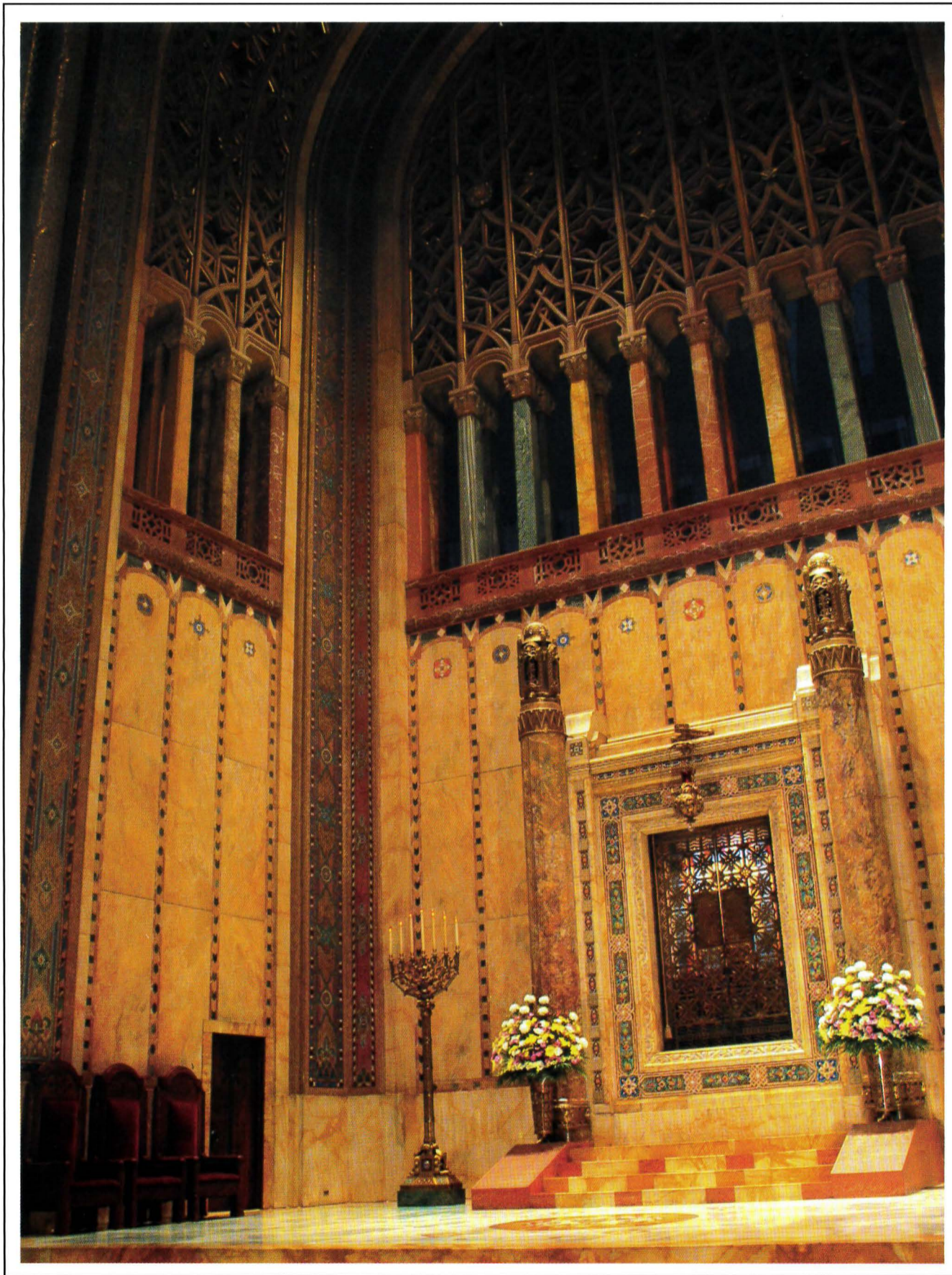


THE DIAPASON

NOVEMBER, 2004



Congregation Emanu-El, New York City
Cover feature on pages 26–27

Letters to the Editor

Holtkamp organ at the University of New Mexico

Arlene Ward mentions in her excellent article (September 2004, pp. 18–21) that the Holtkamp at UNM is 51 ranks, which is true. Where the stoplist is printed, however, there are some errors:

1. The number of ranks is 51, not 53.
2. There are 41 stops, not 43.
3. There is a 2' Flute in the Positiv in addition to the stops listed.
4. In the Pedal, the 8' Trumpet is an extension of the 16' Posaune.
5. Also in the Pedal, the 16' Dulcian is a borrow from the Great.

Of note is the fact that the 8' Dulciane in the Swell is actually an 8' Prin-

cipal and the stopkey is the second from the left in the division (the first being, for some reason, the Voix Celeste). In his design for the U.S. Air Force Academy Catholic Chapel, Walter Holtkamp, Sr. specified a stop with the same name, but it is a soft string. For many years, however, it has been tuned as a celeste to the Gamba in that division.

Bob Patterson, president
Mountain States Pipe Organ Service
Colorado Springs, CO

The author replies

The author acknowledges and thanks Mr. Patterson for the correction.

Arlene DeYoung Ward

Here & There

Yale Institute of Sacred Music, New Haven, Connecticut, presents its series of organ recitals: November 7, Diane Belcher (Woolsey Hall, 8 pm); 11/10, Lindsey Henriksen (Dwight Chapel, 12:30 pm); 11/17, Erik Eickhoff (Dwight Chapel, 12:30 pm); 11/21, Karel Paukert (Woolsey Hall, 8 pm); December 11, Brian Harlow (Woolsey Hall, 3 pm). For information: 203/432-4157; <www.yale.edu/ism>.

St. Peter's by-the-Sea Episcopal Church, Bay Shore, New York, continues its music series: November 7, All Saints' & All Souls' service, with music by Davies, Ireland, and Howells (5 pm); 11/28, Advent lessons & carols (5 pm); January 23, Choral Evensong (5 pm) followed by recital by Stuart Forster (6 pm). For information: 631/665-0051; <www.stpetersbayshore.org>.

The Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its music series: November 7, Howells *Requiem*; December 5, Advent lessons and carols. For information: 610/525-2821.

Old Presbyterian Meeting House, Alexandria, Virginia, has announced its music series: November 7, The Logan Circle Chamber Ensemble; 11/21, Wayne Earnest, with trumpets; December 12, Saint-Saëns *Christmas Oratorio*. For information: 703/549-6670; <www.opmh.org>.

St. James Cathedral, Chicago, continues its music series: November 7, Choral Evensong, with music by Britten, Neswick and Howells; 11/14, Sherwood Symphony; 11/21, John W.W. Sherer; December 5, Advent lessons & carols; 12/11, Bella Voce; 12/17, Handel concertos and music from *Messiah*; January 2, Choral Evensong. For information: 312/751-6724; <www.saintjamescathedral.org>.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its organ recitals on Sundays at 3:30 pm: November 7, Brian Swager; 11/14, Arthur Johnson; 11/21, David Brock; 11/28, Arvin Berner; December 5, Robert Adams; 12/12, Vytenis Vasyliunas; 12/19, Christoph Tietze; 12/26, David Hatt. For information: 415/567-2020 x213; <Orgelchris@yahoo.com>.

St. Bartholomew's Church, New York City, presents its "Great Music" series: November 10, Ken Cowan; 11/17, Preston Smith; 11/21, Bach Cantatas 70, 115, 140; December 5, Advent lessons & carols; 12/10, Christmas Vespers with the choirs of Mount Holyoke; 12/15, Mozart *Missae Breves* in D minor, D major and B-flat; 12/17, Veni Emanuel; 12/19, Bach, *Christmas Oratorio*, Parts I–III; 12/21, Christmas concert; 12/31, Bach, *Brandenburg Concerti* (8 pm), William Traffka (11 pm); January 2, Bach, *Christmas Oratorio*, Parts

IV–VI; 1/16, Bach Cantatas 56 and 82. For information: 212/378-0222; <www.stbarts.org>.

The Old West Organ Society has announced its 2004–2005 International Artist Series. All events are held at the Old West Church, 131 Cambridge St. in Boston, and feature the 3-manual C. B. Fisk organ in a series of recitals and workshops. November 12 (8 pm), Barbara Bruns and Morgenmusik Brass, music of Strauss, Scheidt, Gabrieli, Widor, and Pinkham; November 13 (4 pm), workshop by Barbara Bruns and Morgenmusik Brass on music for organ and brass; January 28 (8 pm), Michael Kleinschmidt, music of Buxtehude, Bach, Mozart, Locklair, Lefébure-Wély and Dupré; 1/29 (4 pm), workshop by Michael Kleinschmidt, "Vespers of Our Lady: A Context for Dupré's 15 Pieces, op. 18," April 27 (8 pm), masterclass by Mireille Lagacé; 4/29 (8 pm), recital by Mireille Lagacé, selections from the *Well-tempered Clavier*, Books I & II, of J. S. Bach. For information, contact Lois Regestein at 617/739-1340.

Carolina Baroque has announced its 2004–05 Salisbury Bach & Handel Festival. Events are held in the chapel at St. John's Lutheran Church, Salisbury, North Carolina: November 12, music of Handel and Telemann; March 11, sacred music by Bach and concertos by Bach and Telemann; May 13, Bach and Handel. For information: <www.carolinabaroque.org>.

The University of Michigan presents its November Baroque Series: November 14, Robert Clark; 11/21, lecture-recital, Marilyn Mason with flutist Donald Fishel; 11/28, doctoral students. For information: <mamstein@umich.edu>.

St. John Cantius Church, Chicago, continues its sacred music offerings: November 14, Dvorák, *Missa in D*, B. 153; 11/21, Berkley, *Missa Brevis*, op. 57; December 8, Cherubini, *Mass in C*; 12/11, lesson & carols; 12/12, Vienne, *Messe Solennelle*; 12/24, Mozart, "Coronation" *Mass in C*; January 2, Kronsteiner, *Krippenmesse*. For information: 312/243-7373; <www.cantius.org>.

St. James Episcopal Church, Los Angeles, continues its "Great Music at St. James" series: November 14, Bradley Hunter Welch, following Solemn Evensong; 11/28, Compline; December 12, Advent lessons & carols; January 9, Gerre Hancock, following Solemn Evensong. For information: 213/388-3417; <www.saintjamesla.org>.

The Cathedral of the Madeleine, Salt Lake City, Utah, has announced its 15th annual concert series: November 14, St. Cecilia's Day Concert, Mozart *Missa in C minor*, KV 427, and Duruflé *Messe cum júbilo*, op. 11; December 20 and 21, Christmas Carol Service;

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the Harpsichord, the Carillon and Church Music

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December 22 and 24, Britten *A Ceremony of Carols*, op. 28. For information: 801/994-4662; <twesson@MadeleineChoirSchool.org>.

The Church of the Advent, Boston, continues its music offerings: November 28, James David Christie (4:30 pm), followed by Advent lessons & carols (5 pm); December 31, festival of nine lessons & carols (6 pm). For information: 617/523-2377; <www.theadvent.org>.

First Presbyterian Church, Arlington Heights, Illinois, continues its music series: December 12 and 14, Chancel Choir, Chamber Singers and orchestra present music by Rutter, Vaughan Williams, Anderson, and others; January 23, Bruce Blanck and friends; February 20, Organ-fest; March 13, Organ-plus; April 10, music of John Rutter. For information: 847/255-5900; <leenelson@fpcah.org>.

The Eastman School of Music presented its third annual **Eastman-Rochester Organ Initiative (EROI) Festival**, October 21–24, attracting an international contingent of organ builders, organ scholars and researchers, and Lithuanian dignitaries.

In collaboration with the Lithuanian Ministry of Culture, the Göteborg Organ Art Center (GOArt) in Sweden, and the Episcopal Diocese of Rochester,

New York, the Eastman School presented its most recent EROI organ project to the public: the building of a reproduction of an historic 1776 Lithuanian organ to be installed in Rochester's Christ Church (Episcopal) in 2008, and the simultaneous restoration of the original Adam Gottlob Casparini instrument in Vilnius. The new instrument, to be called the Craighead-Saunders Organ, is to be named in honor of two legendary Eastman faculty organists: Professor Emeritus David Craighead and the late Russell Saunders.

Considered to be one of the most valuable musical artifacts of its time in Europe today, the Casparini organ at the Church of the Dominicans (Holy Ghost Church) in Vilnius, Lithuania, was miraculously well-preserved in a region afflicted by years of war and conflict. The two-year technical documentation on the instrument was included in the EROI presentation, and will act as a blueprint for its correct recreation. "This project will provide both Eastman and the Rochester community with an organ suitable for the music of J. S. Bach, and at the same time, help give life to the largest, most well-preserved late Baroque organ in Northern Europe," according to Eastman organ professor Hans Davidsson.

In recognition of this rich cultural exchange between Vilnius and Rochester, the EROI festival's opening

event welcomed local dignitaries and guests Vygaudus Usackas, the Lithuanian Ambassador to the United States; Professor Kestutis Masiulis, deputy mayor of Vilnius; Rimas Chesonis, the Lithuanian honorary consul of Upstate New York, and members of the local Lithuanian-American Association. Throughout the festival, demonstrations of Lithuanian cultural activities took place in addition to a performance by Lithuanian choirs from the United States and Canada.

Additional festival highlights included Eastman organ faculty, guests, and students in numerous concerts—including the American premiere of Hans-Ola Ericsson's *Organ Mass* for organ and tape—lectures, workshops, and presentations by nearly a dozen instrument builders. The festival honored one of the most influential organ builders in North American organ culture during the second half of the 20th century, the late builder Dirk A. Flentrop. In addition, the Westfield Center sponsored a symposium on the pedal clavichord, which has been integrated fully in the Eastman organ curriculum—the first such integration in modern music education. Dr. Joel Speerstra (GOArt) presented his ground-breaking research on this topic. For information: <www.rochester.edu/Eastman/organ/>.

The American Composers Forum has announced the establishment of the Dale Warland Singers Fund for New Choral Music as part of its Whitaker Endowment Fund. Created with the endorsement of the Dale Warland Singers board as a lasting legacy of the ensemble and its music director, Dale

Warland, the fund will be used for the commissioning, performance and recording of new choral works. The American Composers Forum links communities with composers and performers, encouraging the creation, performance and enjoyment of new music. The agency gives direct support to composers and performers and develops new audiences for their work. For information: <www.composersforum.org>.

The Church of St. John the Evangelist, Schenectady, New York, has launched a fund raising campaign to restore its pipe organ. Built by Hutchings-Votey of Boston, the organ was installed 100 years ago and dedicated on February 14, 1904. It was played by Alexandre Guilmant on November 6, 1904 on his last tour of the United States. Other noted organists who have played the instrument include August Weigand and Clarence Eddy. Comprising three manuals and 51 stops, the organ is unchanged structurally and tonally. For information: 518/372-3381.

Richard Torrence and Marshall Yaeger, longtime partners in musical instrument marketing (and co-authors of *Virgil Fox (The Dish)*, published by Circles International), announce that they are the exclusive international representatives for **Marshall & Ogletree, LLC**, organ builders of Boston, Massachusetts. All profits from Torrence & Yaeger sales will support the non-profit Virgil Fox Legacy.

Marshall & Ogletree's first major instrument is installed in New York's Trinity Church, Wall Street. It is an interim replacement for the Aeolian-

Skinner organ that was ruined by debris and corrosive dust on September 11, 2001. A recording is available. Douglas Marshall and David Ogletree are both well-known organists. Marshall was a student of Virgil Fox for almost ten years. Fox coached him to win the 1972 AGO National Artist Competition. Ogletree received his graduate Artist's Diploma from the Curtis Institute of Music, where he studied with John Weaver, and was artist-in-residence at the Hammond Castle Museum for seven years. They own Marshall Ogletree Associates, Inc., which represents Rodgers Instruments, LLC of Hillsboro, Oregon throughout the six New England states, and Fratelli Ruffatti, pipe organ builder of Padua, Italy throughout New England and New York State.

In 1997, Marshall and Ogletree began

a research program to create a new organ using their own custom recordings of complete ranks of pipes and massive amounts of digital memory. Trinity Church's Opus 1, in the "Epiphany Series," comprises two complete three-manual organs with identical stoplists. The stops themselves are PipeSourced® from different pipe organs, even though the stop names are the same on each console. Both instruments are playable, separately or together, from either console. Each organ commands 85 PipeSourced® stops, for a cumulative 170 unique stops (240 equivalent ranks); 74 audio channels serve the chancel and gallery organs, emulating an instrument in the "American Classic" style of Boston's Aeolian-Skinner Organ Company.

"Epiphany Series" instruments from Marshall & Ogletree are entirely



Janette Fishell and students at First Baptist Church, Greensboro, North Carolina

On April 17, East Carolina University School of Music organ majors played a recital for the Greensboro, North Carolina ACO chapter at First Baptist Church. Shown at the console with their teacher, Janette Fishell, are (from left) Mark Walker, Sean McDon-

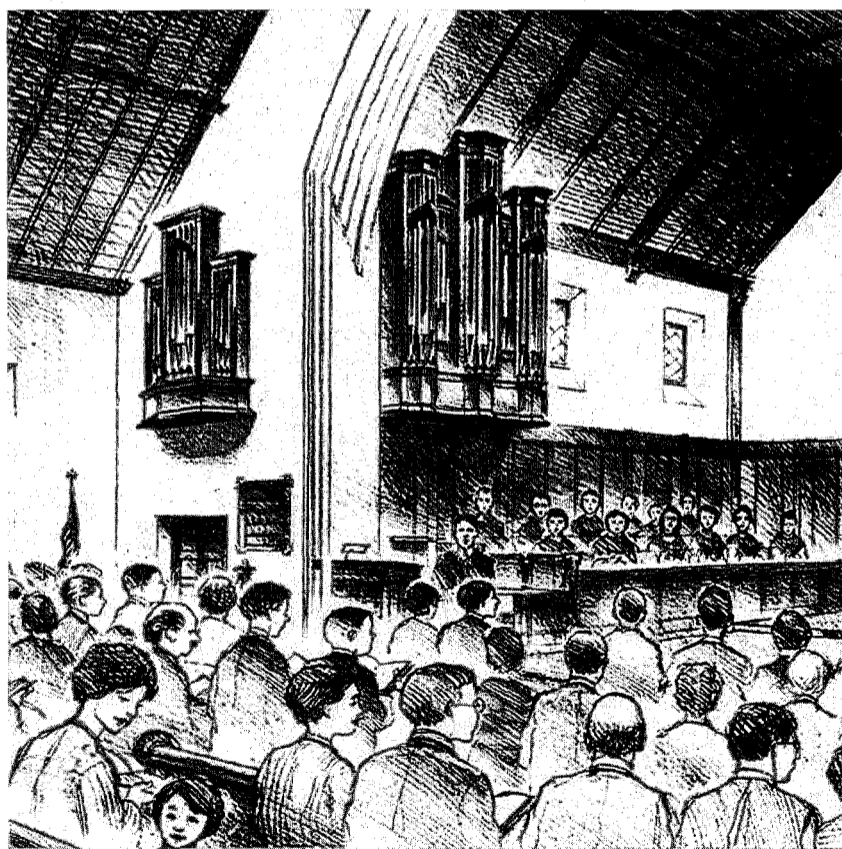
ald, Dr. Fishell, Rachel Gragson, Gen Bolena, Bill Wood, Laura Bollinger, (seated) Jennifer Gay, Filippa Duke, and David Jernigan. Students unable to play at the concert were Buddy Hyatt and Martha Mainor.



Charles Eames (executive vice president, general manager, and chief engineer) demonstrates correct regulation techniques of electric-slider key actions to (from left) Robert Ference, Stuart Weber, and Keith Williams

To insure that a younger generation of organ technicians will have the experience needed to carry on the craft of organbuilding, **Buzard Pipe Organ Builders** has instituted a comprehensive training program for its younger employees and those involved in its Service Department. As the Service Department's busy installation schedules permit, bi-weekly seminars on the

fine points of tuning, reed cleaning, action regulation, and a host of other topics are taught by the members of the firm with experience in these fields. Nearly all of the Buzard employees are members of The American Institute of Organbuilders. The Buzard firm is a member of the Associated Pipe Organ Builders of America.



Goulding & Wood drawing for Second Presbyterian Church, Roanoke, Virginia

Goulding & Wood, Inc. of Indianapolis is building a new three-manual, 58-rank pipe organ for Second Presbyterian Church of Roanoke, Virginia. The instrument will reside in twin chambers on either side of the chancel. New tone openings will allow the sound to emanate freely into the nave, and new façades will cover all four openings. Carved elements on the façades include Tudor roses that line the feet of façade pipes, quatrefoil fences that crown the

towers and pierced pipe shades. The disposition is in keeping with the firm's established style and blends strong principal chorus structure with English choral accompanimental colors. Marianne Sandborg is organist, and her husband Dr. Jeffrey Sandborg is choir director. Both are also on the faculty of the music school of Roanoke College. For more information: 800/814-9690; <www.gouldingandwood.com>.

Frank Lloyd Wright,
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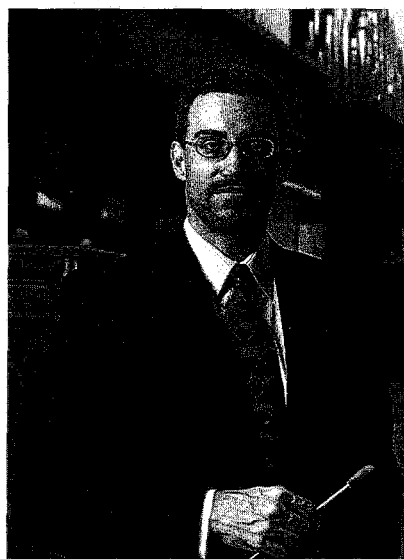
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For information: Torrence & Yaeger, 20 W. 64th St., #23R, New York, NY 10023; 800/486-6628; <www.LegacyOrgans.com>.

Corrections and clarifications

The caption on the cover and the sub-head and captions on page 27 of the October issue of THE DIAPASON incorrectly identified the location of the First United Methodist Church, Winnsboro, home of a new Kegg pipe organ. The church is located in South Carolina. The geographically challenged staff of THE DIAPASON regrets the error.

Appointments



Bruce J. Barber II

Bruce J. Barber II has been appointed Director of Cathedral Music at St. James Episcopal Cathedral, Chicago. He succeeds Dr. William Crosbie at the historic cathedral where such musicians as Peter Lutkin, Clarence Dickenson, Dudley Buck and Leo Sowerby served. For the past ten years, Mr. Barber has served the Cathedral Church of St. John in Albuquerque,

New Mexico, as Canon Precentor and Director of Cathedral Music. He will be responsible for developing a broad-based concert, worship and support ministry for St. James Cathedral and the Episcopal Diocese of Chicago. He is a graduate of Rollins College and of the Yale School of Music and the Yale Institute of Sacred Music.



Jan-Piet Knijff

Jan-Piet Knijff has been appointed Organist & Music Director at Union Temple, Brooklyn, where he will play for the Sabbath and Holy Day services. Mr. Knijff continues as director of music at Emanuel Lutheran Church, Pleasantville, New York, and concert organist in residence at St. Paul's Church National Historic Site, Mount Vernon, New York (organ by Henry Erben, 1833). As organist-in-residence at the Aaron Copland School of Music at Queens College/CUNY, he teaches college students as well as professional church musicians from the community on the Bedient organ in North German Baroque style (III/35). He is also continuo organist for Bach Vespers at Holy Trinity Lutheran Church, New York City.

Knijff holds the Artist Diploma of the Conservatory of Amsterdam, where he studied organ with Piet Kee and Ewald Kooiman. A winner of both the first prize and the audience prize at the International Bach Competition in Lausanne, he has performed worldwide and recently played two concerts in the Smetana Hall, Prague, Czech Republic. He has contributed articles to *Het Orgel*, *THE DIAPASON*, *The Tracker*, and *The American Bach Society Newsletter*. Knijff is a candidate in the doctoral program in music at the CUNY Graduate Center.



David C. Pickering

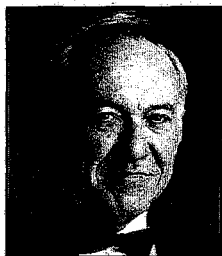
David C. Pickering has been appointed Assistant Professor of Music at Graceland University, Lamoni, Iowa. Dr. Pickering will teach applied organ, music theory, music history, music appreciation, and class piano. Prior to this appointment, he was visiting assistant professor of music at McMurry University in Abilene, Texas, where he also served as Dean of the Big Country AGO Chapter. His first solo organ recording, which features the organ music of Leroy Robertson, is scheduled for release by Tantara Records in the near future. Pickering is a graduate of the University of Kansas and Brigham Young University. His organ study has been with James Higdon, Parley Belnap, J. J. Keeler, and Arlene Small.

Here & There

George Bozeman, Jr. is featured on a new recording, *Permutations of Pot Roast and Five Stations of the Cross*, on the AFKA label (SK-442). Recorded at Methuen Memorial Music Hall, Methuen, Massachusetts, the program includes *Permutations of Pot Roast* by Bozeman and *Five Stations of the Cross* by Dupré. The 11-movement Bozeman piece was inspired by illustrations by the late Lee Haskell based on a rubber stamp image of a pot roast. The CD was recorded live at the performer's recital at Methuen in 1981. For information: BKM Associates, Box 22, Wilmington, MA 01887.

Merrill N. Davis III performed the opening concert for the 36th International Organ Festival in Olomouc, Moravia (Czech Republic), on September 6. Sponsored by the Moravaska Philharmonie, the festival attracts the largest

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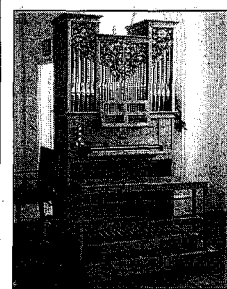
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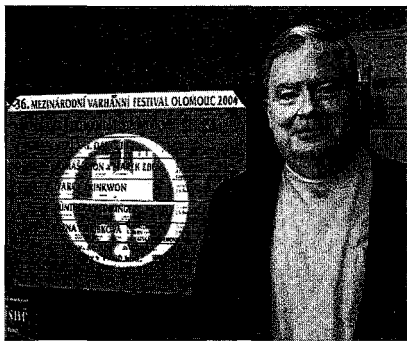


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Merrill N. Davis III



Michael Engler organ, 1749, Church of St. Maurice, Olomouc, Moravia (Czech Republic)

audience of all European organ festivals and is centered around the large historic Michael Engler organ of 1749 in the Church of St. Maurice, where Beethoven conducted the first performance of his *Missa Solemnis*. An additional comprehensive eclectic organ was installed in 1981 by Rieger-Kloss to complement the Engler. The two organs may be played separately or together from a five-manual console. Davis played Bach's *Prelude and Fugue in D*, BWV 532, *Aus tiefer Not*, BWV 686, and *Erbar dich mein, O Herre Gott* on the historic organ, and the remainder (music by Alain, Franck, Schneider, Ibert, Dupré, and Janáček, as well as two improvisations) on the combined instruments. In addition to his Olomouc recital, Davis performed for the Czech State Radio and Television Network and was also granted a recording contract. Since the year 2000, Merrill Davis has accepted invitations to play at a number of organ festivals including those in France, Spain and Ukraine. He is staff organist and marketing and artistic director for Euro Musik Corporation, Bloomingdale, Illinois, North American importers for Rieger-Kloss Varhany.



