

THE DIAPASON

MARCH, 2005



St. Paul United Methodist Church, Lincoln, Nebraska
Cover feature on pages 22-23

Here & There

Every Friday at 12:30 pm, Regents Park sponsors free noontime organ concerts at **Chicago Theological Seminary**, 5757 S. University, Chicago, Illinois. Thomas Wikman plays the Wilhelm organ in Graham Taylor Hall. For information: 773/363-5662.

Carolina Baroque, Dale Higbee, music director, continues its 17th season of concerts at St. John's Lutheran Church, Salisbury, North Carolina: March 11, sacred music by Bach and concertos by Bach and Telemann; May 13, music of Bach and Handel. For further information: <www.carolinabaroque.org>.

Holy Trinity Lutheran Church, Akron, Ohio, continues its music events: March 11, Daniel Roth; April 8, Master Singers, Inc. Chorale. For information, contact James Storry: 330/376-5154.

Philadelphia Cathedral, Philadelphia, Pennsylvania, continues its music events: March 12, Choral Arts Society; April 10, Bach, *Mass in B Minor*; 4/16, Philadelphia Classical Symphony; 4/17, Evensong with the choir of All Saints', Torresdale; 4/22, Williamson Voices; May 1, Philadelphia Chamber Chorus; 5/6, all-night organ improvisation with Robert Ridgell, Alexander Herman and others; 5/13, Monteverdi, *Vespro della Beata Vergine*; 5/20, Philadelphia Girl Choir and Princeton Girl Choir. For information: 215/386-0234 x122; <music@philadelphiacathedral.org>.

The Chorus of Westerly (Westerly, Rhode Island), George Kent, conductor, continues its 2004-05 season: March 13, The Orthodox Singers from Estonia; May 15, Mozart, *Requiem*. For information: 401/596-8663; <www.chorusofwesterly.org>.

The Cathedral of the Advent, Birmingham, Alabama, continues its music series: March 13, Timothy Tuller (Dupré, *Stations of the Cross*); April 10, Peter Richard Conte; 4/22, Aeolian Trio; May 20, Broadway cabaret. For information: 205/226-3505; <www.adventbirmingham.org>.

The First Presbyterian Church of Englewood, New Jersey announces its spring music series under the direction of David Macfarlane. This marks the 100th year of Sunday afternoon concerts at FPC, a tradition begun by Frank Treat Southwick in 1904 and continued under organists Harold Gardner Fink, Harold Keys Biggs, William Bross, William Janashek, Hans Vigeland, John Wright Harvey and Joe Coutret. Over the years the Chancel Choir and soloists have performed many of the great choral works. The organs of FPC, first by Hook and Hastings, then later by Skinner, Chester and currently Möller, have been featured in recitals by prominent organists throughout the 100 years. This season ends with a gala concert featuring excerpts from many of the works that have been performed over the last century. The schedule: March 13, David Macfarlane; April 17, Palisades Virtuosi; May 22, Chancel Choir sings works by Bach, Handel, Mendelssohn, Fauré, Rossini, Verdi, Rutter and Brahms. For further information: 201/568-7373; <music@englewoodpres.org>.

The Choir of Men and Boys of St. Thomas Church Fifth Avenue, New York City, presents Bach's *St. John Passion* on Tuesday, March 15 at 7:30 pm. The choir, under the direction of John Scott, will be joined by Concert Royal and soloists. The church's Tuesday evening concert series concludes on April 12 with The Choir of New College, Oxford, Edward Higginbottom, director. For further information: 212/664-9360; <www.saintthomaschurch.org>.

Old South Church and Trinity Church, Boston, continue their series of organ recitals on Fridays at 12:15 pm, held at Old South Church: March 18, Jonathan Oldengarm; April 1, Frank Corbin; 4/8, Johann Hermans; 4/15, Randall Steere; 4/22, Jared Johnson; May 6, Ross Wood; 5/13, Greg Peterson; 5/20, Etienne Walhain; 5/27, Scott Foppiano; June 3, Geoffrey Wieting; 6/10, Catherine Burrell. For information: 617/536-0944, x376.

