much pomp and flare, rounds off a very satisfying and colorful treatment of this tune, also known as *Azmon*.

Easy to Ring Praise and Worship, compiled and arranged by Peggy Bettcher. Agape (Hope Publishing Company), Code No. 2267, \$8.95, for 2–3 octaves of handbells or handchimes, level I–II (E to E+).

Here are twelve popular praise and worship songs assembled under one cover. Each arrangement begins with a brief introduction, which is a complete composition that can be used for performance. Eighth notes are used sparingly, making this collection very suitable for beginning bell ringers. More advanced ringers should find the pieces appealing when looking for something to be learned quickly. Titles include "As the Deer," "Shout to the Lord," "Shine, Jesus, Shine," "Awesome God," "More Precious Than Silver," and more.

—Leon Nelson

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Her Best Friends Were Archbishops

An interview with Elise Cambon, organist of New Orleans' St. Louis Cathedral for 62 years

Marijim Thoene



1. Elise Cambon, June 23, 1944

Elise Cambon, affectionately called "The First Lady of Sacred Music," is a living legend in New Orleans. This spirited woman, who calls herself a tiger, was born in New Orleans in 1917. Her accomplishments in church music read like an entry in *Who's Who in America*; a summary of her life's work will be published in the 2004 edition. She graduated from Newcomb College, part of Tulane University, in 1939. Her first organ lessons began in 1939 with Ferdinand Dunkley, a graduate of the Royal School of Church Music, a professor at Loyola and organist/choirmaster at St. Charles Ave. Presbyterian Church. A pivotal moment occurred in her life when she was playing as a substitute organist for a Boy Scout Mass at the St. Louis Cathedral in 1941. As she played Widor's *Toccata* as a postlude, Archbishop Rummel decided to offer her the position of cathedral organist. As she is fond of saying "Timing is everything," (See photos #1 and #2 taken shortly after she became cathedral organist, dated 1944, 1946.)

While cathedral organist she taught music at the Ursuline Academy 1942-1951, at the Ursuline College 1949-1951, and at the Louise McGhee School for Girls 1953-1961. (See photo #3 taken with choir from McGhee School, dated 1958.) She was the founder and first Dean of the New Orleans Chapter of the AGO in 1942.

She received a Master of Music degree in organ performance in 1947 from the University of Michigan where she studied with Palmer Christian. She continued organ studies with Arthur Poister at Oberlin College and Syracuse University. Throughout her tenure as organist at the cathedral she conducted choral concerts and played organ recitals to a packed house. Photo #4 dated March 23, 1952, taken after one of her cathedral concerts shows from left to right Norman Bell, Most Reverend Joseph Francis Rummel, Elise Cambon and Reverend Father Robert Stahl, S.M.

In 1951-1953 she attended the Hochschule für Musik in Frankfurt as a Fulbright fellow and studied organ with Helmut Walcha, harpsichord with Maria Jaeger and conducting with Kurt Thomas. After her Fulbright she spent summers studying Gregorian chant at the Benedictine Abbey of Solesmes and at Pius X School of Liturgical Music in Purchase, New York. In 1959 she was invited to teach at Loyola University and received a grant to found the School of Liturgical Music. (See photo #5 showing, from left to right, the Rev. C. J. McNaspy, S.J. dean of the College of Music, Frederick W. Salmen, president of the foundation, and Elise Cambon



6. Elise Cambon, July 3, 1982 (Photo by Norman Beryeaux, Jr. © 1982 The Times-Picayune Publishing Co., all rights reserved. Used with permission of The Times-Picayune.)

receiving grant to found the School of Liturgical Music at Loyola University.)

Not only did she obtain grants for two Holtkamp organs, but also funds to install air conditioning in the practice rooms. She founded the New Orleans Bach Oratorio Society in 1959. She earned her Ph.D. in musicology from Tulane University in 1975 and was awarded first prize in musicological research from Mu Phi Epsilon International Music Society for her dissertation "The Italian and Latin Lauda of the 15th-century." She retired from teaching at Loyola in 1982. Photo #6 shows Elise Cambon at the organ console in St. Louis Cathedral taken the year she retired from Loyola University.

She received grants and raised funds for the St. Louis Cathedral Choir to go on "Pilgrimages," to sing five concerts in Europe, England and Ireland from 1987-1998. In 1987 she took the Cathedral Choir on a concert tour to Italy and France and performed in Rome, Assisi, Florence and Paris. In 1991 the Cathedral Choir sang concerts in Austria, Czechoslovakia and Hungary. And in 1994 she directed the Cathedral Choir as it performed in Spain and Portugal. Her last two "Pilgrimages" with the choir were in England in 1996 and in Ireland in 1998. In England the choir sang at St. Martin-in-the-Fields, Clifton Cathedral, Westminster Cathedral, Ely Cathedral, Canterbury Cathedral and St. George's in Bloomsbury (London). In 1989 she became coordinator of five choirs plus a brass ensemble from the Louisiana Philharmonic Orchestra for "One Shell Square" for Christmas concerts, which she continues to do.

These are the facts of her life, a life dedicated to learning, teaching and performing music. It was a great privilege to interview Elise Cambon and hear her tell of the forces that shaped her remarkable life. She describes in her own words her life, her ambition, her passion for learning, teaching, conducting and playing Bach, her life devoted to church music. Photo #7 shows, from left to right, Marijim Thoene and Elise Cambon at Dr. Cambon's home on July 3, 2003.

M.T. Tell me about growing up in New Orleans.

E.C. I was born February 27, 1917, at home at 2004 Napoleon Avenue. My father's name was Maurice Cornelius Cambon and my mother was Marie Camilia Murray Cambon, called "Camille." My two sisters, Marie and Camille, were twins and were born on

the feast day of St. Cecilia on November 22, patron saint of music. They were fun to be around.

M.T. Do you remember about your first piano lessons? Did you have to practice a lot? Did you want to practice?

E.C. Did I want to practice?! That was when I got to Europe. I don't remember taking piano lessons until I was in Europe and came back to the States.

M.T. Did your father get to see you conduct and play?

E.C. Oh, no. Things went bad. We went to Europe when I was eight years old in 1925 and stayed until about 1930. While we were in Europe, my father rented a piano, and we started lessons with Albert Leveque, an understudy of Cortot of the Paris Conservatory. In the meantime we also had a French governess and she taught us French. She took care that we practiced the piano and studied lessons in French. We studied mostly grammar and science, natural science. We spoke only French. We were not allowed to speak a word of English.

M.T. Did you have to compete with your sisters for practice time on the piano?

E.C. No, I was on that piano bench before any of them. I respected Monsieur Leveque and he liked me too, because I could memorize anything that he wanted us to learn. My sisters liked the keyboard, but not as much as I did. I was always on the piano. Everyday we were assigned certain hours to practice the piano and to study French. The lady who taught us French knew enough about the piano that she could supervise. My teacher would play something and I would learn it from memory right away.

M.T. When you got back from Paris did you speak English?

E.C. Yes, but we were encouraged to converse in French. We brought back a French governess. She stayed with us until I was 13. Then I was sent to the Sacred Heart Academy, and I studied Latin.

M.T. Was it really strict at the Academy? You had to work very hard?

E.C. Oh, yes. You see we lost all of our money by that time. We lost it in 1929 in the Great Depression. In 1930 my uncles committed suicide. They both owned the Cambon Real Estate



2. Elise Cambon, December 5, 1946

Corporation, and were grief stricken that so many people had lost money and there was no way to repay it.

M.T. What did you study at Newcomb?

E.C. At Newcomb I majored in French for the simple reason that it was easy for me. I didn't have to work on it. And I had three positions: I had an NRA job with the government, I taught children piano lessons every Saturday and I baby sat for them in the evening when needed. I was able to pay my school tuition by means of this extra employment.

M.T. Where did you teach?

E.C. I taught the children of professors in their homes. Sometimes they would bring me home, or I would take the streetcar if it wasn't too late. It wasn't dangerous in those days like it is today.

M.T. When did you start playing the organ?

E.C. My sister Marie sang at the Church of the Immaculate Conception, "the Jesuit," on Baronne St., and Claire Coci was then the director. When I heard Claire play I was very impressed. The next time I saw her was when she was at Oberlin in Ohio. At that time I had already finished my master's degree at Michigan where I studied with Palmer Christian. I stayed at Michigan two and a half years. I studied with Arthur Poister at Oberlin one summer, and I thought he was very good. Then he moved to Syracuse University and I studied again with him.

M.T. Did you take lessons from Claire Coci at the Jesuit?

E.C. No, I never took lessons there.

M.T. When did you start taking organ lessons?

E.C. I started with an Englishman here by the name of Ferdinand Dunkley who was organist at St. Charles Ave. Presbyterian Church. He had a degree from the Royal School of Church Music and was very, very smart. I studied a lot with him, and I got to the point that I could play the *Trois Chorals* by Franck. So, he was my first organ teacher.

M.T. How old were you when you started organ?

E.C. About 22. I had lessons with him for a long time. And I liked him very much, he was a genuinely fine man. Then I went to the Loyola College of Music to study theory and other things at night—Gregorian chant. Fr. Callans taught me that. He had studied at Solesmes.

M.T. What attracted you to the organ?

E.C. Claire Coci. I thought she was a stunning performer. She was very dramatic. She made that organ sing. I'm not saying that I wanted to play that way, but I love Bach very much. You can



3. Choir from McGhee School; Elise Cambon bottom row fourth from left

make Bach's music sing. But so many people think Bach should be played in a very strict manner; playing it so strictly causes it to lose all of its spirit. When I went to Ann Arbor I started doing Bach. I love Bach and earlier composers—de Grigny, Couperin, etc.

M.T. What do you think is the most valuable information Palmer Christian taught you? What do you treasure most from his lessons?

E.C. Well, Palmer Christian impressed me by his dignity. He was a gentleman to the core. He played at the English Church in Paris before he came back to the United States. He truly was a highly refined man. He meant business. He wasn't mean, just very dignified.

M.T. And you had a lesson every week from him?

E.C. Oh, yes.

M.T. Did he have studio classes where the students would play for each other?

E.C. Yes, once a week. I remember playing the Bach D Major Prelude and Fugue.

M.T. What did he tell you to do to handle stage fright?

E.C. Stage fright? I was never afraid.

M.T. You were never nervous?

E.C. I always thought I could be better. But I never felt nervous. I never played when I thought I didn't know a piece. I'd better know it, or I wouldn't play it.

M.T. When did you begin directing choirs?

E.C. At the cathedral, I had a boy choir. They were cute as buttons. I would rehearse them one half hour before the Mass out in the garden in front of the cathedral.

M.T. How old were you when you started directing the choir at the cathedral?

E.C. It was before I got through Newcomb. I think I was 24, maybe it was 1941. I was playing for a Boy Scout Mass and Archbishop Rummel was there. It was the first time the archbishop had heard me play. I played the Widor *Toccata* and the archbishop said to the priest, "Who is playing that organ today? I want to meet the performer." The man who had been organist was ill, and when he was unable to return I was offered the job. I was there 62 years this past year.

M.T. What were the biggest challenges you faced as organist/choir director?

E.C. Following the edicts of Vatican II. The people were encouraged to sing the Ordinary of the Mass. The goal was to have the people understand what was going on at the altar.

M.T. What was it like to study at

of the choir had studied with Dom Gajard and had met me in the 1950s.

When I had finished studying in Germany on a Fulbright grant in 1953, the Archbishop wrote me, "You've been studying enough in Protestant churches. I want you to go to Solesmes." And he paid my way. I stayed there for six weeks. I was really impressed, people were serious, they really tried to learn. I went to Pius X each summer for four years. Every time I had a vacation I went there. I studied with Mother Morgan and there was another nun who taught how to conduct chant. We sang chant in the Mass everyday.

M.T. What led you to teach at Loyola University?

E.C. I had been in Europe on a Fulbright and I met Fr. McNasby. He said, "Wouldn't you like to teach music and Gregorian chant at Loyola University?" Fr. McNasby invited me to teach liturgical music. He invited me to teach summer school.

M.T. Why did you decide to work on a Ph.D. in musicology?

E.C. I decided if I was going to teach music history I had to have a fine understanding of the development of music, from its origin in Gregorian chant to the present. So I took classes all during the winter time. I took classes in Renaissance, etc., but chant I studied at

Solesmes. In chant stress was determined by the accent of the text. It was like dancing, and I liked that.

M.T. Why did you decide to write a dissertation on the Italian and Latin lauda of the 15th century?

E.C. Well, I loved Latin and I studied Italian for a couple of summers in college. I had had four years of Latin in high school and college. I didn't like the music particularly. I did it because I had done so much work with the *lauda* when I studied early music. I had a lot of material on it.

M.T. How did you survive working under five archbishops?

E.C. I got along with them like two peas in a pod. Archbishop Rummel treated me just like a daughter. The next was Cody. He stayed only two years and so I have a short remembrance of him and I think the one who followed him was Archbishop Hannan. He was a very genteel man. He got along with people, and most people liked him very much. He couldn't carry a tune in a bucket. And so there was no relationship that way. But he was always nice to me and he respected my way. I loved also Archbishop Schulte, he was a great guy. When he was archbishop the cathedral ceased being operated by an order of missionary priests to a single rector. Fr. Hedrich was the first rector of the

Pope Pius X School of Liturgical Music in NY?

E.C. It was wonderful. I got to know my teacher, Dom Gajard, a visiting Benedictine monk from Solesmes. When the Gregorian Chant Choir of Spain sang at the cathedral in January, 2003 to celebrate the Louisiana Purchase, I discovered that the conductor

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4. (l-r) Norman Bell, Most Rev. Joseph Francis Rummel, Elise Cambon, Rev. Father Robert Stahl, S.M., March 23, 1952



5. (l-r) The Rev. C. J. McNaspy, S.J., Frederick W. Salmen, and Elise Cambon (used by permission of Loyola University)

cathedral and became a monsignor later. When Archbishop Schulte introduced me to the new rector, Fr. Hedrich, the Archbishop told Fr. Hedrich, "Now you're the liturgist, don't forget that, but Dr. Cambon is the musician. When it comes to music she is the musician." And he meant it. He respected my knowledge of first-class religious music. And I like very much this new bishop, Moran, the one that was just made a bishop.

M.T. What would be your advice to any young person thinking about going into church music?

E.C. I would say to them go to the church and perform for a church that really believes in God. Do it for God because you love the music. God deserves the best. However people are very important and you shouldn't be a cantankerous individual and if you can't get along, get out. And then I would say if you respect the people you work for, never talk about them, never call them down to other people. As long as I have been at the cathedral I have never had a priest under an archbishop that I couldn't find something very rewarding about them. But you do run into characters, and that you can't help, because everybody is different and maybe they don't agree with the music you like. Try to be in a place where you can do the music you like without any arguments.

M.T. Do you have any regrets?

E.C. None.

M.T. How did you build up the choir at St. Louis Cathedral?

E.C. I started out as the organist in 1940 and then I had a boy choir. The man who trained the boy choir became ill; his name was Roland Boisvert. After he left the cathedral he became organist at St. Joseph's Abbey, a Benedictine monastery in St. Benedict, Louisiana, a short distance from New Orleans. They saw how loyal I was at St. Louis Cathedral. I was always there for the evening services. I was playing weddings, and working my tail off, trying to keep up. I had to train the boys to sing the Mass on Holy Days. And I would say to them, "All right kids I want to see you Sunday morning at 7 o'clock and we will go over

the Mass so that you will be good." And they came very religiously and on Friday morning we had Mass and do you know some of those kids became priests of the order of Mary Immaculate. They were the order that was at the cathedral. They are missionary priests.

M.T. Did you rehearse them everyday?

E.C. I would rehearse them at lunch time. They would come in from playing ball to rehearse the music. They would prepare the music for the Mass they were planning to sing on the first Friday of the month and on some Holy Days. After the rehearsal I would throw up as many pennies as I had on me to give them a reward for coming, and do you know one of them is now a priest, Rev. Msgr. Ignatius M. Roppolo at St. Rita's in New Orleans. The oblates of Mary Immaculate had a school and the boys in the choir came from that school.

M.T. When did you begin directing the adult choir?

E.C. It grew out of the school choirs I was directing and the girl choir that Fr. Lorengan directed. When Fr. Lorengan retired I was given both choirs to direct. I had just begun teaching at Ursuline Academy and some of the kids from there wanted to come over and sing. And eventually we got some men. They came from Loyola University. Some of the girls brought some boys they knew from Jesuit High School.

M.T. So the adult choir at the cathedral came from other choirs you had trained. Did you pay them?

E.C. No, no indeed.

M.T. When the choir grew, did you pay the singers?

E.C. Not for a long time because they loved the music. In those days people were more religious, more people went to church. I had a lot of people from Ursuline who were interested, and they are still singing in my choir at the cathedral.

M.T. When did you start paying singers?

E.C. When we started giving a lot of concerts.

M.T. What year was that?

E.C. I think that was in 1982. One of them was Marilyn Bernard. I paid her because she was so good. She was an excellent soprano. She came for the love of music.

M.T. And your sister Marie helped you raise funds for choir trips?

E.C. Yes. She knew the people. She came down to the cathedral when I played the 12 o'clock Mass on Sunday. When I finally got the choir moving they sang the High Mass, and I played all the Masses, all the Benedictions that they had on weekdays.

M.T. When did you start playing so many Masses?

E.C. I started in 1940.

M.T. How many Masses did you play on Sunday?

E.C. The 9, 10, 11 and 12.

M.T. What about weekday Masses?

E.C. The children sang once a week. I went down there to direct them. They really didn't need me. I used to go down there at night and play the evening Mass too on Sunday night at 6 pm.

M.T. As choir director did you do any 20th-century repertoire?

E.C. No. They didn't like it. My choir now does not like esoteric music that they do not understand. They like Benjamin Britten, Randall Thompson. Their preference is for Gregorian chant and music of later periods that shows organization and beauty. They will not sing modern music. They are used to doing 16th-century polyphonic music.

M.T. What about the Brahms Requiem?

E.C. We have sung it and enjoyed doing it.

M.T. Do you have a favorite 20th-century composer?

E.C. I love Randall Thompson, his "Alleluia," and Benjamin Britten.

M.T. When you were playing organ recitals what repertoire did you play?

E.C. Bach, the Passacaglia and Fugue, Prelude and Fugue in D Major, the Prelude and Fugue in A minor, the C Major.

M.T. Did you play pre-Bach repertoire? Nicolaus Bruhns? Buxtehude, Sweelinck?

E.C. Oh yes.

M.T. Did you play any 20th-century repertoire?

E.C. Yes, I played Marcel Dupré's Preludes and Fugues, and Jehan Alain. I played Messiaen's *Celestial Banquet*.

M.T. Did you study with Dupré?

E.C. No, I just heard him play.

M.T. What about Franck? Did you play his music?

E.C. Oh, I like Franck. I did the *Trois Chorals*, the *Pastorale*, and *Pièce Héroïque*.

M.T. And what about Hindemith?

E.C. I played his sonatas.