Brian Jones

Brian Jones was named director of music emeritus at Trinity Church, Copley Square, Boston, Massachusetts, after 20 years of service. A celebration was held on June 6. Appointed to Trinity in 1984, Jones built a program that now includes three adult choirs, two children's choirs, a handbell choir, and a hymn sing ministry, involving more than 200 participants. The 65-voice Trinity Choir has released seven recordings on the London-Polygram, Dorian, Gothic, and Arkay labels, has toured England and Central Europe, and has been heard on NPR and the BBC. The choir has also sung for conventions of the AGO, the American Choral Directors Association, and the Association of Anglican Musicians. In 1993 Jones founded the Parish Choir, which sings at the 9 am service each week. As an organ recitalist, Jones has appeared in the U.S. and England and has been heard on NPR. He was a finalist in several organ playing competitions, including St. Albans International in England and the Fort Wayne Competition (Indiana). During his tenure at Trinity, the E. M. Skinner/Aeolian-Skinner organ was restored and the console renovated. His recordings include *The Sounds of Trinity*, *A Boston Organ Tour*, and *Piano & Organ Duets at Longwood Gardens*. Jones plans to remain active in church music, teaching and performing. He is currently serving as interim director of music at St. John Episcopal Cathedral, Albuquerque. For more information: <www.brianjonesmusic.com>

Arthur Lawrence was honored on June 6 by the pastors, choir, and congregation of Grace Lutheran Church in Lancaster, Pennsylvania, for his work as interim director of music for the 2003-04 year. During that time, he directed the adult choir of 20 voices and played both



Arthur Lawrence

the III/52 Schlicker organ (1967) in the sanctuary and the II/14 Pulham tracker (1986) in the chapel. Dr. Lawrence is a member of the organ faculty at the Manhattan School of Music and is a former editor of THE DIAPASON. He will undertake research in Paris during the 2004-05 year. His successor at Grace Lutheran Church is Murray Foreman.

Alison Lueddecke plays a number of recitals this season: November 12, St. Stephen's Episcopal Church, Belvedere, California; II/14, harpsichord with Millennium Tool! (oboe), Neurosciences Institute, La Jolla, California; February 1, with Millennium Consort (brass, percussion) and Millennium Tool!, First Presbyterian Church, Santa Barbara, California; March 4, Trinity Episcopal Church, Reno, Nevada; April 24, with Millennium Consort and Millennium Tool!, La Jolla Presbyterian Church, La Jolla, California. For information: <www.seagateconcerts.org>



Aaron David Miller

Paraclete Press announces a new collaboration with organist/composer Aaron David Miller. This publisher of

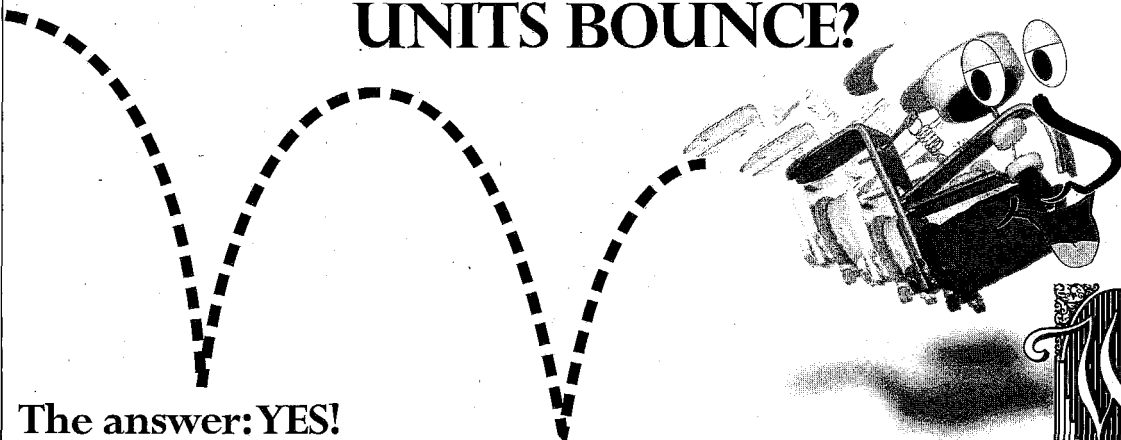
sacred music began publishing his choral and organ works in January of this year. The first of these—*Take My Life*, *Laudate Dominum*, *O Word of God Incarnate*, and *Organ Fantasies based on Hymn Tunes* ("Hyfrydol," "Lobe den Herrn")—are now available, with more to follow soon. Contact the publisher at 800/451-5006. Presently music director at Monroe Street Methodist Church in Toledo, Ohio, Dr. Miller has won many prizes for his compositions and performances. He also maintains a busy career as an organ recitalist, under management with Penny Lorenz Artist Management; 425/745-1316; <www.organists.net>

William Ness is presenting a series of three recitals at First Baptist Church, Worcester, Massachusetts, devoted to twentieth-century organ music. These programs will have occurred in just over a one-year period. Recital one took place November 7, 2003, and included music by Reger, Alain, Jongen, and Dupré. Recital two was played on April 23, 2004 with music by Vaughan Williams, Hindemith, Vierne, Sowerby, and Duruflé. The third recital, on November 12, 2004, includes music by Copland, Messiaen, Locklair, Pinkham, Hakim, Albright, and Bolcom. This series was intended to acknowledge the wealth of music composed for the organ during the last century and also to make this music accessible to a general audience. While many composers are actively writing for the organ, many are virtually unknown to a wide audience so composers such as Vaughan Williams and Copland were included because they have generally widely recognized names and styles that have some familiarity to the listener. William Ness has been Minister of Music & Arts since 2001 at First Baptist Church, Worcester, Massachusetts.

Richard Torrence, manager for Virgil Fox from 1962 until 1979, will direct the career of Hector Olivera for Circles International, a management and publishing company of which Torrence is vice president. Torrence is co-author of *Virgil Fox (The Dish)* with Marshall Yaeger, president of Circles, who will contribute to the marketing of Olivera. Concert bookings will be handled by Lila Thaw.

Olivera's career encompasses traditional organs and electronic keyboards—in equal measure. Called a "master virtuoso of his instruments," he performs extensively on the Roland "Atelier" and the Rodgers classical organ, both products of the Japanese-owned Roland Cor-

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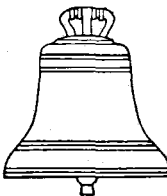


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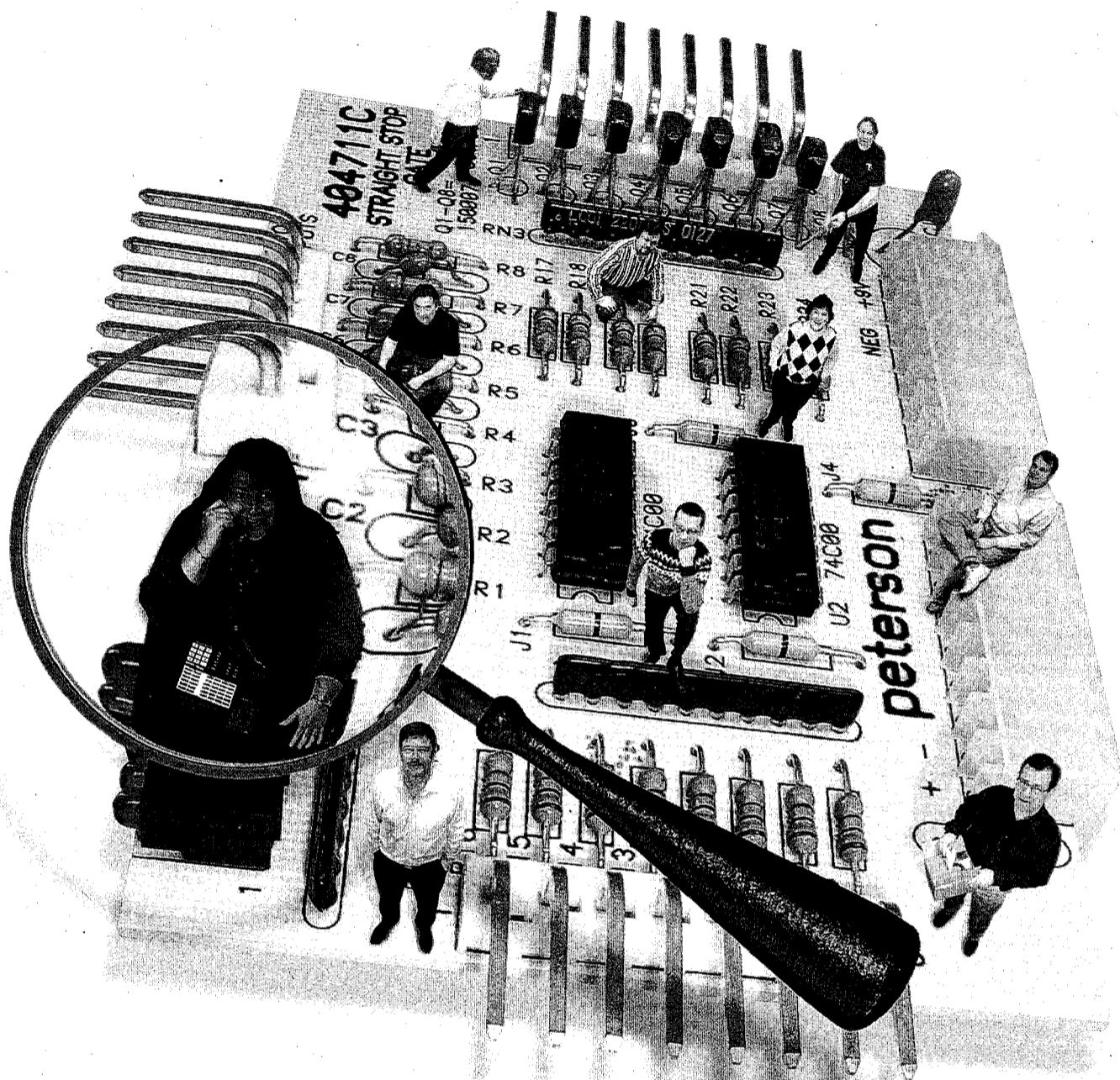
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Hector Olivera

poration. He also collaborates with the research and development of Atelier home instruments for Roland, and in 2005 will launch a new four-manual Rodgers Touring Organ. He has nearly a dozen CD and DVD recordings available, and new ones in the planning.

In July, Hector Olivera was featured at the banquet of the AGO convention in Los Angeles, performing on the Roland Atelier. Because of the orchestral nature of the instrument, his repertoire ranged from Gershwin's *Rhapsody in Blue* to the final movement of the Saint-Saëns *Organ Symphony No. 3*. After Bach's *Fugue a la Gigue*—accompanied by rhythmic clapping—the audience responded with a standing ovation. Olivera, a Virgil Fox devotee, said that the applause was really for the late Fox, who was always joined by the audience in that work during his 1970s "Heavy Organ" concerts with light shows.

At New York's Riverside Church, where Virgil Fox held forth for many years, Hector Olivera will perform on both the Roland Atelier and the church's Aeolian-Skinner organ during the October 9, 2005 Virgil Fox Legacy 25th Anniversary Memorial Concert. On the Atelier, he will play his own transcription of Stravinsky's *Firebird Suite*.

Then he will perform two movements of Joseph Jongen's *Symphonie Concertante*, playing the pipe organ along with his own digital orchestration of the symphony score. Fox made the premiere recording of the Jongen work in the early 1960s with conductor Georges Prêtre, and Olivera plays it with symphony orchestras and in his own arrangement as a solo piece—as did Fox before his death in 1980.

Circles International is at 20 W. 64th St. 23R, New York, NY 10023; 212/799-9300 or toll free 800/486-6628; <www.CirclesInternet.com>; contact Richard Torrence at <rjtorrence@aol.com>; Lila Thaw at <lila@SeeMusicDVD.com>. Hector Olivera's website, where additional information and photos are available, is <www.HectorOlivera.com>.



Richard Palmquist

Richard Palmquist celebrates his 50th anniversary as a church organist on November 14. He is currently organist and director of the Sanctuary Bell Choir at the First Presbyterian Church of Kingwood, Texas, where he has served since March 2001. The church has a 60-rank Roy Redman organ, and Mr. Palmquist played a recital there in September 2003.

His early years were spent in California, where his father was a minister and district superintendent in the United Methodist Church. His first work as an organist came while he served with the U.S. Army in Aschaffenberg, Germany, and his first organist position in the U.S. was at the Huntington Park (California) Christian Church. He completed his undergraduate degree at the University of Maryland and received his SMM from the Union Theological Seminary in New York. His organ teachers included Richard Ellsasser, Glen Carow, Alec Wyton, Donald McDonald and William Osborne.

Palmquist was a full-time church musician for 40 years, serving Presbyterian and United Methodist churches in New Jersey, Ohio, and Texas. While in New Jersey, he also took leadership in the Synod Music Camps program, starting the first senior high music camp. In Ohio, he was accompanist and later director of the West Ohio Conference United Methodist Ministers Choir for 12 years and directed the Toledo Symphony Chorale for four years. He was director of the Beaumont (Texas) Interfaith Choir while serving as music director at the Presbyterian Church of the Covenant in Port Arthur. Retirement from full-time work came in January 2001 as the director of music ministries at the Woodlands (Texas) Community Presbyterian Church.

Richard Palmquist is married to Carol (a retired public school administrator) and has three grown children and four grandchildren. He has been active in the AGO, serving as dean in Columbus, Ohio, as well as holding offices in the Beaumont, Texas chapters. He has also been active in Choristers Guild (holding offices in the Toledo, Ohio and Houston chapters), the American Guild of English Handbell Ringers, the American Choral Directors Association, and the Fellowship of United Methodists in Music, Worship and the Arts (holding offices in the Central Texas Conference Chapter).

author of *All the Stops: The Glorious Pipe Organ and Its American Masters*, Whitney is currently an assistant managing editor at *The New York Times* in New York City. He has worked as reporter and foreign correspondent for *The New York Times* in New York, Saigon, Bonn, Moscow, Paris, and London, and has served as European diplomatic correspondent, foreign editor, and Washington editor. Born on October 12, 1943, in Milford, Massachusetts, Whitney received an A.B. degree in French history and literature from Harvard College in 1965. An amateur organist, he has studied with Henry Hokans, Melville Smith, Lorene Banta, and John Ferris.

Nunc Dimittis



Julian E. Bulley

Julian E. Bulley, 80, organbuilder of Dayton, Ohio, died July 28 in Keene, New Hampshire. He was the second generation owner and president of Toledo Pipe Organ Company, established in 1906 by his father Roy C. Bulley, following a tradition begun by his grandfather John Bruce Bulley, organist and composer from Liverpool, England. Mr. Bulley built, restored and maintained pipe organs throughout the Midwest and as far away as Florida, North and South Carolina and California.

Born in Toledo in 1923, he spent his childhood in Toledo, Perrysburg and Fostoria. He received a Bachelor of Science degree from the University of Toledo and a Bachelor of Science in Engineering from the University of Michigan, and was a part-time physics lecturer at the University of Toledo. A victim of McCarthyism in 1951, he was fired without explanation, which led to the founding of the Toledo Chapter of the American Civil Liberties Union. He returned to the University of Toledo in 1960 to lecture in mathematics. He worked for the American Friends Service Committee in Chicago in the early 1950s. In 1967 he moved to Dayton, Ohio, assuming the position of Peace Education Secretary for the AFSC.

Mr. Bulley operated the Toledo Pipe Organ Company in Dayton, Ohio, from



Craig Whitney

Craig Whitney received the AGO's President's Award on July 9 during the national convention in Los Angeles. The

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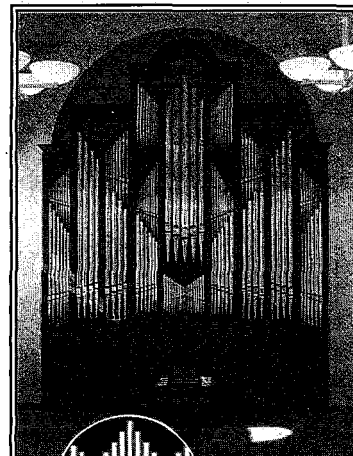
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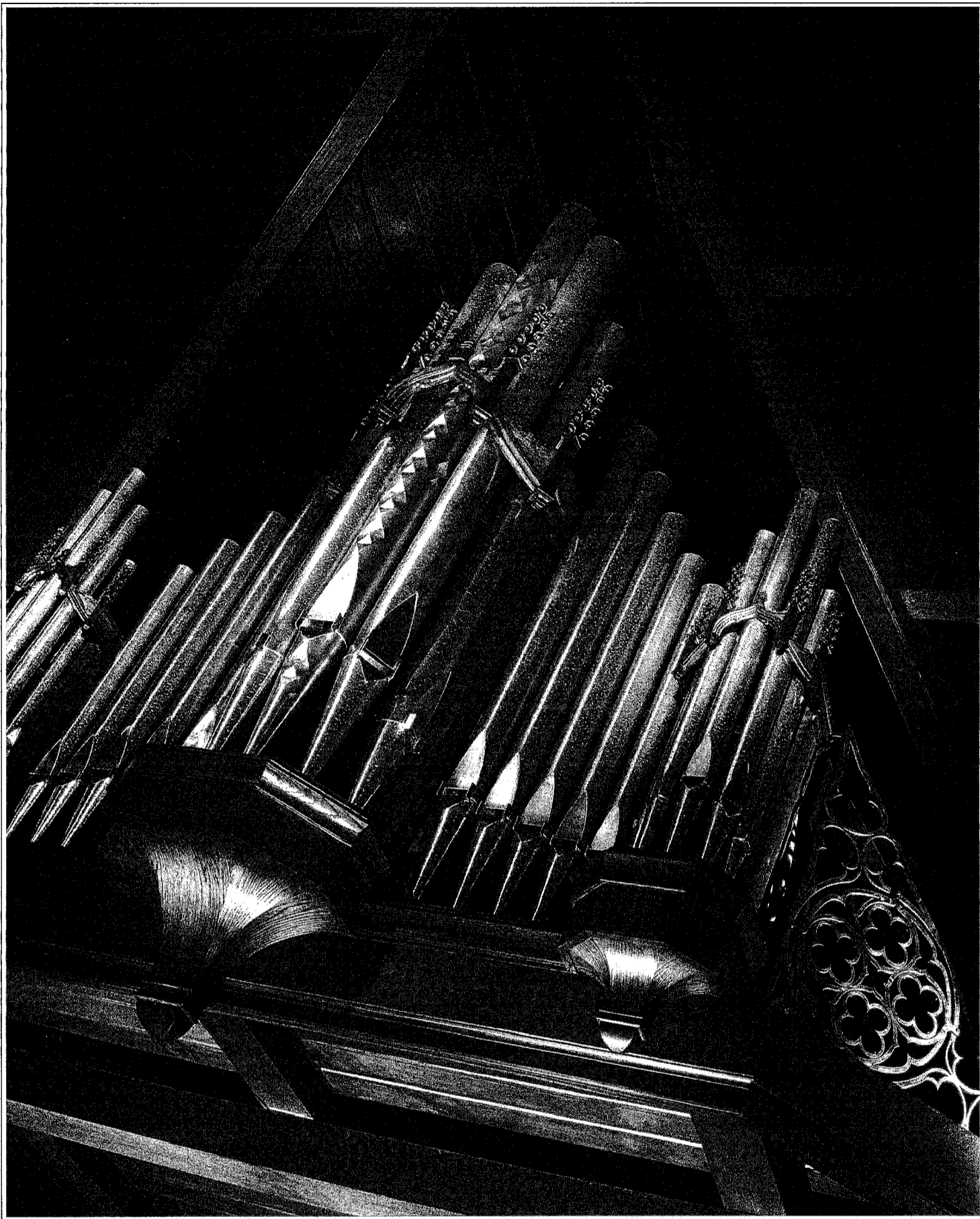
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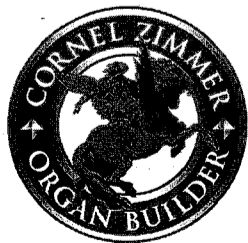
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IN NOTES TO THE CONGREGATION AT CHRIST CHURCH, RIDLEY PARK, THE DIRECTOR OF MUSIC, MR. MICHAEL TRINDER WROTE: "OUR NEW ORGAN IS NOW IN PLACE AND HAS BEEN SEEN AND HEARD BY MANY DURING THE LAST MONTH. I WAS PRIVILEGED TO BE PRESENT THROUGHOUT THE 3-WEEK LONG INSTALLATION, VOICING AND TONAL FINISHING PROCESS. HOW WONDERFUL IT WAS. IN THIS DAY-AND-AGE OF MASS PRODUCTION AND INFERIOR WORKMANSHIP, TO OBSERVE THAT CRAFTSMANSHIP IS STILL ALIVE AND WELL. I INVITE YOU TO STUDY IN DETAIL THE HAND-CARVED PIPE CASES, REFLECTING DESIGN DETAILS FROM THE CRESCENDO TABLE; THE EXQUISITE WROUGHT IRON WORK INCORPORATING THE QUATREFOIL MOTIF FROM OUR ALTAR, THE HAND EMBOSSED PIPES, THE FINEST CABINET MAKING IN THE CONSOLE; AND TO LISTEN INTENTLY TO THE SUPERB TONAL FINISHING OF EVERY PIPE (471 OF THEM) AND EVERY NOTE OF EACH DIGITAL STOP, A TOTAL OF 3048 NOTES EACH HAVING SEPARATE ADJUSTMENTS FOR VOLUME, TONAL CHARACTER, ATTACK AND RELEASE."



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1967 through 2003. With C. Pat McClelland, his partner of 25 years, the restoration and reinstallation of the pipe organ at the Dayton Art Institute was completed in 2003. McClelland continues to carry on the pipe organ tradition begun three generations ago by the Bulley family. Among the many organ projects are those for Mt. Zion Lutheran Church, Conover, North Carolina (1977); First Presbyterian Church, Franklin, Ohio (1983); Mt. Olive Lutheran Church, Newton, North Carolina (1988); St. John's United Church of Christ, Germantown, Ohio (1990); and the rebuilt and enlarged Wurlitzer organ at the Victoria Theatre, Dayton, Ohio, 1991.

Julian Bulley and his wife Janice were spiritual people. They were closely associated with Quaker meetings in Toledo, Chicago, Ann Arbor and Dayton, and were members of the First Unitarian Church in Toledo until 1967. In Dayton they adopted Reformed Judaism and became members of Temple Israel. This last year, Julian renewed his affiliation with the Unitarians of Keene, New Hampshire. Julian Bulley is survived by two daughters and three grandchildren.

Russell Edwin Jenter, 87, died on January 26, 2004, in Adrian, Michigan. Mr. Jenter graduated from Macheseter High School, Cleary College, and Cincinnati College of Embalming. During World War II he served as a CPA in the Medics Corps in the South Pacific. After the war, he worked as a purchasing agent for the Leitz Company both in California and Missouri. Mr. Jenter had many interests and enjoyed traveling and music. Raised in Manchester, Michigan, he was a member of Emanuel United Church of Christ, where as a young man he served as organist. After retiring he returned to Manchester and was a very active member of the Ann Arbor AGO chapter. He was a generous contributor to and supporter of the organ departments of the University of Michigan and Eastern Michigan University. He is survived by a brother, a brother-in-law, and numerous nieces, nephews, and cousins. A memorial service was held on January 29, 2004 at Emanuel United Church of Christ in Manchester, Michigan.

David James Leslie, inventor and manufacturer of the Leslie speaker, died on September 2 at the age of 93 in Altadena, California. He was fascinated with the Hammond organ when it was introduced in 1935 and experimented with devices to improve the sound. When he came up with his hand-built Leslie speaker, he offered it to Hammond, hoping for a job, but was turned down. He then founded Electro Music in Pasadena to manufacture his speaker, which became popular for use with electronic organs by Hammond, Wurlitzer, Conn, Baldwin, Kimball, Yamaha and others. The Leslie also proved effective for portable keyboards, synthesizers, and other electronic instruments. Through the 1940s, the name for his invention (two rotating horns for enhancing both treble and bass) varied, from Hollywood speaker to Jesse Crawford speaker, but by 1949 Leslie speaker had become the

universally accepted name. In 1985 he sold Electro Music to CBS, which made it part of CBS Musical Instruments. By the late 1980s, Hammond bought the speaker which is now built by Hammond-Suzuki USA. Born in Danville, Illinois, Leslie grew up in Glendale and lived his adult life in Pasadena and Altadena. He is survived by his wife of 50 years, Carolyn, a daughter, two sons, a sister, and six grandchildren.

Here & There

Carol Press has announced new releases: brass arrangements of *How Firm a Foundation, Near the Cross, My Shepherd Will Supply My Need*; for strings: *This Is My Father's World*; and Christmas music for brass and for orchestra. For information: 800/942-7407.

Dover Publications has announced the release of *The Organ of the Twentieth Century*, by George Ashdown Audsley (0-486-43575-X, \$26.95, paperback). This profusely illustrated book fully describes in exhaustive scope and detail the divisional tonal apportionment that has become fundamental to modern organ building. Topics include the artistic treatment of the organ case, tonal structure, the pedal clavier, swell box construction, metal and wood flue and reed pipes, and related topics; <www.doverpublications.com>.

Warner Bros. Publications has announced the release of *Toccatas on Christmas Carols* by Page C. Long, \$8.98, and *Christmas Instrumental Solos—Carols & Traditional Classics*, \$9.95. For information: <www.warnerbrospublications.com>.

The fall 2004 **Gothic Catalog** is now available. The catalog includes new releases by Washington Bach Consort, Susan Jane Matthews, Cathedral Choral Society (Washington National Cathedral), Martin Jean, The Dale Warland Singers, Hans Davidsson, Seattle Baroque, David Goode, Jonathan Dimmock, and others. For information: 800/735-4720; <www.gothicrecords.com>.

Musicstampata.com is a new online printed music store located in Rome, Italy, carrying a large selection of sheet music, books on music, and music notation software. Discounts are offered on printed music, and the customer service department features multi-language music professionals. For information: <www.musicstampata.com>.