Madison Avenue Presbyterian Church, New York City, concludes its 2004-05 season of music events on March 20. The St. Andrew Chorale and Orchestra, under the direction of John Weaver, present Mendelssohn's *Elijah* at 4 pm. For information: 212/288-8920; <www.mapc.com>.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: March 20, Atlanta Baroque Orchestra; April 10, Georgia Festival Chorus; 4/20, duo-pianists; May 1, Choral Guild of Atlanta; 5/8, Atlanta Baroque Orchestra; July 6, Gerre Hancock. For information: 404/240-8212; <www.prumc.org>.

The Church of the Covenant, Cleveland, Ohio, continues its music events: March 21, Todd Wilson and Cleveland Institute of Music organ majors, Bach birthday bash; April 3, Lisa Klinsky Knutson (Messiaen, *Les Corps Glorieux*). For information: 216/421-0482; <www.covenantweb.org>.

St. Bartholomew's, New York City, continues its music series: March 22, Bach, *Mass in B Minor*; April 13, Handel, *Israel in Egypt*; 4/27, Boy and Girl Choristers spring concert; May 1, Harvard University Glee Club. For information: 212/378-0222; <www.stbarts.org>.



David Briggs

Kirk in the Hills, Bloomfield Hills, Michigan, will present the world premiere of *The Passion According to St. John* by David Briggs on Good Friday, March 25 at 7:30 pm, under the direction of the composer. This major work was commissioned by the Kirk, and, like the Passions of J. S. Bach, it is scored for choir, orchestra, soloists in addition to the roles of the Evangelist and Jesus, using modern instruments and post-impressionist language. For further information contact Kirk in the Hills, 248/626-2515; <gmiller@kirkinthehills.org>; <www.kirkinthehills.org>.

Organ Promotion has announced its tours and masterclasses: March 30-April 3, organ tour of Paris; April 30, organ day in Northern Alsace, Silbermann organs in Marmoutier and Waselone; June 11-12, weekend tour, "In the footsteps of Albert Schweitzer," August 31-September 4, Bach tour, "Pilgrimage to Lübeck."

Classes and symposia: March 30-April 3, organ masterclass with Thierry Escaich at St. Etienne du Mont, Paris; June 24-26, Albert Schweitzer symposium in Königfeld; July 29-31, South

THE DIAPASON

A Scranton Gillette Publication

Ninety-sixth Year: No. 3, Whole No. 1144
Established in 1909

MARCH, 2005
ISSN 0012-2378

An International Monthly Devoted to the Organ,
the Harpsichord, the Carillon and Church Music

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German organ academy; September 24-28, Ottobeuren organ festival (improvisation). For further information: <www.ORGANpromotion.org>.

St. Patrick's Cathedral, New York City, continues its series of organ recitals on Sundays at 4:45 pm: April 3, James Kosnik; 4/17, Christian Lane; May 1, Monty Bennett; 5/15, Jean-Guy Proulx. For information: 212/753-2261 x274.

First Presbyterian Church, Little Rock, Arkansas, presents the second annual recital celebrating the life of Robert Young Ellis on April 8 at 7:30 pm. The guest performer will be Alan Morrison, head of the organ department at the Curtis Institute of Music in Philadelphia, who will be playing the new Nichols & Simpson, Inc. organ at the church. Information about the organ can be found at: <www.nicholsandsimpson.com/first1.htm>; for further information, contact Wayne Simpson at 501/661-0197; <wes@nicholsandsimpson.com>.

International Max Reger Week, takes place April 10-15 in Linz, Austria. The schedule includes organ concerts and masterclasses (Michael Radulescu, Bernhard Haas, etc.), musicological seminars (Christopher Anderson, Lukas Haselböck) and lectures on performance practice (Pieter van Dijk, David Rumsey).

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com web: TheDiapason.com. Subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$65 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$60; 3 yr. \$80. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in the *The Music Index*, annotated in *Journal Article Guide*, and abstracted in *RILM Abstracts*.