M.T. What about Tournemire?

E.C. A great man. I played some of his music. I didn't play a lot of Tournemire because I didn't think the people would enjoy hearing it. I think you must play music that people understand, not just what you like to play.

M.T. What did you play at the cathedral? Did you play Brahms?

E.C. Yes, I love his chorales. Beautiful. I played Couperin, de Grigny, Clérambault, Sweelinck, and we sang Sweelinck too.

M.T. Did you play Mendelssohn?

E.C. Yes, but I think he is boring. His music doesn't do anything. It's too old fashioned. I like music that says something to people, and that has a wonderful sound. I was lucky to have the cathedral organ.

M.T. Tell me about the restoration of the organ. I know you are responsible for its restoration.

E.C. I paid for the whole thing. It's being restored and added to by Holtkamp Organ Company of Cleveland, Ohio.

M.T. When did you find time to practice the organ?

E.C. At night, often I practiced until midnight. And I took a cab home. It wasn't dangerous then.

M.T. You were alone?

E.C. Yes, usually, I couldn't expect someone to stay down there with me.

M.T. Were you able to play organ preludes every Sunday?

E.C. Yes.

M.T. Did you play the organ during Advent and Lent?

E.C. No. In those days it was forbidden. I was always under the supervision of Fr. Stahl. He was the director of the seminary choir and could play the organ and wrote compositions for the Notre Dame Seminary. I got my instructions from him. I followed the rules of the Catholic Church, and there was to be no organ music during Advent and Lent.

M.T. And when you did play a prelude, was it always soft and meditative?

E.C. Not at all.

M.T. Really?

E.C. No. That's a lot of foolishness. I would play big works, like the Passacaglia. And at the end of the service, pieces like *Toccata and Fugue in d minor*.

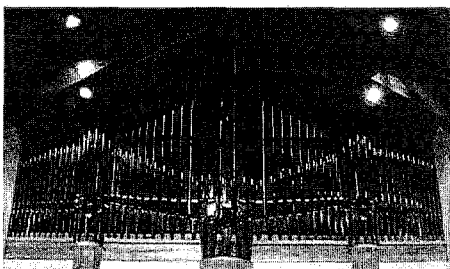
M.T. When you played the Toccata and Fugue in d minor for the prelude, nobody complained that you were interrupting their prayers?

E.C. No, they came just to hear it.

M.T. Do you have any organ students who are pursuing church music as a career?

E.C. Many. I have one boy who is blind and is in Florida. One just gave a recital at St. Dominic's Church, Marcus St Julien. I

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7. Marijim Thoene and Elise Cambon, July 3, 2003

taught Fr. Carl Davidson, a former seminarian at Notre Dame Seminary, Fr. Tom O'Connell and Dreux Montegut who is the music director, director of the Cathedral Choir and Cathedral Boy Choir at St. Louis Cathedral.

M.T. Do you have any advice to an organist who is starting out?

E.C. Learn the music the way I was taught by Walcha: to play various voices and the pedal and sing the other voice, to learn it from memory and know everything that is going on in the piece. Make it the most important thing in your life, to study and perform music like the composer meant it to be played. And the first one in my book is Bach, and then of course polyphonic music of the 16th-century, music of Palestrina, Victoria, Lassus, Orlando Gibbons, Byrd, and Sweelinck, and composers today such as Vaughan Williams, Randall Thompson, Benjamin Britten. The music must have form, direction and emotional strength. You are saying something when you are writing a piece of music.

M.T. Do you have any advice for a choir director? How to deal with people?

E.C. You have to love people with your whole heart and soul. And that's why you are strict. You want them to be the very best they can be. And you treat them as though they are part of you, and not just an operation to show off.

M.T. What about someone who talks during rehearsal?

E.C. Well, I can't put up with that, but you remember people are human. They need to have a break and talk. Give them time to do that, and when it's time to rehearse, it's time to rehearse. You can't talk and rehearse at the same time. You should make the rehearsal so exciting and intelligently planned that they feel they are really accomplishing something and there isn't time to talk.

M.T. What is the best way to conduct a choir rehearsal? Do you have them sight read through the score?

E.C. I always say if people are absolutely unable to read they should divide among voices, the women together if there are two voices, the men together if there are two voices, if there are six voices in groups of threes, so that nobody has to wait while one person has to learn his part. People don't mind waiting a little while someone else learns his part. But if they can't read at all take them by themselves. And if they can't get in tune with each other it's much better to practice without a keyboard. The keyboard is just there to teach them the scale and intervals. Teach them to sing the intervals. Pick a simple piece and have them sing each interval. If they cannot do this, and they are monotones, well, fare-thee well. It's not a joke to sing. Do you think people teach this?

M.T. No.

E.C. You cannot learn to sight sing if you can't sing intervals. You may not have to sing intervals in another choir, but you're going to do it in this one. I

love my choir. I hug them. You tell the choir, "Either you learn to do it, or try to adapt yourself to art. One can always lean to draw a straight line and then add to that. If you cannot carry a tune you are better rewarded to applying yourself to art."

M.T. Congratulations on a very successful career!

Marijim Thoene received the DMA in Church Music/Organ Performance from the

University of Michigan. She is currently organist at Church of the Immaculate Conception, "The Jesuit," on Baronne Street, in New Orleans, and is an active recitalist. Her CD, "Mystics and Spirits," recorded at St. Joseph Abbey in St. Benedict, Louisiana, has recently been released by Raven Recordings.

Postscript: Renovation of St. Louis Cathedral organ

The completion of the renovation of the pipe organ at St. Louis Cathedral in New Orleans was celebrated on April 25, 2004 in a gala dedication program, entitled "Through the Church the Song Goes On: In Celebration of a New Organ." The dedication and blessing of the organ included the Cathedral Concert's Hymn Festival directed by John Ferguson and Dreux Montegut, director of music at the cathedral. The many colors and timbres of the organ were apparent in John Ferguson's creative improvisations, his voluntaries, and anthem and hymn accompaniments. The delicate flutes were heard in contrast to the brilliant reeds in music ranging from *Veni Creator Spiritus* organ versets by Maurice Duruflé to the *St. Anne* fugue by J.S. Bach.

The St. Louis Cathedral was packed, with standing room only for the dedication of the organ. Huge applause was given to Christian Holtkamp and his company for the renovation. Elise Cambon received a standing ovation in gratitude

for her gift of having the organ rebuilt.

The New Orleans Chapter of the AGO met at the St. Louis Cathedral the following evening to hear Christian Holtkamp describe his work. Before he spoke a brief history of the organs at the cathedral was presented. The first organ dated from the 1780s. There was a Pilcher installed in the 1890s which was largely destroyed in 1910. An Austin replaced the Pilcher, and then a Möller replaced the Austin in the 1950s then Hoffman rebuilt the instrument in 1976. In telling of the current restoration work, Christian Holtkamp said that one-third of the cathedral organ is new and that the renovated organ is patterned after the French Classical instrument. There are 76 ranks, 25 memory levels, 12 generals and 8 divisional pistons. The donor of the project, Elise Cambon, cathedral organist from 1941-2002 attended the meeting, and was in high spirits at witnessing the fulfillment of a lifelong dream. Attached to the wall of the choir loft is a plaque bearing her photograph and these words: "She loved St. Louis Cathedral and dedicated her life to the performance of the highest quality of sacred music. In ministry from 1941-2002, she served as cathedral organist, director of the St. Louis Cathedral Choir, director of the concert choir and director of music for the cathedral. Named Director Emerita, Pentecost Sunday, 2002.

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On Sabbatical with the Betenbaughs

Gordon and Barbara Betenbaugh

Our *raison d'être* for this sabbatical to England was to study the choir training techniques and organs in cathedrals, parish churches and universities, and to hear the music in the architectural and acoustical environment as envisioned by many of the English composers. We spent four weeks in Cambridge, 10 days in Oxford, and the balance of our time in London with a side trip to Salisbury. We had contacted directors via e-mail a year before our departure, and everyone we met was cordial and welcoming from our initial meeting in cyberspace through our actual visit. One of the nicest amenities was having greater access than the normal tourist to these wonderful venues.

During our time away, we kept a tally of the various activities we attended and were surprised to discover how numerous and myriad they were: 52 rehearsals, 36 Evensongs, 15 Eucharists, 5 Matins, 5 Evening Prayer services, 4 Benedictions, 16 sermons, 2 memorial services and one wedding, 16 organ recitals, 26 museums, 15 concerts, 3 theater performances, 4 interviews, 1 musical, 4 palace tours, 1 foundry tour, 1 opera, 1 mosque tour, one botanical gardens visit, 5 movies, and last but not least, 3 choral music premieres. Our time away was busy and intense! We returned home rejuvenated and with a greater understanding of the English choral foundations in collegiate and ecclesiastical foundations and also with memories of many new friends and colleagues.

Thursday, May 8

We arrived in Cambridge right on time. Our B&B is beautiful with cheerful yellow and greens. We have our own entrance and our own patio with a lovely, lush garden. We walked into town to the visitor center to get maps and an events calendar. Now we are set! Then we went to the public library where Barbara gets her library card, a necessity! Over our three months in England, Barbara makes friends with mystery writers of the British persuasion. Then it was on to King's College Chapel for Evensong. Every Thursday is sung Eucharist. We hear the Kodály *Missa Brevis* and Messiaen's *O Sacrum Convivium*—what a joy to be in this great space. It's where our hearts and souls belong. We then head down the street to St. John's College for Evensong (Blow Mag & Nunc in F, Gibbons *We Praise Thee, O Father*). There's great music making in this space. After our long flight, what a way to end the day and start off our three months away.

Friday, May 9

8:10–9:10 rehearsal at St. John's choir school where the boys wear red blazers, red ties and gray pants. Christopher Robinson rehearses the Weelkes *Gloria in excelsis Deo*, a psalm and the Hunt short service. Christopher says the boys see a piece only once before performing it, maybe twice. "Some of the quicker boys are better than the weaker men." Peter Barley from St. Pat's Cathedral Dublin was also visiting. Christopher asks for volunteers to sing the chant. Choristers are very helpful to each other. In the traditional English manner, any chorister that makes a mistake raises his hand (adults and boys). It's a very orderly rehearsal. Choristers mark music and often mark a partner's music if he makes a mistake. There was little warm up, most of the time was spent on music. As the piano is played, the soprano line is never played, so the boys must be independent. This technique is used by everyone in England.

After rehearsal we take a long stroll through the campus from "the backs." We find the Internet Café and Great St. Mary's, a church shared by the parish and the university. There are organs front and back. The front chancel organ dates from 1869 with numerous rebuilds, the last in 1974 by Johnson & Sons. This organ is owned by the church.



Gordon Betenbaugh at the St. John's College School

The rear balcony organ is a 3-manual Hill, Norman & Beard and is owned by the university. Cromwell burned the Prayer Book here outside the church, which is now advertising for an organist/choirmaster. We hear that 17 men have applied, but no women. At 1:15 there is a free recital at Clare College, a Mozart *Clarinet Quintet* which is superb! We have lunch at the Hogsheds Pub. Steak and ale pie with chips and mushy peas is a typical meal. On to St. Benet's for change ringing. Then to St. Botolph's (patron saint of travelers), in use since 1320. On to Pembroke College. The chapel at Pembroke is Wren's first work. It looks better inside than out. The organ is a 1980 2-manual Mander. Anne Page teaches organ here. Onward to see Little St. Mary's and Peterhouse College before hurrying back for a 5:05 rehearsal at St. John's. We enter through the back choir door thanks to Christopher so we don't have to queue like regular visitors. Rehearsal and Evensong were great, wonderful music making. The previously heard Weelkes took on a life of its own. Chats after Evensong and then to the pub. Life doesn't get any better than this for two Anglophiles. Finally we head to our B&B in time for Barb to read a bit and Gordon to read the piles of materials gleaned through the day.

Saturday, May 10

Walked through the old cemetery looking at dates. St. Giles is closed, so we visit The Round Church with its great history. We explore the town today and return early to St. John's to listen to the organ scholar Evensong for Evensong. The 6:30 Evensong is sung jointly by the college choir and members of the City of Birmingham Choir. We hear the Finzi Mag, Holst Nunc, Vaughan Williams *Rise Heart, Thy Lord Is Risen* and *Antiphon*. Christopher has directed the Birmingham Choir for 38 years (70–80 singers present). He is a stickler about the rhythm of dotted notes. We had a choice of six concerts today. We heard the superb Rodolfus Choir in an all-German program at Clare College. Singers are chosen from past and present Eton Choral Choruses. There were 23 singers (7-5-5-6).

Sunday, May 11

It's Mother's Day! We go to St. John's 10:30 Eucharist and hear Palestrina's *Ego sum* and Victoria's *O Quam gloriosum*. We have lunch at The Eagle, an authentic old pub where many RAF and USAF soldiers spent their time during WWII. Their names are signed on the ceiling in the bar. We then have a quick stroll through Jesus College. We go back to Great St. Mary's and listen to a student practice on the Johnson front organ as we rest our tired feet. At the 3:30 Evensong at King's we hear the Stanford in G, Hadley *My Beloved Spake*, Vierne

Finale. At the end of the service the great West door is opened to the "backs" for our exit. WOW! What a vista! We hear the tolling peals at Great St. Mary's across the street, and Barb calls our children to speak to them on Mother's Day. They can hear the bells across the Atlantic through the red phone booth! On to St. John's for a 6:00 organ recital by James O'Donnell, of Westminster Abbey. He played the Bach partita *Sei gegrüsst* with an unfortunate cypher which disappeared quickly. At the 6:30 Evensong we hear the Parry in D (*The Great Service*) and Elgar's *Light of the World*. The choir is very musical and has the best tenors in Cambridge. They sing with a full, robust sound.

Monday, May 12

We shop and buy some CDs. We walk through "Christ's Pieces", a big green with an arbor in the middle with a rose garden dedicated to the memory of Princess Diana. On to the chapel of Emmanuel College, from which John Harvard (founder of Harvard University in the U.S.) was a graduate. We find the University Arms Hotel where we stayed in 1993. On to Christ College with a lovely modern window that shows Christ on a cloud over the college. There was a queue for King's Evensong even in the rain. The King's Voices (mixed choir) sing the Fauré *Cantique de Jean Racine*, Noble B-minor Mag & Nunc and RVW *O Taste and See*. The mixed choir is just a good college choir compared to the choir of boys and men. The sun just came out through the west end windows and the birds are singing.

Tuesday, May 13

We step in Fitzwilliam College, built in the 1960s and very modern. The chapel (1990) is in the round, and the inside is shaped to suggest Noah's Ark. The beautiful grounds were full of blooming flowers in yellow, purple, lavender, blue, white and pink, not to mention the roses, red tips and rhododendrons. After a long walk to Churchill College the porter gave us the key to the chapel that was at the far end of all the buildings on campus. It was an unimpressive room but still had a small pipe organ. We saw good music all around the console. A sign in the porter's lodge says: *In Cambridge "porter" means keeper of the gate, not carrier of the baggage*. On to Robinson College Chapel, which is rectangular and with very straight lines. It had a two-manual 1981 Frobenius tracker with four general pistons. A lot of organ lessons are taught here. On to the Cambridge University Music School, the nice concert hall and the King's College School.

We had a late lunch in a pub and then on to Brian Jones Music Shop where we dropped a few £s. It was still raining as we went off to Clare College which has a 1971 two-manual Von Beckerath and an 18th-century Snetzer used to accompany the choir in early repertoire. This superb mixed choir sings three Choral Evensongs each week on Tuesday, Thursday and Sundays. The choir tours are free to members of the choirs, and per diems and fees are frequently paid to them. The psalms are sung without a conductor. A chorister in the back row assists with coordination of the chant.

Sir David Willcocks was the guest conductor on this day. The Clare conductor, Tim Brown, introduced Sir David to the choir. Later in a chat he said that his young choristers probably had no idea what a great man was conducting and what all Sir David had done for English music. As ever, Willcocks was alert to tuning in this fine choir. It was good to chat with Sir David after Evensong. Only 14 people were at Evensong, but no one is bothered by the small attendance.

Wednesday, May 14

Got caught in rain and hail on the way to Magdalen College (pronounced "maudlin"). The organ was built in 2000 by Goetze and Gwynn and has 24 stops. The inspiration behind its design comes from Father Smith's later instruments. The tuning is Kellner's reconstruction of Bach's tuning from his *Well-Tempered Clavier*. The chapel is smaller and more intimate than most Cambridge chapels. Much of the Victorian stained glass still remains. Most of the glass focuses on Mary Magdalen (usually with her emblem, a jar of precious ointment) and the life of Christ. There is a slate tablet in the antechapel to mark the centenary of the birth of C.S. Lewis (1898–1963).

We got caught in more hail on the way to the Fitzwilliam Museum to see the Egyptian, Greek, Roman and Cyprus galleries. Some things were four thousand years old. In the upper galleries we saw THE *Fitzwilliam Virginal Book*. The display was covered to protect it from light. It contains 297 compositions by practically every composer of the virginalist school. The manuscript is the best and most precise we have ever seen. The museum building is amazing, polished marble with figurines all around, a dome gilded roof and mosaic floor. We drop some more £s at the gift shop.

Out in the rain again to Our Lady and the English Martyrs. This is the biggest Roman Catholic church in town. The Abbott & Smith romantic organ in the south transept has been renovated by Nicholson. We hope to get to hear the instrument. Sarah MacDonald of Selwyn College recorded the Howells *Evening Canticles* here, and the organ sounds wonderful on the CD. At the end of a cold and wet day we find a Pizza Hut for some comfort food before going back to Clare College for rehearsal and Evensong, and then to Trinity College for a delightful chamber music concert with recorder, baroque violoncello and 1972 David Rubio harpsichord. We get back to our B&B late and tired but with a great feeling for what all we packed into one day.

Thursday May 15

Regular tourist stuff! Lunch at the Baron of Beef Pub (Publick House) where George Guest used to slip over from St. John's for a pint between rehearsals and Evensong. Got a haircut at a "Gentleman Barber," which turned out to a hair scalping. On to Clare College for rehearsal. The superb choir is rehearsing an extremely difficult piece in Hebrew by a Jewish student. They rehearsed the first American piece that we have heard (Randall Stroppe's *How Can I Keep from Singing?*) to be performed on Sunday with the McMurry University Choir from Abilene. The last hymn was *Lord of the Dance*, in a rather staid English manner. Only 11 people were at Evensong. There were 15 last night. We exit by the Fellows Garden on the backs—so beautiful! Back at our B&B we finish our last cookies from a care package one of our favorite sopranos packed for us for our trip. We update photos in our albums. We're doing this as we go along, because putting together three months of photos upon our return would be a daunting task.

Friday, May 16

It rains again all day and is chilly and breezy. The rain doesn't bother the locals—they are always out and about. We see more tourist sights in the morning, then drop some more £s for books and CDs of Charles Wood's choral music. On to Sidney-Sussex College Chapel. It's lovely with lots of carved wood. A 2-manual 1963 Harrison & Harrison with 5 thumb pistons each to Gt and Sw, 5 toe pistons to Ped, 1 thumb piston labeled Oboe 8'—no obligatory harmonic flute 8'.