ORGANLive, the Internet audio station dedicated to the music of the classical organ, completed its first year of broadcasting in August, making many improvements to its broadcast stream along the way. A higher-quality stream for those with broadband connections was added, and CD-quality MP3PRO formats have been employed to deliver higher fidelity sound. Better

audio presentation processes were also put in place. The station has also expanded its online library from an initial collection of about 10 hours of music to over 150, and is in the process of editing and adding another 150 hours of acquired music to its online library. Newly added is the ability for listeners to browse this entire library of more than 1500 tracks and make instant requests for specific recordings. Over 200 listeners tune in every day from more than 50 countries. With the assistance of David McPeak of Brookline, Massachusetts, ORGANLive has been part of a project to collect and present many of the Aeolian-Skinner *King of Instrument* series LPs. With professional talent, equipment and hosting funded entirely by sponsors and generous patrons, and maintained by volunteers, ORGANLive delivers music of the organ to listeners through their computer speakers. There is no fee to listen to the music, some of which is

performed, recorded, and submitted by the listeners themselves. To listen to ORGANLive, or for more information about sponsorships, or submitting recordings for broadcast, visit the station website at <www.organlive.com>.

Milnar Organ Company, LLC, Eagleville, Tennessee, has released its newsletter, *Organo Pleno*. The newsletter includes articles on organ projects at Soldiers and Sailors Auditorium in Chattanooga; First United Methodist Church, Murfreesboro (TN); St. Bede's Episcopal Church, Manchester (TN); Highland Baptist Church, Florence (AL); Keith Memorial Methodist Church, Athens (TN); Scarritt Bennett Center, Nashville; First Baptist Church, Decatur (AL); McKendree Methodist Church, Portland (TN); First Methodist Church, Huntsville (AL); and Forest Lake Methodist Church, Tuscaloosa (AL). For information: 615/274-6400; <www.milnarorgan.com>.



Rodgers installation, Holy Cross Lutheran Church, Wheat Ridge, Colorado

Holy Cross Lutheran Church of Wheat Ridge, Colorado, has completed an ambitious transformation of its 28-rank Layton pipe organ by installing twin **Rodgers** three-manual consoles and interfacing the new digital instruments to both the old pipes and new pipe ranks. The finished installation features 38 ranks of pipes and a sophisticated system that allows the organist to control both the winded pipes and 132 stops from either of the new organ consoles.

The existing pipe organ was upgraded by Wilson Associates Pipe Organ Builders of Colorado Springs under the direction of John Grunow. The rear gallery pipe instrument upgrade included a new Swell division façade in addition to the added ranks and movement of some ranks between divisions.

The Trillium organ in the front of the sanctuary was built by Rodgers Instruments LLC of Hillsboro, Oregon, and installed by Harry Bennett of Church Organs of Colorado based in Golden, Colorado. The base specification of the front console includes 73 stops of stereo imaged pipe sound equivalent to 86 pipe ranks. In addition, the organ provides 59 organ stops from its Voice Palette™ system, and 1,608 voices from an external

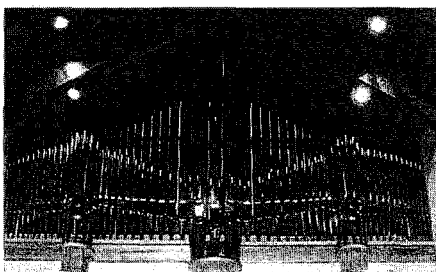
sound module. Record and playback is accomplished via a five-track sequencer with 354 of its own additional voices.

The console for the rear organ—identical to the instrument in the front of the sanctuary—was installed and interfaced to both the front console and the pipe work by Church Organs of Colorado. Stops on the rear console, which are not used to control pipe ranks, produce digital organ sound to supplement the pipe sounds.

The organ's bi-amplified stereo audio system is located in pipe cases that flank the cross at the front of the sanctuary. The pipes in the pipe cases are not winded, but used for visual impact and to diffuse tone from the speakers concealed behind the pipes. The control system allows an organist seated at either console to play using both the pipes and the digital sounds of the second organ.

Hector Olivera performed the inaugural concert to celebrate completion of the installation. The organ at the front of the sanctuary, which was installed first, was featured in earlier performances by both Olivera and organist Rodney Barbour prior to the completion of the full project, including the second Rodgers console and pipe upgrades.

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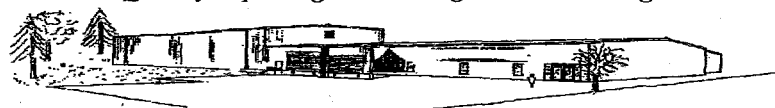
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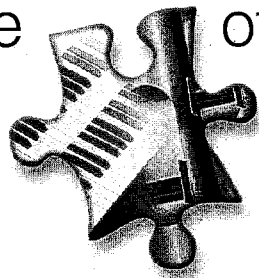
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Music for Voices and Organ

by James McCray

Christmas Eve

On this day true peace has descended on us.
On this day throughout the whole world the heavens flow with honey.

Liber Usualis

Church services on Christmas Eve often are the happiest, most joyful experiences. Sanctuaries are filled with expectant children and adults who have gathered to celebrate the birth of Jesus. Of course many historians suggest that this special birth probably took place in the year 4 and not in December, yet throughout the world this date has become accepted and revered. Overflowing churches celebrate with delightful music, tender words, and warm candles. Furthermore, except in some unusual situations, there will be an abundance of singers in their choir lofts.

Previous columns in the past couple of months featured commentaries on Advent, Epiphany, and children's Christmas music. The entire season has been discussed; this third and final article focuses on music suitable for Christmas Eve Services. As mentioned previously, this is not the time of the kings' arrival, but rather the time of a baby, animals observing a manger setting (*ubi sunt*), and cradle songs. The primary emotional response probably should be one of peace, yet most directors try to take advantage of the huge crowds in attendance so they program some of their most exciting, often bombastic, works. Perhaps directors should organize their music choices so that the service moves in a direction of descending volume. Singing loudly at the opening and then moving toward a moment in the service designated as the time of the birth would then be followed by a gentler mood for the last half of the service. Those special concluding moments in candlelight with the congregation quietly singing "Silent Night" usually bring a response far deeper than hearing big brass instruments blaring punctuated chords behind the choir. Consider this: in the Taos Indian tradition, the time from December 15 to January 15 is observed as "The time of being still." Their pueblos are closed to outsiders and commerce. For them, as well as Christians, there really is a time when "the world in solemn stillness lay."

The elusiveness of peace seems so strong this year. With tragedies such as the deaths of Russian school children, starvation in the Sudan, and the ever-present terrorist situation, moments of gentle quietness are truly needed.

Choose music for your choir that has an undemonstrative serenity. Probably the remainder of the evening and the next day will be filled with unbridled excitement through gift exchanges, abundant meals and related family events. A few pensive periods of reflection on the main event should provide

people with that nurturing sense of hope. Merry Christmas readers, and may 2005 be a year of joy and success for us all.

Away in a Manger, arr. Jeffrey Van. SATB and guitar, Augsburg Fortress, 11-596, \$.70 (E).

This gentle Christmas carol features three verses with sections for unison or a soloist. Four-part choral writing is limited and on two staves. The guitar part is a mixture of a single line, sometimes with harmonics, and strummed vertical chords; both are notated on the staff. Sweet music which, with the guitar, makes a very intimate setting.

O Word of God Incarnate, Aaron David Miller. SATB unaccompanied, Paraclete Press, PPM00415, \$2.10 (M).

The sensitive William Walsham How text (1867) is treated syllabically with warm, and sometimes surprising, harmonies. There is a brief soprano solo to open the music; that then becomes thematic material developed by the choir. The expressive mood unfolds with lots of chromaticism and harmonic meanderings. There are low alto spots and some choral divisi. Lovely music.

Gentle Mary Laid Her Child, Allan Bevan. TTBB and keyboard, Canadian International Music, CIM 1069, \$1.50 (M-).

There are several verses, which retain the melodic theme as a set of variations. The first verse is a solo with piano, second for unaccompanied choir, and third for two-part choir above the opening keyboard material. Although the text wanders into areas other than Christmas Eve (the Wise Men), the prevailing mood and intent is about a child in the manger. For those conductors having a male choir, this would be a delightful addition to their yearly repertoire.

O Holy Night (Cantique de Noel), Adolphe Adam, arr. James Biery. SATB, harp, organ, flute, oboe, guitar and string quintet, G.I.A. Publications, G-6184, \$1.60 (M).

This standard literature (war horse) has been arranged by Biery so that its familiar melody and background are retained but with additional instruments to enhance the modest mood. The opening harp strumming beneath a lyric oboe line precedes the traditional flowing accompaniment for the familiar melody. This edition does not indicate the arrangement's instruments, which are available in full score with parts as G-618INST. It is difficult to imagine a more appropriate work for a Christmas Eve service. The choral parts are simple, often in unison for men or women so that the amount of four-part writing is extremely limited. The congregation will certainly enjoy hearing this standard tune.

Christmas Daybreak, Robert Convery. SATB unaccompanied, E. C. Schirmer 6025, \$1.45 (E).

There are three stanzas to the same music in this setting of the familiar Christina Rossetti text ("Before the pal-

ing of the stars"). All parts are on two staves with limited voice ranges and simple syllabic rhythms as if a hymn.

Love Came Down at Christmas, Peter Pindar Stearns. SATB and organ, Paraclete Press, PPM00418, \$1.60 (M-).

In this Rossetti text setting, the organ accompaniment often just doubles the vocal lines. The first verse is for unison sopranos, then after a brief passage of humming the four-part choir sings, retaining the first melody. The last verse is partly unaccompanied and then dissolves into a quiet organ background.

'Twas in the Moon of Wintertime, arr. Richard Ericson. SATB and harp, Augsburg Fortress, 0-8006-7595-9, \$1.60 (M-).

The harp part (which may be played on piano) is extremely easy, consisting of block chords in half and whole notes behind the choral singing. The first half is in two parts for men/women. When in four parts, the choir is unaccompanied. The melody is the same one found in hymnals. Certain to be a hit with the congregation and singers.

Coventry Carol, arr. Howard Helvey. TTBB and piano 4-hands, Beckenhurst Press, BP 1679, \$1.75 (M).

This work features the accompanists; they have busy, flowing parts to accompany the choir's traditional music of this well-known carol. The chorus parts are quite easy with one short section of unaccompanied singing. Both piano parts are of moderate difficulty. Here is a chance to feature keyboardists on Christmas Eve or in a concert.

Wake, Shepherds Awake, Richard Jeffrey. SATB, flute, and keyboard, Concordia Publishing House, 98-3767, \$1.65 (M).

This light tuneful setting dances along in 7/8 to a text of "Ihr Hirten, erwacht," a Rhine Carol translated by Jaroslav Vajda. The flute plays solo in the interludes and as an obbligato with the choir; its music is printed on the back cover. The keyboard part is easy and serves as background. There are four verses and all retain the melody and basic harmonic shape of the carol. Easy music for everyone.

O Magnum Mysterium, David Conte. SSATBB unaccompanied, ECS Publishing, No. 5888, \$2.05 (D).

This contrapuntal Latin motet has long vocal lines that intertwine throughout, often with extended melismas. Although listed for six-part choir, it is predominantly in four parts. This sophisticated music is well crafted and best suited for a choir of solid singers.

Book Reviews

Mendelssohn: A Life in Music, by R. Larry Todd. New York: Oxford University Press, 2003. xi + 683 pages.

\$45.00 plus shipping; orders: Organ Historical Society, Box 26811, Richmond, VA 23261; Tel: 804/353-9226, Fax: 804/353-9266; E-mail: <catalog@organ.society.org>; Internet: <www.organsociety.org>.

Biography. Form of nonfictional literature whose subject is the life of an individual. . . . In modern times impatience with Victorian reticence and the development of psychoanalysis have sometimes led to a more penetrating and comprehensive understanding of biographical subjects. (*Merriam-Webster's Collegiate Encyclopedia*, 2000)

Felix Mendelssohn (-Bartholdy), born in Hamburg, 3 February 1809 and died in Leipzig, 4 November 1847, undoubtedly was a musical genius who possessed formidable talents; although he would not be ranked with Bach or Beethoven, his accomplishments were significant by any standards. His teacher, Carl Zelter, declared him at age 15 a fully formed musician. Although his parents initially did not support Felix's intention to become a professional musician, Luigi Cherubini's favorable opinion later changed their minds. Felix began to compose in 1820, and his prolific output in the following years was impressive: he produced comic operas, 13 string symphonies, concertos, chamber music, piano pieces, and songs; some of these remain undisputed masterpieces. His universally popular "Wedding March," from *A Midsummer Night's Dream*, has accompanied many brides down the aisle.

The grandson of the German-Jewish philosopher and scholar Moses Mendelssohn, this charming but volatile overachiever was also an accomplished visual artist, proficient in classical and modern languages, and played several orchestral instruments besides the piano and organ. These talents, along with his family connections, ensured his easy entry into the leading musical and social circles of Germany and England, along with the development of a wide circle of friends, collaborators, and intellectual acquaintances. His reputation was somewhat damaged by Richard Wagner's anti-Semitic attack in an essay published anonymously in 1850, and later opinions of his music noted its conventional sentimentality and lack of rugged energy. However, more recent critical evaluations have contributed to the restoration of his stature as a leading figure in nineteenth-century music.

Todd's extensive and detailed biography begins with an 11-page preface that provides a comprehensive introduction to Mendelssohn's life and times, as well as an anticipation of the details that follow. It draws attention to Mendelssohn's prodigious precocity in various fields ("he was probably the most distinguished organist of the century"), his compositions and musical tastes, his posthumous reception, a cult of hero worship after his death, and his de-can- onization by the Nazis in the 1930s. Todd also draws attention to Mendelssohn's relationship with his sis-

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ter, Fanny Hensel (14 November 1805–14 May 1847), another musical prodigy who composed in smaller forms for her friends, but who was denied the same recognition as her brother during her lifetime due to antifeminist prejudices, both on the part of her brother and the wider society.

Todd's research for his book includes a wide selection of primary source material: autograph manuscripts, sketches, diaries, letters, paintings, drawings, concert programs, etc. The extensive bibliography of 571 titles lists 26 publications on Mendelssohn, including Todd's doctoral dissertation on Mendelssohn's instrumental music (Yale University, 1979) and his earlier edited collection, *Mendelssohn and His World* (Princeton University Press, 1991).¹ His intention is to reveal that "the record of Mendelssohn's life, more than anything else, will assist us in peeling away those layers of his reception that have revealed more about how succeeding generations canonize and de-canonize composers than about Mendelssohn himself" (xxix).

The biography unfolds in a prologue and three parts consisting of 16 chapters arranged in short chronological groups covering the period from 1820 to 1847. The suggestive chapter titles highlight the dominant themes of the particular time periods under consideration. The constituent chapters cover a variety of topics: incidents in Mendelssohn's family life; the musical and personal development of his sister, Fanny; his bachelorhood and eventual marriage to Cécile Jeanrenaud (1817–1853); his musical instruction and development into a virtuoso; the structural, programmatic, and expressive characteristics of his new compositions and their sources; progress reports on major works; his public performances and press reports of them; his encounters with the musical and social elite in his own country and in his travels elsewhere; and other significant incidents in his life pattern, both personal and public—in short, all the elements of a comprehensive biography.

The general index of the book contains 52 entries on "Organ(s)," although these vary in interest and significance. Their topics include the following: instruments that Mendelssohn inspected or played during his travels, his performances for friends (and for his sister's wedding), solo recitals for the general public that included many of Bach's works that he knew from memory, his three organ compositions of 1823, the inclusion of organ parts in his other compositions, his adjustment of organ parts in the works of different composers, such as Handel's *Messiah* and other works, and performances by various musicians like his friend, the accomplished organist H. J. Gauntlett. Some notable reported events include his ambitious solo recital of Bach's organ works at Bach's own Thomaskirche in Leipzig, and his playing Prince Albert's chamber organ in connection with an audience with Queen Victoria in 1842, followed by a later meeting in 1847 with the Prince Consort and another performance for him then. According to one commentator, Mendelssohn's playing of Bach's organ works that required an extensive pedalboard caused "a complete revolution in the style of English organ-playing" (259). The book's extensive eight-page index of Mendelssohn's works is helpful in locating particular works, as well.

An unidentified organist played a movement from Mendelssohn's *Antigone* at his funeral at the Paulinerkirche in Leipzig on 7 November 1847; Mendelssohn was mourned internationally.

Todd's authoritative, comprehensive, and exquisitely detailed biography has no other major competitors on the topic of the musician's life at present. Besides, it is difficult to imagine how it could be surpassed unless as yet undiscovered documents, public records, or private papers are found that would add anything significant to our understanding of Mendelssohn, "the Mozart of the

nineteenth century," as Robert Schumann described him.

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

Note

1. Reviewed by the present writer in THE DIAPASON, March 1993.

New Recordings

Die Orgel im großen Saal des Moskauer Tschaikowsky-Konservatoriums: Aristide Cavallé-Coll, Paris, 1899. Alexei Parshin, organ. Psallite Recordings (Düsseldorf, Germany), Psallite CD 60361. Albany Music Distributors, 518/436-8814; <www.UncommonlyClassical.com>; available from the Organ Historical Society, \$14.98 plus shipping, 804/353-9226; <www.ohscatalog.org>.

Choral, Choral & Variation, Autumnal Clouds, Goedike; Passacaglia from the Opera Katerina Izmailova, Shostakovitch; Ten Pieces on the Theme of a French Folk Song, Butuzova; Suite Gothique, Boëllmann; Allegro Cantabile and Toccata from Fifth Symphony, Widor.

Die große historische Röber-Orgel (1898) in der Evangelischen Baptis-

tenkirche in Moskau. Alexei Parshin, organ. Psallite Recordings (Düsseldorf, Germany), Psallite CD 60481. Albany Music Distributors, 518/436-8814; <www.UncommonlyClassical.com>; available from the Organ Historical Society, \$14.98 plus shipping, 804/353-9226; <www.ohscatalog.org>.

Three Preludes in E-flat major, Bruckner; Choral Prelude on Aus tiefer Not schrei ich zu dir (BWV 686), Bach; Adagio (BWV 1017), Bach, arr. Liszt; Prelude, op. 28, no. 4, Prelude, op. 28, no. 9, Chopin, arr. Liszt; Eleven Chorale Preludes, op. 122, Brahms.

Alexei Parshin is a leading Russian organist who has been Professor of Organ at the Tchaikovsky Conservatory of Music in Moscow since 1981. A student of Leonid Roizmann and already one of Russia's leading organists, he nevertheless availed himself of the new opportunities for travel at the time of the collapse of the Soviet Empire in order to take a year's leave of absence to study with Marie-Claire Alain in 1987. He is widely known as a recitalist on the continent of Europe, but until now has been little known in the English-speaking world.

Until hearing the first of these two compact discs, I had always gained the impression that the 1899 Cavallé-Coll

organ in the Moscow Tchaikovsky Conservatory was not one of the French master's more inspired instruments. The organ has nonetheless always been a well-known one. It was exhibited at the 1900 Paris World's Fair, where it was played by Widor, Guilmant, Vierne and Gigout before being shipped out to Russia. Widor later visited Moscow and played two dedicatory concerts in April 1901 after the organ was set up in the Great Hall of the Tchaikovsky Conservatory. The instrument, however, was not well received when new, and was little used for much of the twentieth century. It has furthermore undergone several modifications since it was built, so that only about seventy-five percent of the original instrument remains. All I can say is that—apart from a couple of rather screechy and obviously spurious mixtures that appear from time to time—the organ sounds very fine on this recording at least. Perhaps the organ has never been properly appreciated before, or perhaps the recording makes it sound better than it actually is. In either case it mostly sounds good.

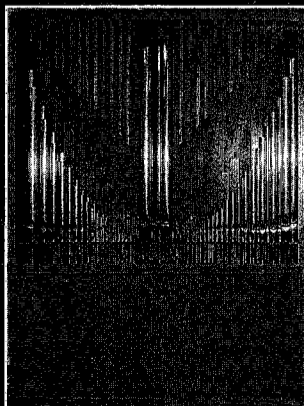
The CD begins with three pieces by the Russian composer Alexander Goedike, a warm, fugal *Choral*, and a bright and interesting *Choral & Variation*, and *Autumnal Clouds*, a piece that is climactic and atmospheric in more senses than one. These pieces are a welcome reminder that Russia has produced a

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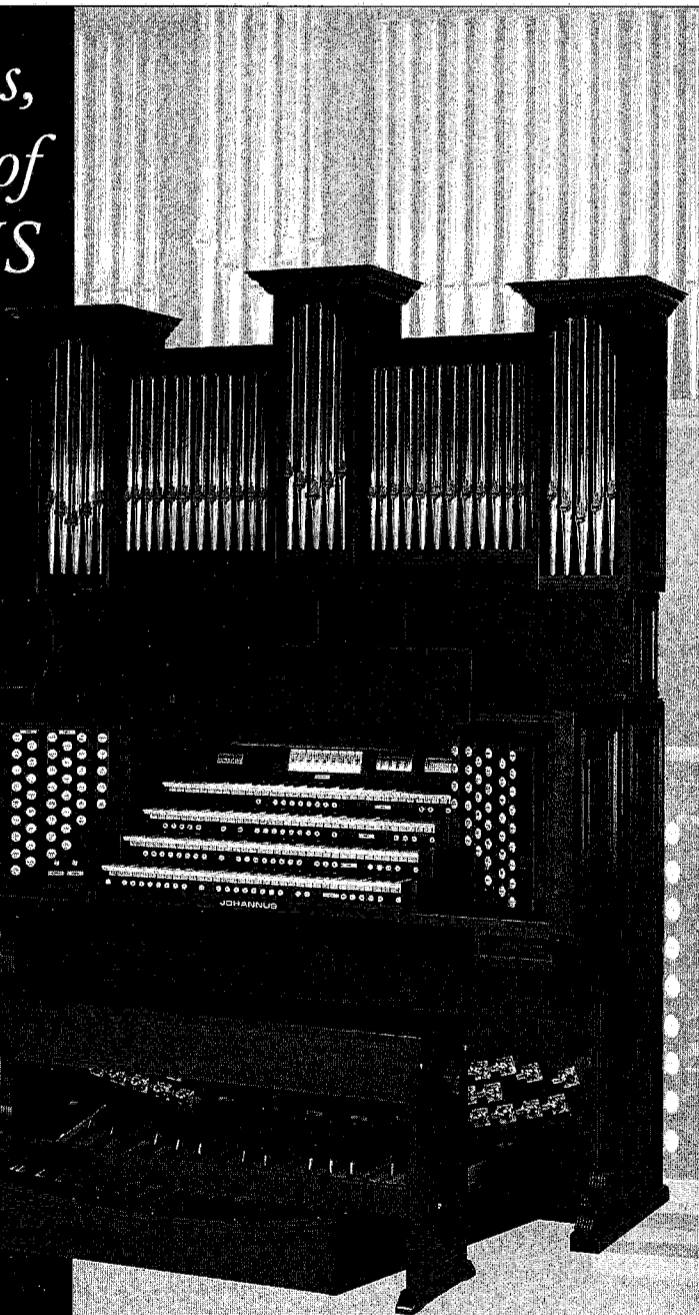
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surprising number of competent composers for the organ, a fact that often seems to be overlooked. Apart, perhaps, from Georgi Mushel's *Toccata* and Alexander Glazunov's *Fantasy for Organ* (op. 110), how many organists in the English-speaking world are aware of much Russian organ music at all?

The three Goedicke works are in a fairly traditional style, but the next track on this CD, the *Passacaglia* from the opera *Katerina Ismailova* by Shostakovich, makes an interesting contrast. Although an operatic piece it was in fact originally scored for solo organ. It begins with some rather dissonant chords and then leads into the *passacaglia*, which begins softly, builds up to an exciting climax but then drops down again and ends softly. It is a very effective piece in a slightly atonal style. Next follows a recent work by the composer Elena Butuzova (b. 1963), dedicated to the organist Alexei Parshin. Entitled *Ten Pieces on a Theme of a French Folk Song*, it is great fun and shows off the organ in its contrasting moods to considerable effect.

The rest of the CD is devoted to some old warhorses. Track 6 (not tracks 6 to 9 as stated in the booklet) is devoted to all four movements of Léon Boëllmann's *Suite Gothique*. This is most welcome since good recordings of the entire *Gothic Suite* are few and far between. The Boëllmann used to be immensely popular, but has tended to be under something of a cloud for the last half century or so, largely because he was despised by the academicism of the Organ Reform Movement. I am glad to say that Boëllmann now seems to be enjoying something of a revival, and this is one of the better recordings of the *Suite Gothique* that I have heard. The

last two pieces on the CD, on track 7 (not tracks 10 and 11 as stated in the notes), are two movements from Widor's *Fifth Symphony*—the *Allegro Cantabile* and, of course, the inevitable *Toccata*, which Parshin performs at breakneck speed, somewhat to the detriment of Widor's subtle contrasts of legato and staccato. I would nonetheless recommend this compact disc, particularly for the Russian compositions—which are well worth listening to and otherwise largely inaccessible to a western audience—and also for the fine performance of the Boëllmann *Suite Gothique*.

Parshin's second compact disc was recorded on the 1898 Röver organ in the Evangelical Baptist Church in Moscow. This in itself makes it a landmark CD, since today almost nothing survives of the work of Ernst Röver, one of the world's greatest organbuilders of the turn of the last century. In the middle of the nineteenth century Adolph Reubke (1805–1885) was one of the three or four leading organ builders in Germany. His exceptionally musical sons Julius (of *Sonata on the 94th Psalm* fame) and Otto both died young, and in the absence of an heir, upon Adolph Reubke's death the organ factory in Hausneinsdorf was taken over by Ernst Röver. Between 1885 and his death in 1920 Röver built a number of important organs, of which perhaps the most famous were his monumental instruments at St. Nicholas, Hamburg (1891) and Magdeburg Cathedral (1906). Although of only three manuals, both of these were in excess of a hundred ranks, and both were, alas, like the majority of Röver's larger organs, destroyed in World War II. The Moscow instrument—a three-manual instrument of around forty ranks—is almost unique in being a moderate-sized Röver organ that has survived in completely unaltered condition. Frank Hastings was heavily influenced by contemporary German practice, and those who like Hook & Hastings organs will probably like this one too. By modern standards it is not a loud instrument, but is replete with many soft and beautiful voices and has a plenum that is solid enough. The organ sounds as if it may not have been tuned in quite a while.

The repertoire that Alexei Parshin plays on the Röver organ consists largely of compositions by nineteenth-century German composers, and is thus ideally suited to demonstrating the instrument. The first of Bruckner's preludes opens in grandiose style on the full organ, while the remaining two are in a gentler mood and serve to show off some of the softer voices of the organ. Next follow four transcriptions by Liszt. The first is a transcription of the Adagio from Bach's Fourth Sonata for Violin and Harpsichord and the second is an arrangement of "Aus tiefer Not," found as the opening chorale in Bach's Cantata 38. The third and fourth of the Liszt transcriptions are the piano preludes in E minor and B minor from Chopin's op. 28. Liszt arranged these for organ in order to play them at Chopin's own funeral in the Church of the Madeleine, Paris, on October 30, 1849. The rest of the compact disc is devoted to all of Johannes Brahms's *Eleven Chorale Preludes* (op. 122). All the music on this CD is well played, and it is useful to have a recording of the whole of Brahms's op. 122 rather than a mere selection of one or two of the chorale preludes. Nevertheless, it cannot be said that the repertoire on this CD taken as a whole is wildly exciting. Quite a bit of it, indeed, was intended to be funeral music. If the recording is worth buying at all it is probably to experience the sound of the historic Röver organ.