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While the organ music of Reger enjoys prominence in both Europe and the USA, his chamber, piano and choral music remains unknown to many organists and audiences. Concerts of music for these media will be presented along with organ masterclasses and recitals. Of particular note to those interested in performance practice will be Pieter van Dijk's lecture on the editions of early organ masters by Reger's champion Karl Straube, and David Rumsey's presentation of organ-roll performances by Reger, Straube and others of the Leipzig school. Contributions by musicologists Christopher Anderson (University of North Dakota) and Lukas Haselböck (Vienna Music University) will cover a cross-section of topics from current Reger research.

For information, contact Ms. Angelika Grabner at the Bruckner University <a.grabner@bruckneruni.at>.

The Grand Rapids Cantata Choir will present a concert entitled "Spirits of the Americas" on April 17 at the Cathedral of St. Andrew, Grand Rapids, Michigan. The choir, under the direction of Suzanne Tiemstra, will perform with guest choir, the Battle Creek Boychoir, conducted by Brooks Grantier. The program will include a wide variety of North and South American music. Some works are derived from or inspired by Native American music from Nova Scotia, Mex-

ico and Brazil. The Battle Creek Boy-choir will sing *A Tribute to Sojourner Truth* by its director Brooks Grantier. The Grand Rapids Cantata Choir will also perform Jackson Berkey's *Cantata 2000*. For information: 616/575-SING; <www.grcantatachoir.org>.

The American Organ Archives of the Organ Historical Society and the Music Department, Mason Gross School of Arts, Rutgers, The State University of New Jersey, will present a symposium May 25-28, "Images of the Organ," in New Brunswick, New Jersey, featuring organists, scholars, and organbuilders from North America and Europe.

After a reception and concert on Wednesday evening (May 25), Thursday and Friday (May 26-27) are full days of papers, panels, and recitals; events conclude on Saturday morning (May 28). The collection of the American Organ Archives is normally only available by appointment, but in connection with the symposium the reading room of the

Archives will be open from Monday to Wednesday afternoon (May 23-25) and from Saturday afternoon through Monday (May 28-30).

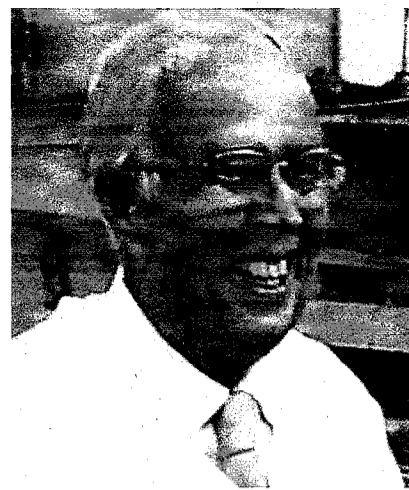
Peter Williams will offer the keynote address. Two distinguished instruments in New Brunswick will be featured in concerts: the Richards Fowkes & Co. organ (2001) at Christ Church and the historic Jardine instrument (1896) in United Methodist Church. Featured performers are Robert Clark, Antonius Bittmann, Mark Trautman, and Hans Davidsson. Daily recitals on both organs will also be given by students from the Mason Gross School of Arts.

Events will be held at Christ Church and the Rutgers campus within easy walking distance of the symposium hotel, itself three blocks from transit and rail links to the metropolitan New York area. The registration fee is \$125. Additional information on the Archives and its sponsoring organization is available on the website of the Organ Historical Society <www.organsociety.org>. The collec-

tion catalog is available online at <www.thecatalog.org/ohs> and through Rider University at <library.rider.edu>.

Further details on the symposium, including schedule, registration, and hotel information, is available at <www.organsociety.org> or by contacting the Organ Historical Society at P.O. Box 26811, Richmond, Virginia 23261 (804/353-9226).

The 9th Xavier Darasse International Organ Competition takes place September 29-October 5 in Toulouse, France. The competition consists of a pre-selection round in May, semifinal in September and the final round in October, and is open to all organists born after December 31, 1970. The deadline for applications is April 30. First prize is €4,500 second prize €3,000, third €1,500, and fourth €750, and some concerts in Europe; 12 to 16 candidates will be selected for the semifinal round. The grand jury includes 19 members. For information: 33 (0) 5 61 25 27 32; <www.les-arts-renaissants.org>.