Dan Hyde (left) and Ashley Grote, King's organ scholars

Perhaps the Gt open flute will do the trick. The college doesn't have a faculty organist but two organ scholars run the program. We saw yellow "stickies" on the side jamb with circles drawn in them to resemble draw knobs. One said "Preacher Trap Door." The two available "buttons" read "open" and "closed." The "closed" showed flames underneath. Another "button" read "electrical shock for SATB." The organist here must have a fun sense of humor.

Back to King's for Evensong rehearsal and a chat with Stephen Cleobury. Rehearsal began with Psalm 121 of Davies on the syllable YA, led by back row choristers on each side. They point it differently from the way we do it. Stephen stands in the middle with a special podium that has a mike built in so the organ scholars up on the screen can hear his instructions. He speaks softly. All the choristers are very focused. They sang the Wood *Oculi omnium*, Byrd *First Service*, Rachmaninoff *Blagosloven griadny*. We didn't know the Rachmaninoff, which is a benediction text, lovely and lush. The boy choristers keep a finger on their line of music as they sing. For Evensong, Stephen tells the vergers we are his guests and to let us sit on the top row which is reserved for the fellows and members of the college only. We have a chat with the two organ scholars in the loft after Evensong. What a treat to see the big Harrison & Harrison "accompanying machine" up close. A Bass Flute is in the stairwell, and the 32' goes the length of the screen. It really purrs!

We finish our day at the Internet Café where we check e-mail and write a recommendation for one of our choristers to attend the RSCM School at Washington Cathedral.

Saturday May 17

At 8:00 a.m. we are sitting in the rehearsal room of the King's College School. Photos of past choirmasters and LP covers from past years (mostly Willcocks recordings) cover one whole wall. Since it's Saturday the boys are dressed casually. They have a short warmup. Little piano is used, and the melody is never played. An organ scholar goes behind the boys to remind them to sit up straight. Stephen is a stickler for final "D" consonant even in the midst of a phrase, also a stickler for having the choristers watch him. These 18 choristers are very disciplined.

Off to Trinity College for a LONG recreation (performance reconstruction) of a Morning Prayer Service and sermon from the Chapel Royal of Charles I from April 1629. Men were seated on one side, and women on the other to make this event more authentic. There was 1 hour and 10 minutes of choral matins before the sermon. The Trinity College Chapel was completed in 1566, and the music for the service was chosen with the aim of reflecting the type of music that may have been performed at court in 1629. As the premier musical institution in Tudor-Stuart England, the Chapel Royal had brilliant organists like William Byrd, Orlando Gibbons, and Thomas Tomkins. The music was performed by the Junior and Senior organ scholars with a pick-up choir from Trinity, King's, Gonville & Caius, Pembroke and Lucy Cavendish Colleges. The 1 hour 7 minute sermon, written by John Donne (Dean of St. Paul's, London) was read by a fellow of Lincoln College, Oxford. Numerous people left during the

reading of the sermon, and afterwards one can imagine the range of comments regarding its length. This made us appreciate our 15-20 minute sermons at home! Most people headed for the pub after the service, but it remained the topic of conversation around town for several days.

The day ended with rehearsal and Evensong at King's. The Introit was *This Joyful Eastertide* (Charles Wood), Howells' *Mag & Nunc Gloucester Service* and the Wesley *Blessed Be the God and Father*. Junior Organ Scholar Ashley Grote played an organ recital at 6:30 consisting of *Wild Bells* (Michael Berkeley), *Psalm Prelude Set 1 No. 1* (Howells), *Sonata No. 1 in E-flat* (Bach), *Chanson de Matin* (Elgar) and *Pomp and Circumstance March No. 1* (Elgar). This was the perfect end to a long day of great music making.

Sunday, May 18 (Easter IV)

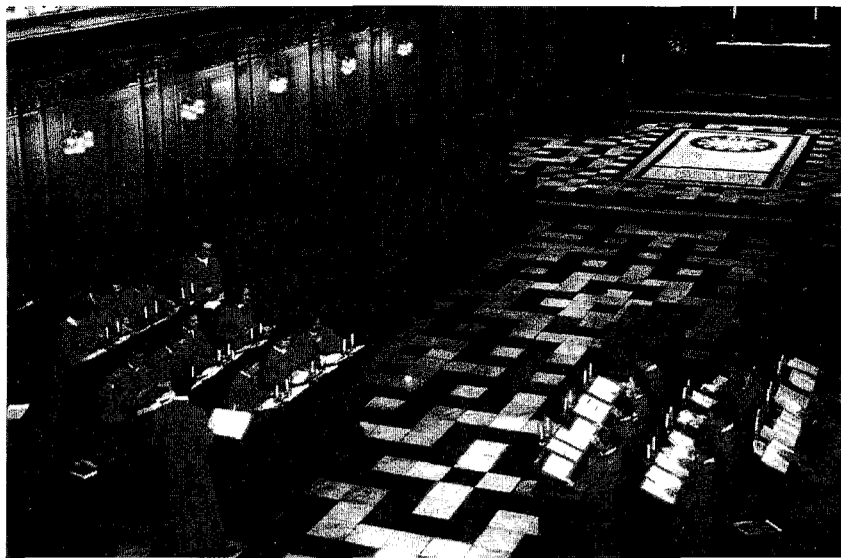
The 10:30 Sung Eucharist at King's was the Kodály *Missa Brevis*. The soprano high C's were wonderful and just floated! This was our second time to hear the Kodály at King's. We have not yet figured out their rotation schedule. After lunch we visited Downing College which is much newer than most. There were two nice harpsichords in the narthex and a small 1966 J.W. Walker tracker. The music program is run by organ scholars. Katie Collinson is the Senior. Our B&B hostess had insisted we frequent Fitzbillie's Bakery, but unfortunately it was closed today—some other time!

On to Peterhouse College where the case and much of the pipework date from Snetzler's organ of 1765, rebuilt by Mander in 1963. Five pistons to Gt, Sw, Ch and Ped, no generals. Next to Queen's College Chapel where the 3-manual organ has a red case by Bodley from 1892. In 1966 E.J. Johnson & Son overhauled the instrument. It has 4 thumb pistons to Gt and Sw and 4 toe pistons each to Gt and Sw.

Next stop was St. Catherine's College Chapel where the instrument, built by E.J. Johnson & Son in 1978, retained the double case of Thomas Garner from 1894. The scheme of the present organ was drawn up by Dr. Peter LeHuray, Fellow of the College. We were fortunate to hear Alexander Finch, Director of Chapel Music, practicing for his 5:15 recital. The 3-manual instrument was very impressive in the empty room. Messiaen came off very well.

After a stop at the Internet Café, on to King's Evensong; we hear the *Mag & Nunc Fifth Service* by Tomkins and the Byrd *Christ Rising* again. We had a snack in the market, and then on to St. John's for an organ recital before Evensong by Oliver Lallemand, organ scholar at Trinity—all Bach: *Fantasy and Fugue in G minor*, *Trio super Allein Gott* and *Fantasy and Fugue in C minor*. At our second Evensong we heard the Daniel Purcell in E minor and the Byrd *Victimae Paschali*. There is usually a sermon on Sundays at Evensong, but mercifully it is short.

We found the Castle Mound on the way home; we will visit another day. Our feet can't take any extra steps tonight. We arrived home at last with lots of glorious music heard and architecture seen today. We've lots to read and organize tonight.



Trinity Choir, viewed from the organ loft

Monday May 19

Went to the American Cemetery. It was very moving sitting in the chapel, and we had not realized how many American soldiers are buried in Cambridge. The visitor's center displayed two very moving poems, which we were glad to have for our scrapbook. We took the bus tour around Cambridge and saw three more colleges: St. Edmunds, Lucy Cavendish (for mature women) and Darwin. Cambridge has 31 colleges and four theological colleges.

After a busy day of sightseeing we end the day at King's Evensong sung by the King's Voices, a mixed choir. We heard the RVW *O Taste and See*, the Mathias *Mag & Nunc Jesus College Service* and the Hadley *My Beloved Spake*. We later learn that Tim Byram-Wigfield of Jesus College was the organist for this service.

Tuesday, May 20

We visit the Cambridge Folk Museum and shop before going to Jesus College Chapel to rehearsal. The chapel is very dark, has a small nave and a big crossing that had two grand pianos, two harpsi-

chords and two portative organs as well as a set of tympani. There are two organs in the nave on the north side. The ceiling was very colorful with coats of arms and cherubs. Tim Byram-Wigfield is the organist. They begin each rehearsal with a hymn and then the psalm on YA-YA. Tim pushes final consonants. The choristers are very attentive. There were 10 girls and 11 men plus one of the two organ scholars singing. The English tradition of raising a hand if you make a mistake is continued here. Word stress is excellent. There were only eleven people at Evensong, but we could also hear the birds singing outside along with the choir.

Wednesday, May 21

We went to the Classical Archeology Museum this morning. Everything here was a plaster cast copy of pieces in London, Rome, Athens, Paris. On to Pembroke to try to contact Anne Page who teaches organ there. On to Corpus Christi Chapel which was locked, but we could see through the glass doors.

We FINALLY get sweets at the famous Fitzbillie's Bakery and then went to the

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library to exchange books before going to Jesus College for the boys' rehearsal.

Thursday, May 22

We do laundry and get organized in the morning, update all our photos in the scrapbook, etc. We then pick up some music from Tim Brown at Clare College. We spent the afternoon at the Arts Theater where we saw *Mrs. Warren's Profession* by George Bernard Shaw. It starred Twiggy, the super-thin model from the '60s. Twiggy is no longer a twig!

During Evensong at Jesus College we heard the Tallis *O Nata lux*, Gibbons short service and Rutter's *Gaelic Blessing*. This is the first time we have heard Rutter's music in Cambridge.

Friday, May 23

Finally get to the top of Castle Mound for a photo op, the mound being all that is left of the medieval fortification. Then we go to Kettle's Yard Art Museum and Concert Venue which is next door to St. Peter's 11th-century delightful tiny church. Part of the museum at Kettle's Yard is the home of Jim Ede. He donated his house and art collection to Cambridge. It was fascinating seeing art, china, rocks, all together and abiding peacefully just as it was when Mr. Ede lived there. We then went to the modern gallery where there were pen and ink drawings and some modern paintings of graffitied walls and trash in the streets.

Lunch was back at the Baron of Beef pub and then we sat in the yard of the Round Church and watched the world go by before our delightful interview with Tim Byram-Wigfield at Jesus College (see THE DIAPASON, December 2003 issue). Following the interview we went to the mixed choir rehearsal and heard *Set Me as a Seal* (Walton), *Ascendit Deus*, and *O Pray for the Peace of Jerusalem* (Howells). The choristers are very focused. Tim asked them to "lay the consonants on top of the vowels."

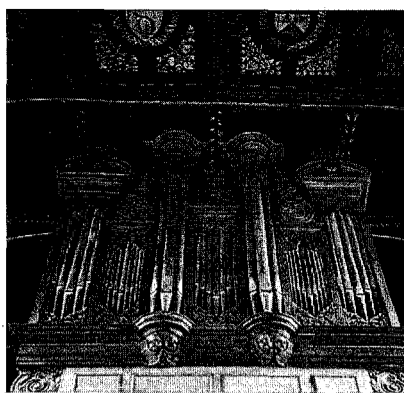
Saturday, May 24

We attended a light-hearted concert at Clare Chapel given by The Duke's Men of Yale, 10 singers in close harmony, most of the pieces fast and fun. Clare's men's ensemble of five also sang, and they were even better. Back to Jesus College for rehearsal. Tim vocalized for a while. The Psalm was rehearsed on NAH by the 13 boys. King's, St. John's and Jesus College are the only three boys choirs in Cambridge. The Jesus boys are volunteer choristers and are not in the same league with the other two, but they are very good and sing a lot of rep for not having a rehearsal every day.

Sunday, May 25 (Rogation Sunday)

Went to sung Eucharist at King's (Lassus *Missa "Bell" amfitrit' altera*) with sermon. At King's 3:30 Evensong we hear the Stanford Mag & Nunc in B-flat and *Lord, Thou Hast Been Our Refuge* (Ives). King's always has a large congregation at Evensong.

On to Evensong rehearsal at Trinity: Bach *Nun komm, der heiden Heiland* and *Fantasy and Fugue in C minor*, our



Trinity College organ

first time to hear the Mag & Nunc sung to Anglican chant. We also hear Arvo Pärt's *I Am the True Vine*.

The 1975 Metzler is, of course, on the screen within the restored 1708 Bernard Smith main case and the Chair case is even earlier. The Hauptwerk Principal 16', 8', 4', 2 1/2', Rückpositive 8' Principal, and Pedal 16' Principal are from the Smith organ. The old 1913 Harrison was used in the King's College recording of Anglican Chant Volume I with David Willcocks playing and conducting (one of our favorite recordings). The keyboards of the old Harrison are at the top of the stairs up to the organ. We noticed two choir pistons engraved Clarinet and Harmonic Flute, a must for any English organist to interpret the choral literature. The Metzler is an outstanding instrument with a large Sw and no pistons. Director Richard Marlow isn't here tonight, and the two organ scholars do a fine job of rehearsing. Trinity is the silver slipper of the Cambridge colleges, the college of RVW and Stanford with lovely windows showing George Herbert, Bacon, Elizabeth I, Wycliffe, Tyndale. There are also many statues in the antechapel. The mixed choir of 25 rehearsed the Stanford *Caelos ascensit hodie* for Ascension Day next Thursday (this is our choir's favorite Ascension Day anthem—and it was nice to hear it in the room for which it was written). The center aisle is wider than at most colleges, thus more separation in the two choirs. The psalms were rehearsed on "la" or "li-la."

We left Trinity after rehearsal to attend Evensong at Gonville & Caius (pronounced "keys") to hear the Britten *Rejoice in the Lamb*, which was excellent. There was only a four-minute sermon, hurrah! The 37-stop organ is a 1981 Klais of Bonn, Germany with a large Sw and 8 general pistons. Gonville & Caius is where Charles Wood presided. Dr. Geoffrey Webber has recorded two volumes of Wood's anthems and organ music.

Monday, May 26

It is a gorgeous day—sunny and not too cool or hot. We had been waiting for this kind of weather for our next out of town trip, so we took the bus to Anglesy Abbey. It never was an abbey, but it was a priory until Henry VIII closed them all. The house is fabulous! The guidebook was very helpful, and we read it thor-



Bridge of Sighs, St. John's College

oughly in every room. What a collection of furniture, art, animals, birds, images of Windsor Castle, books, walking sticks, silver and a large Steinway. There were huge beautiful gardens with flowers and a water wheel. It was a wonderful day to relax in leisure in a beautiful spot.

Tuesday, May 27

Another beautiful day. We visit the library to return and check out books. We then met Richard Marlow at Trinity College for choir rehearsal. Four of his choristers have perfect pitch. About one third of the 60 music majors have perfect pitch. We hear the Reger *Benedictus* and *Introduction and Passacaglia in D*. The choir sings *Ergebung* (Wolf), *O Tod, wie bitten bist du* (Reger) and the Stanford Mag & Nunc in G (another of our choir's favorites). Also hear the Davies *God Be in My Head*. This is another excellent choir! Richard Marlow wrote the Psalm Chant, which was a bit dissonant with close harmony. Trinity is the only place that sings Anglican chant a cappella. Richard's wife, Annette, brought music for us and sat with us at Evensong. Afterwards we were invited for "a sherry" and to see Richard's rooms and then into a private gated garden off the oldest part of the college. It extends back to the River Cam very near St. John's College from which one can see the Bridge of Sighs. We had a delightful evening talking shop. Trinity is the school of T. A. Walmisley, Charles Stanford (organist 1874-93) and Ralph Vaughan Williams. The list of "Trinity Men" is staggering with the royal family, poets, prime ministers and other noted people, men of science and mathematics, classical scholars, philosophers, historians, judges and lawyers, Ecclesiastics, Divines and other writers.

Wednesday, May 28

We visit the zoology museum. We learned about *Voluta musica*, one of the family of volutacea sea shells. It has what looks like a staff and notes on it—how apropos. Then we went on to the Museum of Archaeology and Anthropology—fascinating! Items from so many native peoples from around the globe (masks, carvings, statues, clothes, photos, jewelry, totem poles). We go back to famous Fitzbillie's for sweets, as we now know why it is so famous!

We then went on to Gonville & Caius for rehearsal. The director, Geoffrey Webber, is at a meeting, so organ scholars run the rehearsal of the mixed choir. These 21 singers have excellent consonants. The organ is a 3-manual 1981 Klais from Bonn, Germany. It has a large swell and 8 generals.

Thursday, May 29 (Ascension Day)

We attended the famous 10:30 a.m. Ascension Day Service at St. John's: *O rex gloriae* (Marenzio) and *Missa Brevis* (Walton). At the conclusion of the service, the choir went to the top of the tower where the 100-year tradition is for the choir to sing the Palestrina *Ascen-*

sion Day Carol. It was miked! The courtyard below was full of people watching and listening. White birds flew over at the end of the service. We had a picnic lunch in Christ's Pieces (a large park) since it was a warm beautiful day. After days of intense music, art and culture, we take in a movie to relax. Then it's back to Gonville & Caius for Evensong. We hear *Collegium Regale* (Howells), *God Is Gone Up* (Finzi) and, of course, the Widor *Tocatta*. Geoffrey Webber invited us to the annual after-service banquet, which we were happy to attend. We had a nice chat, and the food was delicious from appetizer to dessert (strawberries and cream).

Friday, May 30

We were up at 4:00 a.m. to take a taxi to the train station for a bus ride to North Walsham and St. Nicholas Church where Barbara found the burial place of her 11th great-grandfather. She did a rubbing of his stone. Her ancestor was a landowner. Thus he was buried inside the church close to the altar. The tombstone slab was in the North Chapel and had been covered with an area rug, so it was in very good condition. A young organ student came in to practice as we pursued this personal part of our trip by taking lots of photographs and lighting a candle. We then had a long chat with the church archivist, and we were able to see all the ancient church records of the family Scarborough.

Saturday, May 31

We spent most of the day getting organized at our B&B and then it was on to King's for Evensong. We heard the Stanford *Coelos ascendit hodie*, Howell's St. Paul's Service and Finzi *God Is Gone Up*, all favorites. The organ recital by James Lancelot of Durham Cathedral included Messiaen's *L'Ascension* and *Trois Danses* (Alain). It was wonderful to hear these two major works back to back. The Messiaen takes on different meaning within the confines of a service and after all the events of Ascension Day here in Cambridge.

Sunday, June 1

We take the train to Ely, which takes about 1/2 hour. We had never been there before, even though we had been to Cambridge many times. Ely is best known to musicians by the names of former organists like Christopher Tye, John Amner, John Farrant, Robert White, Basil Harwood, T. Tertius Noble, and Arthur Wells. A bit of trivia here: when Farrant moved on to Salisbury Cathedral, he had the distinction of being the only cathedral organist ever to have attempted to murder his dean. He left Evensong for that purpose, taking a choir boy with him, and he then returned to Evensong.