—John L. Speller
St. Louis, Missouri

Iberian and South German Organ Music, Robert Parkins. Calcante CD 036, TT 72:41; available from the Organ Historical Society, 804/353-9226; <www.ohscatalog.org>.

Antônio de Cabezón, *Tiento III, Magnificat de 4 Tono*; Francisco Correa de Araujo, *Tiento 36 de Medio Registro de tiple (10 Tono)*, *Tiento 34 de medio registro de bajón (1 Tono)*, *Tiento 16 de 4 Tono (a modo de canción)*; Diogo de Conceição, *Tento de meio registo alto de 2 Tono*; Pedro de Araujo, *Obra de 1 Tom sobre a Salve*; Pablo Bruna, *Tiento de primer Tono de mano derecha y en medio a dos tiples*; Juan Cabanilles, *Tiento de falsas 4 Tono*; Sebastian Anton Scherer, *Toccata Prima*; Johann Jakob Froberger, *Canzona II, Capriccio VIII*; Johann Kaspar Kerll, *Capriccio sopra il Cucu; Passacaglia*.

This recording was made on the Brombaugh organ (Opus 34) at Duke University Memorial Chapel; the space available being on the small side, it was decided that an Italian-style organ would be an ideal complement to the large Flentrop and Aeolian instruments in the main part of the chapel. Installed in 1997, the organ consists of 21 ranks, 23 stops and 923 pipes. The Great contains the traditional Italian chorus up to a thirty-sixth, a Voce Humana and Cornettina of three ranks (2 $\frac{1}{2}$, 2', 1 $\frac{1}{2}$ ') for the treble, a Bourdon 16' and Rohrflute 8', and a Germanic trumpet divided into bass and treble. The second manual has four stops: Oak Gedackt 8', Oak Flute 4', Querpfeiff 2' and Regal 8'. The pedal consists of three stops from the Great, Bourdon, Principale and Trumpet. A Tremulant and Tiratutti complete the specification.

At first glance Iberian and South German music may seem a strange coupling, but there are many similarities between the repertoires; both areas being part of the Catholic church, composers were required to write sets of versos for the alternim chants instead of chorale preludes, the South German composers deriving much compositionally from the Italian schools. It should not be forgotten that parts of Italy were under Spanish rule in the 16th to 18th centuries. Use of the pedal was very restricted, with none of the splendid opportunities available to the Northern composers. The second manual has the traditional short octave in the bass, while the Great has a broken octave, with the F# and G# keys being split to enable these notes to sound as well as the D and E.

De Cabezón's *Tiento on the 1st Tone* is based on the *Salve Regina*, a grand work developing towards a most unusual climax in which a chordal passage sounding remarkably like the German chorale *Vater unser im Himmelreich* is heard. The *Magnificat* setting comprises seven versos, each one a fugal work in miniature. On this recording Timothy Dickey intones the chant before each organ verse to provide an authentic liturgical setting. Different registration is chosen for each verse, enabling us to hear the transparency, and also the pungent dissonance of certain intervals in the quarter-comma meantone tuning. Of the two *tientos* by Correa that have a solo for a specific voice, the first piece which has the solo in the treble is played on the 4' stops, the Octave carrying the solo, the Flauto providing the accompaniment. The second piece has the solo on the Trumpet, particularly notable being the introduction of a septuple rhythm towards the close. The reed has plenty of Iberian bite and strident power, without being overwhelming. In the *Tiento in the form of a canción*, the numerous sections are clearly defined by changes of registration, which add to the idiosyncratic compositional skills. The Trumpet is heard again in the work by the Northern Portuguese composer Conceição,


accompanied by 4' and 2' in the LH. The frequent rhythmic interplay between triplets and 8ths/16ths in the solo voice are emphasized with great effect. Pedro de Araujo's work on the *Salve* is based on the same theme as the first work on the CD, which pervades almost every bar in this work, particularly noticeable being the frequent augmented dissonances that sound so powerful in this tuning, and the registration of the chorus up to 1'. The title of the work by Bruna informs us that the solo is in the RH, and that from the middle the RH carries both treble and alto. Like many of this composer's works in this genre, the hand with the solo voice has to cope with rapid figuration over slow chords in the other hand, and in this work in particular the interplay between triplets (both 8th and quarter) and 8ths/quarters in the first part is carried to extremes. The solo is heard first on the Cornet, with the Trumpet being added towards the close of the triple-time section, with its occasional interjections of 3/2 instead of 6/4. To close the Iberian section we hear a *Falsas* (intended to be played during the Elevation) by Cabanilles played on the Principal, the dissonances being heightened by the tremulant.

In the *Toccata* by Scherer, a debt to Frescobaldi is immediately apparent, as the figurework with its subtle chromatic twists unfolds over long pedalpoints. The chorus up to 1' displays most aptly the power of this excellent work by a regrettably little-known composer. Both the *Canzona* and the *Capriccio* by Froberger are in G minor and have chromatically inflected intervals in the subject, registrational changes again serving to underlay the sectional and metrical changes effectively. The final pieces on the CD by Kerll, who had also studied with Frescobaldi, are very different. The *Capriccio on the Cucu* is one of the many pieces exploiting the interval of a falling minor third; played here on the 4', we think that we are actually in the midst of a flock of cuckoos as the interval is passed from voice to voice and hand to hand. The *Passacaglia* is based on the descending chromatic tetrachord, and is a veritable *tour de force* of the most recondite compositional skills and, as the work progresses, of extremely virtuosic passage-work which is swept through by Robert Parkins without reducing it to a showman's gimmick. Starting with just the Principal and Octave, the work builds through the addition of registers until the full power of the instrument brings this magnificent work to a close.

Parkins is long known as an expert on the Iberian repertoire, both through his well-researched articles and his recordings. This CD not only adds to his reputation in this area, but also shows us how knowledgeable he is in the South German repertoire. Attention to the departures from the written text in rhythmic matters as prescribed by the Spanish writers (although I would have expected the triplets in the *Correa Tiento en modo de canción* to have been played unequally), allied to clear articulation and beautifully integrated ornamentation that never sounds merely mechanical (particularly in the long written-out trills in the South German composers) in both sets of pieces brings these works alive; add to this the magnificent clarity of the voicings, this is a recipe for sure success.

This CD is most strongly recommended. It is an excellent introduction to both repertoires; I hope it will encourage those who have not done so to go out and explore them and discover for themselves the sheer joy, enthusiasm and love which Parkins so clearly has for them. I do hope that he will continue making CDs in these areas for a long time.

—John Collins
Sussex, England



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New Organ Music

Benjamin Cooke, *Fugues and Other Pieces for the Organ*, edited by Richard Barnes. Cathedral Music, Edition CM607, 1995; available via e-mail: <sales@cathedral-music.co.uk>.

Benjamin Cooke (1734–93) became assistant organist at Westminster Abbey at the tender age of 12, succeeding John Robinson as organist there in 1762, a post he retained until his death. In 1778 Cooke presided over the addition of pedals to the organ, probably the first independent pedal division in England. Cooke did not publish any organ music during his lifetime, his son arranging for this small collection of pieces to be published in 1795 by Birchall; although the title page mentions Book I, no second book is known to have followed. The pieces are here presented in a modern edition for the first time and may well represent the type of improvisations for which Cooke was renowned.

This modern edition, like the original, presents the music on two staves, the pedal part being clearly indicated. It should be mentioned that, despite the title, the collection does not contain fugues in either the looser Handelian style or the tauter style of Stanley, Travers, Keeble and their contemporaries from the mid-18th century, and Dupuis and Wesley from the later. The pieces fall into two groups, one in C minor and major, the other group is in G minor, D minor and B-flat.

The first piece is in C minor and is in two sections; an introduction marked "Full" making use of dotted rhythms and full chords that closes on the dominant is followed by a lengthy sprightly movement, its imitative writing alternating with sixteenth-note passagework passed from hand to hand in a manner similar to several pieces by John Bennett. The pedals are used in this movement to good effect to underpin the passagework, the piece concluding with ten bars of mainly whole-note chords, which almost certainly would have been decorated in performance. The second piece, in C major, is a lively Cornet movement marked "Allegro Staccato;" it contains a short echo section based almost entirely on triadic arpeggios culminating in a chord of the dominant seventh of the dominant. An interesting feature shows the final trill being separated by an eighth rest from its turned ending.

The second group commences with a movement in G minor for Diapasons; headed "Slow," it contains varied writing including Corellian suspensions, eighth-note runs in thirds, and textures ranging from two-part to half-note chords with the pedals indicated. A close on the dominant leads into a movement in G minor headed "Lively," with Principal, Fifteenth and Twelfth added to the Diapasons. Predominantly eighth-note movement includes passages in octaves, and again each hand takes its turn in presenting the eighth notes against suspensions or pedal-points. A movement in D minor in 3/4 follows, the RH being marked Swell, the LH Stop Diapason. In binary form, it is similar to a minuet, which was not unknown in organ pieces. Although the bass is figured, this seems to be more of an indication than an obligation to fill in the harmonies. The RH is sometimes in two parts in the second section.

The final piece in the collection is in C time and is clearly an allegro. Loosely fugal, there are some extended sixteenth-note runs for the LH, and extended arpeggios for the RH. The pedal also features quite extensively, particularly towards the end of the work where the dominant dactylic rhythm is

exploited in both hands in turn against half-note chords. As in the first piece in the collection, this work finishes with whole-note chords.

Carefully edited by Richard Barnes with some brief notes on composer and music, and a critical commentary, this edition, typeset with clarity, makes available a collection of pieces by one of the less well-known English composers and is a most worthwhile addition to the libraries of not only specialist researchers and performers of the later 18th-century English Voluntary, but also to the student in search of fresh material. The occasional use of the C clef in the original print has been replaced by G and F clefs. While not being of the highest standards of Samuel Wesley, these pieces would still make fine additions to a recital or as post-service voluntaries and merit careful study to ensure the application of appropriate articulation. One problem is that the manual writing drops below CC on a few occasions (the long bass octave still being in use in England at this time), and the notes will either have to be taken an octave higher, as in sixteenth-note passages, or by the pedals; not every occurrence has an alternative suggested, although this should pose few problems. While very few ornaments are marked in the score, a contemporary performer would almost certainly have added trills, beats, etc.; per-

haps a brief note to this effect could have been added for the benefit of those players not so well acquainted with the practice of the period. Richard Barnes deserves our thanks for making these pieces available—it is to be hoped that he may be able to offer more of the English composers still awaiting a modern edition in the future.

—John Collins
Sussex, England

New Handbell Music

***Come, Ye Thankful People, Come*, by George J. Elvey, arr. Cynthia Dobrinski, for 3–5 octaves of handbells, Agape (a division of Hope Publishing Company), Code No. 2303, \$3.95, Level 3–(M).**

This flashy fall festival piece begins with a solid 8-measure fanfare and then proceeds with a verse played in a full five-octave range. On the second round the melody is transformed into a very syncopated rhythm, with the underlying harmonic material featuring mallet technique. The fanfare material precedes the final verse in eighth-note patterns ending in a final fanfare similar to the first. The arrangement sparkles from beginning to end and should be a great selection for choir and audience.

***Pat-a-Pan* (Burgundian Carol), arranged by Barbara B. Kinyon (with optional flute and tambourine), Agape (a division of Hope Publishing Company), Code No. 2291, \$3.95, separate flute and tambourine part, Code No. 2291P, \$2.50, Level 3 (M+).**

The 17th-century carol, even though in the minor mode, is dance-like in character and has a witty melodic nature where one can almost hear the fife and drum. There are some percussive bell techniques throughout which, along with the flute and tambourine parts, set this piece apart as a seasonal highlight.

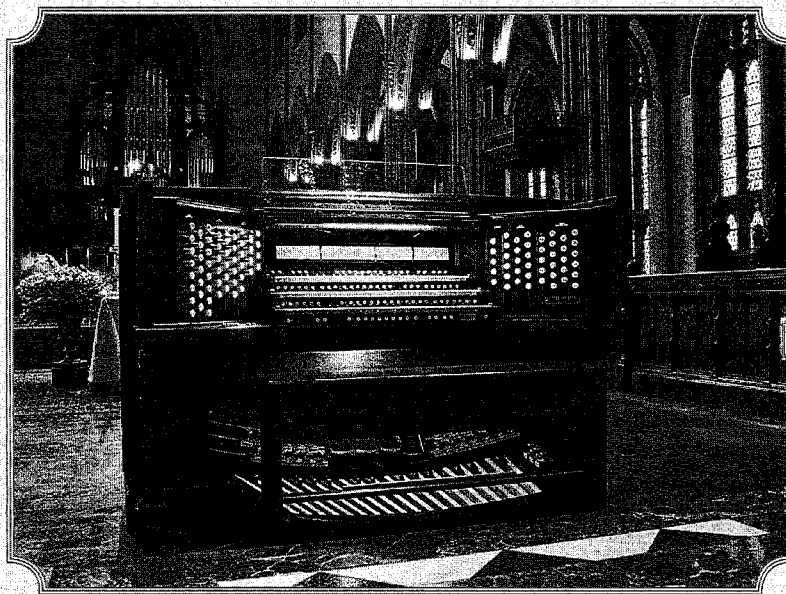
***Wake, Awake!* by Jeffrey Honoré, Concordia Publishing House, #97-7060, for 3–5 octaves of handbells, optional 3–4 octaves of handchimes, percussion, \$4.50, Level III (D-).**

This solid and extensive arrangement, based on Philipp Nicolai's "Wachet auf," is a festive showstopper. The 10 pages of music include options for handchimes and the simple but effective addition of finger cymbals and a triangle. Music begins in the key of C, transitions to e minor, then E major, with a natural move back into C major. A separate percussion part is included in the back of the score. This is highly recommended!

—Leon Nelson

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A Tribute Searle Wright (1918–2004)

Ralph Kneeream



Searle Wright at the Aeolian-Skinner console, St. Paul's Chapel, Columbia University, New York City, c. 1952–53

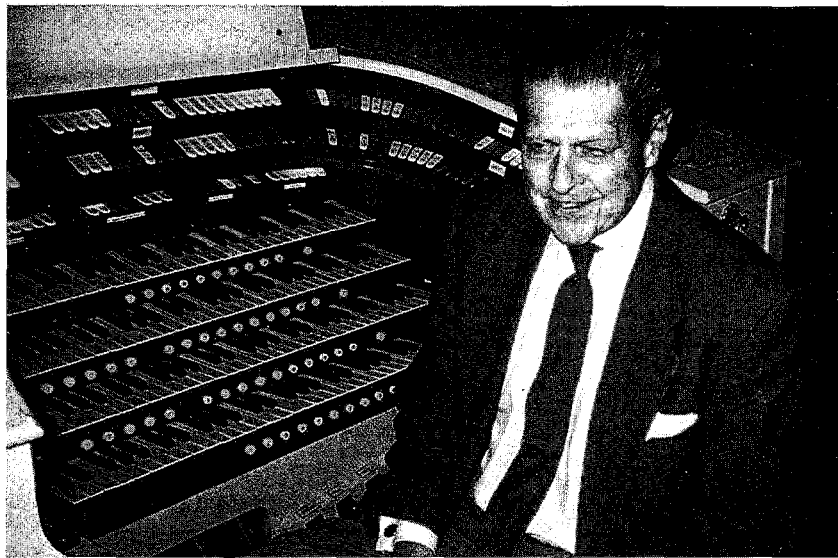
M. Searle Wright died on June 3 at the age of 86. See the "Nunc Dimittis" column on page 8 of the August 2004 issue of THE DIAPASON.

The New York Years

"Let us now praise famous men . . . those who composed musical tunes . . ."

Searle Wright's days on earth began in Susquehanna, Pennsylvania on April 4, 1918. His family moved to Binghamton, New York while Searle was quite young, and he always considered Binghamton his "hometown." From his father Clarence he inherited the traditional, quiet, and introspective aspects of his personality. From his mother Josephine he gained not only a name—she was a Searle whose father served in Congress during the McKinley Administration—but also a great sense of humor, an entertaining and insightful manner of talking, and especially a *jolie de vivre*. Searle was an only child and both parents lovingly sought to give him the very best education, certainly in the field of music.

From an early age Searle, along with his parents, began an association with "Phoebe Snow," the famous Erie-Lackawanna "choo-choo" train. At first the trips were to Buffalo—the city that gave birth to the "mighty Wurlitzer" and to the Schlicker Organ Company—to study with the city's leading organist, William Gomph. Mr. Gomph was well-known for his abilities, as well as for his "role" in the McKinley assassination which took place in The Temple of Music at the Pan-American Exposition:



Seated at a theatre organ (photo by James Wilkes)

Mr. Gomph "... had reached the highest notes on the great organ, and as he stopped at the height to let the strains reverberate in the auditorium, two shots rang out." Years later "Phoebe" would carry Searle from Binghamton to Hoboken, with a ferryboat link to Manhattan, for lessons with T. Tertius Noble, the famous organist and choirmaster of New York's prestigious St. Thomas Church. Then, after Searle became a New Yorker, about 1938, there were many trips on "Phoebe Snow," returning frequently to Binghamton to conduct the Binghamton Choral Society and to visit his parents and his friends.

Soon after arriving in Manhattan he took some classes at Columbia University, an institution he would serve so well for two decades. He studied improvisation with Frederick Schleider at the School of Sacred Music, Union Theological Seminary, another institution he would join as a faculty member. Another individual who had a profound influence on him in these early New York years was David McK. Williams, the colorful organist and choirmaster of St. Bartholomew's Church. I could not possibly remember all the interesting stories Searle told me of this man—some relating to his use of striking effects in service playing, others relating to his well-known wit in dealing with events and with people.

In addition to becoming immersed in the New York church music scene, he earned the AAGO certificate in 1939 and the FAGO certificate in 1941, and at the time, I believe, he was the youngest recipient of the latter. So we might say that as Searle moved into his early twenties, he was one of the most promising young New York church musicians.

At an early age, while still living at home in Binghamton, he discovered the

theatre organ. It was love at first sight. In his teens he earned pocket money playing the "mighty Wurlitzer" at Binghamton's Capitol Theatre just as he would do again, years later in semi-retirement, playing half-hour programs prior to Binghamton Pops concerts. Many Friday evenings, Searle, Louise (see below), and other friends and I would have dinner together, sometimes at Schrafft's on Broadway at 43rd Street ("Mother Schrafft's" to Searle), or at Longchamps on Madison Avenue at 59th Street. What wonderful evenings they were, much talk of music, the Broadway theatre, the New York scene, and yes, even "shop." Why were the sopranos having so much trouble with this or that phrase, where can we find a few more tenors, etc.? There was always much laughter, as the most recent jokes would circulate throughout the evening. A well-made cocktail and/or a glass of wine always helped to liven things up. But, the *pièce de résistance*, on a few occasions, following dessert and much coffee, was a short taxi ride to Radio City Music Hall where we were admitted to one of the rehearsal studios high above the main auditorium. It was there that Searle, or perhaps another theatre organist friend, would "wow" the rest of us with the very best in theatre organ performance. What a treat! Unforgettable!

Armed with his Fellowship certificate, with great talent, and solid training in choral directing, organ playing, improvisation, and composing, he set about establishing himself. His first positions were a small parish in the Bronx and then one in Queens. In 1944 he was appointed organist and choirmaster at the Chapel of the Incarnation (the present Church of the Good Shepherd) on East 31st Street, near Second Avenue. There he began to establish himself as one of New York's leading church musicians. The building has wonderful acoustics. With a small volunteer choir, and just a handful of paid singers, he prepared ambitious programs of service music, using both standard and new works in the Anglo-American tradition. He presented, as well, more extensive works to be sung at frequent Evensongs. In short, his music program at this small Manhattan parish attracted the interest of many leading New York musicians, and his reputation both as an expert and an innovator grew quickly.

When Columbia University was seeking a director of chapel music at St. Paul's Chapel in 1952, Searle received this prestigious appointment. He remained in this position for nineteen years, until 1971. Concurrently, he was a member of the music faculty of Columbia and The School of Sacred Music, Union Theological Seminary.

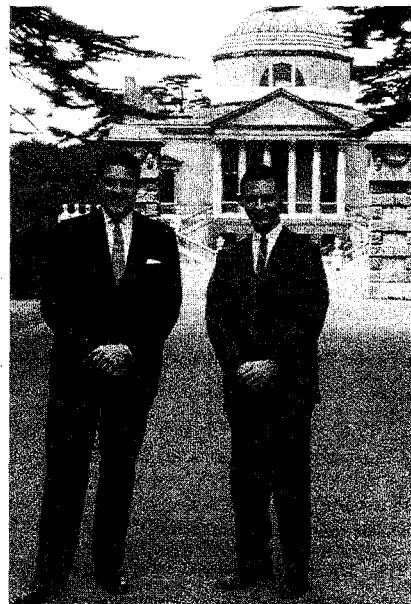
In addition to his full schedule of services, concerts, and rehearsals at St. Paul's Chapel, he presented recitals and



Searle Wright in front of the Michigan Theatre, Ann Arbor, July 1997 (photo by James Wilkes)



Searle Wright in front of St. Paul's Chapel, 1964 (photo by Ralph Kneeream)



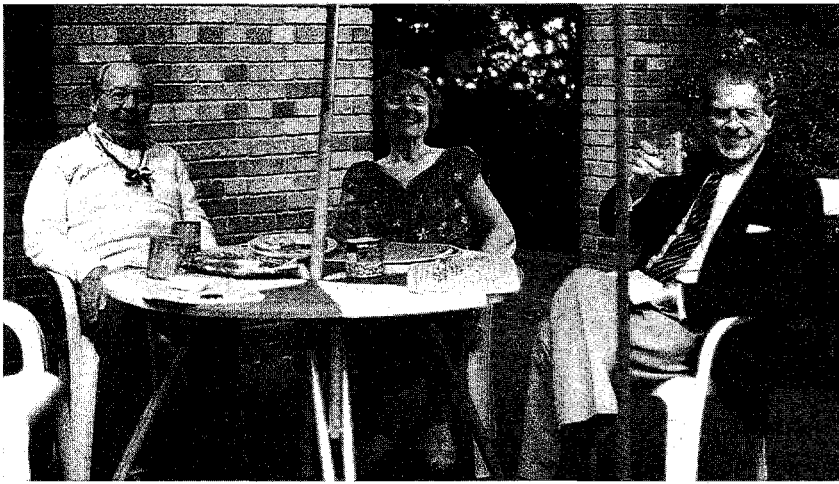
Searle Wright and Ralph Kneeream in London, 1964

workshops throughout the United States. He served the American Guild of Organists as a member of the examination board, as national secretary, then from 1969 until 1971 as national president. He was instrumental in starting the AGO Young Organist Competition (1952). He was the first American organist to give a recital in Westminster Abbey (1954). He was co-chair of the program committee for the 1956 AGO Convention in New York City. He was chairman of the American "wing" at the 1957 International

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Joseph Ellis, Marilyn Mason and Searle Wright, Ann Arbor, July 1997 (photo by Ralph Kneeream)



Ralph Kneeream, Searle Wright and Joseph Ellis, Ann Arbor, July 1997 (photo by James Wilkes)

Congress of Organists, and for this effort, as well as his accomplishments in the field of church music, he was awarded the FTCL, *honoris causa* from Trinity College of Music, London. He was a member of the committee that designed Lincoln Center's new Aeolian-Skinner organ (1963).

As a teacher in organ playing, composition and improvisation, he influenced an entire generation of American church musicians. He was an impeccable service player and a fine choir director. As a composer, he left a corpus of organ, chamber, choral, and instrumental works, both sacred and secular, that will remain a significant part of twentieth-century music.

It was a family tradition to spend time every summer on the St. Lawrence River near Clayton in the Thousand Islands region (and did Searle love Longchamps' Thousand Island dressing on his salads!). After moving to New York City, he would join his parents for several days at their vacation spot on the river. Some of his compositions were first sketched there; he would also plan his upcoming music schedules. Beginning in the 1950s it was to England where Searle would return each summer, putting his assistant in charge of the chapel music program during those months. Based at the fashionable Park Lane Hotel on Piccadilly, he investigated every nook and cranny in the British capital and traveled to every corner of the English countryside. The summer would culminate with trips to Worcester, Hereford, or Gloucester to attend the Three Choirs Festival, an event that attracted him every year from the mid-1950s into the late 1990s. He was honored several years ago when the festival committee programmed some of his compositions. Each year Searle would return from England laden with a ton of new choral and/or orchestral scores, many of which were premiered by him in America at St. Paul's Chapel concerts.

Searle was admired by legions of colleagues, students, and friends the world over, including many of the outstanding church musicians of the twentieth century. My generation and younger generations looked and will look to this man for guidance and inspiration. Through his compositions, his improvisations, through his innovative program building, and through his students and disciples, the world of music was and is a far richer place.

I would not be able to end this tribute without speaking of Louise Meyer, the wonderful individual mentioned above. As music secretary during Searle's tenure at both the Chapel of the Incarnation and St. Paul's Chapel, she freed him from many tasks—preparing choir schedules, preparing payrolls and service music lists, preparing recital and concert programs for the printer, answering telephone calls, correspondence, etc.—in short, keeping him free to do all the musical things. Louise loved to sing in the choir, and she was a fine second soprano!

What final tribute can we offer this dignified, impeccably dressed, remarkable, good-hearted soul, this special human being? Perhaps an ancient text, a Rabbinic commentary from a

Midrash, would be helpful.

Two ships were once seen to be sailing near land. One of them was going forth from the harbor, and the other was coming into the harbor. Everyone was cheering the outgoing ship, everyone was giving it a hearty send-off. But the incoming ship was scarcely noticed.

A wise man was looking at the two ships, and he said: "I see here a paradox; for surely, people should not rejoice at the ship leaving the harbor, since they know

not what destiny awaits it, what storms it may encounter, what dangers it may have to undergo. Rejoice rather over the ship that has reached port safely and brought back all of its passengers in peace."

By the same token, it is the way of the world that when a human being is born, all rejoice; but when the person dies, all sorrow. Rather, the *opposite* ought to be considered. No one can tell what troubles await the child on its journey into adulthood. But when a person dies after living well, all should give thanks, for he has completed his journey successfully and is

departing from this world with an imperishable crown of a good name.

Searle Wright earned the crown of a good name. Our loss of him is great—but the gain of those who knew him is far greater still. He lived well, for himself, for others, and for his God. *Requiescat in pace.* ■

Ralph Kneeream served as assistant organist and choirmaster at St. Paul's Chapel for eight years, from 1958 until 1966.