Martin Wick

ness after the early death of his older brother.

For further information on the scholarship: <www.agohq.org>.

For the second year, **Rodgers Instruments** will offer scholarship assistance for young church musicians to attend the International Music Camp on the North Dakota-Canada border. Any school-age pianist, keyboard player, or beginning organist is eligible to apply for the scholarship program with the sponsorship of his or her home church. The scholarships will cover the cost of room, board and tuition during the camp's Organ Week, July 10-16. Sponsoring churches will be responsible for travel expenses for the scholarship winners. The week at camp will include an introduction to the organ for pianists and keyboard players, group instruction in basic organ technique, individual tutorials, and practice sessions.

Straddling the border between North Dakota and Canada, the 50-year-old camp is located in the International Peace Garden. Additional information about the camp can be found on its website, <www.internationalmusiccamp.com>.

For information and a scholarship application, write to: IMC Scholarship Fund, Rodgers Instruments, 1300 NE 25th Ave., Hillsboro, OR 97124; or send a request via e-mail to: <marketing@rodgers.rain.com>.



The Choir of St. Luke's Episcopal Church on the close of Canterbury Cathedral

The Choir of St. Luke's Episcopal Church from Darien, Connecticut, toured England July 22-August 4, 2004. The ensemble of 20 boy and girl choristers and twelve altos, tenors and basses sang a week's residency at Canterbury Cathedral, followed by a two-day stay at St. Albans Cathedral where they sang Evensong. This was the second residency at Canterbury for the choir, the first taking place in 2001. In addition to their liturgical singing, the

choir presented an evening concert of American and English music at St. Mildred's Parish Church, Canterbury. Erich Balling, director of music and organist at St. Luke's, led the tour with Kathleen Johnson Balling, assistant choirmaster. Brian-Paul Thomas, director of music at St. Mark's Episcopal Church, New Canaan, Connecticut, served as guest organist for the tour. Pictured is the choir on the close of Canterbury Cathedral.



(l to r) Alexander Lane, Sue Boericke, Daniel Copher, and Margaret Miller

The Palm Beach AGO Chapter has announced the winners of its 2005 Organ Scholarship Competition. The purpose of the competition is to encourage the development of professional organists, especially service-playing and performance skills. The event took place in Royal Poinciana Chapel in Palm Beach on January 8, hosted by Dr. Jack Jones, Dean of the Palm Beach AGO Chapter. First place (\$500) was awarded to Daniel Copher, director of music at All Saints Episcopal Church in Fort Lauderdale, who will use the award to pursue a master's degree at Florida Atlantic University. Second place (\$250) went to Alexander Lane, an organ and composition major at Westminster Choir College, pursuing a bach-

elor's degree. Third place (\$150) went to Margaret Miller, who will use her award to pursue organ studies.

All competitors were required to prepare two contrasting pieces, a hymn, and sight-read. The winners received one-half of their award after the competition. They will now present a recital at Royal Poinciana Chapel, Palm Beach in May, when they will receive the remaining half of their award.

The three judges in the competition were Dr. Robert Mahaffey, director of music, St. Paul the Apostle of Light-house Point; Mark Jones, assistant director of music, First Presbyterian Church of Pompano Beach; and John Shepherd, organist for Faith Lutheran Church, West Palm Beach.



Concert of music by Jean-Louis Florentz (photo: Arthur Lawrence)

Organ students of Marie-Louise Langlais and Sylvie Mallet performed works of Jean-Louis Florentz on December 15, 2004, at the Conservatoire supérieur de Paris-CNR (Paris, France), in homage to the late composer, who died on July 4, 2004, at the age of 56. (See the "Nunc Dimittis" in the October, 2004 issue of THE DIAPASON.) The program consisted of *Laudes*, op. 5 (1985) and *L'enfant noir*, op. 17 (2002). The seven movements of *Laudes* constitute the central part of the triptych *Le livre du pacte de miséricorde* (1979-1988). They were written in Spain and Kenya

and take their basis from the morning office of the Ethiopian liturgy. *L'enfant noir* was commissioned by the City of Paris for the Fourth International Organ Competition, where it was performed by the finalists. In France Jean-Louis Florentz is considered to be one of the leading new composers, especially for his organ music, which is published by Leduc. Pictured above with the performers are Marie-Louise Langlais (left), Mrs. Florentz (with white scarf), and Sylvie Mallet (right), in front of the three-manual Grenzing mechanical-action organ at the Conservatoire.