When we arrived at Ely, we were greeted warmly at the south entrance, given a bulletin, etc. It seems like a huge parish church. (Southwark in London is the only other place where we experienced this kind of warmth.) We heard the Byrd Mass for 5 voices and *Ego sum panis vivus*. It was nice to be in a cathedral after the rigidity of some of the academic places we had visited. We heard a wonderful improvised Gospel Fanfare on the new Orchestral Trumpet that was stunning. The choir and movable altar were in the crossing under the octagon. There is rehearsal after the service. The charming Paul Trepte is the director of music, and Jonathan Lilly is the sub organist. Paul is an excellent choir trainer. He obviously cares about his choristers and has a good relationship with them. This was happy music making, not always the case at some of the Cambridge colleges (happy versus respectful is not necessarily better, just different). At 2:15 we attend the Cambridge Regiment Association Commemoration Service, which a lot of former servicemen attended.

Ely has a large Harrison which was cleaned and renovated in 2001. It is stunning in the choir loft, and the new Orchestral Trumpet is the most beautiful reed of its type we have ever heard. At Evensong in the choir loft we heard the Stanford in C and the Harris *Faire*

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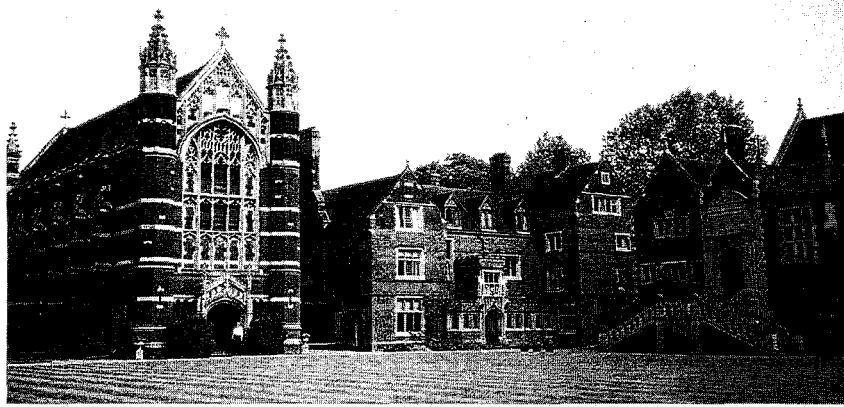
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Selwyn College Chapel

Is the Heaven. Jonathan Lilly, the sub-organist, is the most outstanding accompanist we have ever seen at work. His accompanying was most artistic and musical with constant piston pushing and lightning-fast hand registration. We were astonished at the constant wash of new sounds obtained from the Harrison. Jonathan was brilliant—we shall not soon forget him. He uses earphones in order to get the balance of the choir and organ as he accompanies Anglican chant and all choral music.

Paul came to the console for the last hymn and the postlude (*Finlandia* by Sibelius). This was another virtuoso performance using the new Orchestral Trumpet which speaks extremely fast. We left the organ loft with the hair on the backs of our necks standing up. We were on cloud nine. This mighty Harrison would become our favorite instrument of our 3-month sabbatical. Paul's new CD playing Reger, Karg-Elert and Liszt is outstanding.

Monday, June 2

We are up early and back to Ely, this time by slow bus in order to see the scenery. We visited Cromwell's house and did some sight-seeing. We attended a concert by a German choir in the famous Lady Chapel with seven seconds reverb. All the statues in the chapel are headless, thanks to Henry VIII. John Rutter has made many recordings in the Lady Chapel. We took a cathedral tour and had time for one brass rubbing for a friend. Worship has been held here since the 6th century. The cathedral was begun in 1083! We attended rehearsal and Evensong. Today we heard all men's voices: *Preces* by Tallis, *Canticles*, *DuMont/Plainsong* and the Byrd *Viri Galilei*. One male countertenor looks like Jesse Ventura of Minnesota, but what a voice!

Tuesday, June 3

Happy 15th wedding anniversary to us! We used the morning to organize our mounds of papers and leaflets. Then we visit Selwyn College where Barbara found another 4-leaf clover as we sat in the beautiful gardens. We attended rehearsal with Sarah MacDonald. Only 15 choristers were present due to exams. The Psalm was rehearsed first on numbers 1-10. In *Rejoice in the Lord Always* by Mr. Anonymous the basses encounter the same trouble the first time through as ours do, trying to find the "D" in the section "Let your softness be known unto all men." These are excellent singers who are visibly drained from their exams. Sarah is the first woman organist at a college in Cambridge in 700 years. We have a wonderful anniversary dinner from soup to nuts at an Indian restaurant, thanks to a gift from a generous choir member back home.

Wednesday, June 4

The morning was rainy and overcast. Our stroll through the meadows along the River Cam to the village of Grantchester became an adventure. It turned into a two-hour walk. The orchard is where many famous people have had tea, and many writers gathered to talk, play and enjoy the countryside and meadows. It is also the home of Jeffrey Archer (author and former politico), who was in the news during our visit, as he was released from prison. We took a cab back to Cambridge. Our driver was married to

a woman from West Virginia that he met on the Internet. It's a small world!

On our return to Cambridge we take a punt (boat) ride. It was so nice, peaceful and certainly a different perspective of the backs of the colleges that we've visited. At Trinity College Prince Charles' former room is pointed out. We see some new modern architecture that doesn't fit the surroundings. We went to the theater that evening to see the play *Rebecca*. It was a college production, and quite good!

Thursday, June 5

This is our last day in Cambridge. We picked up a book that we had ordered at



Gordon and Barbara Betenbaugh punting on the Cam

Brian Jones Music Store. He had been a friend of the composer Harold Darke. We get information and an e-mail address for Darke's son for a friend who is writing his thesis on Darke.

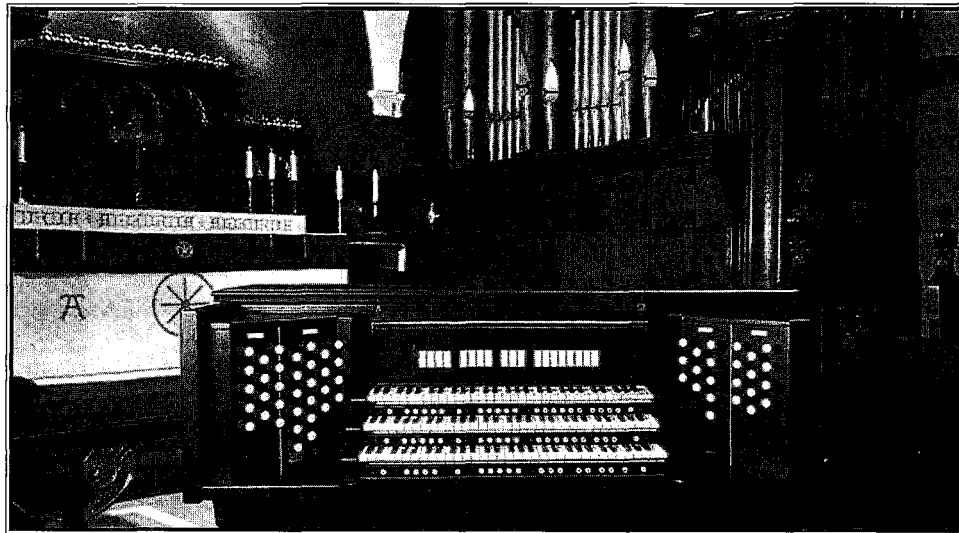
We then had a delightful long interview with Sarah MacDonald at Selwyn. (See THE DIAPASON, August 2004 issue.) We attend our last Evensong at King's College where we hear Howells *Collegium Regale* and the Rachmaninoff *Da ispolnitatsia ustá násha*. We call our children and friends from the red phone booth this afternoon to check in before we leave for Oxford tomorrow.

These two Anglophiles splurge for another wonderful dinner as we reminisce about our time here and all the wonderful things we have seen and heard. We debate the difference in the sounds of the King's vs. St. John's choirs. We feel that we really know Cambridge. We found back alleys and shortcuts to most of the academic as well as sightseeing events. It has been wonderful to be here long enough to be able to make friends and recognize and chat with organ scholars and choristers in the streets or in the pubs. How fortunate we have been to have this time together.

The sabbatical continues in Oxford, London and Salisbury.

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. Mr. Betenbaugh is Dean of the Lynchburg AGO chapter. In summer 2003 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; "London Chats #2: Patrick Russell," February 2004, pp. 20-22; and "Cambridge Chats #2: Sarah MacDonald," August 2004, pp. 18-21.

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Organs of Distinction

A New Silbermann for Leipzig?

"Out of Love for This Famous Place—Proposal for a New Organ for St. Paul's Church"

by Ullrich Böhme, Organist, St. Thomas Church
translated by Joel H. Kuznik

Prelude:

When the City Council of Leipzig in 1723 named Johann Sebastian Bach Cantor and Director of Music, he was given responsibility for the music of four churches: St. Thomas, St. Nicholas, St. Peter, and the New Church. St. Thomas was restored over a ten-year period and rededicated in 2000 on the 250th anniversary of Bach's death. St. Nicholas just finished a renovation and will dedicate a restored and enlarged Ladegast organ in October. St. Peter was torn down in 1886, and the New Church, (later known as St. Matthew) was destroyed in the bombing of World War II.

Bach also had responsibilities at St. Paul's or the University Church during festival days and during fair periods with the Collegium Musicum. St. Paul's was destroyed on May 30, 1968 by the GDR. It was literally blown up to make way for the Karl Marx University, a hulking concrete eyesore that sits at the edge of the Augustus Platz overlooking the Gewandhaus and Opera House. Before and after pictures on the 25th anniversary of this travesty appeared on the front page of the "Leipziger Volkszeitung" in 2003 during the Bach Festival. The images were stunning and disturbing. Now history is about to take a new course and so Ullrich Böhme writes:

The decision to construct a new building for the University of Leipzig is good news. The design by the Dutch architect, Erick van Egeraat, should become a reality in the near future. Central to van Egeraat's design for the building complex is St. Paul's Church. From the outside the building will have a distinctively modern façade, but inside the design will draw heavily on the configuration of the old hall churches with their late Gothic webbed arches, very much like St. Thomas Church.

The university administration has decided that the church or "aula" (auditorium) should have an organ. But how should one envision this instrument?

The University of Leipzig numbers among the oldest German universities and looks back on a 600-year history. Certainly no ordinary organ, such as we too often find in many churches and concert halls, should be built here. On the contrary, it should be a very special instrument that uniquely relates to the tradition and history of this site.

Historically the old St. Paul's Church appears to have had little luck with its organs. The earliest organ can be traced back to the 15th century, which after a renovation in 1528 had a specification of 15 stops with its placement believed to have been on the south wall. In the 17th century it is reported that there were many unsuccessful attempts to restore this instrument by such famous organ builders as Heinrich and Esaias Compenius.

In the years 1711 to 1716 the Leipzig organ builder, Johann Scheibe, built a 48-stop organ with three manuals and pedal using parts from the old organ. The approval and recommendation to

accept the organ was made by J.S. Bach, who certified that the organ builder indeed had constructed the organ "with good diligence." And, as Bach noted, the organ, except for several limitations and problems, otherwise sounded fine. On the other hand, already in 1741 Johann Andreas Silbermann (1712-1783) wrote a very negative assessment of this organ.

The next instrument at St. Paul's was made by Johann Gottlob Mende (1787-1850) and dates from 1844. Mende's preserved instrument was recognized for its solid workmanship, and yet the highly respected Prof. Heinrich Magirus, author and historical curator, wrote in 1995 that this organ at St. Paul's was "not much good."

In the 19th and 20th centuries the organ builders Friedrich Ladegast, Julius and Johannes Jahn, and Hermann Eule worked on the organ at St. Paul's. In the 1950s the instrument was provided with electric action, but recordings from this period give the impression that the work was not of high quality.

At the beginning of the 18th century a truly breathtaking sensation took place in the organ history of the University of Leipzig. Gottfried Silbermann (1683-1753), regarded by many to be the most significant and famous organ builder of all time, created an organ proposal for St. Paul's.

Beginning in 1702 Gottfried Silbermann learned the craft of organ building from his older brother, Andreas, in Strasbourg, Alsace, and built several organs there with him. In 1710 Gottfried Silbermann returned to Saxony to establish his livelihood as an organ builder in Germany.

In the same year he became acquainted with the most important musical personality of Leipzig at that time, Johannes Kuhnau (1660-1722), who was Cantor at St. Thomas and the University Music Director. Kuhnau apparently recognized the extraordinary talent of this young organ builder, for in a letter he praised Silbermann's "quintessential mathematical and mechanical knowledge of organ building." He called Silbermann's attention to the planned project at St. Paul's and recommended him to the university.

Silbermann was prepared for the meeting before the Professors' Council on November 20, 1710 by the University Rector himself, and, as a result of his presentation, Silbermann was given the assignment to "examine" the old, defective organ at St. Paul's and "to make a proposal for building a (new) organ."

The university archive has preserved two of Silbermann's handwritten and signed documents, both dated on the 27th of November, 1710. The first is addressed to the *Magnificae Academiae Rector* ("Magnificent Rector of the School") and contains a detailed examination of the old organ. In this report Silbermann establishes in graphic detail why he "regrets that the problems of the organ are such that continuing repairs of the instrument could not produce results



St. Paul's Church on May 28, 1968 two days before being blown up (photo: Bernhard Richter, Leipzig)



St. Paul's Church on May 30, 1968 a few hours after the detonation (photo: Bernhard Richter, Leipzig)

to the satisfaction of the university."

Indeed he would discourage "patching up the old work" and recommends to the university "providing a completely new organ according to the enclosed specification of 43 stops, some of which have not been known in Germany, but have enjoyed the greatest admiration in France for their inherently charming sound."

The second document contains a detailed specification of a large organ with 44 stops on three manuals and pedal (University of Leipzig Archives, Signatur II / III No. 6 / Litt. B / Sect. II, Bl. 15, 16). (See box page 25)

Unfortunately, the assignment for the organ was not given to Gottfried Silbermann, but to Johann Scheibe instead. It was surely difficult for those who were accountable to the university at the time to judge whether the young organ builder from Freiberg was a genius or a braggart endowed with exaggerated self-confidence. For in Germany he could not show a single completed organ.

A few years later, however, it was clear that an error in judgment had been made. Silbermann was to build about 45 organs in Middle Germany, of which 32 are preserved to this day. His instruments stand in little village churches with dry acoustics and in cathedrals with long reverberation.

Everywhere his organs sound wonderful and have an indescribable effect on every hearer. Already in his own lifetime Silbermann attained a legendary fame, which throughout the centuries to our own day has lost none of its luster, even with all the changes in musical taste.

If, in fact, Silbermann had built the organ at St. Paul's back then in 1710, then many things in Leipzig's history would have turned out quite differently. To build what could have been one of his greatest works he would have established an organ workshop in Leipzig. Perhaps he would have remained in Leipzig, and the city and its surround-

ings would have the number of Silbermann organs that we now find in Freiberg and that region.

And—perhaps a Silbermann organ at St. Paul's would have inspired Johann Sebastian Bach, who later became Thomascantor in 1723, to produce even more magnificent organ compositions than we now have. Ultimately there is a high probability that the GDR authorities in 1968 would not have dared to demolish a church which featured a great Silbermann organ.

All these considerations lead one to the idea that after 300 years we should now consider realizing Gottfried Silbermann's organ proposal for St. Paul's Church/Aula. The construction of a new university building therefore provides a unique opportunity. The new St. Paul's could have a beautiful sounding instrument full of character, which would attract organ lovers from all the over the world. Building such an organ now creates an opportunity to realize the beautiful sound of a historic instrument, that the Leipzig region would be enriched with heretofore unavailable colors.

The scientific discussion that would ensue with building an 18th-century instrument would be appropriate for a university organ project. It would be similar to the impressive reconstruction of a North German Baroque organ inspired by Arp Schnitger (1648-1719) undertaken by the University of Göteborg's Organ Art Center (GOArt) and completed in 2000 in the Örgryte New Church. Silbermann's organ in the 1714 Freiberg Cathedral—many experts regard it his most beautiful work—provides an original of the same period for a study course in the art of his organ building.

Finally, the City of Leipzig could deliberately take a different approach than the authorities of Dresden's Frauenkirche, who have spent all these years and money restoring the church stone by stone, but who have decided against the reconstruction of a Silber-

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mann organ, a decision deplored by numerous well-known organ experts.

The organ case of the Dresden Frauenkirche was designed by the church's chief architect, George Bähr. Certainly an architect such as Erick van Egeraat with his ingenuity and stature could create a truly beautiful organ case, whether classical or modern, for a Silbermann organ in Leipzig.

Silbermann's 1710 proposal for St. Paul's Church, University of Leipzig

Haupt Manual with pipe scales for gravitas and power.

Portun	16'
Qvintadena	16'
Principal	8'
Viola da gamba	8'
Coppel, or Groß Gedackt	8'
Præstant	4'
Spitz Flöte	4'
Offen Nasat [2%]	3'
Doublet	2'
Tertia from 2' [sic] [1%] (not sounding ungracious, as in Germany, but as found in organs elsewhere)	
Mixtur	IV
Cimbel	III
Trompet	8'
Cleron	4'
Cornett V (which sounds extraordinarily well, and not making an unpleasant sound, as here in Germany)	
Total 15 Stops.	

In the Oberwerk with pipe scales for keen and penetrating sounds.

Principal	8'
Coppel	8'
Gembs Horn	8'
Præstant	4'
Flute	4'
Gedackt Nasat [2%]	3'
Doublet	2'
Tertia from 2' [sic] [1%]	
Mixtur	III
Cimbel	II
Crumhorn	8'
Vox humana	8'
Echo Cornet	V
Total 13 Stops.	

In the Brustwerk with pipe scales for delicate and tender sounds.

Portun	8'
Principal	4'
Flöte	4'
Nasat	3'
Doublet	2'
Tertia	2 1/2'
Largo	1 1/2'
Mixtur	III
Total 8 Stops.	

In the Pedal with pipe scales for robust and pervading sounds.

Principal ins Gesichte	16'
Sub Bass	16'
Præstant	8'
Doublet	4'
Plein Jeu	VI
Bombard or Posaunen Bass	16'
Trompet	8'
Cleron	4'
Total 7 Stops. (*)	

Combined Total 43 Stops.