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Concours d'Orgue 2004

Concours Internationaux de la Ville de Paris

Kenneth Matthews

The City of Paris 5th International Organ Competition took place June 1–9, 2004. The Paris Concours d'Orgue, which occurs biannually, has grown in importance each year. One reason for its popularity is no doubt the generous prize money:

Interpretation Competition

1st Grand Prize of the City of Paris: €9000

2nd Grand Prize, offered by the Academy of Beaux-Arts of the Institut de France: €6000

3rd Prize: €2500

Improvisation Competition

1st Grand Prize of the City of Paris (dedicated to the memory of Pierre Cochereau): €5000

Prize for the best performance of the 6th Concerto for Organ and Orchestra op. 68 of Jean Guillou (commissioned by Musique Nouvelle en Liberté), offered by the Academy of Beaux-Arts of the Institut de France: €1500

Prize for the meilleur espoir (most promising young artist), offered by SACEM: €1500

Of the 250 organs in Paris, some 130 belong to the City of Paris itself, including many historically important and significant instruments. It was recognition of this great diversity and richness that led to the creation in 1994 of the first Concours d'Orgue, part of the series Concours Internationaux de la Ville de Paris. For the 5th Concours, 57 candidates applied to the recorded pre-selection elimination round, and 39 candidates of 17 nationalities were accepted for the Concours.

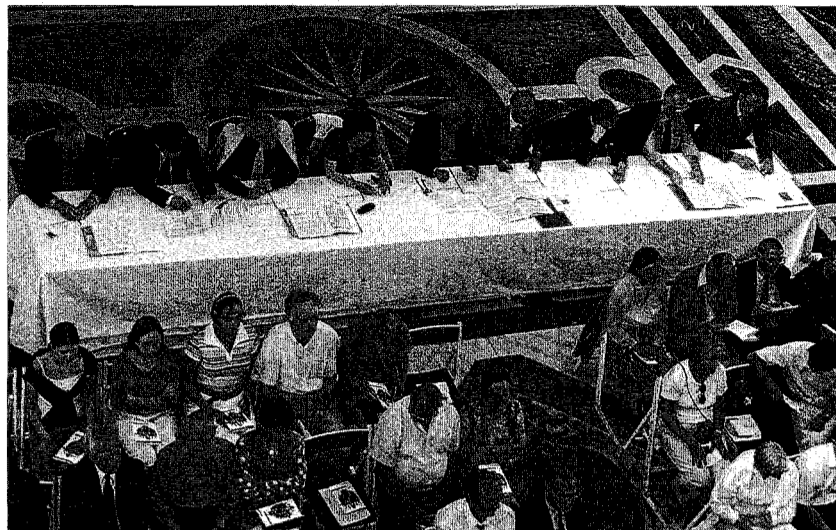
One of the principal characteristics of the Paris Concours is that each round of the competition is held on a different organ, the various organs being those most appropriate for the literature being played (for instance, Couperin at the Chapelle Royale, or Franck at Sainte-Clotilde). At the same time, candidates are required to adapt quickly to instruments that are often quite different from each other.

Members of the jury were Michel Chapuis, president, France; José Enrique Ayarra Jarne, Spain; Martin Haselböck, Austria; James Higdon, USA; François-Henri Houbart, France; Leo Krämer, Germany; Roman Perucki, Poland; Ville Urponen, Finland; Yang-Hee Yun, Korea.

For one reason or another, four candidates elected not to attend (one each from Australia, France, USA, and Korea). For the original round 33 interpretation candidates (three of whom were also improvisation candidates) and two more improvisation candidates (for a total of five improvisation candidates) participated, representing 17 countries.

First round of interpretation finals: Conservatoire supérieur de Paris-CNR

The initial interpretation elimination round was held at the Conservatoire supérieur de Paris-CNR on the rue de Madrid, Tuesday and Wednesday, June 1–2, and consisted of two movements of a Bach trio sonata, and one of the 11 Brahms chorale preludes. The organ at the Conservatoire is a three-manual of 32 stops built by the German builder Gerhard Grenzing working in Spain, and was completed in 1996. At the end of the second day, the jury selected nine candidates of the 33 (listed in order of performance). The playing was all of a high level of excellence, worthy of an international competition (although one or two candidates had an off day). Paolo Oreni (Italy) was the only candidate to play the required Bach and Brahms pieces from memory.



The jury in the Chapelle Royale du Château de Versailles during the second round (photo: CIVP)

Douglas O'Neill, USA
Yevgenia Semeina, Russia
Kirsten Eberle, Germany
Ekaterina Kofanova, Belarus
Elke Eckerstorfer, Austria
Els Biesemans, Belgium
Ghislain Leroy, France
Henry Fairs, UK
Paolo Oreni, Italy

Second round of interpretation finals / First round of improvisation finals: Saint-Ferdinand-des-Ternes

The second round of interpretation finals and the first round of improvisation finals began on Friday, June 4, at Saint-Ferdinand-des-Ternes. The church, in a Romano-Byzantine style with cupolas, was designed in the 1930s and completed in 1957. In the 1990s, the choir was redesigned according to Vatican II ideas, and a new organ incorporated in a new organ tribune. Following an international competition, the new organ was built in 1995 by Pascal Quoirin, who also designed the organ tribune. The organ contains 34 stops on three manuals of 56 notes and a pedal of 30 notes. The specification of the organ is described as "suitable for classical or baroque music."

Candidates for both the second round of interpretation finals and the first round of improvisation finals were required to play two works of J. S. Bach: one of three Leipzig chorales, *Schmücke dich, O liebe Seele*, BWV 654; *Nun komm, der Heiden Heiland*, BWV 659; *An Wasserflüssen Babylons*, BWV 653; and either the "Dorian" Toccata, BWV 538, or *Pièce d'Orgue*, BWV 572, or *Fugue in G Major*, BWV 577.

The acoustic of the church is somewhat vast, and candidates were challenged in finding appropriate registrations. The chorale preludes were registered differently of course but every registration I heard was thoughtful and interesting. A preferred approach was accompaniment on an 8 ft. principal, with solos on various mutation combinations.

I found the pedal lightweight in effect except when the 16 ft. reed was engaged (which, when it occurred, was during the middle section of the *Pièce d'Orgue*), and I suppose it is characteristic of this style of instrument. The French seem to have arrived at a common denominator for a "Bach organ," as evidenced by the organs at the Conservatoire and at Saint-Ferdinand-des-Ternes. It seems rather dated when one compares it to work in this country by such builders as Paul Fritts & Co., Richards, Fowkes & Co., or Taylor & Boody Organbuilders.

La Madeleine

The second round of interpretation finals continued on Saturday, June 5, at 8:00 pm at the Church of the Madeleine, home of Cavallé-Coll's

landmark organ of 1841–46. Containing 48 stops on four manuals and pedal, the organ remained more or less intact until 1971, when the firm of Danion-Gonzalez electrified the action and recast the organ in a neo-classic form. Since 1988, organbuilder Bernard Dargassies has made some changes in order to return more closely to the original sound. Recently, he added a chamade, "a stop planned for but not included in the original organ."

For this round, candidates selected pieces by two composers from the following list of works:

Marcel Dupré

Prelude and Fugue in F Minor, op. 7;
Symphonie Passion (first movement,
Le Monde dans l'attente du Sauveur)
Symphonie Passion (second movement,
La Nativité)
Evocation (Final)
Cortège et Litanie

Louis Vierne

2nd Symphonie (1st movement, Allegro)
2nd Symphonie (2nd movement, Choral)
3rd Symphonie (Finale)
4th Symphonie (4th movement, Romance)
4th Symphonie (Finale)

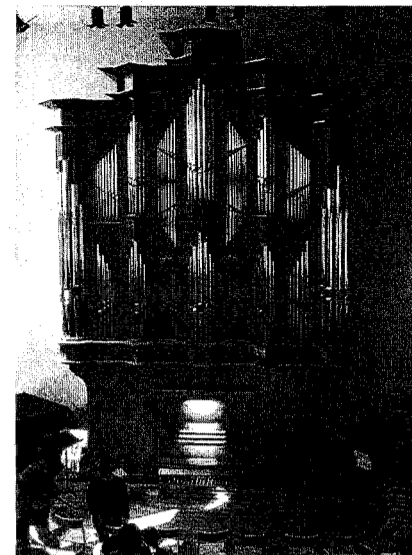
Charles-Marie Widor

5th Symphonie (1st movement, Allegro vivace)
5th Symphonie (2nd movement, Allegro cantabile)
6th Symphonie (1st movement, Allegro)
Symphonie gothique (2nd movement, Andante sostenuto)
Symphonie romane (3rd movement, Cantilène)

From these required pieces, we heard quite a bit of the Dupré *Evocation*, the *Cortège et Litanie*, and the first movement of the Widor *5th Symphonie*. So some of the less frequently chosen pieces took on a bit of added interest: Els Biesemans's playing of the Dupré *La Nativité*; Ghislain Leroy's Dupré *F-Minor Prelude & Fugue*, and then the last two players, Henry Fairs and Paolo Oreni, who offered contrasting versions of the *Andante sostenuto* of Widor's *Symphonie gothique*.

Saint-Étienne-du-Mont

The first improvisation series took place on Sunday, June 6, at Saint-Étienne-du-Mont. Improvisation candidates were given a theme, a response for the Office of Tierce ("Inclina cor meum Deus in tabernacula tua") and asked to improvise a triptych lasting around fifteen minutes. Saint-Étienne-du-Mont is famous for being the church of the Duruflés and the 1956 Beuchet-



Paris Conservatory (photo: Kenneth Matthews)

Debierre, which Duruflé had built for his tonal ideas. (The organ, rebuilt by Victor Gonzalez in 1975 and then by Bernard Dargassies in 1991, is the fourth largest organ in Paris, with 83 stops on 4 manuals and pedal).

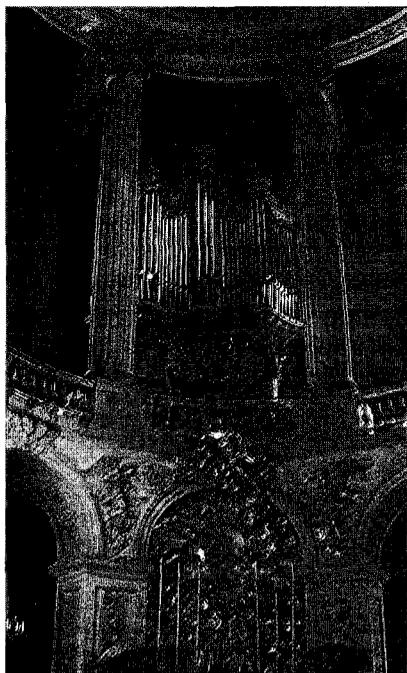
None of the candidates had any problem treating the theme (or at least the head of it, which is what most of them used) for 15 minutes and using a wide variety of registrations and improvisation skills. However, only one of them, Noël Hazebroucq, was able to communicate (to my listening skills, at any rate) the stated requirement of a triptych. It was almost as if the other players were unwilling to quit playing for even a moment in order to clearly delineate sections of their improvisation. I suppose it would be possible to have a triptych where the sections flow into each other (I am thinking of the Adagio and Choral variations of the Duruflé *Veni Creator*, which are connected without pause; even so, the diminuendo to a single stop, followed by the plainsong statement on principal choruses, serves as a marker between the two sections). As a result, with the other players, it was not possible to say where sections might have been. One player, for instance, began an adagio on flutes, progressed to *fonds*, played a *mf* statement of the theme in canon, followed by a slow crescendo to *ff* reeds, with the plainsong theme in the pedal, followed by a decrescendo to Gemshorn Celeste plus 32', with quick decorated bits of the theme, followed by a crescendo to *fonds*, then staccato reeds, then a vivace section on swell reeds, followed by a short toccata figure, followed by a chordal full organ statement of the theme.

Hazebroucq, by contrast, began with a scherzo with the theme in canon, followed by a quick outburst on tutti, followed by the original scherzo with theme in canon, again followed by a short outburst on tutti. Section two began with flutes and bits of the theme, colored by high bell effects; followed by fugal bits on *fonds* and reeds, then an ornamented version of the head of the theme in dialogue on the cromorne and clarinet stops. The third section began with fast statements on the theme, and subsided into bits on the theme on various *piano* stop combinations.

Following the improvisation round at Saint-Étienne-du-Mont, the candidates for the Finale were announced; for interpretation: Els Biesemans, Belgium; Henry Fairs, UK; Ghislain Leroy, France; Paolo Oreni, Italy; and for improvisation: Noël Hazebroucq, France; Robert Houssart, The Netherlands.

Finale Chapelle Royale du Château de Versailles

The first round of the Finale was held



Versailles Chapelle (photo: Kenneth Matthews)

at the Chapelle Royale du Château de Versailles on Monday, June 7, at 2:30 pm. Interpretation candidates were required to play:

François Couperin, extracts from the *Messe pour les Paroisses*:
Plain Chant du premier Kyrie, en taille

Dialogue sur les trompettes et tierces du Grand Clavier et le bourdon avec le larigot du Positif

4th couplet, Tierce en taille
6th couplet, Offertoire sur les Grands jeux

or
Nicolas de Grigny, extracts from *La Messe*:

Premier Kyrie en taille, à 5, qui renferme le chant du Kyrie
Cromorne en taille à 2 parties

Trio en dialogue
Dialogue sur les Grands jeux

or
Louis-Nicolas Clérambault, *Suite du deuxième ton*:

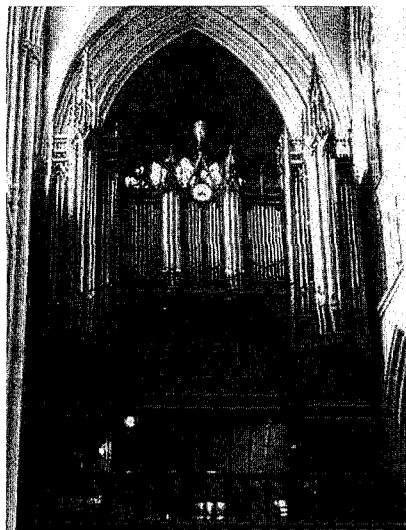
Plein Jeu
Duo
Trio
Basse de cromorne
Flûtes
Récit de nasard
Caprice sur les Grands jeux

The organ case at the Chapelle Royale at Versailles originally contained a Robert Clicquot. This organ was rebuilt in turn by Louis-Alexandre and then François-Henri Clicquot, then by Dallery, Abbey, and Cavaillé-Coll, before being replaced in 1938 by an organ by Gonzalez. It took until the end of the 20th century to recreate the famous Clicquot, work entrusted to the builders Boisseau and Cattiaux. The present specification comprises 37 stops on three manuals and a pedalboard à la française. Its tuning (A=415) refers to the time of Louis XIV, and the temperament is meantone. Some of the most famous of French organists have been named to the Chapelle Royale: Guillaume-Gabriel Nivers, Nicolas Lebègue, Louis Marchand, Jean-François Dandrieu, François Couperin. The current organist is Michel Chapuis.

For the round at Versailles, Biesemans and Oreni played the required Couperin pieces, while Fairs and Leroy played the required de Grigny pieces. (Due to a missed train connection, I had to listen to Ms. Biesemans through the door.) It was interesting hearing the subtle differences between two players, each playing the same literature.

Basilique-Sainte-Clotilde

The second round of the Finale was held at the Basilica of Sainte-Clotilde on Tuesday, June 8: first that for interpretation, then for improvisation on the very famous organ of the basilica, built originally by Cavaillé-Coll for César Franck. At the moment, it seems impos-



Ste. Clotilde (photo: Kenneth Matthews)

sible to consider the sound of the organ at Sainte-Clotilde apart from recent developments there. I was quite surprised to discover that the console of the organ at Sainte-Clotilde had been relocated from one of the most celebrated of organ tribunes to the choir balcony. Also, according to *Les Orgues de Paris* (Paris: Délégation à l'Action Artistique de la Ville de Paris, [c. 1991]) and descriptions I have seen of the stoplist, the organ at Sainte-Clotilde has 61

stops. The official handbook of the Concours d'Orgue 2004, published under the signature of M. Jacques Taddei (M. Taddei is the current titulaire of Sainte-Clotilde), describes the organ as having 68 stops. It appears that stops are in the process of being added. (One wonders what they are and if they are there yet.) The work is being done by organbuilder Bernard Dargassies.

The Sainte-Clotilde organ sounds different from the neo-classic 1962 Langlais rebuild of the organ. The Récit seems louder, both the Hautbois and the Trompette sounding considerably louder than before. The Hautbois no longer "disappears" beneath the fonds of the organ, as had been the case, robbing the organ of an effect with which generations of organists had been familiar. The volume of the Récit Trompette seems equally upset, more definitively coloring every registration with which it is used. Now the Positif seems frequently louder than the Grand-Orgue, and the movement from Positif to Grand-Orgue is either minimized (fonds) or seems actually inverted (reeds).

Interpretation candidates were required to play:

any one of the three *Chorals* of César Franck

and one of the following:
Jehan Alain: Scherzo (*Suite*)
Maurice Durufle: Scherzo
Jean Langlais: Arabesque sur les

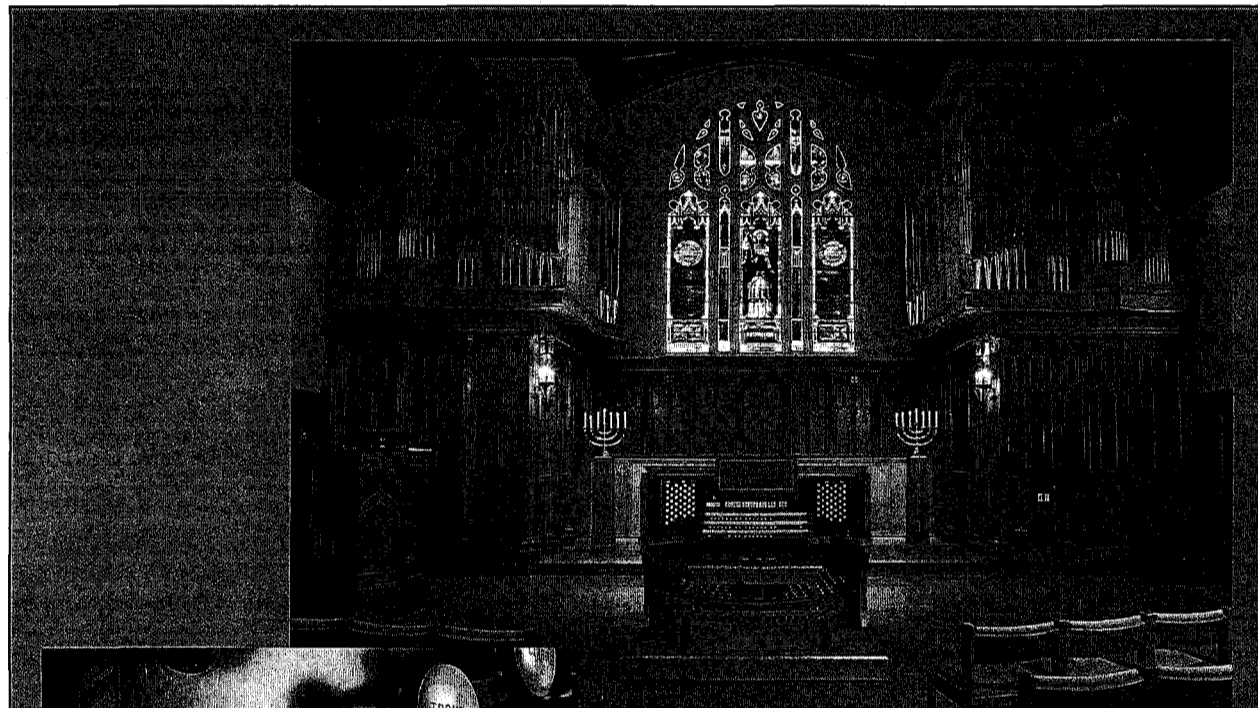
flûtes (*Suite française*)

Olivier Messiaen: *Alleluias sereins d'une âme qui désire le ciel (L'Ascension)*

Els Biesemans played the second *Choral* and the Durufle *Scherzo*. Henry Fairs played the first *Choral* and the Messiaen *Alleluias sereins*. Paolo Oreni played the second *Choral* and the Messiaen *Alleluias sereins*. Ghislain Leroy played the third *Choral* and the Durufle *Scherzo*.

The playing was quite good, even if the organ left something to be desired. One wished for more expressive playing in the Franck from virtually all the players (the exception being Oreni, who phrased very musically). Players were less than scrupulous in following the various crescendi and decrescendi, which are so important to Franck's music. It was interesting hearing the paired linkings of the Durufle and the Messiaen. I regretted not having had the opportunity to hear Jean Langlais's *Arabesque sur les flûtes* at Sainte-Clotilde.

Next followed the section for improvisation. Candidates were given a literary text for their improvisation at Sainte-Clotilde: verses from the Apocryphal Prayer of Azariah, additions to the book of Daniel between 3:23 and 3:24. The verses were not in strict order and I was only able to note verse numbers, but the following is a close if perhaps not exact English version of the



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Saint-Eustache console (photo: CIVP)

text given to the improvisation candidates:

- 52 Let the earth bless the Lord: let it sing
praise to him and highly exalt him forever.
37 Bless the Lord, you angels of the Lord...
60... all people on earth...
43... all you winds...
44... fire and heat...
45... winter cold and summer heat...
47... nights and days...
56... you springs...
57... you whales and all that swim in the
waters...
52 Let the earth bless the Lord: let it sing
praise to him and highly exalt him forever.

Noël Hazebroucq and Robert Houssart approached the text from different viewpoints. Hazebroucq, who was first, chose not to approach the text as an opportunity for tone painting, but as the basis for an improvisation with many sections of contrasting effects, linked by a disjunct 4-note motif, closing with a very busy few minutes at the end where all creation seemed to be called to praise. In his improvisation, Houssart seemed to be trying to reflect the various text passages (*vivace* swell flutes for the angels, ascending and descending chordal passages for the winds, etc).

Saint-Eustache

Wednesday, June 9 found us at Saint-Eustache for the required performances of Jean Guillou's *6th Organ Concerto*, opus 68, commissioned by the Concours under the aegis of Musique Nouvelle en Liberté. The administration of the Concours had decided, before the Concours began, to make a cut in the *Concerto for Organ and Orchestra* (in the interests of time, it was said) of a little less than 200 measures out of a total of 413 measures. Hence, what we heard was a portion of the work Guillou composed. The orchestra was that of the Conservatoire supérieur de Paris-CNR under the direction of Pierre-Michel Durand; the orchestra and M. Durand also participated in the final concert of laureates Wednesday evening, when the organ concerto was heard one more time.

We heard the two improvisation candidates, Hazebroucq and Houssart, perform the concerto first. As improvisation candidates, they were required to insert two (the entire score called for three) cadenzas. These were followed

by the four interpretation candidates, who were required to perform a cadenza written by Guillou.

The organ at Saint-Eustache, built by the Dutch firm Van den Heuvel, with 101 stops on five keyboards and a pedalboard, is the third largest in the City of Paris (after Notre-Dame, 112 stops, and Saint-Sulpice, 102 stops). Van den Heuvel may be Dutch, but the *plan sonore* of the organ is unquestionably French. All candidates played the console placed in the nave, with its electrical transmission.

Again, the playing was of a uniformly high level. What was interesting (albeit somewhat fatiguing) was six sequential hearings of the same piece: each player managed to bring some personal approach to the piece, even though the broad registration outlines were indicated. Some elected for a slightly smaller, chamber approach (if one can approach 101 stops as any sort of chamber instrument!), while others used the full declamatory powers of the massive tutti with its five 32 ft. stops.

About 4:30 pm we heard the last required performance. Those attending were invited to either remain or return at 8:00 pm for the awarding of the prizes and a concert by the laureates. I suspect most of us elected to retire to various bars and cafés to pass the time.

Awarding of prizes and concert of laureates

Saint-Eustache, 8:00 pm

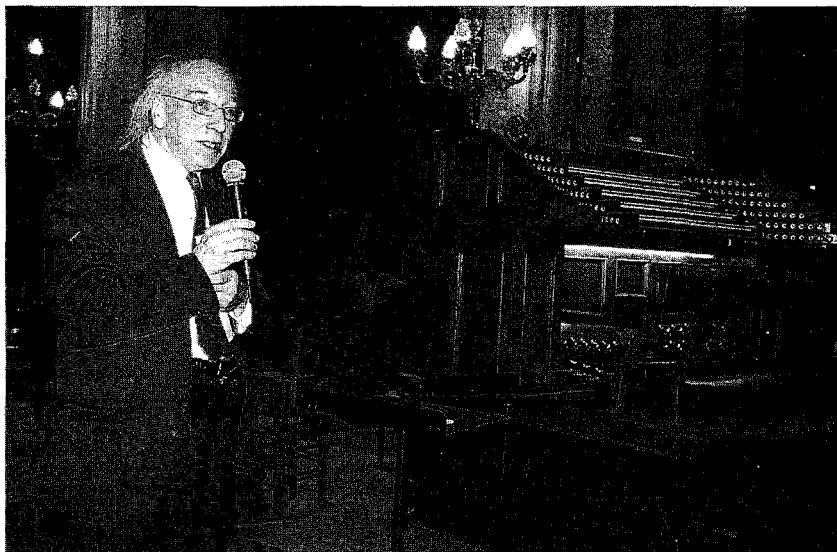
First, the members of the jury were presented to the audience by Michel Chapuis, the president of the jury. Following the presentation of the jury, the prizes were awarded.

The SACEM prize for *meilleur espoir* (most promising young artist) was awarded by the jury to the 21-year-old Russian organist Yevgenia Semeina.

The jury also awarded a "Special Mention" to Italian organist Paolo Oreni.

Third prize for interpretation was awarded to 25-year-old Els Biesemans of Belgium. Second prize for interpretation went to 28-year-old Henry Fairs of the United Kingdom. First prize for interpretation was won by 22-year-old Ghislain Leroy of France.

First prize for improvisation (dedicated to Pierre Cochereau) was awarded to 24-year-old Noël Hazebroucq of France.



Chairman of the competition, Michel Chapuis (photo: Dominique Allié)



Grand Prize of the City of Paris winner, Ghislain Leroy (photo: Dominique Allié)

The jury also awarded a "Special Mention" to Robert Houssart.

The prize for best interpretation of the *6th Concerto for Organ and Orchestra* went to Henry Fairs.

Following the awarding of the prizes, we heard a concert of the laureates. Noël Hazebroucq was given two themes for improvisation: the *Salve Regina*, and *Salut à la mère de la miséricorde*. Ghislain Leroy played the Durufé *Scherzo*, followed by the first movement, *allegro vivace*, of the Widor *5th Symphony*.