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William Henry Hudson

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Dallas, TX

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For more information, contact Joyce Robinson, 847/391-1044, <jrobinson@sgcmail.com>.

The first Academy Course at Regensburg took place October 14-18, 2004. The academy focused on French organ music and was led by Joris Verdin from Leuven in Belgium (music of the 19th century), Frédéric Blanc of Paris (improvisation), and Gerhard Siegl. Joris Verdin played a recital at the Neupfarrkirche, using both the Jann organ and the Mustel harmonium of 1891. Blanc performed an evening recital on the Mathis organ in the cathedral, including works by Duruflé, Tournemire, and two improvisations. The public program of the academy course included recitals by Prof. Stoiber, Prof. Baier, and G. Siegl, and an exhibition of organs and harpsichords. For information: <www.ORGANpromotion.org>.

The Cathedral Church of the Advent Choir, Birmingham, Alabama, has released a new CD recording of its October 12, 2003 Evensong entitled *Evensong at the Advent*. Stephen G. Schaeffer conducts and shares some organ playing with music associate Timothy Tuller, who plays most of the service. The music on the CD includes two organ voluntaries, hymns, *O God, my heart is ready* by Radcliffe, Craig Phillips' Preces and Responses, the Howells *Collegium Regale* service, and the anthem *Gloria et Honore* by Johann Michael Haydn. The CD is available through the Music Office, Cathedral Church of the Advent, 2017 Sixth Avenue North, Birmingham, AL 35203 for \$15 each (postage and handling is \$3.00 for first item, \$2.00 for each subsequent item); checks to CCA Choir Fund; information and ordering also available at <adventbirmingham.org>.

The New England Conservatory job bulletin lists music performance, teaching and arts administration jobs worldwide. Available by e-mail twice per month, subscriptions cost \$45 per year. To view samples of the bulletin and to print out a downloadable order form, visit the website: <www.newenglandconservatory.edu/career>.

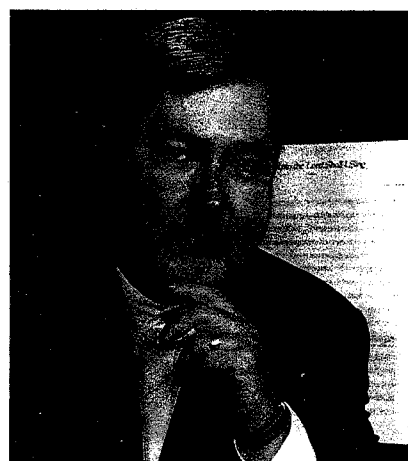
Appointments

Christopher Houlihan has been appointed as the Albert Schweitzer Organ Scholar at the First Church of Christ, Congregational, in Wethersfield, Connecticut. Christopher won the first-place award in the Albert Schweitzer Organ Festival/USA High School Division in 2003. He is a senior at Somers High School, Somers, Connecticut and



Christopher Houlihan

studies with John Rose at Trinity College, Hartford. Christopher will assist David Spicer, minister of music and the arts, and will serve as accompanist for the youth choirs and play occasional preludes and postludes.