2 Tremulants. One for the whole organ. The other only for the Vox humana, and other quiet stops.

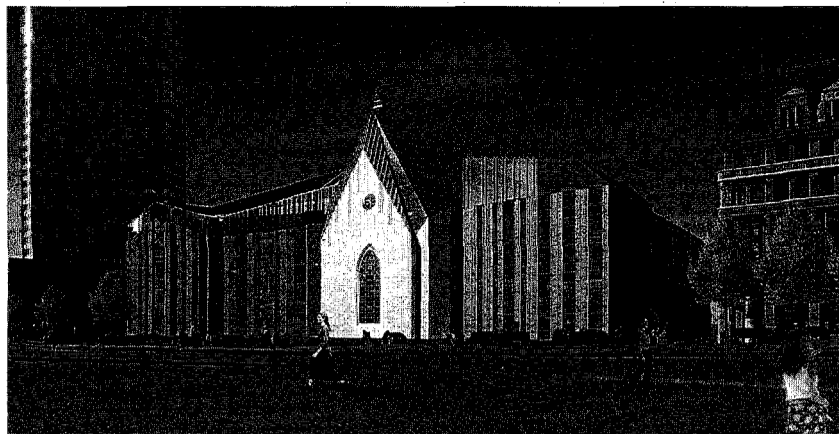
Three Manuals with a complete bottom octave of ebony keys and calves' bone sharps.

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Stops such as the clear, beautiful Principals (up to 3 of them, made of the best tin) found in organs in France, and here in Germany, could hardly be bought for between 6,000 and 8,000 Thaler. But here I am more than willing, in order to establish my name in my homeland and out of love for this famous place, to deliver this organ within 2 1/2 years for 3,000 Thaler and for the materials of tin and metal from the old organ. I ask for an advance of 1,000 Thaler to acquire materials, plus room and board and expenses, with 1,000 Thaler in subsequent installments, and the remainder upon acceptance and examination of the completed work.

Leipzig the 27th Nov. 1710
Gottfried Silbermann
Organ Builder

(*) Silbermann's numerical error, which was not noticed in the literature (Dähnert 1953/1980, Müller 1968/1982, Gress 2000). The Leipzig organ proposal contains 44 registers, while the contract dated October 8, 1710 for the Freiberg Cathedral organ completed shortly before shows only 41 registers.



Erick van Egeraat's conception for the new building of the University of Leipzig, including St. Paul's Church / Auditorium (Credit: [EEA] Erick van Egeraat associated architects)

In reconstructing this 1710 Silbermann organ Leipzig and the university would be expressing its history, realizing its destiny and fulfilling a great promise for the future.

Postlude:

Ulrich Böhme's title "Out of Love for This Famous Place" was inspired by Silbermann's words from the last paragraph of his proposal.

You can see Erick van Egeraat's conception of the University of Leipzig project for St. Paul's by going to their website, <www.eea-architects.com>. Click

on Projects, then Public, and then University of Leipzig. Note that Silbermann did not design or build his own case-work, but had this work done by local craftsmen.

Bach did have a relationship with Gottfried Silbermann. In fact, he played recitals on two of Silbermann's instruments in Dresden—at St. Sophia's (Sophienkirche) in 1731 where William Friedemann later became organist and at the Frauenkirche in 1736 on a new three-manual. Both organs were destroyed in the bombing of 1945, but the Frauenkirche is now scheduled for

rededication in 2006. In 1746 Bach and Silbermann were the examiners of Zacharias Hildebrandt's organ at St. Wenzel's Church in Naumburg.

Recordings have been made of all the Silbermann organs, including the Freiberg Cathedral, and are available from the Organ Historical Society at <www.ohscatalog.org>. Take special note of Querstand's eight-volume CD collection of all his organs. Go to "Search," enter Silbermann and click.

For discussions on the decision by the Dresden Frauenkirche not to reconstruct the Silbermann organ of 43 stops, but instead to install a larger, modern organ of 65 stops by Daniel Kern of Strasbourg, do a Google search for "Silbermann Frauenkirche Dresden" for websites and possible translation of German texts.

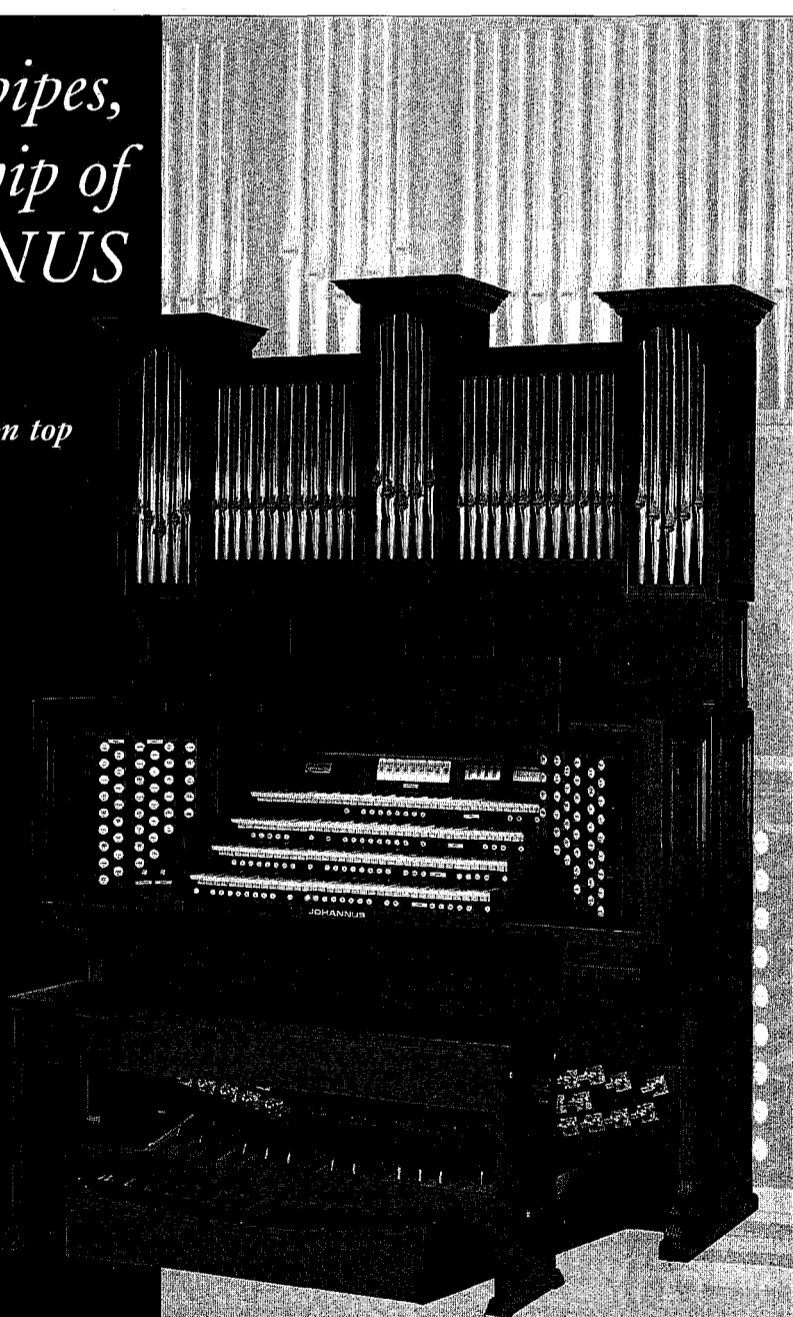
Ulrich Böhme was born in Saxony, and his interest in the organ was inspired by the baroque organ in his home church in the village of Rothenkirchen. He studied at the Church Music School in Dresden and later at the Leipzig College of Music. After passing his state exam, he served as cantor and organist in Chemnitz, but in 1985, the 300th anniversary year of Bach's birth, he was chosen from many applicants to become the organist at St. Thomas Church, Leipzig. He has toured through Europe, North America, and Japan, and he also serves as professor at the Felix Mendelssohn College of Music and Theater in Leipzig. In 2000 he made a recording on the New Bach Organ at St. Thomas, which is available through OHS.

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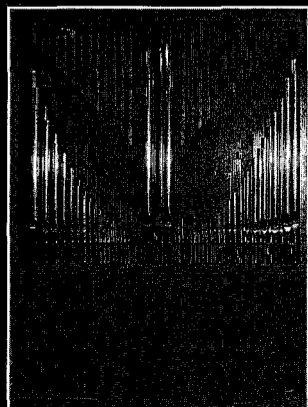
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New Organs

**Muller Pipe Organ Company,
Croton, Ohio
First English Lutheran Church,
Mansfield, Ohio**

Muller Pipe Organ Company has completed installation of the III/50 organ at the First English Lutheran Church of Mansfield, Ohio. M. P. Möller installed the original organ in 1950 (Opus 7997), and made tonal additions in 1961. In the 1980s, minor stop-gap repairs were completed, and the Great 8' Principal and 4' Octave ranks were replaced. In recent years, the condition of the windchests and console had deteriorated nearly to the point of failure.

In addition to the new pipework, select ranks of the existing pipework were restored, then revoiced and rebalanced to serve in new capacities within the ensemble of the new instrument. The Great Organ now features a robust principal chorus of new pipework, a full complement of flutes and strings, and a fiery Trompette. The Swell Organ boasts a secondary principal chorus and a battery of chorus reeds. The Choir Organ is both the most intimate and most colorful division of the instrument, containing a flute-based Cornet and the sonorous Clarinet from the original organ. The Antiphonal Organ (the Great principal chorus in the original instrument) helps support congregational singing for those seated in the rear of the nave. Due to its relatively poor placement, this pipework was substantially revoiced and regulated to insure adequate volume. The Pedal Organ, with its independent principal chorus and powerful Posaune, provides an exciting foundation for the instrument. From the softest stops to full organ, the instrument is versatile and exciting, a wonderful example of the American Classic tradition.

The church completed significant renovations to the chancel area while work was in progress at our facility. The new area is much more flexible, providing a suitable space for orchestras or large choirs. Acoustics were improved by replacing the plush carpeting in the chancel with hardwood flooring. In addition, substantially improved tonal projection was achieved by removing the original plaster wall that served as the front of the organ chamber and replacing it with grille cloth.

The entire playing mechanism is new,



with the exception of selected offset windchests, replacing a problematic Möller mechanism. The beautiful original console cabinet was refinished and fitted with wheels, and is playable from three locations in the chancel. The ivory and ebony manual keyboards and the pedal keyboard were restored. New solid-state operating systems were installed, including MIDI with record/playback capability, as well as new drawknob and tilting tablet assemblies. A custom music rack was built,

featuring walnut with bird's eye maple inlay, and a new adjustable bench with backrest was provided.

For his invaluable contributions to the development of the specification, we extend special thanks to Dr. Timothy E. Guenther, director of music and organist of First English Lutheran Church (ELCA), and adjunct instructor in organ and university organist, Ashland University of Ashland, Ohio.

—John Muller

Photo by Steven Elbert

GREAT
16' Violone
8' Principal
8' Bourdon
8' Viola
8' Erzähler
8' Erzähler Celeste TC
4' Octave
2' Rohrflöte
2' Super Octave
IV Mixture
8' Trompette
Chimes
Tremolo

SWELL (expressive)
16' Waldflöte
8' Geigen Principal
8' Waldflöte
8' Salicional
8' Voix Celeste TC
4' Geigen Principal
4' Spiffelöte
2½' Nazard
2' Flageolet
III Plein Jeu
16' Bassoon
8' Trumpet
8' Oboe
8' Vox Humana
4' Clairon
Tremolo

CHOIR (expressive)
8' Rohrflöte
8' Dulciana
8' Unda Maris TC
4' Principal
4' Koppelflöte
4' Dulciana
2½' Nazard
2' Blockflöte
1½' Tierce
1¼' Quint
8' Clarinet
Tremolo

ANTIPHONAL (expressive)
8' Principal
8' Spitzflöte
4' Octave
4' Spitzflöte
2' Fifteenth
III Mixture

PEDAL
16' Diapason
16' Bourdon
16' Waldflöte
16' Violone
10½' Quint
8' Diapason
8' Bourdon
8' Waldflöte
8' Viola
4' Choral Bass
4' Bourdon
II Mixture
16' Posaune
16' Bassoon
8' Posaune
8' Trumpet
4' Rohrschalmei
Chimes

Couplers
Gt/Gt 16-UO-4
Sw/Gt 16-8-4
Ch/Gt 16-8-4
Ant/Gt 8-4
MIDI/Gt

Sw/Sw 16-UO-4
Ant/Sw 8
MIDI/Sw

Ch/Ch 16-UO-4
Sw/Ch 16-8-4
Ant/Ch 8
MIDI/Ch

Gt/Ped 8-4
Sw/Ped 8-4
Ch/Ped 8-4
Ant/Ped 8
MIDI/Ped

Carillon I
Carillon II



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Cover Feature

Kegg Pipe Organ Builders, Hartville, Ohio First United Methodist Church, Winnsboro, North Carolina

In an organ builder's life there come projects that for one reason or another always remain close to one's heart. First United Methodist Church of Winnsboro, South Carolina, is one such project. From the first contact by consultant Stephen Williams of Allentown, Pennsylvania, to the final day of tonal finishing, this project was and continues to be a delight to the eye, the ear, and the heart of this builder.

The organ committee, headed by Jim Gladden, had one goal in mind: to have a fine instrument that would serve the congregation in all its needs through the 21st century. The room is not large, seating about 300. The acoustic is on the dry side, but sound travels well in the room. They knew that they did not need or have room for a large instrument, but they desired an instrument that gave them maximum musical versatility. Our design has provided them an instrument of 16 ranks and 13 independent stops. These ranks are used carefully to provide an instrument that seems larger than it is. The previous Estey organ provided three wood stops that fit well into the new design, namely the Gedeckt, Hohlflute and Pedal Bourdon. There are no electronic imitation voices in the organ.

There are several features of particular note in the design. The organ is installed in a very compact space. I wanted to provide a 16' open flue stop, and the Viole extension done in Haskell pipes has proven very valuable while taking up little space. It provides the soft 16' line when used alone and also adds point to the 16' Bourdon when used in combination. Its use as a double on the Great adds just the amount of weight needed in a modest room. In order to provide a strong leading voice in the organ, we have provided a Sesquialtera on the Great; this is a 37-note stop running from C13 to C49. The pipes of the 2 2/3' pitch are taken from the bottom 37 pipes of the first rank of the Mixture. Thus the Sesquialtera only requires the extra space for the small pipes of the 1 1/2' rank. This stop can easily lead hymn singing when built using the principal chorus. When built using flutes, it is a charming solo voice.

Another feature that furthers the reputation of organ builders as innovators is the air conditioning ducts. The previous organ had large A/C grilles directly on the front of the case, blowing out over the heads of the choir members. These had to stay and were not negotiable in the deep South, and being a chorister myself, I could completely understand the request. But what to do? I couldn't have grilles on the new case, or so I thought. Another look at the case and you will find that there are indeed A/C grilles on the front in the form of quatrefoils just below the impost.

This organ is installed in the existing chamber that opens out through the right of three arches. The space available was 6' deep, 13' wide at the front and 16' wide at the back. The height of the chamber went above the opening creating a tone pocket that would hinder sound egress. The solution was to build a swell box in the chamber, eliminating the excess space above the tone opening and with it the tone pocket. The entire organ is under one expression except the Great Principal 8', the Pedal Bourdon 16' and the chimes. While the organ is very dense in the space available, all parts and pipes are easily accessible for tuning and maintenance. The largest pipes of the wood Pedal Bourdon are laying on the floor under the main chest. The blower is in a dedicated space in the basement under the organ.

The stepped terrace drawknob console is what we normally provide with our two-manual organs. It is very com-

pact and easy to see over, and is fitted with bone and rosewood keys as is our custom. The combination system by Z-Tronics provides piston range and copy functions along with archive of memory levels to disk. There is also a performance sequencer.

The organ was dedicated in concert on November 10, 2002 by consultant Stephen Williams. I would like to acknowledge the organ committee chaired by Jim Gladden, organist Esther Baughman, and Al Williams, without whom this project would not have been possible. The people of First United Methodist Church embraced the new organ from beginning to end in a way that brought uncommon joy to the Kegg company. We were indeed honored to have been chosen. We would invite you to stop and see this instrument when you find yourself in the Charlotte or Columbia area.

—Charles Kegg

GREAT

9 ranks, 6 stops, 549 pipes	
16' Violone	73 pipes
8' Prestant*	61 pipes
8' Hohlflute	73 existing pipes
8' Viole (ext 16' Violone)	
8' Viole Celeste TC (Sw)	
4' Octave	61 pipes
4' Gedeckt (Sw)	
2' Flute (ext Hohlflute)	
II Sesquialtera	37 pipes &
from Mixture	
IV Mixture	244 pipes
8' Trumpet (Sw)	
Chimes (existing)	
Great 4	
Swell to Great 16	
Swell to Great 8	
Swell to Great 4	
*Unenclosed	

SWELL

6 ranks, 6 stops, 390 pipes	
8' Gedeckt	73 existing pipes
8' Viole (Gt Violone)	
8' Viole Celeste TC	49 pipes
4' Principal	73 pipes
4' Hohlflute (Gt)	
2 2/3' Nazard TC (ext Quinte)	
2' Octave (ext 4')	
1 1/2' Quinte	49 pipes
16' Contra Trumpet	85 pipes
8' Trumpet (ext)	
8' Oboe	61 pipes
4' Clarion (ext)	
Tremulant	
Swell to Swell 16	
Swell Unison Off	
Swell to Swell 4	

PEDAL

1 rank, 1 stop, 44 pipes	
32' Resultant (from Bourdon)	
16' Bourdon	44 existing pipes
16' Violone (Gt)	
8' Prestant (Gt)	
8' Bourdon (ext)	
8' Viole (Gt)	
8' Gedeckt (Sw)	
4' Octave (Gt 8')	
16' Trumpet (Sw)	
8' Trumpet (Sw)	
4' Oboe (Sw)	
Great to Pedal 8	
Great to Pedal 4	
Swell to Pedal 8	
Swell to Pedal 4	