The concert was then to conclude with Henry Fairs and the orchestra of the Conservatoire supérieur de Paris-CNR, under the direction of Pierre-Michel Durand, in the seventh (abbreviated) performance of the day of the Guillou *Concerto for Organ and Orchestra*.

While the orchestra was assembling for the performance, Jean Guillou, organiste titulaire of Saint-Eustache, took advantage of the opportunity to extend a welcome to Saint-Eustache, and to speak for a moment about the concerto he had been commissioned to write. He said that he had not been asked about the substantial cut the administration had elected to make in his piece. He pointed out that he had fulfilled the terms of the commission regarding the length of the piece. Since something like half of the piece was omitted, he pointed out that it was not the concerto that he had written that we were hearing, but rather a "denatured" (or perhaps "diluted") version. He did not wish any of the candidates any ill will, but felt compelled to make his objections known.

M. Jacques Taddei, the director of the Concours, attempted to explain the reasons for the modification, but his remarks were met with booring. In spite of this, Henry Fairs, Pierre-Michel Durand, and the orchestra of the Conservatoire supérieur de Paris-CNR presented the seventh (abbreviated) and

last performance of the day of the Guillou *Concerto for Organ and Orchestra* to general acclaim.

So ended nine days of one of the most interesting of competitions (although one not unmarked by strife and controversy), and the opportunity to hear many of the most gifted young organists of the present day. ■

Kenneth Matthews is Director of Music at Old First Presbyterian Church in San Francisco.

Prize winners are offered engagements (according to the selection of the organizers) from the following:

Sunday morning audition at St. Sulpice, Paris

Concert in the concert series at St. Roch, Paris

Concert in the Festival of Sacred Art of the City of Paris

Concert in the concert series "Sacred Music at St. Clotilde," Paris

Concert at the Church of the Dominicans, Paris

Concert in the concert series "Rendez-vous Musicaux de Notre-Dame d'Auteuil," Paris

Organ recital at the Church of the Madeleine in the series "Concerts dominicaux," Paris

Appearance at "Les Très Riches Heures de l'Orgue en Berry," Cathedral of Bourges

Appearance at the International Organ Festival of the Cathedral, Cathedral of Sens

Concert in the series "Orgue en Été," Bordeaux

Appearance at the International Organ Festival, Caen

Appearance at the Festival "Festwochen Gmunden," Abbey of Traunkirchen, Austria

Appearance at the Festival Emilia Romagna, Italy

Organ recital at the "Hospital de los Ven-erables (Fondation Focus-Abengoa)," Seville, Spain

"Other engagements may be offered later on to the prize winners. The Administration cannot be held responsible for difficulties arising from the organization of these recitals."

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Saxony's Organs and Bachfest Leipzig 2004: A study tour of Bach, Luther & Silbermann

Every organist dreams of playing the Saxony region's baroque organs that were designed, performed on, and approved by Johann Sebastian Bach. That, combined with the annual Bachfest Leipzig 2004, proved irresistible.

The annual Bach Festival in Leipzig, Germany—with day trips to hear and play over a dozen historic organs, many known to J. S. Bach—provided 27 of us an unforgettable study tour May 12 to 26. The tour included 16 festival concerts, lectures by Bach scholar Dr. Christoph Wolff of Harvard University, guided tours of the cities visited, and the opportunity for masterclasses with Thomaskirche organist Ulrich Böhme. It was Historic Organ Tour 50 led by the University of Michigan's University Organist Dr. Marilyn Mason.

After a bus tour and night in Berlin, we proceeded on May 14 to Wittenberg. Our walking tour took us through the Luther House, which is the world's largest museum of Reformation history, and the Schloßkirche, where Martin Luther presented his 95 theses and is now buried. After lunch next door in the Schloßkeller we arrived in Leipzig on time for the festival's opening concert at the Thomaskirche, where Bach was Kantor for 27 years. Three settings of Psalm 98, by Bach (BWV 225 and 190) and Felix Mendelssohn-Bartholdy (Opus 91) were given a world-class performance by the church's boys' choir, soloists, and the Gewandhaus orchestra conducted by Georg Christoph Biller. The Sinfonia in D from the *Easter Oratorio* (BWV 249) opened the concert.

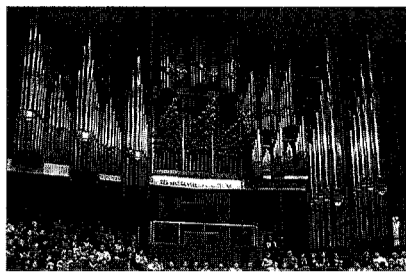
Leipzig

Our walking tour of Leipzig the next morning showed a city coming to life again since the collapse of the German Democratic Republic (DDR) and the reunification of Germany. Construction is everywhere. Historic buildings are being cleaned and restored, while the big, vacant housing projects and other Stalinist architecture are about to be torn down. One grim building about to be razed sits on the site of the University Church, which the Communists dynamited. The church will be rebuilt with an organ designed but never built by Gottfried Silbermann, the great master of organ building during the baroque era. Unfortunately, unemployment in Leipzig is around 20 percent, while in other eastern cities of the former DDR it is as high as 28 percent.

Leipzig is a city of music. Excellent street musicians play the classics everywhere within the ancient confines of this once-walled burg. Walks to the Bach Museum, Mendelssohn House, Musical Instrument Museum or a concert are always a treat. We often paused to hear a flautist, a xylophonist, even a full brass choir playing Henry Purcell's *Trumpet Tune in D*.

Thomaskirche

The first of Saturday's three festival concerts opened with Ulrich Böhme playing Bach's *Passacaglia and Fugue* on the Bach Organ in the north gallery of Thomaskirche. This 4-manual, 60-stop organ was built by Woehl in 2000 and replaces an earlier 3-manual instrument built in 1966 by Schuke. It duplicates the organ that Bach knew as a boy in Eisenach. While its location is certainly not what Bach would specify, the large-scale principals and overall tonal design provide the "gravitas" he found so necessary. And the organ sounds well throughout the church despite its location on the side. Jürgen Wolf playing all 30 *Goldberg Variations* on harpsichord at Nikolaikirche followed. The evening concert in the Gewandhaus featured fortépianos and orchestra in perfor-



Gewandhaus, Leipzig, Schuke organ, 1981

mances of Bach and Mendelssohn works.

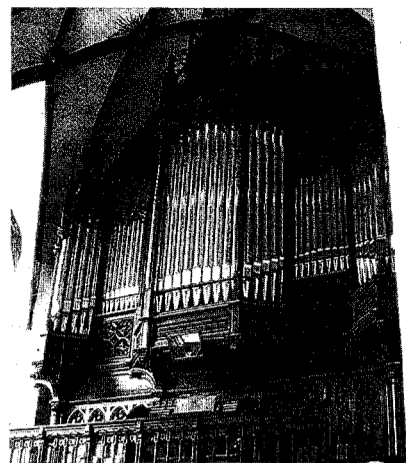
Sunday's services at Thomaskirche and Nikolaikirche are like those in Bach's day and always include the performance of a Bach cantata at the liturgy of the word. The afternoon festival concert, again on the Thomaskirche Bach Organ, was a reconstruction of Mendelssohn's organ recital of August 6, 1840, performed by Michael Schönheit. His improvisation on the *Passion Chorale* in the style of Mendelssohn was similar in structure to the Sixth Sonata and brought a standing ovation, a much



Thomaskirche, Leipzig, Woehl organ, 2000

less common occurrence in Europe than the United States.

Among the many excellent concerts, Matthias Eisenberg's Ascension Day performance of Max Reger's *Fantasie and Fugue on B-A-C-H* stands out in particular. The entire sell-out crowd



Thomaskirche, Leipzig, Sauer organ, 1899-1907

remained through a long, standing ovation until he improvised an equally stunning encore on Thomaskirche's west gallery organ. That instrument was built by Wilhelm Sauer in 1899, who then extended it to 88 stops in 1907. A fund to restore this big tubular pneumatic

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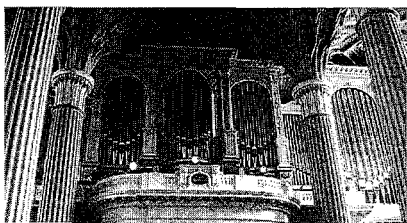
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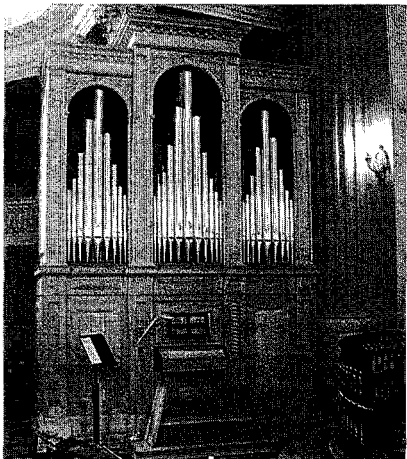
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Nikolaikirche, Leipzig, Ladegast-Sauer organ, 1862-1903

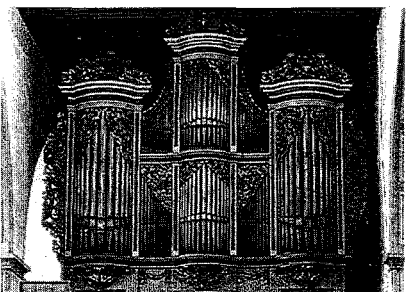


Nikolaikirche, Leipzig, Eule organ, 2002

has so far raised 100,000 of the 300,000 euros being sought.

Nikolaikirche

A similar romantic organ is almost restored in the west gallery of Nikolaikirche, but was not ready for this year's Bachfest. It was built by Friedrich Ladegast in 1862 and expanded to 84 stops by Sauer from 1902 to 1903. Near the apse, the church also has a 17-stop organ that was built by Eule in 2002 in the style of Italian organs of the baroque era. As Kantor of Thomaskirche, J. S. Bach was also the city's civic director of music, giving him duties at Nikolaikirche. Thus, it was here that many of his cantatas and other works were performed for the first time.



Georgenkirche, Rötha, Silbermann organ, 1721

Rötha

A bus trip on May 17 took us to Rötha, a city with two Silbermann organs. Dedicated in 1721 by Johann Kuhnau, the Silbermann in St. George church was the model for the Marilyn Mason Organ built by Fisk for the University of Michigan. A smaller Silbermann at St. Mary's church was dedicated in 1722. Some of our group joined a masterclass with Ulrich Böhme, while others went on to Weimar. The pedalboards on these old Silbermann organs take some getting used. Not only are they flat, but the spacing is different from modern pedalboards. They also lack a low C-sharp and other notes at the top end. As Marilyn Mason explained, heel and toe pedaling worked out for pieces learned on a modern pedalboard must be changed to a technique using mostly the toes.

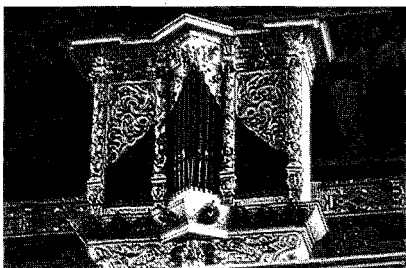
European acoustics demand slower tempi and proper phrasing to a greater extent than the dry acoustics of most American churches. For speech reinforcement, Germans take an approach that differs from our boom-box public address systems. Stässer loudspeakers, measuring approximately 18 x 2½ x 2½ inches, are mounted on each of a church's columns, with electronic reinforcement delayed to match the time sound takes to travel. This permits clarity of the spoken word without compromising the divine ambiance for which the music was composed.

Gottfried Silbermann

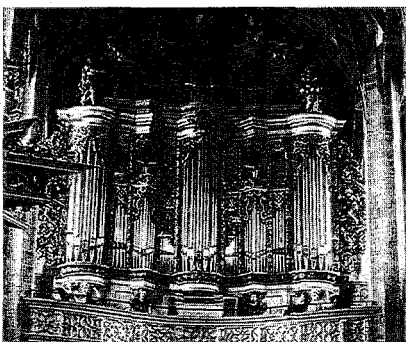
Gottfried Silbermann was born in 1683, the son of a craftsman-woodworker. From 1702 to 1707 he studied organ-building with his elder brother Andreas in Strasbourg and Thiery in Paris. A condition was that Gottfried would not work in his brother's territory. So in 1710 Gottfried returned to his native Saxony and set up shop centrally in Freiberg. His first commission was for a small, one-manual and pedal, 15-stop organ for his hometown of Frauenstein. So well-received was this first instrument, completed in 1711, that in the same year Freiberg's Dom St. Marien (Cathedral of St. Mary) invited the young builder, then only 28 years old, to construct a new organ of three manuals and pedal with 44 stops. This was completed in 1714. Thereafter Silbermann built some 45 instruments, 31 of which are still extant. All are located within or very close to the Saxon borders.

Gottfried Silbermann was given the official title of Court Organbuilder by Frederick I, at that time King of Poland and Duke of Saxony. Similarly, J. S. Bach had the title of Court Composer. The two were great friends, and often discussed the techniques and acoustics of organ building. Silbermann was Carl Philipp Emmanuel Bach's godfather and a regular visitor to the Bach home in Leipzig. The two even worked together on the escapement mechanism for the world's first fortepianos.

Silbermann believed that an organ should look as beautiful as it sounds, and his organ cases are truly beautiful. Also, in a play on words of his name, this "silver man" was known for the silver sound of his pipes. His organs typically have a Hauptwerk that is scaled for *gravitas*, a Brustwerk scaled to be delicate, an Oberwerk to be penetrating, and a Pedal scaled for a grandness of sound that produces foundation without necessarily using a lot of pipes. Compared to Arp Schnitger, the organs of Silbermann are more spacious with the pipes less densely arranged.



Marktkirche, Halle, Reichel organ, 1664



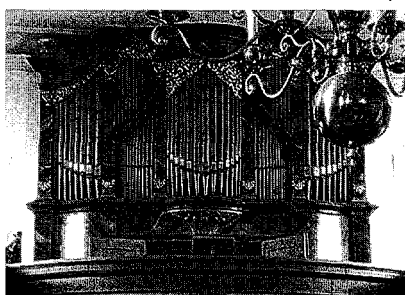
Marktkirche, Halle, Schuke organ, 1984

Eisleben and Halle

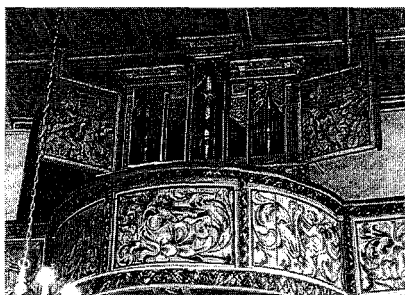
Another bus trip took us to Eisleben. Here we visited the houses where Martin Luther was born and died, and the church where he was baptized. Further on in Halle, we stopped to play two organs in the Marktkirche, where Georg Friedrich Händel was baptized and learned to play the organ. That organ is a one-manual instrument of six stops built in 1664 by Reichel. It has all of its original pipes as well as meantone tuning. At the other end is a much larger organ in a baroque case. It is a three-manual, 40-stop instrument built by Schuke in 1984. Both had recently been restored, following extensive damage to the church from a broken city steam pipe. We then visited the Handel House, which has several chamber organs, and we took turns playing the newly restored organ built by Johann Gottlieb Mauer in 1770.



Schloßkirche, Altenburg, Trost organ, 1739



Dorfkirche, Störmthal, Hildebrandt organ, 1723



Wehrkirche, Pomßen, organ of 1570

Altenburg, Störmthal and Pomßen

On May 21 we visited Altenburg. It is here that Heinrich Trost built an organ in the Schloßkirche from 1736 to 1739, the same year Bach played it. Eule restored it in the mid-1970s. After walking up well-worn stone steps in one of the castle's circular stairwells, we found ourselves in the balcony opposite this magnificent instrument. Demonstrating was Dr. Felix Friedrich, a scholar of Johann Ludwig Krebs. Marilyn Mason, who was familiar with the instrument, pulled stops for those of us who played and offered suggestions. Among the more interesting stops is a viola that speaks with an attack and harmonic development nearly identical to that of a bowed string instrument, making it ideal for trio sonatas.

Further on in the village church of Störmthal is the only Hildebrandt organ still in its original condition. Zacharias Hildebrandt was a student of Gottfried Silbermann. He built the two-manual instrument that was inspected and approved by his friend J. S. Bach in 1723. Kantor Thomas Orlovski demonstrated the instrument and registered it for those of us who played.

The afternoon took us to Pomßen's 750-year-old Wehrkirche. Originally built as a fortress, this Romanesque church is home to the oldest organ in Saxony. The instrument has one manual and pedals that play 12 stops, plus a Cimbelsiemer and Vogelgesang. Built in 1570, the organ was purchased second-hand to save money, and it was installed in 1690. It has been well maintained since its restoration in 1934 and was a thrill to play.

Naumburg

Several of us had expressed an interest in playing the newly restored organ in Wenzelkirche, Naumburg, which was not on our tour. It is the largest instrument built by Zacharias Hildebrandt from 1743 to 1746, comprising 53 stops on three manuals and pedals. His old



Wenzelkirche, Naumburg, Hildebrandt organ, 1746

teacher Gottfried Silbermann examined the instrument and approved it, finding it to be as beautiful as his own but much larger. J. S. Bach had assisted with its design; and, when he played it, he found all the qualities he liked: thundering basses, strong mixtures, and beautiful solo stops. We convinced enough in our group to charter a bus and rent the organ the morning of May 22.

Words can describe neither the baroque splendor nor the divine ambience of the vast St. Wenzel interior. There, Kantor Irene Greulich demonstrated the organ. Frau Greulich is a fine organist who has performed and given masterclasses at the University of Michigan. She and Marilyn Mason have a friendship that began before Germany's reunification, when the organ had been playable from an electro-pneumatic console of the 1930s in the balcony below. They registered the organ for those of us who played, thus ensuring that nobody touched the original pen and ink inscriptions in the drawknobs.

A walk to the Dom SS. Peter and Paul revealed a handsome new organ under construction in a fenced-in area in the nave. No information was available, but among the pipes to be installed were wooden resonators, presumably for a Posaune. The building is late Romanesque and Gothic from the 13th century.

That evening we attended a very fine concert of *The Creation* by Joseph Haydn at the Hochschule for Music and Theater. It was sung by soloists and choir from the school and the Leipzig Baroque Orchestra, Roland Borger conducting. We heard it as *Die Schöpfung*, Haydn's own translation from English for German audiences.

The last day of Bachfest included breathtaking performances of the *St. Matthew Passion*, the *Mass in B Minor*, and pieces written for organ, four hands, played by Ulrich Böhme and his wife Martina at Thomaskirche. The *Matthäus-Passion* performance was a reconstruction of that given by Mendelssohn on April 4, 1841. Thus, orchestration made use of instruments that had replaced those of Bach's time. A continuo organ was played with the orchestra. The chorales, however, made use of the Gewandhaus' 89-stop instrument built in 1981 by the Schuke-Orgelbau of Potsdam. The festival closing concert of the *B-minor Mass* was in Thomaskirche, with 85-year-old Eric Ericson conducting.

Freiberg and Frauenstein

After we checked out of our hotel, our bus took us southeast to Freiberg. There, in the Freiberg Dom we played two fine Silbermann organs. The larger was built from 1711 to 1714 and has a particularly remarkable case with ornamentation by Johann Adam Georgi. It has 44 stops across three manuals and pedal. The small organ of 1719 has 14 stops on one manual and pedal.

We continued to the Silbermann Museum in Frauenstein, located in a medieval castle, and the only organ museum devoted to just one builder.



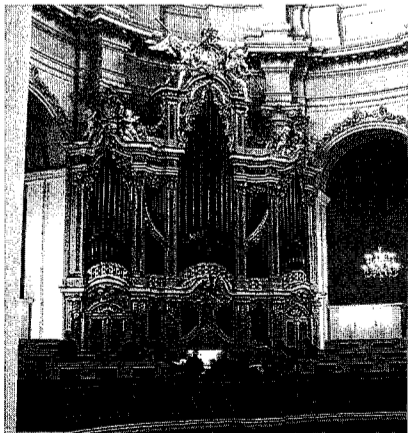
Dom St. Marien, Freiberg, detail of Silbermann organ, 1744



Marilyn Mason at the Wegscheider organ in the Silbermann Museum, Frauenstein

There, Dr. Marilyn Mason played a short recital on the museum's replica of a Silbermann organ. It is a copy by Wegscheider Organ Builders, Dresden, of an instrument Silbermann built in 1732 for Etzdorf, and is a working model demonstrating the basic principles of Baroque organ construction.

Part of the attraction of a Marilyn Mason tour is her ability to unlock the doors to organ lofts. She was the first woman to have played in Westminster Abbey, Egypt, and many other places around the world. She is also a very helpful coach in unlocking the secrets of performance for a broad array of organ literature. Dr. Mason offered our group many pointers on the performance of baroque music, and personally advised me on ways to practice the difficult passages and tricky rhythms of Jehan Alain's *Trois Danses*, which she had worked out for her own brilliant performances.



Hofkirche, Dresden, Silbermann organ, 1755

Dresden

In Dresden, our excellent tour leader, Franz Mittermayr of Matterhorn Travel, treated us with a surprise visit to the Hofkirche (Roman Catholic cathedral). There we played the magnificent three-manual, 47-stop Silbermann of 1755 that had been hidden in the countryside during World War II. This cathedral was

destroyed in the allied firebombing, but the organ was back among us in a newly restored building. For that we gave grateful thanks. Unfortunately, another fine Silbermann in the Frauenkirche was destroyed. A 3-million euro restoration of that church is nearing completion using original, numbered stones wherever possible. A new organ will replicate the destroyed Silbermann.

It has been said that Germany has too many churches. This is because, like elsewhere, church attendance is down. In Germany approximately nine percent of the population is Protestant, while two percent is Roman Catholic. In the former DDR of Eastern Germany under the Communists, religion was discouraged, so attendance fell even further. Maintaining and restoring these ancient churches is beyond the reach of most congregations, so they survive through tourism and entrance fees. Many are considered museums and are given government funding. In Naumburg, for example, the city paid for the restoration of the Hildebrandt organ. On average, a group pays an entrance fee of 150 euros or about \$185 U.S. for each church visited. In Leipzig, the group paid entrance fees on top of concert ticket prices. This was all included in the cost of our tour. An organist traveling alone to play benefit recitals will pay rental fees of similar amounts.



University of Michigan Historic Tour 50 at the Silbermann Museum in Frauenstein, Germany

For a first visit to the Saxony region, this tour provided the best way to play these instruments and learn about them. While our personal playing times were seldom more than five minutes each, the cost was spread over the entire group. An organ tour also makes all the preliminary arrangements to open doors that are otherwise locked. The University of Michigan is known for its excellent tours, and this one proved why. Matter-

horn Travel provided us with a guide who had extensive knowledge of the area, numerous contacts, and the ability to run things so smoothly that we never encountered delays.

Carl Parks, a freelance writer, is organist-choirmaster of Gloria Dei Lutheran Church in Holmes Beach, Florida, and a past dean of the Sarasota-Manatee Chapter of the American Guild of Organists. Photographs are by the author.

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Lynn A. Dobson and Dobson Pipe Organ Builders, Ltd. Three Decades of Building Organs in Lake City, Iowa

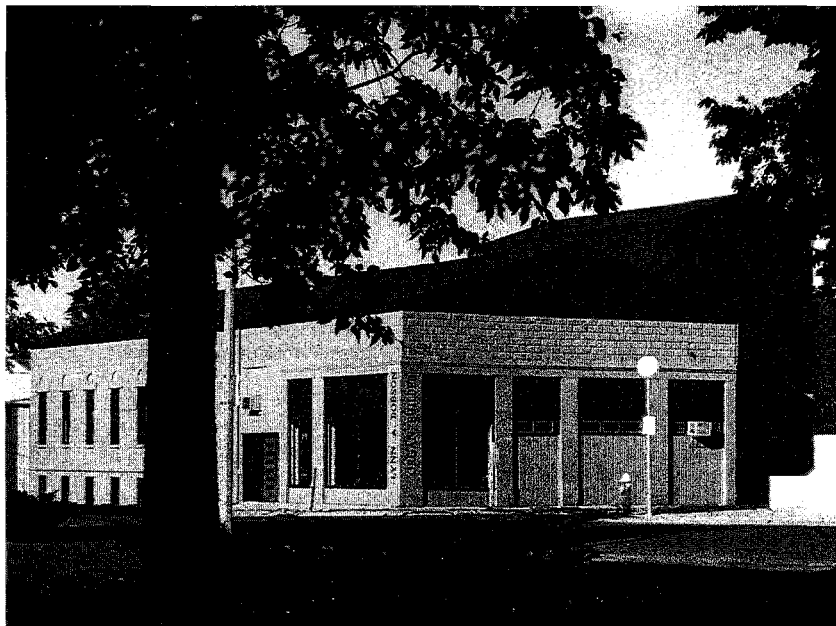
John A. Panning

Thirty years ago this month, Lynn Dobson opened an organ building workshop in Lake City. Three decades later, clients from near and far have made the journey to this small western Iowa town.

Lynn A. Dobson, founder of the Dobson Pipe Organ Builders, was born in Carroll, Iowa, in 1949, and grew up on a farm in nearby Lanesboro. In 1966, he received a scholarship from the Hill Foundation to attend the Minneapolis School of Art summer session for gifted students. He graduated from Wayne State College in Wayne, Nebraska, in 1971 with majors in art and industrial education. During his college years, he built a twelve-stop mechanical-action organ in a shed on the family farm; this organ, Op. 1 (II/15), was eventually sold to Our Savior's Lutheran Church in Sioux City, Iowa, where it still serves today. Upon graduation, Dobson taught high school art in Plattsmouth, Nebraska. However, the desire to be involved with organ building persisted, and in 1974 he left teaching to work for the Hendrickson Organ Company of St. Peter, Minnesota. In November 1974, he established his own firm, opening a small shop at 120 West Main Street in Lake City, Iowa.

What follows is a chronicle of the more important dates in the company's history, a big-picture overview of three decades of art and craft as practiced by an increasingly prominent Midwestern American organ builder.

1975 ~ The young company's first contract comes from one of Dobson's former teachers, Antony Garlick, a music professor and composer at Wayne State College. The ten-stop residence organ incorporates both new and



Dobson shop, 200 N. Illinois St., as seen from Lake City's town square

revoiced pipework. When Garlick moved in 1986, he sold the organ to Mary Brooks of Doylestown, Pennsylvania. In 1998, she in turn sold it to The Church of the Holy Spirit in Harleysville, Pennsylvania, and Dobson was once again called upon to move the organ, making several additions to suit its new, larger home. In his first year of business, Dobson is accepted as a member of the American Institute of Organbuilders (AIO).