Daniel Gawthrop

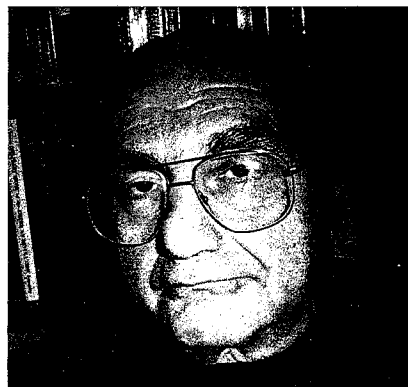
Mormon Tabernacle in Salt Lake City. Gawthrop's work is in three sections, performed without a break, and totals approximately 15 minutes' duration. "I deliberately set out," says the composer, "to write a piece that would make friends for the organ. Thus, the style is accessible and the length is moderate." Memorable melodies, lush harmonies, and vivid colors abound in the work, according to Gawthrop, and it is calculated to avoid placing undue demands on the orchestra, hoping to maximize its appeal to audiences and ensembles alike. The *Concerto for Organ and Orchestra* is in preparation for publication by Dunstan House. A perusal score and recording are available upon request: <www.DunstanHouse.com>.

Here & There



Richard L. Elliott

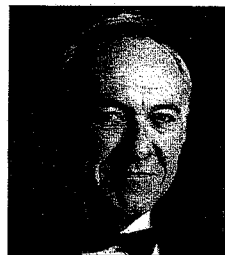
Salt Lake City Mormon Tabernacle organist Richard L. Elliott was joined by the Symphony Orchestra of Brigham Young University-Idaho under the direction of R. Kevin Call in three premiere performances of the *Concerto for Organ and Orchestra* by Daniel E. Gawthrop November 18-20, 2004. The new work was commissioned by the university to celebrate the completion of the four-manual Ruffatti organ in the Barrus Concert Hall on the Rexburg, Idaho campus. Two of the three performances were given in the hall, and a third performance took place in the



John Ogasapian

Greenwood Press has released John Ogasapian's latest book, *Music of the Colonial and Revolutionary Era*. He is now writing another book for the same publisher on American musical life in the Gilded Age. Dr. Ogasapian is professor of music at the University of Massachusetts, Lowell. He was organist and choirmaster of St. Anne's Church in Lowell for over thirty years and recently served as interim organist and choirmaster of All Saints Church in Worcester. He was editor of *The Tracker: Journal of the Organ Historical Society* from 1991 to 1999, and is both a recipient of the Society's Distinguished Service Award and an Honorary Member. In addition to his research and writing, he maintains a regular recital schedule, specializing in American music of the late nineteenth and early twentieth centuries.

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Gloucester Cathedral Choir

Andrew Nethsingha, director



Touring in October 2005

The Choir of Gloucester Cathedral was founded by King Henry VIII in 1545. Before that, the cathedral was a monastic church with music provided by the monks themselves—boy choristers sang only on the feast days of the Virgin Mary.

The cathedral traces its beginnings to St. Peter's Monastery founded in 681. In 1089, after the Norman Conquest, a vast building program was launched which was to last over 400 years. In 1327 the future cathedral became the burial site for King Edward II.

Today's choir consists of twenty choristers, six lay clerks and three choral scholars. The boys are in residence and trained at The King's School, founded by King Henry VIII in 1541 as part of the cathedral's foundation and located in the cathedral close. The Lay Clerks are semi-professional singers with occupations in teaching, civil service, engineering, medicine, etc.

In addition to their daily cathedral duties singing at Evensong and other services, the choir takes a major part in the renowned annual Three Choirs Festival, the world's oldest music festival, which dates back to 1715. During the year the choir sings at least 300 cathedral services, all exacting performances with complicated music. The boys, aged 9 to 14, rehearse twice daily and do a full day's work at school, plus homework. Also, it's a choir rule that every boy learns at least one musical instrument, so time must be allotted for lessons and practice as well.

This choral tradition is unique to England. In no other country in the world do we still find cathedral services sung daily by a professional choir. In addition, the choir is regularly featured in radio and television (such as the BBC's "The Choir") performance, tours (Belgium, France, Italy, Canada, USA, Australia, New Zealand), and records.