Tonal Resources

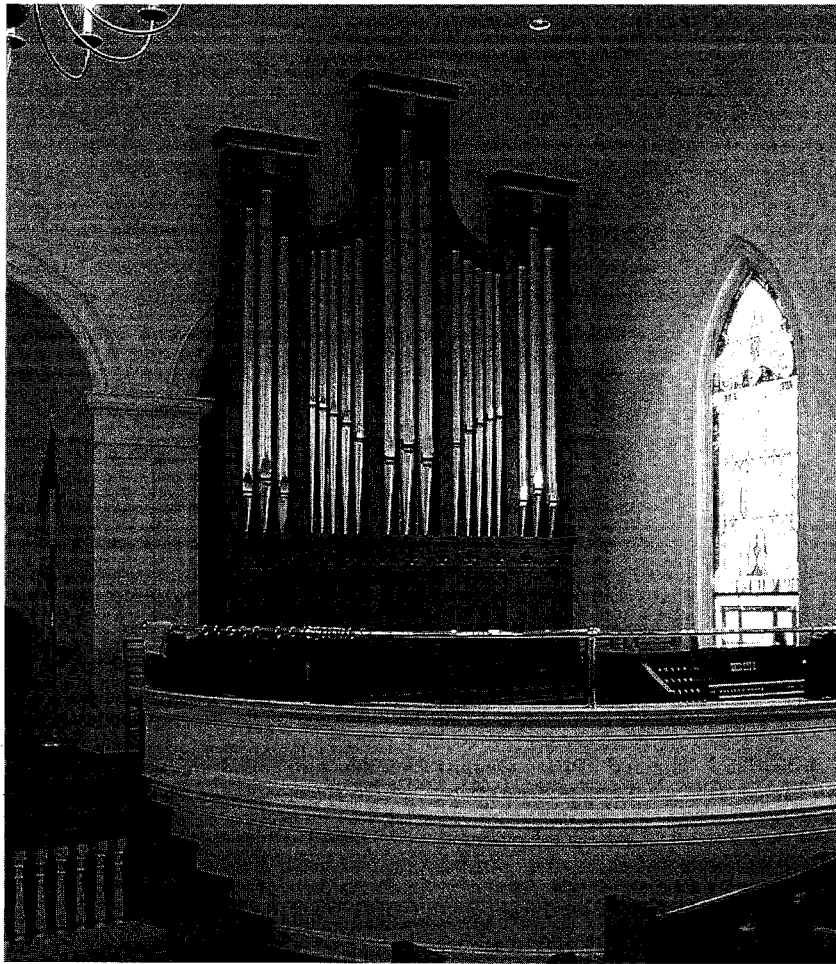
13 stops
16 ranks
983 pipes

Accessories

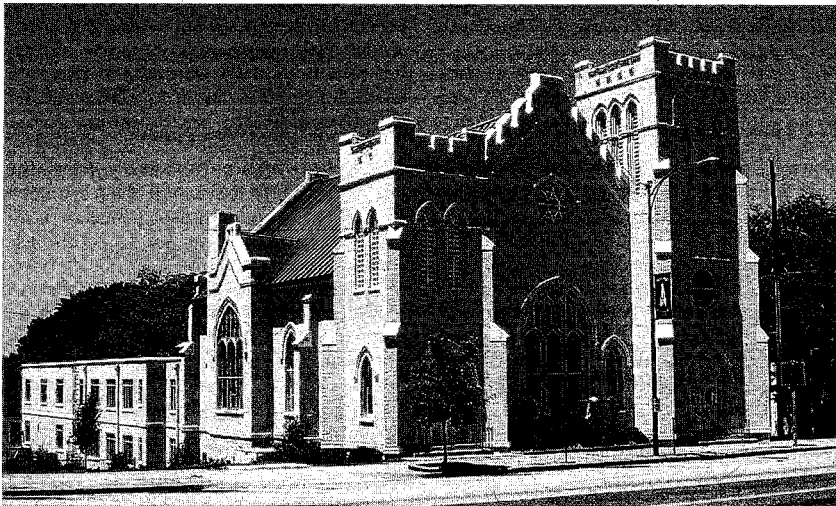
Expression Pedal with indicator
Dual level Crescendo Pedal with numeric indicator
Concave and radiating pedal clavier
Adjustable Bench
Full Organ indicator light
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Transposer
Performance Sequencer

Photo credit: Charles Kegg

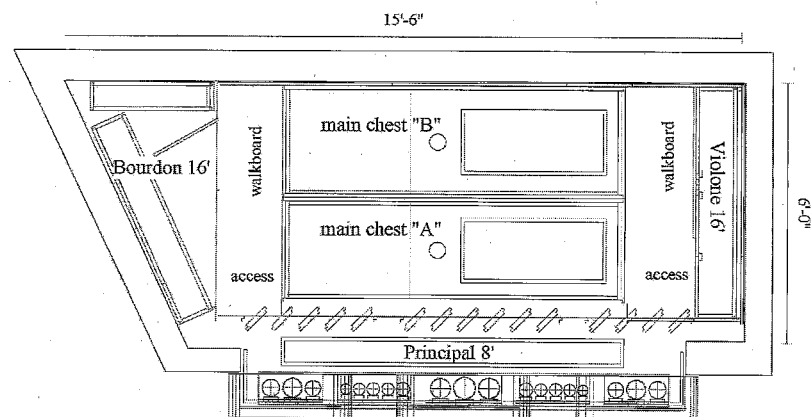
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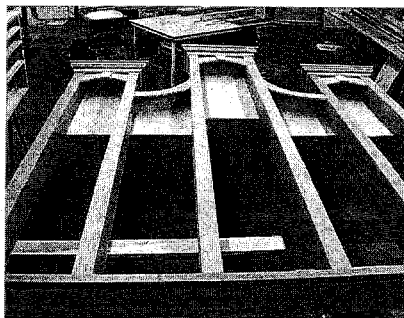
Kegg organ, First United Methodist Church, Winnsboro, North Carolina



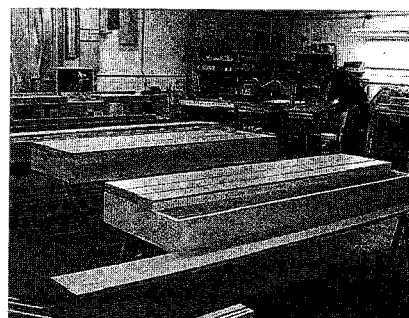
First United Methodist Church, Winnsboro, North Carolina



Drawing of organ layout

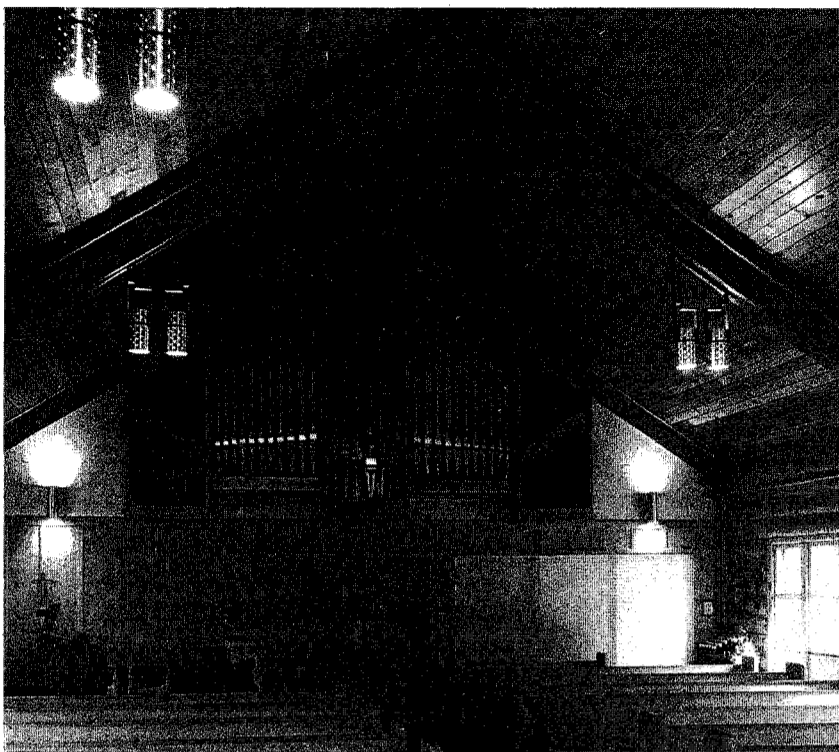


Casework in shop



Windchests in shop

New Organs



John-Paul Buzard Pipe Organ Builders of Champaign, Illinois, has built a new organ for St. Bartholomew Episcopal Church, Estes Park, Colorado. Our opus 30 was installed during March, 2004, ready for Palm Sunday, about a month ahead of the contracted schedule.

The church is a simple log cabin structure about 7,500 feet up in the Rocky Mountains. The view of snow-capped Long's Peak through the plate glass window behind the altar (along with the thin air) literally takes one's breath away. Folks who have made their lives in this rugged terrain are used to doing things pretty much for themselves, and in their own time. Witness their former pipe organ, fondly nicknamed "Little Toot." This homemade three-rank instrument (Diapason, Dulciana, Flute) served the congregation for many, many years, until its deteriorating mechanical condition begged for replacement. The old organ had been located in a cramped balcony projecting over the last four rows of pews. It was too small for a choir, or for a pipe organ of adequate size. The ceiling under the balcony was covered with acoustic tile, which at best discouraged anyone seated there from singing. We began our conversations with the church four years ago.

Folks who have made this church their parish home were also used to things just the way they were, and so it was remarkable that they ultimately agreed to remove the balcony, locate the organ in the elevated area over the narthex, and provide space for a choir on the main floor of the nave. The instrument and the reconfiguration of the space looks natural and relaxed, as though it had always been that way.

The organ is small, but beautiful things come in small packages! The instrument has a complete Principal chorus on the Great, flute choruses, a string and celeste, as well as independent manual and pedal reeds. It is intended to lead hymn-singing, accompany singers and other musicians, and play voluntaries before and after services. The altitude was taken into account in the organ's scaling, voicing, and engineering. The result is that, even though small in the number of stops, it fills the building with a rich, full sound, even when playing softly. The visual design plays upon the earth-tone colors

in the room, and the roof line. The organ speaks unimpeded down the axis of the building.

Thanks to The Rev. M. Paul Garrett, rector; Martha Sandford, organ consultant; and to The Rev. Al Persons, who, with his late wife Marcia, guaranteed the purchase of the organ. Thanks also to the dedicated members of my staff who make every project a special and life's work undertaking: Charles Eames, executive vice-president; Brian Davis, associate tonal director; Keith Williams, director of service; Shayne Tippett, production manager; Jay Salmon, office manager; Stuart Martin, cabinetmaker; C. Robert Leach, cabinetmaker; Kenneth McCabe, cabinetmaker; Stephen Downes, tonal assistant; Evan Rench, pipemaker, tonal assistant, tonal department scheduling; Ray Wiggs, consoles, windchests, wiring; Bob Ference, service technician; Jonathan Borchardt, service technician; Stuart Weber, service technician; JoAnne Hutchcraft Rench, receptionist, administrative assistant.

—John-Paul Buzard

Buzard Opus 30: 14 stops, 17 ranks, across two manuals and pedal; voiced on 4 inches wind pressure

GREAT

- 8' Open Diapason (polished tin in façade)
- 8' Flûte à Bibéron (metal chimney flute)
- 4' Principal
- 2' Recorder
- 1½' Mixture IV
- Tremulant
- Gt 16-UO-4
- Sw/Gt 16-8-4

SWELL (expressive)

- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste
- 4' Spire Flute
- 2' Principal
- 8' Minor Trumpet
- Tremulant
- Sw 16-UO-4

PEDAL

- 16' Bourdon (stopped, wood)
- 8' Principal (polished tin in façade)
- 8' Bass Flute (ext)
- 4' Choral Bass (ext)
- 16' Bassoon
- Gt/Ped 8-4
- Sw/Ped 8-4

Calendar

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

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

UNITED STATES

East of the Mississippi

15 OCTOBER

- Brink Bush**; Old South Church, Boston, MA 12:15 pm
- Cj Sambach**, School Informance; Naples United Church of Christ, Naples, FL 9 & 11 am
- Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm
- Gerre Hancock**; First Presbyterian, Flint, MI 7:30 pm
- Emmanuel Card**; Fourth Presbyterian, Chicago, IL 12:10 pm

16 OCTOBER

- David Higgs**, masterclass; First Congregational, Branford, CT 10 am
- Don Kinnier**; New Auditorium Theatre, Rochester, NY 8 pm
- Todd Wilson**, with Western Piedmont Symphony; First Baptist Church, Hickory, NC 8 pm
- Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm

17 OCTOBER

- Rastrelli Cello Quartet; The Coffin School, Nantucket, MA 4 pm
- +David Higgs**; First Congregational, Branford, CT 4 pm
- Center Church choir; Center Church (First Church of Christ), Hartford, CT 4 pm
- Christopher Creaghan**; Cathedral of St. Patrick, New York, NY 4:45 pm
- Jonathan Oldengarm**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
- Sitze deVries**; Christ Church, New Brunswick, NJ 6:30 pm
- Alan Morrison**; Ursinus College, Collegeville, PA 4 pm
- John Walker**; Upper Path Valley Presbyterian, Spring Run, PA 4 pm
- Todd Wilson**; First Baptist, Hickory, NC 3 pm
- Tom Trenney**; John Knox Presbyterian, Greenville, SC 4 pm
- Cj Sambach**; Naples United Church of Christ, Naples, FL 3 pm
- +Thomas Murray**; First Congregational, Columbus, OH 4 pm
- Andrew Pester**; St. George's, Dayton, OH 7 pm
- Peter Richard Conte**; First Presbyterian, Atlanta, GA 2 pm
- Gerre Hancock**, Vespers; First Presbyterian, Flint, MI 3:30 pm
- Huw Lewis**; St. Augustine's Cathedral, Kalamazoo, MI 4 pm
- John Bryant**; St. Gall Church, Chicago, IL 3 pm
- Emanuele Card**; Chicago Theological Seminary, Chicago, IL 4 pm
- Robert Clark**; First Presbyterian, Springfield, IL 4 pm

19 OCTOBER

- Frederick Swann**; Thomson Alumnae Chapel, Wilson College, Chambersburg, PA 7:30 pm
- David Lowry**; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
- Bradley Hunter Welch**; First Scots Presbyterian, Charleston, SC 7:30 pm
- Brad Hughley**; Peachtree Road United Methodist, Atlanta, GA 12:30 pm

20 OCTOBER

- Paul Jacobs**; Community Church of Durham, Durham, NH 7:30 pm
- Gregory Eaton**; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm
- The Choir of St. Giles Cathedral, Edinburgh; Fourth Presbyterian, Chicago, IL 7:30 pm

21 OCTOBER

- Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 12:30 pm

22 OCTOBER

- Chandler Noyes**, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
- Glenn Kime**; Old South Church, Boston, MA 12:15 pm
- Cj Sambach**, School Informance; Sts. Peter & Paul Roman Catholic Church, Jamestown, NY 9 & 11 am, 7 pm concert
- Peter Richard Conte**; St. Agnes Cathedral, Rockville Centre, NY 7:30 pm
- Martin Baker**; St. Ignatius Loyola, New York, NY 8 pm
- Diane Meredith Belcher**; St. Monica's Roman Catholic Church, Philadelphia, PA 8 pm
- Wilma Jensen**; St. John's Cathedral, Jacksonville, FL 8 pm
- The Altamont School Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
- Bruce Barber**; Fourth Presbyterian, Chicago, IL 12:10 pm
- Gerre Hancock**; St. Paul's Episcopal, Marinette, WI 7:30 pm
- Tom Trenney**, silent film accompaniment; First Presbyterian, Birmingham, MI 7:30 pm

23 OCTOBER

- Paul Bisaccia**, piano; South United Methodist, Manchester, CT 7:30 pm
- Cj Sambach**, Informance; Sts. Peter & Paul Roman Catholic Church, Jamestown, NY 9:30 am

24 OCTOBER

- Thomas Murray**; Cathedral of The Holy Cross, Boston, MA 2 pm
- Paul Jacobs**; Busch-Reisinger Museum, Cambridge, MA 7:30 pm
- Paul Bisaccia**, piano; First Congregational Church, Wethersfield, MA 3:30 pm
- New York Virtuoso Singers; Madison Avenue Presbyterian, New York, NY 4 pm
- Christopher Anderson**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
- Gwen Toth**; Christ Church, New Brunswick, NJ 6:30 pm
- Alan Morrison**; Sixth Presbyterian, Pittsburgh, PA 4 pm
- Rutter, *Requiem*; Peace-Tohickon Lutheran, Perkasie, PA 6 pm
- Organized Rhythm; Greene Memorial Methodist, Roanoke, VA 4 pm
- Raymond Burley**; Vineville United Methodist, Macon, GA 4 pm
- Chicago *a cappella*; Lake Forest College, Lake Forest, IL 3 pm
- Thomas Wikman**; Chicago Theological Seminary, Chicago, IL 4 pm

25 OCTOBER

- Andrew Reid**; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm
- Gerre Hancock**; Grace Lutheran, River Forest, IL 8 pm

26 OCTOBER

- Christophe Mantoux**, masterclass; Yale University, New Haven, CT 4:15 pm
- St. Thomas Choir of Men and Boys, with The Orchestra of St. Luke's; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
- Clara Godshall**; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
- Raymond Burley**; St. Simons Presbyterian, St. Simons Island, GA 8 pm

27 OCTOBER

- Gregory Eaton**; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm
- Andrew Reid**; Kenilworth Union Church, Kenilworth, IL 7:30 pm

28 OCTOBER

- Dennis James**, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm

29 OCTOBER

- Chandler Noyes**, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
- Jonathan Hall**; Old South Church, Boston, MA 12:15 pm
- Christophe Mantoux**; St. Joseph's Cathedral, Hartford, CT 7:30 pm
- Tom Trenney**, silent film accompaniment; Trinity Lutheran, Camp Hill, PA 7:30 pm

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Choral Arts Society; Philadelphia Episcopal Cathedral, Philadelphia, PA 8 pm, 10 pm
Janice Beck, Langlais symposium; Cathedral Church of St. Paul, Detroit, MI 8 pm
Andrew Scanlon; Fourth Presbyterian, Chicago, IL 12:10 pm

30 OCTOBER

John Walker, masterclass; Graystone Presbyterian, Indiana, PA 11 am
Mozart, "Great" Mass in c; Philadelphia Episcopal Cathedral, Philadelphia, PA 8 pm
Janice Beck, Langlais symposium; St. John's Episcopal, Detroit, MI 8 pm
István Ruppert, lecture on Hungarian music; Chicago Theological Seminary, Chicago, IL 11 am

31 OCTOBER

Steven Fischer; Cathedral of St. Patrick, New York, NY 4:45 pm
Bach, Cantata *Ein feste Burg*; Holy Trinity Lutheran, New York, NY 5 pm
Tong-Soon Kwak; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
F. Allen Artz; Our Lady of Sorrows, South Orange, NJ 3 pm
John Walker; Graystone Presbyterian, Indiana, PA 3 pm
Penn State University Choir; Camp Hill Presbyterian, Camp Hill, PA 4 pm
David Briggs; Presbyterian Church of Chestnut Hill, Philadelphia, PA 7 pm
Rastrelli Cello Quartet; Christ Church (Episcopal), Pensacola, FL 4 pm
Rutter, *Requiem*; Church of the Covenant, Cleveland, OH 10 am
Stephen Tharp; Severance Hall, Cleveland, OH 3 pm
Pierre Pincemaille; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Joseph Gramley, percussion; Nardin Park United Methodist, Farmington Hills, MI 3 pm
Tom Trenney, silent film accompaniment; Lindenwood Church, Memphis, TN 7:30 pm
István Ruppert; Chicago Theological Seminary, Chicago, IL 4 pm

4 NOVEMBER

Joseph Gramley, percussion; Christ Church Cathedral, Hartford, CT 12:05 pm

5 NOVEMBER

Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
Paul Weber; Old South Church, Boston, MA 12:15 pm
Bradley Hunter Welch; St. Barnabas Episcopal Church, Greenwich, CT 7:30 pm
David Briggs; Wesley Methodist, Bethlehem, PA 7:30 pm
Gerre Hancock; St. Peter's Episcopal, Glenside, PA 7:30 pm
Lorraine Brugh, hymn festival; Lutheran School of Theology, Chicago, IL 8 pm