1976 ~ Olivet Congregational Church, St. Paul, Minnesota, signs a contract for Op. 4 (II/33). The organ's donor gave his gift to the church on the

condition that it help launch the business of a promising young organ builder. At this time Lynn Dobson was assisted by his father Elmer Dobson, Jon Thieszen, who first began as summer help during college and would later become the company's technical designer, and voicer Robert Sperling, a former co-worker at Hendrickson. The resulting instrument is a monumental achievement for so young a firm.

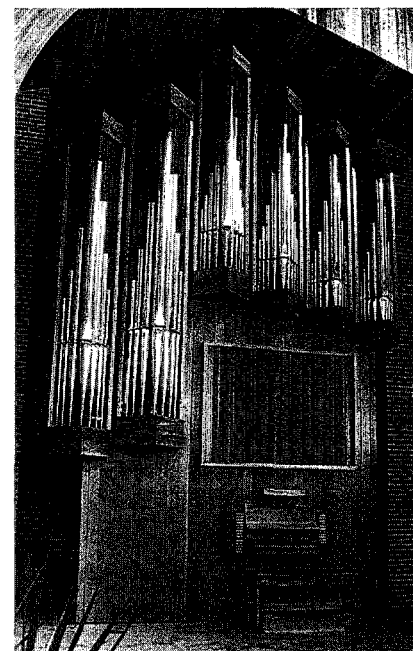
1979 ~ The company moves to its current location at 200 North Illinois Street, completely renovating the historic building and adding an erecting room with a 30' ceiling. In addition to instruments built for area churches, Dobson receives commissions from two Minnesota colleges as the decade closes. The first is a small studio organ for St. Olaf College (Op. 8, II/7; 1978). The second Minnesota institution, Bethany Lutheran College in Mankato, commissions an organ for its chapel (Op. 10, II/21; 1979), located in the school's historic Old Main building. Op. 10 enjoys wide attention in organ journals. In 1996 it undergoes some tonal additions (increasing its size to 24 ranks) and receives a dramatic revision to its case to better suit its second home, Bethany's new Trinity Chapel.

1980 ~ The decade opens with larger and more diverse projects, including one less than a block from the original Main Street shop: Lake City Union Church purchases a two-manual instrument (Op. 13, II/29; 1980). Dobson is engaged by Westminster Presbyterian Church of Des Moines, Iowa, to complete the organ (Op. 14, II/38; 1981) left unfinished by Lawrence Phelps Associates after that firm's insolvency. Nearby Iowa State University in Ames, Iowa, contracts for a practice organ (Op. 16, II/3; 1981) and a teaching studio organ (Op. 21, II/18; 1982). The capabilities of the shop were enlarged during this period by several new employees, among them Tom Kult, a skilled cabinetmaker who later becomes shop foreman; David Storey, an organ builder who had previously worked for Jim McFarland in Pennsylvania; and Lake City native Sally Winter, secretary. Robert Sperling becomes full-time voicer. The firm is accepted for membership in the International Society of Organbuilders and is invited to join the Associated Pipe Organ Builders of America (APOBA); Lynn Dobson is elected to the AIO Board of Directors.

1983 ~ The completion of large two-manual organs for the Church of St. Michael in Stillwater, Minnesota (Op. 23, II/34; 1983) and First Presbyterian



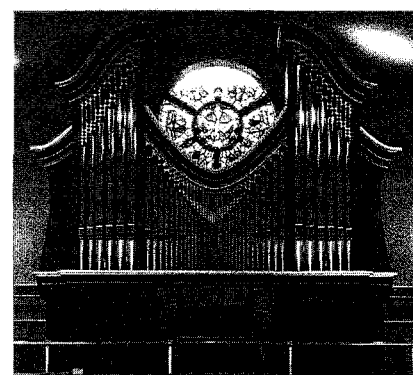
Bethany Lutheran College, Mankato, Minnesota (Op. 10, 1979; II/24)



Lake City Union Church, Lake City, Iowa (Op. 13, 1980; II/29)



The Church of St. Michael, Stillwater, Minnesota (Op. 23, 1983; II/34) (photo by William Van Pelt)



First Congregational Church, Battle Creek, Michigan (Op. 45, 1989; II/14)

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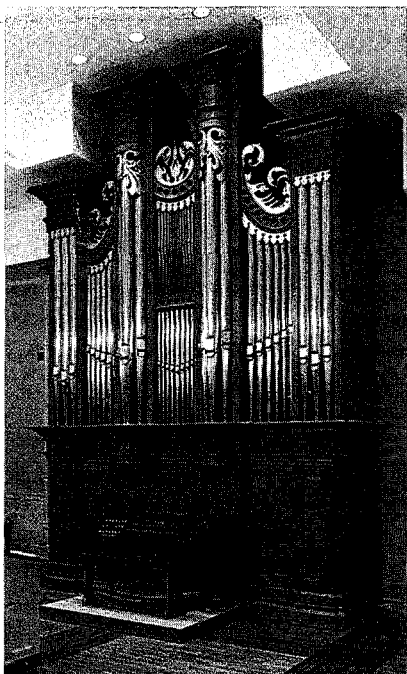
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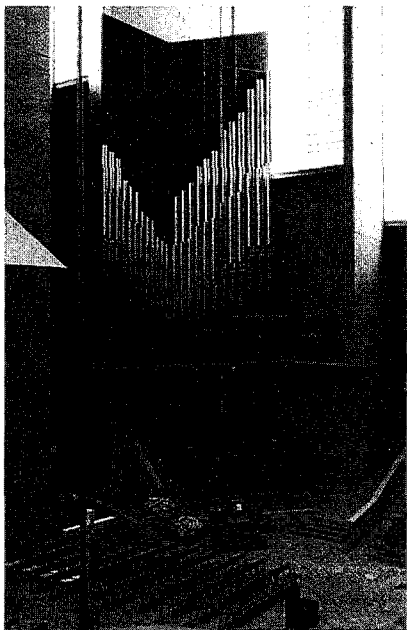
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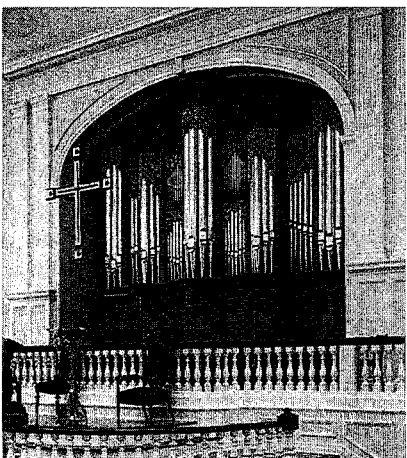
Pakachoag Church (UCC), Auburn, Massachusetts (Op. 69, 1997; II/31)



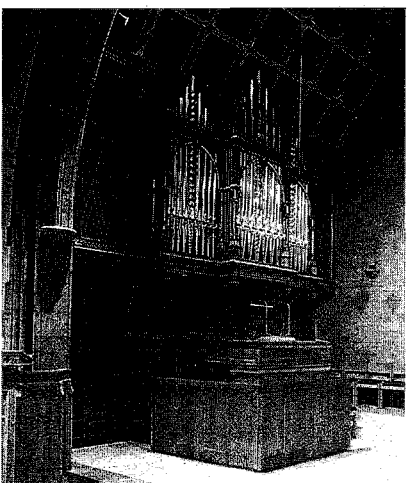
St. Joseph Abbey, St. Benedict, Louisiana (Op. 73, 2000; III/38)



Cathedral of Our Lady of the Angels, Los Angeles, California (Op. 75, 2003; IV/105)



St. John's United Methodist Church, Augusta, Georgia (Op. 78, 2003; III/42)



Kenilworth Union Church, Kenilworth, Illinois (Op. 81, 2003; II/29)

projects blend both classical and romantic influences. Op. 44 (1989) at Calvin College includes a 16' Open Wood in the Pedal, two enclosed divisions and a rich, smooth tonal palette. Joining the firm this year are Kirk Russell (business manager) and Dean Zenor, an organ builder from Connecticut.

1992 ~ Two instruments built this year demonstrate the firm's range. Op. 55 (II/32) for St. John Lutheran Church in Storm Lake, Iowa, features Kirnberger III tuning, dual wind systems (a wedge bellows for flexible wind, a parallel-rise bellows and wind stabilizers for steady wind) and a freestanding case with attached console at the rear of the church. The chancel location and Anglican church music emphasis of St. Luke's Episcopal Church, Kalamazoo, Michigan, result in Op. 57's (II/42) more romantic tonal design. Op. 56 (II/17), for Trinity Lutheran Church, Manhattan Beach, California, is the first Dobson installation on the West Coast. The firm is incorporated as Dobson Pipe Organ Builders, Ltd., a new 4,500 sq. ft. wood shop is built, and a pipe shop is set up. The company becomes a prize sponsor for the National Improvisation Competition of the American Guild of Organists.

1993 ~ Op. 60 (III/49) for First United Methodist Church, Mesa, Arizona, the firm's seventh three-manual instrument, features a Solo as the third manual rather than a more customary Positive or Choir. Voiced on 6" wind pressure with mechanical action, this division includes an 8' Harmonic Flute, 4' Flute Octavante, Cornet V, and 8' Bombarde, all under expression except for the Cornet, which is mounted outside the Solo enclosure.

1995 ~ The mid-'90s see an even wider variety of projects, ranging from Op. 62 (II/11; 1994), a residence organ for Rich Wanner in Berkeley, California, to the 1996 renovation of the important four-manual 1959 Schlicker organ at Valparaiso University, Valparaiso, Indiana, and its enlargement to 102 ranks. Other notable organs delivered are Op. 65 (II/36; 1995) for the University of South Carolina, Columbia, South Carolina, Op. 67 (II/32; 1996) for Wartburg College, Waverly, Iowa, and Op. 69 (II/31; 1997) for Pakachoag Church, Auburn, Massachusetts. Voicer and pipemaker William Ayers joins the firm during these years.

1998 ~ The organ for St. Paul's Episcopal Church in Minneapolis, Minnesota, (Op. 70, II/45) unabashedly combines classical and romantic tonal elements in a fresh and original way. This same line is followed in the large three-manual instrument for West Market Street Methodist Church in Greensboro, North Carolina (Op. 71, III/58; 1999), voiced in collaboration with Los Angeles organ builder Manuel Rosales. A somewhat more classical course is taken with the instrument at St. Joseph Abbey in St. Benedict, Louisiana (Op. 73, III/38; 2000), which is greatly enhanced by the Abbey church's five seconds of reverberation. Joining the firm by the end of the decade are Scott Hicks (general organ building), Gerrid Otto (windchests, general organ building), John Ourensma (voicing, pipemaking) and Randall Pepe (wood pipemaking and general organ building).

2000 ~ The firm's work at the beginning of a new century includes the monumental instrument for the Cathedral of Our Lady of the Angels in Los Angeles, California (Op. 75, IV/105; 2003) and the company's first contract for a major concert hall, Verizon Hall in Philadelphia's Kimmel Center for the Performing Arts (Op. 76, IV/125; 2006), the new home of the Philadelphia Orchestra. These high-profile projects bring Dobson into collegial working relationships with world-famous architects: José Rafael Moneo for the cathedral project and Rafael Viñoly for the concert hall.

Church in Manhattan, Kansas (Op. 24, II/43; 1983) are harbingers of Dobson's expansion into the rest of the country. Op. 24 is the largest organ built by the firm to date, and is the first organ in the United States to employ a "dual" stop action, one that can be operated mechanically by the organist as well as electrically through a solid-state combination action.

1984 ~ John Panning, an organ builder from Wisconsin, joins the crew this year; he is later appointed the firm's tonal director. The shop is remodeled and enlarged at this time to accommodate the fabrication of mechanical key action parts and console chassis. In November, the firm celebrates its 10th anniversary with an open house and a recital by Guy Bovet on Op. 13 at Lake City Union Church; hundreds of clients and friends of the company attend.

1985 ~ Op. 28 (II/30; 1985), for The Church of the Holy Comforter in Burlington, North Carolina, is the first of many Dobson instruments to be located outside of the Midwest. From 1985 to 1990, the firm builds twenty new organs in Pennsylvania, New York, North Carolina and Virginia, in addition to five Midwestern states. Eight are for universities and colleges, of which five are institutions affiliated with church bodies: Bethel College, North Newton, Kansas (Op. 27, II/19; 1985), St. Olaf College, Northfield, Minnesota (Op. 29, II/30; 1985), Augsburg College, Minneapolis, Minnesota (Op. 42, III/44; 1988), Calvin College, Grand Rapids, Michigan (Op. 44, III/49; 1989), and Wartburg Theological Seminary, Dubuque, Iowa (Op. 46, II/15; 1989). Op. 42 and 44 are both for new college chapels designed in cooperation with Dobson. New shop personnel by the end of this decade include Meridith Sperling (pipe racking, general organ building), Lyndon Evans and Randy Hausman (cabinetmakers), Dean Heim (general organ building, and later shop foreman), Art Middleton (key action and consoles) and Bob Savage (leatherwork and electrical). Dobson hosts the annual spring meeting of APOBA, during which the firm is elected president.

1989 ~ The first AIO Midyear Seminar is held at the Dobson shop. Twenty organ builders from across the country participate in lectures on case design and construction, cost accounting, shop administration and equipment. By this time the firm is well known for its artistic and innovative organ case design.

1990 ~ Gradual evolution of the firm's tonal style continues. Although specialized instruments such as the organ in Italian style for Indiana University (Op. 35, II/26; 1987) have been built, most are of eclectic design. Earlier instruments explored the neo-classic aesthetic; new

2003 ~ Not to be lost among the contracts for immense organs are instruments of more normal size delivered to churches and universities in Delaware, Illinois, and Minnesota. Op. 78 (III/42) for St. John's Methodist Church in Augusta is Dobson's first instrument in Georgia, housed in an elegant cherry-wood case with carved pipeshades. Joining the firm during the first years of the century are Antal Kozma (technical design) and Donny Hobbs (general organ building, voicing, pipemaking).

2004 ~ Op. 80 (II/26), for St. Paul's Church, Rock Creek Parish, Washington, D.C., was set up and played in Lake City during a 30th anniversary open house. To further celebrate, a festive reception for friends of the company was held during the Los Angeles AGO convention following Martin Jean's recital on Op. 75 at the Cathedral of Our Lady of the Angels. The second phase of the installation of Op. 76 (IV/125) in Verizon Hall takes place during the summer, while Op. 79 (II/23), for Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin, is installed in the fall. Ongoing design work includes a significant concert hall instrument for the new Atlanta Symphony Center, designed by famed architect Santiago Calatrava of Zürich. Instruments for the Chapel of the Cross in Chapel Hill, North Carolina, and the Lutheran Church of the Good Shepherd in Lancaster, Pennsylvania, give the shop a small respite between these large projects.

Since 1994, the daily operation of the shop has been under the direction of a management team consisting of Lynn Dobson (president and artistic director), John Panning (tonal director), Jon Thieszen (technical designer), Dean Heim (shop foreman), Dean Zenor (project manager) and Kirk Russell (business manager).

News, specifications of every organ, and many photographs can be found on Dobson's website at <www.dobsonorgan.com>.

John A. Panning is tonal director of Dobson Pipe Organ Builders. A native of Wisconsin, he worked for two years with Hammes-Foxe Organs, Inc. in the Milwaukee area prior to joining Dobson in 1984. In these twenty years, he has been involved in every facet of pipe organ design, construction and maintenance. Mr. Panning has served two terms as Secretary of the American Institute of Organbuilders, and is currently a member of the AIO Journal committee. He was a member of the National Council of the Organ Historical Society from 1985-1991, and has served on two OHS convention committees. He has been North American Editor of Publications for the International Society of Organbuilders since 1991.

All photos by Lynn Dobson except as noted.

Dobson Pipe Organ Builders, Ltd.

William Ayers, 1994, voicer, pipemaker
 Mitch Clark, 2004, technical designer
 Lynn A. Dobson, 1974, president and artistic director
 Lyndon Evans, 1988, cabinetmaker
 Randy Hausman, 1988, cabinetmaker
 Dean Heim, 1988, shop foreman, general organbuilding
 Scott Hicks, 1997, general organbuilding
 Donny Hobbs, 2003, general organbuilding, voicing
 Antal Kozma, 2001, technical designer
 Arthur Middleton, 1987, machinist, key action, wood pipes
 Gerrid D. Otto, 1998, windchests, general organbuilding
 John Ourensma, 1999, voicer, pipemaker
 John A. Panning, 1984, tonal director, voicer
 Kirk P. Russell, 1990, business manager
 Robert Savage, 1989, leatherwork, electrical, general organbuilding
 Meridith Sperling, 1985, windchests, general organbuilding
 Jon H. Thieszen, 1975, technical designer
 Sally J. Winter, 1983, accounting and secretarial
 Dean C. Zenor, 1990, key action, administrative

Cover Feature

Glück New York Congregation Emanu-El, New York City

From the Chief Organist

Playing the largest and most comprehensive synagogue organ in history was not in my thoughts when I began my organ studies so many decades ago. The new Glück organ, the third instrument for the great sanctuary, and the largest of three pipe organs in the temple complex, is unique in that the builder brought his lifetime of familiarity with the literature and liturgy of the synagogue into the design. Congregation Emanu-El is now served by a most appropriate instrument.

The 1929 Casavant opened by Marcel Dupré quickly earned international fame. Concert series and choral festivals abounded in the following years. Music was written specifically for the instrument, and the congregation commissioned many new choral works. Under the direction of Dr. Robert S. Baker, major mechanical and tonal changes were made to the organ in the 1950s. That version of the organ was presented to the public by the late Sir George Thalben-Ball at the 1956 convention of the American Guild of Organists.

By the late 1980s, entire divisions of the organ were silent, and the rest was going quickly. The organ was regularly tuned, yet had never been re-leathered, and had suffered steam and water damage. The roar of leaking wind was disruptive to worship services, and the temple began the process of assessment, looking toward a major rebuild or replacement of the organ. A handful of North American builders were asked to bid on the project, including Sebastian M. Glück, who had built our 34-rank Beth-El Chapel organ.

Mr. Glück proposed an enlarged instrument in a style he dubbed "Anglo-French Romantic Neoclassicism," promising to respect the intent of the 1929 organ by retaining what could be restored of the remaining original pipework. I had been concerned that Mr. Glück's many mixtures and big reed choruses might bring too great a change to our ears, but the 135-rank organ is an instrument of great dignity and grandeur, simultaneously powerful and elegant.

The stoplist combines academic discipline with artistic daring, and music of all eras can be played convincingly. While not a single tone color is duplicated, the organ's voices blend seamlessly. This was achieved by his insistence that he voice and tonally finish every pipe in the room, on the very windchest from which it was to sing. Our seventeen-voice professional choir (expanded to 26 on Holy Days) has noted the difference in the way they hear and sing with the organ.

The new console matches the elegant blend of Art Deco and Byzantine ornament seen in the 1929 temple complex. Rosewood, cow bone, pao ferro, walnut, brass, and polished onyx are among the luxurious materials chosen by the builder, a lifelong organist and trained preservation architect. Despite 137 stop controls, six expression pedals, and a full combination action, the console is understated and free of unnecessary gadgetry.

The rabbis, administration, trustees, and music committee are all to be commended and thanked for their vision and perseverance. They have set an example for other Reform synagogues, and have assured Congregation Emanu-El's musical future.

—Hunter Tillman

From the Tonal Director

When Gottfried Federlein, Stephen Stoot, and Joseph-Claver Casavant designed the original organ for Congregation Emanu-El, they faced the task of scaling pipes for a sanctuary that had not been built, designed to accommodate 2,500 people in cushioned pews. As



Console

were many sanctuaries of the era, Emanu-El was clad with sound-absorbing artificial stone. Although the *bimah* precinct at the East is lined with rare jewel stones and framed by breathtaking mosaics, the organ must speak through a heavy ornamental plaster grille before reaching the vast sanctuary. After the building opened, the polished fossil stone of the central aisle was covered by carpet.

In the 1950s significant revisions were made to the organ in accordance with the prevailing tastes and theories of the time. Pressures were drastically lowered, and 44 ranks, including the entire Choir division and all of the chorus reeds, were discarded and replaced by pipes of much smaller scale. Quintadenas and Cymbals replaced open flutes. Add-on windchests of incompatible design made the newly enfeebled wind supply unsteady. Despite the organ's "classical" makeover, the organ was no more effective, as the old and new seemed to share a space, but not a musical goal.

When the organ was taken down, Emanu-El coordinated asbestos abatement, plastering, and painting within the instrument as a prelude to the installation of new fluorescent lighting, condensation drip pans, utility outlets, smoke detection systems, and air conditioning.

I had to return to high pressures if I was to achieve the musical goals I had set in my new tonal design. I also knew that the sluggish action and the inability to tune the original pipes to concert pitch was the result of the wind supply problem. I designed a new wind system of 17 reservoirs with removable heads, sprung and weighted using an adjustable system of barbell plates. Perimeter compression spring assemblies assure that the heads remain airtight through changes in humidity, and can be taken out and rebuilt as bench work. The historic pipes told me when they were comfortable singing, and the new pressures were in the same range as our two slightly differing reference points, which were the pressures given in Casavant's publicity at the time, and the graffiti left by the installers in 1929.

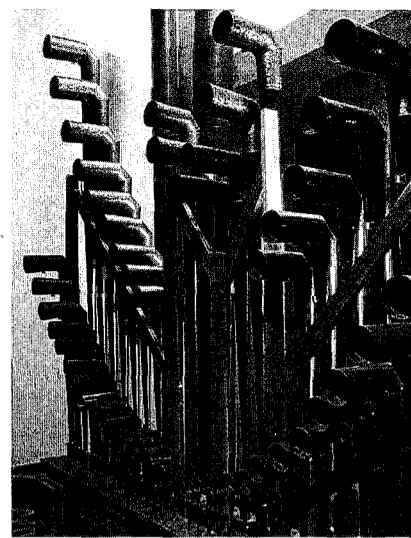
Rigid wind lines were built for portions of the organ that were added or relocated, and both original Spencer turbines were retained, one above the *bimah* tribune in the East tower, the

other beneath the vaulting at the West end near Central Park. The Casavant pitman windchests that were retained were completely stripped down and rebuilt or replicated in our shop, as were all special pneumatic actions, from the selectable Celesta dampers and the nine-stage shutter engines to the wooden boots and pneumatic starters for the 32' Contra Trombone.

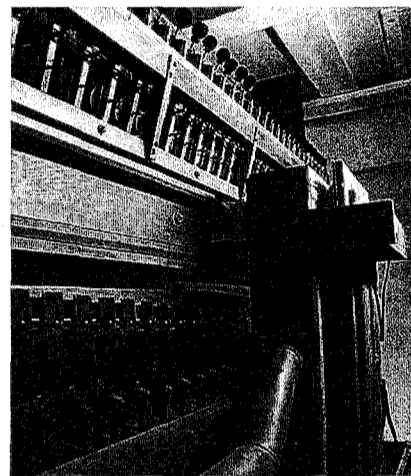
All mechanical components from the 1950s were removed, and all of the new windchests are electro-pneumatic pouch actions. I wanted to voice and finish the entire organ on wind that enters the pipes in the same manner, on actions that operate with the same speed and range of motion. New tremulants were provided, and I took my cue from Britain by leaving the high pressure sections of the Swell and Solo departments off the tremulants.

The 65 Casavant ranks that were restorable feature substantial pipe metal, generous cutups, and impressive scales. Cleaning and conservation was required throughout, and restoration of the badly altered toe holes brought the tone into line. For the most part, cutups seemed to be relatively unaltered. With the exception of the two full-length 32' octaves and some of the largest 16' pipes, all of that pipework, which constitutes half of the new instrument, was removed for cleaning and restoration. The titanic 32' Trombone resonators were rebuilt in the main chamber, rigged to a catwalk 100 feet above the *bimah*. Shellac was the finish of choice for zinc basses and wooden pipes, since it is renewable and traditional.

Each manual division contains one or more 8' Open Diapasons, and all normal divisions contain fully developed Diapason choruses. Mixtures vary in scaling and composition, but have several common characteristics. In sections of the progressions that contain an odd number of ranks, the balance is set in favor of the unisons, rather than the quints, lending clarity to voice leading in contrapuntal work and choral accompaniment. All regular chorus mixtures bear harmonics of the 8' series, even in the extreme treble. In each of the three traditional manual departments, there is at least one flue and one reed at 16' pitch, so gravity in all schools of literature can be achieved without muddying the mixtures with contraquints in a dead acoustic.



Chazzerot



Celesta

That notwithstanding, three of the Emanu-El mixtures contain sub-unison harmonics. The Grand Chorus V sports a bold 5 1/2' in the treble, the upper range of the Harmonics V contains a 3 1/2' and a 2 1/2', and the Cornet des Violes V retains its original sub-tierce throughout its compass.

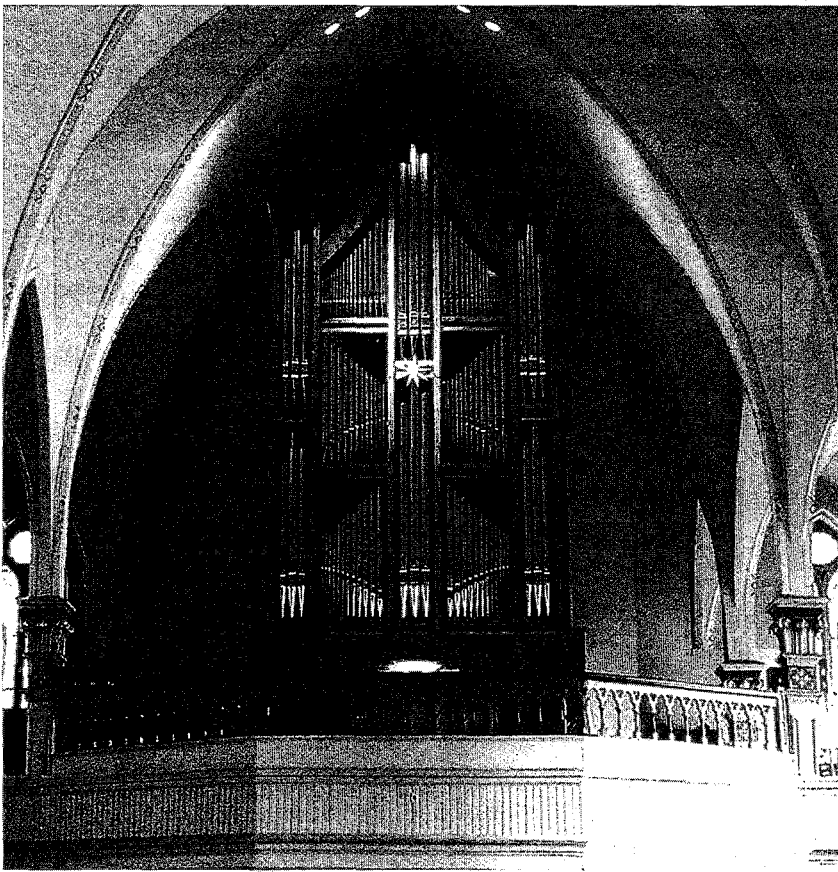
Flutes of varied construction and material are present throughout the specification, especially open flutes, from harmonic flutes in both wood and metal, to the Major Open Flute in the Solo, to the Open Wood Flute in the Great, the only discarded Casavant rank we miraculously found and reinstated. It is distinguished by having its mouths wider than the depth of the pipe. The Swell Flûte Harmonique is, in part, from Aeolian-Skinner's Opus 851 of 1931 for Trinity College, Hartford. It replaces a Quintadena that was substituted for the original harmonic flute in the 1929 design.