The Choir also receives many invitations for outside engagements. These have included tours to the USA and Australia and performing under such distinguished conductors as Sir David Willcocks and Sir Colin Davis. Recent engagements have included singing for Her Majesty the Queen at the Royal Maundy Service in Gloucester Cathedral, live broadcasts of Choral Evensong on BBC

Radio 3, and concerts with the Philharmonia and Bournemouth Symphony Orchestras and the leading period instrument orchestra Florilegium (including the Bach *Magnificat*). The Choir has also recently appeared in a special Christmas edition of *Songs of Praise* for BBC 1 and in the American TV series *The Joy of Music*.

The choir is led by Andrew Nethsingha, Director of Music, born in 1968 the son of the distinguished Sri Lankan-born English church musician Lucian Nethsingha, who was director of music for 26 years at Exeter Cathedral. Andrew sang with his father's choir at Exeter, and studied later at the Royal College of Music in London, St. George's Chapel at Windsor Castle, and St. John's College, Cambridge. He was the youngest cathedral organist in Britain when appointed to Truro Cathedral in 1994. The Cathedral's Assistant Director of Music is Robert Houssart, first prize improvisation winner of the 2003 St. Albans International Organ Competition.

A note from the choir's previous American tour....

"We were absolutely delighted by the Gloucester Cathedral Choir's extraordinary performance here....all of the singers are exceptional musicians who created a musical experience for our audience that will be remembered for many years to come. The host families enjoyed the time spent with our guests and hated to see them leave." (Kevin Kerstetter, St. Michael's Episcopal Church, Raleigh NC)

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Soprano saxophone phenomenon **Anders Paulsson** is probably the first musician in the world who is successfully pursuing a classical solo career on this rare instrument. Paulsson won admittance to the Royal Academy of Music in 1978 and later continued his studies in France with Jean-Marie Londeix. He won both the gold and silver medals at the 1982 Concours Fin d'Année in Bordeaux and was awarded a major IIT International Scholarship for graduate studies in jazz improvisation and composition at the Manhattan School of Music, New York City.

He made his Carnegie Hall debut in 1992 with the premiere of a new work written for him by the American composer David Conte and has since performed extensively and taught master classes on the soprano saxophone in the United States, Brazil, Japan, throughout Europe, and at home in Sweden. A guest artist at many international music festivals, he has collaborated with many prominent performing artists. His performances have been broadcast on television and radio in the USA, England, Sweden, Finland, Estonia, and Israel. As a composer, Anders Paulsson received The Golden Clapperboard award for best original film music in 1994 together with Johan Söderqvist. His music is published by Gehrman's Musikförlag.

Anders Paulsson has created a new version for soprano saxophone and strings of Prokofiev's *Sonata in D-Major*, op. 94, premiered at the Royal Palace in Stockholm, as well as a version for soprano saxophone of Mozart's *Concerto in C Major*, K. 314, which will be performed with the Musica Vitae Orchestra during an upcoming concert tour in Spain.

Andrew Canning is university organist at Uppsala University and is the first person to hold the position at Sweden's famous City of Eternal Youth. He is also assistant director of music and organist at Uppsala Cathedral, seat of Sweden's Archbishop. For seven years he was artistic director of the cathedral's choir of boys and men, the Uppsala Domkyrkas Gosskör. Mr. Canning was born in London in 1967 and studied organ with David Sanger and Christopher Bowers-Broadbent at The Royal Academy of Music. In 1984 he won first prize at The West of England Organ Festival Competition and in 1991 he was awarded The Worshipful Company of Musicians silver medal. He has held appointments at Westminster Abbey and St. Marylebone Parish Church in London.

As an organ soloist and recitalist he has broadcast many times on Swedish and

Finnish radio, and has performed throughout Europe and in Japan. Recent performance highlights include the Poulenc Concerto and the Saint-Saëns Organ Symphony with the Uppsala Chamber Orchestra, a guest appearance with the male-voice choir Orphei Drängar at King's College, Cambridge, England, and recitals at Washington National Cathedral, National City Christian Church, and the Old South Church in Boston. His discography contains seven commercial releases.