6 NOVEMBER

Joseph Gramley, percussion; St. Mary Episcopal Church, Manchester, CT 7:30 pm
Joan Lippincott, masterclass; Griswold Hall, Baltimore, MD 3 pm
Pierre Pincemaille; Washington Street United Methodist, Alexandria, VA 7:30 pm
Martin Jean, masterclass; Pease Auditorium, Ypsilanti, MI 10 am
David Schrader, masterclass; Lutheran School of Theology, Chicago, IL 9:30 am

7 NOVEMBER

Choral concert, with orchestra; Trinity Church, Boston, MA 3 pm
Thomas Trotter; Symphony Hall, Boston, MA
Joseph Gramley, percussion; Assumption College, Worcester, MA 2 pm
+Michael Murray; First Congregational Church, Swampscott, MA 3 pm
Pinkham, *A Song for St. Cecilia's Day*; Church of the Advent, Boston, MA 8 pm
Diane Meredith Belcher; Woolsey Hall, Yale University, New Haven, CT
In Memoriam; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Jonathan Hall; Christ Church, New Brunswick, NJ 6:30 pm
Michael Barone; Shadyside Presbyterian, Pittsburgh, PA 4 pm
John Weaver; First Presbyterian Church, Lancaster, PA 7 pm
Joan Lippincott; Griswold Hall, Baltimore, MD 4 pm
Gerre Hancock; Lutheran Theological Seminary, Columbia, SC 7:45 pm
Choir, organ, and brass; St. George's, Dayton, OH 10:30 am
William Krape, followed by Choral Evening; Peachtree Road United Methodist, Atlanta, GA 4:30 pm
Duruffé, *Requiem*; Church of the Nativity, Episcopal, Huntsville, AL 5 pm
Huw Lewis; St. Paul Lutheran Church, Grosse Pointe Farms, MI 3 pm
Martin Jean; Pease Auditorium, Ypsilanti, MI 4 pm
+David Schrader; Lutheran School of Theology, Chicago, IL 4 pm
Duruffé, *Requiem*; Fourth Presbyterian, Chicago, IL 7:30

Lynne Davis; Cathedral of St. Mary of the Immaculate Conception, Peoria, IL 3:30 pm

8 NOVEMBER

Peter Richard Conte; Cincinnati Museum Center, Cincinnati, OH 8 pm
Music of the Baroque; First United Methodist, Evanston, IL 8 pm

9 NOVEMBER

Bradley Hunter Welch; Trinity College, Hartford, CT 5 pm
David Briggs; St. Thomas Episcopal Church, Ahsokie, NC 7:30 pm
Music of the Baroque; St. Paul's, Chicago, IL 8 pm
Thomas Trotter; St. Louis Cathedral, New Orleans, LA 7:30 pm

11 NOVEMBER

Robert Wolfe; Kirk of Dunedin, Dunedin, FL 2 pm, also 11/13

12 NOVEMBER

Michael Murray; Old South Church, Boston, MA 12:15 pm
Barbara Bruns, with Morgenmusik Brass; Old West Church, Boston, MA 8 pm
William Ness; First Baptist, Worcester, MA 7:30 pm
John Scott; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm
Cj Sambach, School Informances; First Presbyterian, Kinston, NC 9 & 11 am
Carolina Baroque; Chapel, St. John's Lutheran, Salisbury, NC 7:30 pm
Stephen Tharp; Christ United Methodist, Greensboro, NC 8 pm
Robert Wolfe; Kirk of Dunedin, Dunedin, FL 8 pm
John Rose; Westminster Presbyterian, Knoxville, TN 8 pm
Wilma Jensen; St. Luke's Episcopal, Atlanta, GA 8 pm
Lorenz Maycher; First-Trinity Presbyterian, Laurel, MS 7:30 pm

13 NOVEMBER

Barbara Bruns, workshop with Morgenmusik Brass; Old West Church, Boston, MA 4 pm
Paul Bisaccia, piano; The Gables, Guilford, CT 7:30 pm
Bruce Neswick, workshop; St. Paul's Cathedral, Syracuse, NY 10 am
Britten, *Rejoice in the Lamb*; Philadelphia Episcopal Cathedral, Philadelphia, PA 8 pm
Wilma Jensen, masterclass; Roswell Presbyterian, Roswell, GA 9 am

14 NOVEMBER

Thomas Murray; St. John's Church (Episcopal), Northampton, MA 4 pm
Craig Cramer; College of the Holy Cross, Worcester, MA 3 pm
Joseph Gramley, percussion; St. Peter Episcopal Church, Weston, MA 4 pm
Concora; Center Church, Hartford, CT 4 pm
Paul Roberts; New Auditorium Theatre, Rochester, NY 2:30 pm
Bruce Neswick; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm
Kyle Ramey; Cathedral of St. Patrick, New York, NY 4:45 pm
Bach, Cantata *Nur jedem das Seine*; Holy Trinity Lutheran, New York, NY 5 pm
Federico Andreoni; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Rutgers University organ students; Christ Church, New Brunswick, NJ 6:30 pm
Mary Preston; St. Paul's Church, Princeton, NJ 3 pm
Lou Carol Fix; Ursinus College, Collegeville, PA 4 pm
Williamson Voices; Philadelphia Episcopal Cathedral, Philadelphia, PA 8 pm
Todd Wilson; Church of the Ascension and St. Agnes, Washington, DC 3 pm
Paul Jacobs; St. Paul's Lutheran, Washington, DC 4 pm
Cj Sambach; First Presbyterian, Kinston, NC 3 pm
Janice Beck; Third Reformed Church, Holland, MI 7:30 pm
David Hurd; First Presbyterian, Columbia, TN 4 pm
Yoon-mi Lim; Ashland University, Ashland, OH 4 pm
Thierry Escaich; Independent Presbyterian Church, Birmingham, AL 4 pm
James Dorroh; Forest Lake United Methodist, Tuscaloosa, AL 3 pm
Lorenz Maycher; First-Trinity Presbyterian, Laurel, MS 7:30 pm
Erik Wm. Suter; Christ Church Cathedral, New Orleans, LA 4 pm

15 NOVEMBER

ensemble amarcord; Bridgewater College, Carter Center, Bridgewater, VA 8 pm
Cj Sambach, School Informances; Naples United Church of Christ, Naples, FL 9 & 11 am

16 NOVEMBER

Paul Bisaccia, piano; Covenant Village, Cromwell, CT 7:45 pm
Seung-ran Kim, with trumpet; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

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ensemble amarcord; United Church of Marco
Island, Marco Island, FL 7:30 pm

17 NOVEMBER

Scott Warren; St. Ignatius Loyola; New York,
NY 7 pm

Choral concert with orchestra; St. Ignatius
Loyola; New York, NY 8 pm

Cj Sambach; Naples United Church of Christ,
Naples, FL 3 pm

19 NOVEMBER

Douglas Major; Old South Church, Boston,
MA 12:15 pm

Cj Sambach, School Informances; Immanuel
Lutheran, Lincolnton, NC 9, 10:30 am & 1 pm
ensemble amarcord; St. Thomas Episcopal,
Coral Gables, FL 7:30 pm

Bach, *Magnificat* and *Cantata 214*; First Pres-
byterian, Birmingham, MI 7:30 pm

David Briggs, masterclass; Independent
Presbyterian, Birmingham, AL 4 pm

+**Thomas Trotter**, with orchestra; Overture
Hall, Madison, WI 7:30 pm, also 11/20 at 8 pm,
11/21 at 2:30 pm

Marilyn Keiser; Christ Church Cathedral,
Nashville, TN 8 pm

21 NOVEMBER

ensemble amarcord; Trinity Lutheran Church,
Worcester, MA 5 pm

Robert Bates; Vassar College, Poughkeep-
sie, NY 3 pm

Rossini, *Petite Messe Solennelle*; Madison
Avenue Presbyterian, New York, NY 4 pm

Bach, *Cantata Wachet auf, ruft uns die Stimme*;
Holy Trinity Lutheran, New York, NY 5 pm

Timothy McKee; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm

Solemn Evening Prayer; Our Lady of Sor-
rows, South Orange, NJ 3 pm

Thomas Spacht; Christ Church, New
Brunswick, NJ 6:30 pm

Honegger, *King David*; Trinity Episcopal,
Bethlehem, PA 3 pm

Alan Morrison; Grace United Methodist, Bal-
timore, MD 4 pm

+**Felix Hell**; Sacred Heart Oratory, Wilming-
ton, DE 4 pm

Wayne Earnest, with trumpets; Old Presby-
terian Meeting House, Alexandria, VA 4 pm

Cj Sambach, Informance; Immanuel Luth-
eran, Lincolnton, NC 9 am, performance at 3 pm

Atlanta Baroque; Peachtree Road United
Methodist, Atlanta, GA 3 pm

Todd Wilson; Trinity English Lutheran, Fort
Wayne, IN 4 pm

Choral concert; Church of the Nativity, Epis-
copal, Huntsville, AL 3 pm

David Briggs; Independent Presbyterian,
Birmingham, AL 4 pm

22 NOVEMBER

Paul Jacobs; St. Paul Episcopal Church (Mt.
Lebanon), Pittsburgh, PA 8 pm

ensemble amarcord; Wingate University,
Wingate, NC 7:30 pm

Stéphane Béchy; Elliott Chapel, The Presby-
terian Homes, Evanston, IL 1:30 pm

23 NOVEMBER

ensemble amarcord; Francis Marion Universi-
ty, Florence, SC 8 pm

ensemble amarcord; St. Paul's Episcopal,
Augusta, GA 12 noon

Thomas Trotter; Overture Hall, Madison, WI
7:30 pm

26 NOVEMBER

Tower Brass; Fourth Presbyterian, Chicago,
IL 12:10 pm

27 NOVEMBER

ensemble amarcord; Flagler College, St.
Augustine, FL 8 pm

Martin Haselböck; Independent Presbyter-
ian Church, Birmingham, AL 7 pm

28 NOVEMBER

Advent Lessons & Carols; St. Peter's by-the-
Sea Episcopal, Bay Shore, NY 5 pm

Bach, *Cantata Nun komm, der Heiden Hei-
land*; Holy Trinity Lutheran, New York, NY 5 pm

Stephen Hamilton; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm

John Burkhalter & Eugene Roan; Christ
Church, New Brunswick, NJ 6:30 pm

30 NOVEMBER

Mary-Julia Royall, with soprano and trumpet;
St. Luke's Chapel, Medical University of South
Carolina, Charleston, SC 12:15 pm

UNITED STATES

West of the Mississippi

15 OCTOBER

Larry Palmer, harpsichord, Gerald Near *Con-
certo for Harpsichord and Strings*, with Meadows
Symphony Orchestra; Caruth Auditorium, South-
ern Methodist University, Dallas, TX 8 pm

17 OCTOBER

Larry Palmer, harpsichord, Gerald Near *Con-
certo for Harpsichord and Strings*, with Meadows
Symphony Orchestra; Caruth Auditorium, South-
ern Methodist University, Dallas, TX 3 pm

Orpheus Chamber Choir; St. Stephen Pres-
byterian, Fort Worth, TX 7:30 pm

Bach Vespers; Christ the King Lutheran,
Houston, TX 5 pm

Douglas Cleveland; Trinity Lutheran, Lynn-
wood, WA 7 pm

19 OCTOBER

Diane Bish; Minot State University, Minot,
ND 7:30 pm

Vincent Dubois; Wiedemann Recital Hall,
Wichita, KS, 7:30 pm

20 OCTOBER

Vincent Dubois, children's concerts; Wiede-
mann Recital Hall, Wichita, KS 10 am, 1:30 pm

Rebecca Sawyer; First Presbyterian, Mid-
land, TX 12 noon

21 OCTOBER

Rastrelli Cello Quartet; Pinnacle Presbyter-
ian, Scottsdale, AZ 7:30 pm

22 OCTOBER

James O'Donnell; All Saints Episcopal
Church, Fort Worth, TX 7:30 pm

Rastrelli Cello Quartet; St. Timothy Lutheran
Church, Houston, TX 7:30 pm

23 OCTOBER

Mary Preston; Fair Oaks Presbyterian, Fair
Oaks, CA 7:30 pm

24 OCTOBER

Felix Hell; First Lutheran, Fargo, ND 3 pm

Vincent Dubois; First United Methodist,
Beaumont, TX 3:30 pm

James O'Donnell; First Presbyterian, Kil-
gore, TX 4 pm

Bradley Hunter Welch; Highland Park Pres-
byterian, Dallas, TX 7 pm

Pierre Pincemaille; Broadway Baptist
Church, Fort Worth, TX 7:30 pm

Don Cook; Cathedral of the Madeleine, Salt
Lake City, UT 8 pm

Aaron David Miller; Grace Episcopal, San
Francisco, CA 3 pm

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

Richard Elliott; San Dieguito United
Methodist, Encinitas, CA 7 pm

26 OCTOBER

Rastrelli Cello Quartet; First Presbyterian,
Sioux City, IA 7:30 pm

James O'Donnell; Greene Chapel, Hendrix
College, Conway, AR 7:30 pm

Roger Sherman, with trumpet; St. Mark's
Cathedral, Seattle, WA 2 pm

27 OCTOBER

Carlene Neihart; First Presbyterian,
Carthage, MO 7:30 pm

29 OCTOBER

Rastrelli Cello Quartet; Trinity United
Methodist, Little Rock, AR 7 pm

Kraig Scott; St. Mark's Cathedral, Seattle,
WA 7:30 pm

Carole Terry, with students; Kane Hall, Uni-
versity of Washington, Seattle, WA 7:30 pm

30 OCTOBER

James Welch; St. Mark's Episcopal, Palo
Alto, CA 8 pm

31 OCTOBER

Carlene Neihart; Luther Memorial Lutheran,
Omaha, NE 3 pm

John Schwandt; Holy Cross Lutheran,
Wichita, KS 4 pm

S. Wayne Foster; Bentwood Trail Presbyter-
ian, Dallas, TX 4 pm

Lawrence & Marija Strohm; Cathedral of St.
Mary of the Assumption, San Francisco, CA
3:30 pm

Clive Driskill-Smith; First Congregational
Church, Los Angeles, CA 4 pm

4 NOVEMBER

Marie-Claire Alain; University of North
Texas, Denton, TX 8 pm

5 NOVEMBER

Wilma Jensen; Oklahoma City University,
Oklahoma City, OK 7:30 pm

7 NOVEMBER

Ludger Lohmann; Cathedral of the
Madeleine, Salt Lake City, UT 8 pm

David Dahl, with choir and violin; Christ
Church, Tacoma, WA 4 pm

Carole Terry; First Presbyterian, Portland,
OR 3 pm

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

Paul Jacobs; First Congregational Church,
Fresno, CA 3 pm

David Goode; Trinity Lutheran, Manhattan
Beach, CA 4 pm

Choral Evensong; All Saints' Episcopal, Bev-
erly Hills, CA 5 pm

9 NOVEMBER

Clive Driskill-Smith; Wichita State Universi-
ty, Wichita, KS 7:30 pm

11 NOVEMBER

Thomas Trotter; University of Oklahoma,
Norman, OK 8 pm

ensemble amarcord; St. John's United Methodist, Lubbock, TX 7:30 pm

12 NOVEMBER
ensemble amarcord; Highland Park Methodist, Dallas, TX 7:30 pm

Alison Luedecke; St. Stephen's Episcopal, Belvedere, CA 8 pm

14 NOVEMBER
David Higgs; First Presbyterian, Rochester, MN 4 pm

ensemble amarcord; Atwood High School, Atwood, KS 3 pm

Laura Ellis; First Presbyterian, Midland, TX 3 pm

Jonathan Oldengarm; Christ the King Lutheran, Houston, TX 5 pm

St. Cecilia's Day choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Carole Terry; Lagerquist Concert Hall, Pacific Lutheran University, Tacoma, WA 3 pm

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

Alison Luedecke, harpsichord, with Millennia Tool; Neurosciences Institute, La Jolla, CA 2 pm

Bradley Hunter Welch; St. James Episcopal, Los Angeles, CA 5:45 pm

15 NOVEMBER
Martin Welzel, with piano; University Presbyterian, Seattle, WA 7 pm

Thomas Trotter; Benaroya Hall, Seattle, WA 7:30 pm

19 NOVEMBER
Tom Joyce; St. Mark's Cathedral, Seattle, WA 7:30 pm

Liber unUsualis; San Francisco Early Music Society, Palo Alto, CA 8 pm, also 11/20, 11/21

20 NOVEMBER
Liber unUsualis; San Francisco Early Music Society, Berkeley, CA 8 pm

21 NOVEMBER
Frederick Swann; Cathedral Church of St. Paul, Des Moines, IA 4 pm

Steinbach and Helvey Piano Duo; Dundee Presbyterian, Omaha, NE 7 pm

Texas Christian University Concert Chorale; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

Craig Cramer; Faith Lutheran, Redmond, WA 7 pm

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

Liber unUsualis; San Francisco Early Music Society, San Francisco, CA 8 pm

23 NOVEMBER
VocalEssence, with Hopeful Gospel Quartet, Rich Dworsky, and Garrison Keillor; Orchestra Hall, Minneapolis, MN 7:30 pm

Huw Lewis; St. Paul's Cathedral, Oklahoma City, OK 7:30 pm

28 NOVEMBER
Bach Vespers; Christ the King Lutheran, Houston, TX 5 pm

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

INTERNATIONAL

15 OCTOBER

David Di Fiore, with brass; Castle Church of St. Catharine Kremnica, Slovak Republic 8 pm

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

Richard Dunster-Sigtermans; St. Matthew's, Wimbledon, England 7:30 pm

16 OCTOBER
Omar Caputi; Parrocchia SS. Annunziata, Pino Torinese, Italy 9 pm

Matteo Galli & Giulio Mercati; S. Giacomo nel Carmine, Imola, Italy 8:45 pm

Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm

David Poulter; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

Daniel Gordon; Halifax Parish Church, Halifax, England 12 noon

Andrew Lumsden; Beverley Minster, Beverley, England 6 pm

Roger Sayer; St John the Evangelist, London, England 6:30 pm

Epsom Male Voice Choir; St. Mary the Virgin, Surrey, England 7:30 pm

Anthony Hammond, with choir; Cirencester Parish Church, Cirencester, England 7:30 pm

17 OCTOBER
Colin Walsh; Trefaldighetskyran, Arvika, Sweden 6 pm

Carol Williams; St. Bonifatiuskirche, Wiesbaden, Germany 7:30 pm

Jozef Sluys; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm

Lee Ward, with baritone and strings; St. Paul's Cathedral, London, England 5 pm

18 OCTOBER
Jean-Christophe Geiser; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

19 OCTOBER
Arnaud Van de Cauter, with Capilla Flamenca; Church of Notre-Dame de la Chapelle, Brussels, Belgium 8 pm

Lionel Steuart-Fotheringham & Andrew Reid; Tonbridge School, Tonbridge, England 7:15 pm

Richard Gagné; Église Saints-Martyrs-Canadiens, Québec, QC, Canada 2 pm

20 OCTOBER
Jan Kalfus; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

Jonathan Rennert; The Temple Church, London, England 1:15 pm

21 OCTOBER
Klaus Küchling; Church of the Carmelites, Brussels, Belgium 8 pm

Gillian Weir; St. Mary Magdalene, Oxford, England 8 pm

22 OCTOBER
Peter Van Dijk, with viola da gamba; Protestant Church, Brussels, Belgium 12:30 pm

Denis Bedard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

23 OCTOBER
Colin Walsh; Uppsala Cathedral, Uppsala, Sweden, 3 pm

Pierre Thimus; Church of SS-Jean et Etienne aux Minimes, Brussels, Belgium 10:30 am

Hans-Günther Wauer, with saxophone; Church of Notre-Dame de la Chapelle, Brussels, Belgium 11:30 am

Christine Kamp, with pan flute; Church of Notre-Dame Immaculée, Brussels, Belgium 12:30 pm

Jozef Sluys; Cathedral of SS. Michael and Gudula, Brussels, Belgium 3 pm

Joz Swinnen, with choir; Church of Sainte-Catherine, Brussels, Belgium 8 pm

Luca Scandali; Chiesa di S. Domenico, Chieri, Italy 9 pm

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Autumn Comes Again - #0442 . . . Michael Barone goes 'on the road' to introduce some "Pipedreams Live!" performances by area organists at Central Reformed Church in Grand Rapids, Michigan.