Three *jeux de tierce* are present in the main divisions: the mounted Cornet in the Great, the cornet décomposé in the Choir, and the Sesquialtera in the Swell. They weld with the many Trumpets and Clarions in the organ to form a thrilling *Grand Jeu*.

The famous 13-rank Orchestral String Ensemble had been silent for many years, and its reinstatement made a stunning contribution to the organ. With nine 73-note undulating stops in a manual string complement of nearly three dozen ranks, supported by two independent 16' Pedal strings, Emanu-El's lushness is legendary. Gottfried Federlein, composer, organist, and early music specialist long before the term was coined, was also a fan of Robert Hope-Jones and the cinema organ. Interestingly, the Temple that had just merged with Emanu-El, Temple Beth-El (after whom the chapel is named) had just dedicated their 1924 IV/106 Möller, complete with its 14-rank string department designed by Dr. Clarence Dickinson.

Matched reed choruses of differing styles are found in each division: "close," round English tone in the Choir; rich, chocolatey and brilliant "free" English

New Organs



Berghaus Organ Company, Inc.,
Bellwood, Illinois
St. Mary's Roman Catholic
Church, Port Washington,
Wisconsin

Set upon a hill, significantly above the shores of Lake Michigan, is St. Mary's Church of Port Washington, Wisconsin. Its American gothic structure, built in 1884, can be seen for many miles from any direction and in the 1800s served as

a navigation aid for ships coming into port.

In July of 2002, a contract was negotiated for a new two-manual and pedal organ. The key action was to be tracker and the stop action to be electric, in order that a combination system could be available for the convenience of the organists. The organ case is made of red oak, with plywood, oak-veneered panels set into massive solid oak frames. The

keydesk is built into the lower portion of the case with drawknobs set into terraced, horizontal side jambs also made of solid oak.

The main case of the organ embraces the Great and Swell organs. The upper façade displays the pipes of the Great 8' Principal. The lower façade displays the pipes of the Swell 8' Principal. The entire Swell 8' Principal is outside of the swell box. Between the upper and lower façades are the pipes of the Great 4' Octave. Behind the main case is the Pedal organ. Casework covers the lower portion of this division; from windchest level on up, all the pipework is unenclosed. Because of the good acoustic of the church, the Pedal has no difficulty in speaking into the nave. The Pedal Kontrabass 16' plays from its own ventral action, pallet chest on a wind pressure of 125 mm. These pipes are original to the first instrument. It was decided not to rebuild these pipes, just to accommodate a lower wind pressure. The remaining stops in the Pedal are voiced on a wind pressure of 75 mm. Wind pressures of the Great and Swell organs are 70 mm. Much of this organ remains as "preparations" since funds were not available to build this organ as a totally completed instrument.

The organ's case design is by Allyn Hoverland and Abraham Batten. Tonal specifications were by Leonard Berghaus in collaboration with the parish organist, Drew Rutz. Brian Berghaus oversaw the case construction and installation. Tonal finishing in the church was performed by John Streufert, head voicer, and by Leonard Berghaus. Organbuilders and installers included the following: Todd Berghaus, Jeff Hubbard, Jordan Smoots, Paul Sturm, Paul Serresseque, Mitch Blum, Gordon Bruns, Randy Watkins, Mike Pelton, and Kurt Linstead.

The blessing and dedication of the

organ took place on August 10, 2003. The organist for this service was Alan Hommerding. The pastor of St. Mary's Parish is Fr. Allan Sommer. Parish and school music director is Drew Rutz.

—Leonard Berghaus

Photo credit: Paul Serresseque

GREAT (Unenclosed)

- 16' Bourdon*
- 8' Prestant (façade)
- 8' Gamba*
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte (prep)
- 2½' Quinte (prep)
- 2' Octave
- 1½' Terz (prep)
- Mixture V (draws 2')
- 8' Trompete (prep)
- Tremulant

SWELL (Enclosed)

- 8' Principal (façade)
- 8' Spitzviol
- 8' Spitzviol Celeste (tenor c)
- 8' Holzgedackt*
- 4' Geigend Octave
- 4' Koppelflöte
- 2' Hohlflöte
- 1½' Klein Nasat (prep)
- Scharf-Mixtur IV (prep)
- 16' Groß Dulzian (prep)
- 8' Schalmei (prep)
- Tremulant

PEDAL

- 16' Kontrabass*
- 16' Subbass*
- 8' Principal
- 8' Gemshorn (prep)
- 4' Choralbass (prep)
- Mixtur III (prep)
- 16' Holzposaune (prep)
- 4' Kornett (prep)

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*Revoiced from the 1924 Schaeffer organ

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"Do the work of an evangelist...bring the books, especially the parchments." 2 Timothy 4:5,13

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Calendar

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

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

UNITED STATES East of the Mississippi

15 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
ensemble amarcord; United Church of Marco Island, Marco Island, FL 7:30 pm

17 NOVEMBER
Erik Eickhoff; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
Gregory Eaton; St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm
Preston Smith; St. Bartholomew's, New York, NY 7:30 pm
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 Presbyterian, 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
Misa Criolla; Cathedral of St. Joseph, Hartford, CT 4 pm
Karel Paukert; Woolsey Hall, Yale University, New Haven, CT 8 pm
The Chorus of Westerly; Performance Hall, Westerly, RI 4 pm, 6 pm
Robert Bates; Vassar College, Poughkeepsie, NY 3 pm
Guido Graumann; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Bach cantatas; St. Bartholomew's, New York, NY 3 pm
Rossini, *Petite Messe Solennelle*; Madison Avenue Presbyterian Church, 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 Sorrows, South Orange, NJ 3 pm
Thomas Spacht; Christ Church, New Brunswick, NJ 6:30 pm
Honegger, *King David*; Trinity Episcopal, Bethlehem, PA 3 pm
+**Felix Hell**; Sacred Heart Oratory, Wilmington, DE 4 pm
Christopher Young; Washington National Cathedral, Washington, DC 5 pm
Alan Morrison; Grace United Methodist, Baltimore, MD 4 pm
Duruflé, *Requiem*; St. John's Episcopal, Hagerstown, MD 7 pm
Wayne Earnest, with trumpets; Old Presbyterian Meeting House, Alexandria, VA 4 pm
Cj Sambach, Informance; Immanuel Lutheran Church, Lincolnton, NC 9 am, performance at 3 pm
Atlanta Baroque; Peachtree Road United Methodist, Atlanta, GA 3 pm
Ken Cowan; First Baptist Church of Greater Cleveland, Shaker Heights, OH 7:30 pm

Marilyn Mason, with flute, lecture-recital; University of Michigan, Ann Arbor, MI 4 pm
Todd Wilson; Trinity English Lutheran, Fort Wayne, IN 4 pm
Choral concert; Church of the Nativity, Episcopal, Huntsville, AL 3 pm
David Briggs; Independent Presbyterian, Birmingham, AL 4 pm
John W.W. Sherer; St. James Cathedral, Chicago, IL 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 Presbyterian Homes, Evanston, IL 1:30 pm

23 NOVEMBER
ensemble amarcord; Francis Marion University, Florence, SC 8 pm
ensemble amarcord; St. Paul's Episcopal, Augusta, GA 12 noon
Thomas Trotter; Overture Hall, Madison, WI 7:30 pm

24 NOVEMBER
Gregory Eaton; St. Ann & The Holy Trinity, Brooklyn, NY 1:10 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 Presbyterian Church, Birmingham, AL 7 pm

28 NOVEMBER
Felix Hell; Evangelical Congregational Church, Westborough, MA 2 pm
James David Christie, followed by Advent Lessons & Carols; Church of the Advent, Boston, MA 4:30 pm
Advent Lessons & Carols; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm
Bach, Cantata *Nun komm, der Heiden Heiland*; 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
+**Haig Mardirosian**; Nativity Lutheran, Alexandria, VA 3 pm
Karel Paukert; The Cleveland Museum of Art, Cleveland, OH 2:30 pm

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

1 DECEMBER
Paul Bisaccia, piano; Prosser Library, Bloomfield, CT 7 pm
Gregory Eaton; St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm
Thomas DeWitt; Morrison United Methodist, Leesburg, FL 12 noon
The Ferrara Ensemble; The Cleveland Museum of Art, Cleveland, OH 7:30 pm

3 DECEMBER
University of Pretoria Camerata; Old South Church, Boston, MA 12:15 pm
Christmas concert, with orchestra; Grace Church, New York, NY 8 pm
Scott Baker; Immanuel Lutheran Church of the Upper Keys, Tavernier, FL 8 pm
Chicago a cappella; Fourth Presbyterian, Chicago, IL 8 pm

4 DECEMBER
Organ, brass, and choir; Methuen Memorial Music Hall, Methuen, MA 7:30 pm, also 12/5 at 3 pm
Yale Camerata; Battell Chapel, New Haven, CT 8 pm
Christmas concert, with orchestra; Grace Church, New York, NY 4 pm
Bells in Motion; Advent Christian, Dowling Park, FL 7:30 pm
Avatar Brass; The Palms Presbyterian, Jacksonville Beach, FL 7:30 pm
Gerre Hancock, improvisation workshop; St. Louis Cathedral, New Orleans, LA 10 am

5 DECEMBER
Paul Bisaccia, piano; First Congregational, East Hartford, CT 6 pm
Paul Jacobs; Concordia College, Bronxville, NY 4 pm
Handel, *Messiah*; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Advent motets; Holy Trinity Lutheran, New York, NY 5 pm
Advent Lessons & Carols; St. Bartholomew's, New York, NY 5 pm

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Vaughn Watson; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gavin Black; Christ Church, New Brunswick, NJ 6:30 pm
Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 & 11 am
Advent Lessons & Carols; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm
Haig Mardirosian, with the Suspicious Cheese Lords; Franciscan Monastery, Washington, DC 7 pm
Bernstein, *Chichester Psalms;* First Presbyterian, Lynchburg, VA 3 pm
Bells in Motion; Christ Episcopal, Ponte Vedra Beach, FL 3 pm
Cleveland Institute of Music faculty and students; The Church of the Covenant, Cleveland, OH 1-6 pm
Karel Paukert; The Cleveland Museum of Art, Cleveland, OH 2:30 pm
Northwest Choral Society; Edison Park Lutheran, Chicago, IL 4 pm
Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 & 11 am
Lessons & Carols; Alice Millar Chapel, Evanston, IL 10:30 am
Advent Lessons & Carols; St. James Cathedral, Chicago, IL 4 pm
Advent Lessons & Carols; Fourth Presbyterian, Chicago, IL 6:30 pm
Julia Brown; First Presbyterian, Springfield, IL 4 pm
Gerre Hancock; St. Louis Cathedral, New Orleans, LA 8 pm

6 DECEMBER
David Higgs, masterclass; Center Church, Hartford, CT 7 pm
Yale Schola Cantorum; St. Mary's, New Haven, CT 8 pm
Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm
Bells in Motion; North Florida Community College, Madison, FL 7 pm

7 DECEMBER
David Higgs; Center Church, Hartford, CT 7 pm
Yale Schola Cantorum; St. Michael's, New York, NY 8 pm
Chanticleer; Fourth Presbyterian, Chicago, IL 8 pm, also 12/8

8 DECEMBER
Mina Choi; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
Gregory Eaton; St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm
Cherubini, *Mass No. 4 in C;* St. John Cantius, Chicago, IL 7:30 pm

9 DECEMBER
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm, also 12/11
10 DECEMBER
Paul Bisaccia, piano; First Presbyterian, Lockport, NY 7:30 pm
Christmas Vespers; St. Bartholomew's, New York, NY 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Morgan Simmons; Fourth Presbyterian, Chicago, IL 12:10 pm

11 DECEMBER
Vento Chiaro; Nantucket Arts Council, Nantucket, MA 2 pm
Brian Harlow; Woolsey Hall, Yale University, New Haven, CT 3 pm
Bach, *Christmas Oratorio,* Part I; The Bushnell's Belding Theater, Hartford, CT 8 pm, also 12/12 at 4 pm
Liber unusualis; St. Joseph Center Chapel, Milwaukee, WI 5 pm
Lessons & Carols; St. John Cantius, Chicago, IL 7:30 pm
Bella Voice; St. James Cathedral, Chicago, IL 7:30 pm

12 DECEMBER
Handel, *Messiah;* Trinity Church, Boston, MA 7 pm
Nigel Potts; St. Mary the Virgin, New York, NY 4:45 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Jennifer Pascual; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Seton Hall University Choir; Our Lady of Sorrows, South Orange, NJ 4 pm
Lessons & Carols; Christ Church, New Brunswick, NJ 6:30 pm
Saint-Saëns, *Christmas Oratorio;* Old Presbyterian Meeting House, Alexandria, VA 8:30, 11 am
Thompson, *The Nativity According to St. Luke;* First Presbyterian, Lynchburg, VA 5 pm
James David Christie, Pinkham: *Organ Concerto No. 2;* Finney Chapel, Oberlin Conservatory of Music, Oberlin, OH 8 pm
Pinkham, *Christmas Cantata;* Peachtree Road United Methodist, Atlanta, GA 7 pm
Choral Evensong; Church of the Nativity, Episcopal, Huntsville, AL 5 pm
Christmas concert, with orchestra; First Presbyterian, Arlington Heights, IL 4 pm

Advent Lessons & Carols; Chapel of St. John the Divine, Champaign, IL 7:30 pm

14 DECEMBER
Handel, *Messiah;* St. Thomas Church Fifth Avenue, New York, NY 7:30 pm, also 12/16

15 DECEMBER
Christmas carol sing; Grace Church, New York, NY 12:15 pm
Mozart, *Missae Breves;* St. Bartholomew's, New York, NY 7:30 pm
Gregory Eaton; St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm

16 DECEMBER
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm, also 12/18
Music of the Baroque; Grace Lutheran, River Forest, IL 8 pm

17 DECEMBER
Gregory Peterson; Old South Church, Boston, MA 12:15 pm
Adventori; St. Bartholomew's, New York, NY 7:30 pm
Steinbach and Helvey Piano Duo; Trinity Lutheran, Lansdale, PA 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Evanston Township High School Chorus; Fourth Presbyterian, Chicago, IL 12:10 pm
Handel works; St. James Cathedral, Chicago, IL 7:30 pm
Music of the Baroque; St. Michael's, Chicago, IL 8 pm
Cathedral Ringers Handbell Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

18 DECEMBER
Candlelight Carol Service; Trinity Church, Boston, MA 4 pm, also 12/19, 4 & 7 pm
Britten, *A Ceremony of Carols;* Grace Church, New York, NY 3 pm
Christmas Carol Service; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Music of the Baroque; Divine Word Chapel, Techny, IL 8 pm, also 12/19 at 3 pm
John W.W. Sherer & Tower Brass; Fourth Presbyterian, Chicago, IL 5 pm

19 DECEMBER
Lessons & Carols; South Church, New Britain, CT 4 pm
The Chorus of Westerly; Performance Hall, Westerly, RI 4 pm, 6 pm, & 8 pm
Lessons & Carols; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Lessons & Carols; Grace Church, New York, NY 11 am
Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 11 am & 4 pm
Bach, *Christmas Oratorio,* Parts I-III; St. Bartholomew's, New York, NY 3 pm
Jennifer Pascual; Cathedral of St. Patrick, New York, NY 4:45 pm
Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm
Christmas Carol Sing; Our Lady of Sorrows, South Orange, NJ 4 pm
Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
Karel Paukert, with handbell & vocal choirs; The Cleveland Museum of Art, Cleveland, OH 1:30 pm
Lessons & Carols; Church of the Nativity, Episcopal, Huntsville, AL 5 pm
Christmas concert, with orchestra; First Presbyterian, Arlington Heights, IL 4 pm
Bach, *Cantata 133;* St. Luke's, Chicago, IL 4 pm
Lessons & Carols; House of Hope Presbyterian, St. Paul, MN 9 & 11 am

21 DECEMBER
Ray Cornils, with brass, choir, & handbells; Portland City Hall, Portland, ME 7:30 pm
Christmas concert; St. Bartholomew's, New York, NY 7:30 pm

22 DECEMBER
Gregory Eaton; St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm
Britten, *A Ceremony of Carols;* St. Thomas Church Fifth Avenue, New York, NY 5:30 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

24 DECEMBER
George Sargeant; Old South Church, Boston, MA 12:15 pm
Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Lessons & Carols; Grace Church, New York, NY 8 pm
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5, 7, 9, 11 pm
Nancy Lancaster; House of Hope Presbyterian, St. Paul, MN 10 pm

26 DECEMBER
Bach, *Cantata 152;* Holy Trinity Lutheran, New York, NY 5 pm

31 DECEMBER
Dong-ill Shin; Old South Church, Boston, MA 12:15 pm

Lessons & Carols; Church of the Advent, Boston, MA 6 pm
 Bach, *Brandenburg Concerti*; St. Bartholomew's, New York, NY 8 pm
 William *Trafka*; St. Bartholomew's, New York, NY 11 pm

UNITED STATES
West of the Mississippi

15 NOVEMBER
Martin Welzel, with piano; University Presbyterian, Seattle, WA 7 pm
Thomas Trotter; Benaroya Hall, Seattle, WA 7:30 pm

18 NOVEMBER
Bev Staples & Keith Paulson-Thorp, organs & harpsichords; Old Mission Santa Barbara, Santa Barbara, CA 7:30 pm

19 NOVEMBER
Tom Joyce; St. Mark's Cathedral, Seattle, WA 7:30 pm
 Liber unUsualis; First Lutheran, Palo Alto, CA 8 pm

20 NOVEMBER
 Liber unUsualis; St. John's Presbyterian, Berkeley, CA 8 pm

21 NOVEMBER
Frederick Swann; Cathedral Church of St. Paul, Des Moines, IA 4 pm
John Behnke, hymn festival; St. John's Lutheran, Arnold, MO 7:30 pm
 Steinbach & 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; St. Gregory's Episcopal, San Francisco, CA 4 pm

23 NOVEMBER
 VocalEssence, with Hopeful Gospel Quartet, Rich Dworsky, & 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

4 DECEMBER
 VocalEssence family concert; Plymouth Congregational, Minneapolis, MN 2 & 4 pm
 Liber unUsualis; Town Hall, Seattle, WA 8 pm

5 DECEMBER
 VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm, also 12/12
 Advent Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am
 Advent Carol Service; St. John's Cathedral, Albuquerque, NM 4 pm
Robert Adams; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
 Advent Lessons & Carols; All Saints' Episcopal, Beverly Hills, CA 5 pm
 Liber unUsualis; St. James-by-the-Sea, La Jolla, CA 7:30 pm

6 DECEMBER
 Ferrara Ensemble; Christ the King Lutheran, Houston, TX 7:30 pm

7 DECEMBER
Bradley Hunter Welch; Colorado College, Colorado Springs, CO 7:30 pm

11 DECEMBER
 VocalEssence; Normandale Lutheran, Edina, MN 7:30 pm

12 DECEMBER
Gerre Hancock, conducting Lessons & Carols; St. Mark's Episcopal, San Antonio, TX 4 pm
 Pinkham, *Christmas Cantata*; First Presbyterian, Midland, TX 5:30 pm
Vytenis Vasyliunas; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

13 DECEMBER
 Schola Cantorum of Texas; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

17 DECEMBER
 Britten, *St. Nicolas*, & *A Ceremony of Carols*; All Saints' Episcopal, Beverly Hills, CA 7:30 pm
 Christmas Carol Sing-along; Trinity Episcopal, Santa Barbara CA 7:30 pm

19 DECEMBER
 Christmas concert; St. John's Lutheran, Arnold, MO 4 pm
 Christmas Carol Service, with orchestra; St. John's Cathedral, Albuquerque, NM 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

20 DECEMBER
 Christmas Carol Service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 12/21

22 DECEMBER
 Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm, also 12/24 at 4:30 pm

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

31 DECEMBER
Paul Jacobs; Christ Church, Little Rock, AR 7:30 pm

INTERNATIONAL

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 Tlacochahuaya, Oaxaca, Mexico 6 pm

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NAOMI ROWLEY, with Katherine Moore, violin, First United Methodist Church, Appleton, WI, June 9: *America*, op. 67, Hesse; *Flute Voluntary*, Carr; *Variations on Amazing Grace*, Held; *Shalom (Peace) (The Aeolian Sonata)*, Locklair; *Marche Americaine*, op. 31, Widor, transcr. Dupré.

JOHN SCOTT, St. Paul's Cathedral, London, England, July 1: *Toccata in d*, BWV 155, Buxtehude; *An Wasserflüssen Babylon*, BWV 653b, Bach; *Fantasia-Choral no. 1 in D-flat*, Whitlock; *Festival Fanfare*, Leighton; *Intermezzo*, Alain; *Sonata on the 94th Psalm*, Reubke.

DANIEL STEINERT, with Charles Isaacson, trombone, Zion Lutheran Church, Appleton, WI, June 2: *Sonata in d*, S. 527, Bach; *Two Invocations*, Eben; *Wondrous Love*, Barber; *Prelude and Fugue on B-A-C-H*, Liszt.

CHARLES BOYD TOMPKINS, The Riverside Church, New York, NY, July 13: *Carillon de Westminster*, Vierne; *Nun danket alle Gott*, BWV 657, Passacaglia and Fugue in c, BWV 582, Bach; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Sketch in D-flat*, op. 58 no. 4, Schumann; *Sonata Eroica*, op. 94, Jongen.

KIRSTEN FALC UHLENBERG, Christ United Methodist Church, Rochester, MN, July 6: *Praeludium in e*, Bruhns; *Impromptu (Pièces de Fantaisie)*, Vierne; *Prelude and Fugue in e*, BWV 548, Bach.

MATTHEW WALSH, First English Lutheran Church, Appleton, WI, July 14: *Prelude and Fugue in c*, BWV 549, *Ich ruf zu dir, Herr Jesu Christ, Herzlich tut mich verlangen, Liebster Jesu, wir sind hier*, Bach;

Nun danket alle Gott, op. 65, no. 59, Karg-Elert; *Rhosymedre*, Vaughan Williams; *Toccata and Fugue in d*, BWV 565, Bach.

PAUL WEBER, St. Joseph Catholic Church, Appleton, WI, July 6: *Straf mich nicht in deinem Zorn*, op. 40, no. 2, Reger; *Sicilienne*, Toccata (*Sutte*, op. 5), Duruflé.

THOMAS WIKMAN, with Charles Geyer and Barbara Butler, trumpets, Frari Basilica, Venice, Italy, June 4: *Fanfare from the Vespers of 1610*, Monteverdi; *Toccata in d*, Froberger; *Three Sonatas*, Pezeli; *Bicinium: Vom Himmel Hoch*, Praetorius; *An Wasserflüssen Babylon*, Toccata in C, Pachelbel; *Capriccio a Due Cornetti*, Vierdanck; *Prelude Number One*, Bloch; *Prayer of St. Gregory*, Hovhaness; *Fanfare*, Stravinsky; *O Salutaris Hostia*, Honegger; *Chorale No. 3 in a*, Franck; *Toccata sull'Assunzione*, Wikman.

Santa Chiara Basilica, Naples, Italy, June 6: *Sutte for Trinity Sunday*, Tournemire; *Chorale No. 3 in a*, Franck; *Toccata for the Elevation*, Zipoli; *Frescobaldi; Improvisation on Te Deum/Benedicta sit*, Wikman.

RUDOLF ZUIDERVELD, First Presbyterian Church, Springfield, IL, June 20: *Echo ad manuale duplex*, Scheidt; *Balletto del Granduca*, Sweelinck; *Prelude and Fugue in G*, BWV 541, Bach; *Bist du bei mir*, Bach, arr. Wildman/Zuiderveld; *Aus tiefer Not schrei ich zu dir*, Böhm; *Nun bitten wir den Heiligen Geist*, BuxWV 208, Buxtehude; *Sutte II in g*, Zipoli; *Tiento de Registro Alto de Premero Tono*, de Peraza; *Sonata de Premero Tono para órgano con trompeta real*, Lidon; *Was Gott thut das ist wohlgetan*, op. 93, Guilman; *Allegro maestoso*, *Allegro (Partita on the Hymn Tune Lobe den Herren)*, Phillips; *Variations on Psalm 43*, Bolt; *Berceuse (24 Pièces en style libre)*, op. 31, Carillon de Westminster (*Pièces de Fantaisie*, op. 54), Vierne.

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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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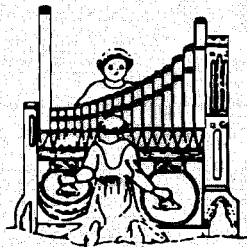
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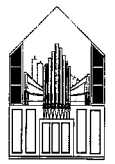
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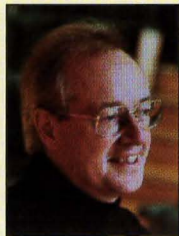
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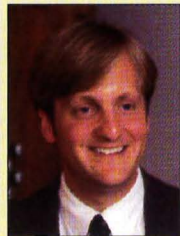
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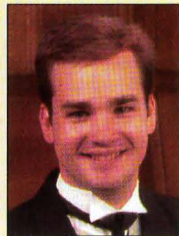
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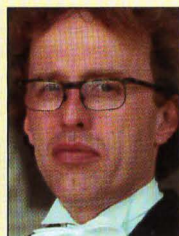
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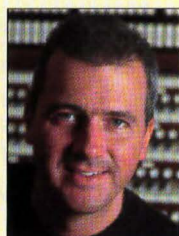
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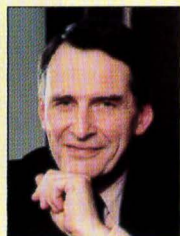
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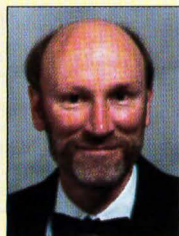
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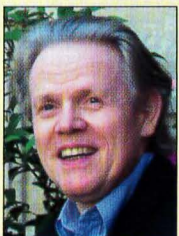
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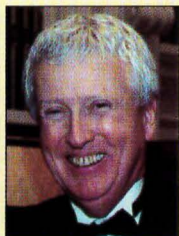
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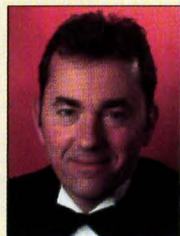
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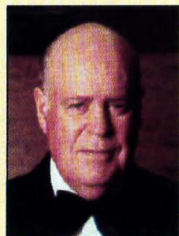
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