Phantoms of the Organ Loft - #0443 . . . some spooky and surprising evocations of things that go 'bump in the night', music for Hallowe'en.

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

Andrew Teague; Halifax Parish Church, Halifax, England 12 noon
Stephen Binnington; Beverley Minster, Beverley, England 6 pm

24 OCTOBER
Colin Walsh; Örgryte Församling, Göteborg, Sweden 3 pm
Ulrich Böhme; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm
Klaus Kuchling; Church of the Carmelites, Brussels, Belgium 8 pm
Edward Wellman; St. Benet-Fink, Tottenham, England 4 pm
Duncan Ferguson, with trumpet; St. Paul's Cathedral, London, England 5 pm
Frederick Swann; St. Paul's Anglican Church, Bermuda 7 pm
 Rastrelli Cello Quartet; Collier Street United Church, Barrie, ON, Canada 2:30 pm

26 OCTOBER
Peter Locke; Bromley Parish Church, Bromley, England 7:30 pm

27 OCTOBER
Andrew Sampson; The Temple Church, London, England 1:15 pm

28 OCTOBER
Andrea Macinanti, Luca Salvadori, Francesco Tasini, & Wijnand van de Pol; Sala Bossi, Conservatorio G. B. Martini, Bologna, Italy 8:45 pm

30 OCTOBER
Roberto Cognazzo; Parrocchia Madonna degli Angeli, Torino, Italy 9 pm
Massimo Nasetti; S. Giacomo nel Carmine, Imola, Italy 8:45 pm
Philip Tordoff; Halifax Parish Church, Halifax, England 12 noon
Timothy Burke; St. Mary the Virgin, Surrey, England 7:30 pm
Calvert Johnson; St. Pancras, London, England 7 pm

31 OCTOBER
Lorenzo Ghelmini; Santuario del SS. Crocifisso, Tradate, Italy 9 pm
Daniel Moutt; Westminster Cathedral, London, England 4:45 pm
 Baroque organ concertos, with chamber ensemble; St. Paul's Cathedral, London, England 5 pm

3 NOVEMBER
Philip Rushforth; The Temple Church, London, England 1:15 pm

4 NOVEMBER
Lucie Flesch; S. Martino, Casalecchio di Reno (Bologna), Italy 8:45 pm

5 NOVEMBER
Michael Gaillit; St. Augustine's, Vienna, Austria, 7:30 pm
Mark Shepherd; SS. Peter and Paul, Godalming, England 1 pm

6 NOVEMBER
Stephen Farr; Bromley Parish Church, Bromley, England 7:30 pm

7 NOVEMBER
Simon Lindley; Albert Hall, Nottingham, England 2:45 pm
Huw Williams, with piano; St. Paul's Cathedral, London, England 5 pm
Clive Driskill Smith; Westminster United Church, Winnipeg, MB, Canada 8 pm

8 NOVEMBER
Gerard Brooks, with orchestra; All Souls, Langham Place, London, England 7:30 pm

12 NOVEMBER
Stefano Rattini; S. Giovanni Battista, Minerbio (Bologna), Italy 8:45 pm

13 NOVEMBER
Bob Chilcott, choral workshop; Cirencester Parish Church, Cirencester, England 11 am

14 NOVEMBER
Robert Quinney; Chapel of St. Augustine, Tonbridge School, Tonbridge, England 7:30 pm

16 NOVEMBER
Gillian Weir; Bath Abbey, Bath, England 7:30 pm

17 NOVEMBER
Jessica Cottis; The Temple Church, London, England 1:15 pm

19 NOVEMBER
David Liddle; St. Dominic's Priory, London, England 7:30 pm
Gordon Stewart; Worksop College, Worksop, Notts, England 7:30 pm

José Suárez, harpsichord, with flute; Santo Domingo Cultural Center, Oaxaca, Mexico 8 pm

20 NOVEMBER
James Lancelot; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Jacques van Oortmerssen; San Jerónimo Tlacoachahuaya, Oaxaca, Mexico 6 pm

21 NOVEMBER
Adrian Adams; St. John the Evangelist, London, England 4 pm
Victor Urbán; Santo Domingo Yanhuatlán, Oaxaca, Mexico 1:30 pm
Jacques van Oortmerssen; San Andrés, Zautla, Mexico 7 pm
 Choral concert; Basílica de la Soledad, Oaxaca, Mexico 8 pm

24 NOVEMBER
Stephen Disley; The Temple Church, London, England 1:15 pm

27 NOVEMBER
Julie Ainscough; St. Mary the Virgin, Ewell, Surrey, England 7:30 pm

29 NOVEMBER
Gillian Weir; Symphony Hall, Birmingham, England 7:30 pm

Organ Recitals

DEAN BILLMEYER, Christ United Methodist Church, Rochester, MN, June 29: Toccata Septima, Ciacona (*Apparatus Musico-Organisticus*), Muffat; *Erbarm' dich mein*, O Herre Gott, BWV 721, *Prelude and Fugue in b*, BWV 544, Bach.

JUSTIN BLACKWELL, St. Michael's Episcopal Church, Charleston, SC, June 8: *Pièce Héroïque*, Franck; *Toccata Quinta*, Frescobaldi; *Prelude and Fugue in G*, BWV 541, Bach; Adagio (*Symphonie No. 5*), Widor; Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

BRAM BRANDEMANN, Grote Kerk, Naarden, The Netherlands, June 17: Improvisation; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Prelude and Fugue in d*, op. 65, *Benedictus*; Nun danket alle Gott, Jesus meine Zuversicht, Wer weiss, wie nahe mein Ende (*Choralvorspiele*, op. 67), Reger; Nos. IV, V (*Studien für den Pedalfuß*, op. 56), Schumann; *Fantaisie in A*, Franck; *Fiat Lux*, Dubois.

JEROME BUTERA, First Presbyterian Church, Neenah, WI, June 23: *Fantasia and Fugue in c*, BWV 537, Bach; *Fantaisie in A*, Franck; *Finale (Symphonie No. 6 in g)*, Widor.

PHILIP CROZIER, Église des Saints-Anges Gardiens, Lachine (Montréal), QC, Canada, June 27: *Trumpet Minuet*, Hollins; *Pastorale*, Fricker; *Introduction & fugue en la mineur/majeur*, Nares; *Méridienne lyrique (Six Sketches, No. 1)*, Gibbs; *Prélude et fugue en mi mineur*, Walmsley; Folk Tune, Scherzo (*Cinq petites pièces*), Whitlock; *Pæan*, Leighton; *Air et Gavotte*, Wesley; *Scherzo*, Bairstow; *Processional*, Mathias; Dr. Bull's Jueil, A Gigge—Doctor Bull's my selfe (*The Fitzwilliam Virginal Book*), Bull; *Diversion pour Mixtures*, Jackson.

GREGORY EATON, St. Ann & The Holy Trinity Episcopal Church, Brooklyn, NY, June 2: *March, Lefebure-Wély*; Two settings of *Nun bitten wir den heiligen Geist*, Buxtehude; *Elégie*, op. 38, Peeters; *Schmücke dich, O liebe Seele*, BWV 564, Bach; *Choral varié sur la thème du Veni Creator*, Duruflé.

MICHAEL GAILIT, St. Augustine's Church, Vienna, Austria, June 24: *Passacaglia*, Bach; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Variations on Weinen, Klagen*, Liszt; *Passacaglia and Fugue on BACH*, Karg-Elert.

DAVID A. GELL & MAHLON E. BALDERSTON, with Matthew Helman, trumpet, Peter Duda, tenor, Recorder Consort, and Robert Helman, recorder, Trinity Episcopal Church, Santa Barbara, CA, June 13: *Toccata XI*, Muffat; *A Westminster Suite in C*, Purcell; *Chaconne in F*, *Where e'er you walk*, *Behold, and see, if there be any sorrow, But Thou didst not leave His soul in Hell*, Handel; *Bläser sinfonie*, J.C. Bach; *Sonata No. 8 in d for Recorder and Harpsichord*, Marcello; *Prelude in c*, *Concerto No. 4 in F*, Soler; *Prelude and Fugue*, van den Gheyn.

DAVID GOODE, House of Hope, St. Paul, MN, June 13: *Sinfonia from Cantata No. 29*, Bach, arr. Patrick; *Fugue in d*, BWV 539b, Bach; *Andante in F*, K. 616, *Fantasia in f*, K. 608, Mozart; *Allegro vivace (Symphony No. 5)*, Widor; *Méditation*, Duruflé; *Variations on Amazing Grace*, Bolcom; *Variations on America*, Ives.

BRENDA HECK, The Presbyterian Homes, Evanston, IL, June 28: *Carillon Sortie*, Mulet; *Herr Jesu Christ, dich zu uns wend'*, BWV 655, *Komm, heiliger Geist, Herre Gott*, BWV 651, Bach; *Meditation in b*, op. 57, no. 4, *Madrigal in E-flat*, op. 52, no. 3 (*The Practical Organist*), Guilman; *Rubrics*, Locklair.

SARAH MAHLER HUGHES, Sinsinawa Mound, Sinsinawa, WI, June 16: *Ciacona in e*, BuxWV 160, *Nun bitten wir den heiligen Geist*, BuxWV 208, *Ein feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *Praeludium in G*, BWV 568, *Wenn wir in höchsten Nöten sein*, BWV 641, *In dir ist Freude*, BWV 615, Bach; *Rorate Coeli*, Hosanna Filio David, *Veni Creator (Twelve Choral-Preludes)*, Demessieux; *Veni Creator*, de Grigny; *Sonata in c*, K. 58, *Sonata in C*, K. 255, Scarlatti; *Rondo ad uso orchestra*, Moretti.

PAUL JACOBS, Erwin First United Methodist Church, Syracuse, NY, June 4: *Sinfonia from Cantata No. 29*, *Trio Sonata in C*, BWV 529, Bach; *Desseins Eternels*, Dieu parmi nous (*La Nativité du Seigneur*), Messiaen; *Concerto No. 1 in g*, op. 4, Handel; *O wie selig seid ihr doch, ihr Frommen*, *Es ist ein Ros' entsprungen*, Brahms; *Variations on America*, Ives.

SARAH KOEHLER, Christ United Methodist Church, Rochester, MN, June 22: *Processional*, Mathias; *Attende Domine, O Filii*, Demessieux; *Prelude and Fugue in A*, BWV 536, Bach; *Scherzetto*, op. 31, *Berceuse*, op. 31, *Carillon de Westminster*, op. 54, Vierne.

ARJEN LEISTRA, Grote Kerk, Naarden, The Netherlands, June 24: *Sonata IV*, op. 65, no. 4, Mendelssohn; *Schubler-Chorale*, BWV 645-650, Bach; *Praeludium in c*, Fuga in C (*12 Monologe*, op. 63), Reger; *Rorate Coeli*, Regina Coeli (*4 Gregoriaanse Gezangen*), van den Berg; *Variationen über Weinen, klagen, sorgen, sagen*, Liszt.

CHRISTA RAKICH, harpsichord, and **PETER SYKES**, Church of the Redeemer, Chestnut Hill, MA, May 4: *English Suite No. 3 in g*, BWV 808, *Christ lag in Todesbanden*, BWV 625, *Jesus Christus, unser Heiland*, BWV 626, *Christ ist erstanden*, BWV 627, *Erstanden ist der heilige Christ*, BWV 628, *Heut' triumphiret Gottes Sohn*, BWV 630, *Pedal-Exercitium*, BWV 598, *Pastorale in F*, BWV 590, *Toccata in C*, BWV 566, Bach.

CATHY RODLAND, Christ United Methodist Church, Rochester, MN, June 1: *Sonata III*, op. 65, Mendelssohn; *Schmücke dich, o liebe Seele*, BWV 654, Bach; At the Ballet, Those Americans, Everyone Dance (*Five Dances*), Hampton.

KATHLEEN SCHEIDE, with Claire Rottenbourg, flute, First Church of Christ, Scientist, La Mesa, CA, May 21: *Fantasia in F*, Krebs; *Capriccio sopra il cu cu*, Poglietti.

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ti; Der Nachtgäl (*Der Fluyten Lust-hof*), Van Eyck; *Toccata in C*, Cernohorsky; *Sonata in f*, Telemann; *Sonata terza*, Fux; *Sonata II in G*, J.C. Bach; *Duetting*, Eben; *Variations on Victimae Paschali Laudes*, Ropak.

DAVID SZANTO, St. James United Church, Montréal, QC, Canada, June 8: *Praeludium pro Organo pleno*, BWV 552a, *Fugue en sol mineur*, BWV 578, *Fugue in b on a theme of Corelli*, BWV 579, *Fuga à 5 con pedale pro Organo pleno*, BWV 552b, Bach; *Les Eaux de la Grâce (Les Corps Glorieux)*, Messiaen; *Toccata (Symphonie V*, op. 42, no. 5), Widor.

JERYL TAYLOR, St. James United Church, Montréal, QC, Canada, June 15: *Choral No. 1 en mi majeur*, Franck; *Ayre (Passacaglia and Fugue in g)*, Taylor; *Choral No. 2 en si mineur*, Franck; *Andantino in D-flat*, Lemare; *Choral No. 3 en la mineur*, Franck.

MARIJIM THOENE, with Colleen Cullinan and Mark Thomas, vocalists, Cathedral of St. John the Baptist, Charleston, SC, June 9: *Habakkuk*, Hovhaness; *Fantasy and Fugue in g*, Bach; *Ave Maria*, Alain; *I Am Dark but Comely*, O'Ye Daughters of Jerusalem (*Fifteen Pieces Founded on Antiphons*, op. 18), Dupré; *Ave Maris Stella*, Tournemire; *Les Anges (La Nativité du Seigneur)*, Messiaen; *Introduction and Passacaglia in d*, Reger.

TIMOTHY TIKKER & DEBORAH FRUAUFF, University of Michigan School of Music, Ann Arbor, MI, June 20: *Orgelpartita: Nun Komm, der Heiden Heiland*, op. 8, no. 1, Distler; *Allein Gott in der Höh sei Ehr*, Sweelinck; *Wondrous Love: Variations on a Shape-note Hymn*, op. 34, Barber; *Pange Lingua (Premier Livre d'Orgue)*, de Grigny; *Offertoire pour le Jour de Pâques: O Filii et Filiae (Premier Livre de Pièces d'Orgue)*,

Dandrieu; *Choral varié sur le Veni Creator*, op. 4c, Durufé; *Te Deum laudamus*, BuxWV 218, Buxtehude.

MICHAEL WESTWOOD, St. James United Church, Montréal, QC, Canada, June 29: *Voluntary in F*, op. 7, no. 6, Stanley; *Prelude and Fugue in G*, BWV 541, Bach; *Sonata No. 2 in c*, op. 65, no. 2, Mendelssohn; *Six Interludes*, Bédard; *Pièce Héroïque*, Franck.

THOMAS WIKMAN, Collégiale, Neuchâtel, Switzerland, May 28: *Vater unser im Himmelreich*, Buxtehude; *Canzon sopra I le bel e bon*, Cavazzoni; *Toccata in C, An Wasserflüssen Babylon*, Pachelbel; *Nun komm, der Heiden Heiland*, BWV 659, *Pièce d'Orgue*, Bach.

HUW WILLIAMS, St. Paul's Cathedral, London, England, June 3: *Apparition de l'Eglise éternelle*, Messiaen; *Nun komm der Heiden Heiland*, BWV 659-661, Bach; *Veni Redemptor (A Celebration)*, op. 93, Leighton; *Fantasia and Toccata in d*, op. 57, Stanford; *Capriccio*, Ireland; *Deuxième Symphonie*, op. 26, Dupré.

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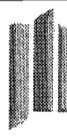
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PUBLICATIONS/ RECORDINGS

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

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PUBLICATIONS/ RECORDINGS

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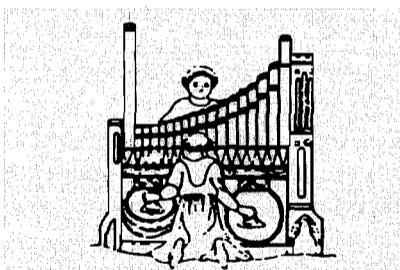
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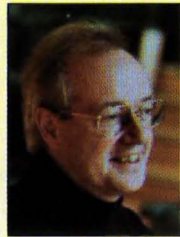
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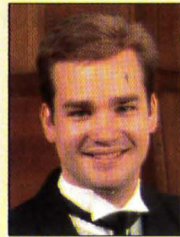
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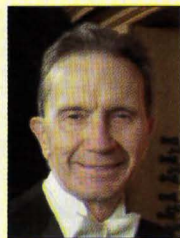
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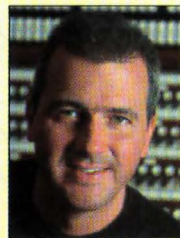
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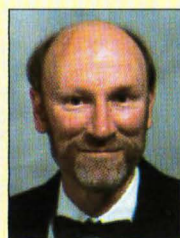
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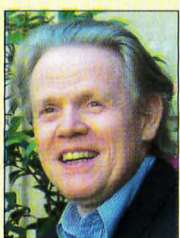
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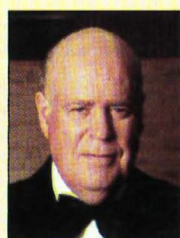
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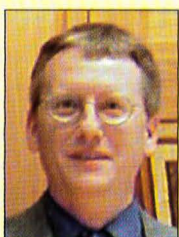
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