Douglas Reed

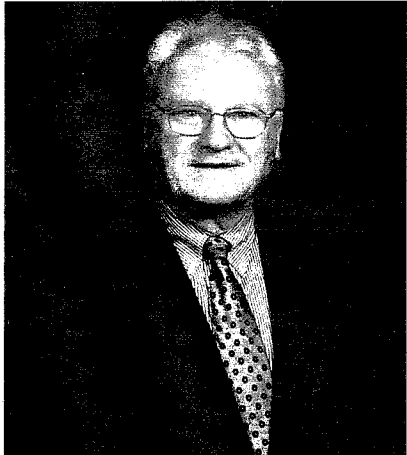
Douglas Reed will celebrate thirty years of teaching at the University of Evansville with a performance on Tuesday, March 15, at 7:30 pm, at First Presbyterian Church, Evansville. Reed's concert will include music by Bach, Franck, and Widor, and will feature the Evansville premiere of William Albright's rarely performed *De Spiritum* (1980). The work was commissioned by the Marilyn Mason Commissioning Fund and the 50th Anniversary Fund of the Denver AGO chapter. In the printed score, the composer notes that "the title *De Spiritum* ('of or 'from the spirit') reflects upon the notion of the organ, with its continual and superhuman supply of wind, as primal and spiritual force." Five sections comprise the work: Unity, Celestial Duel, Trinity Sonata, Origins, and Bequeathal.

Dr. Reed will be assisted on the Albright work by UE organ majors Zachary Guenzel, Luba Tkachuk, and Timothy Weisman, and by Michael Kuhr, student percussionist. The Evansville AGO chapter will host a reception in Krannert Art Gallery following the performance. For information: 812/479-2877; <dr5@evansville.edu>.



Robert and Patricia Scoggin CD recording

Robert Scoggin and his wife Patricia Gibbs Scoggin have recently completed a CD recording consisting of a wide variety of music for organ and cello—works of Bach, Campra, Charpentier, Boëllmann, Handel, Karg-Elert, Mouret, Vivaldi, Widor and others. The CD is available from the Charter House Gift Shop, Rochester, Minnesota (507/266-8572), a retirement center, part of the Mayo Foundation. All proceeds benefit the Benevolent Care Fund and the Higgins Library at Charter House (Mayo Clinic).



J. Richard Szeremany

On October 24, 2004 the session and congregation of the East Liberty Presbyterian Church, Pittsburgh, Pennsylvania, honored its director of worship, music and the arts, **the Rev. Dr. J. Richard Szeremany**, on the occasion of completing 10 years in his present position. The congregation gathered for a luncheon following the 11 am worship at which time presentations were made to Dr. Szeremany. It was further

announced that there had been substantial gifts made to the organ restoration fund in Dr. Szeremany's honor. On October 19 the session voted to award a contract for the complete renewal of the church's 1935 four-manual, 129-rank Aeolian-Skinner pipe organ to the Goulding & Wood Organ Company of Indianapolis, Indiana.

Under Dr. Szeremany's leadership the music and arts program of East Liberty Church has grown to include an artist-in-residence program, which includes the Renaissance City Men's and Women's Choirs of Pittsburgh, visual and graphic artists, a sacred dance ensemble program for children and adults, a talent scholarship fund to seek out and support unrecognized young artistic talent throughout the city, and the establishment of the Hope Academy of Music and the Arts that now enrolls 250 students. In addition to serving as principal musician for the sanctuary worship, director of the Chancel Choir and Handbell Ringers, Dr. Szeremany also oversees the worship and musical resources for the contemporary worship.



Randy Woltz

Randy Woltz, AAGO, played a recital at the First Church of Christ, Scientist in Laguna Beach, California on November 9 to celebrate his 30 years (1975-2005) as organist at the church. The organ at the church is a Möller of 23 ranks with MIDI that will be heard soon in a series of new recordings. Mr. Woltz is a former student of Richard Purvis, and three of his compositions were performed as a tribute to mark the 10th anniversary of his death. Woltz also studied with Leslie Spelman and attended a masterclass with Virgil Fox. He is completing a master's in organ performance at Azusa Pacific University under Dr. Janet Harms. Mr. Woltz is a descendant of Johann Woltz, who published an anthology of organ music in 1617 that is an important resource of late-Renaissance and early-Baroque composers in southern Germany.

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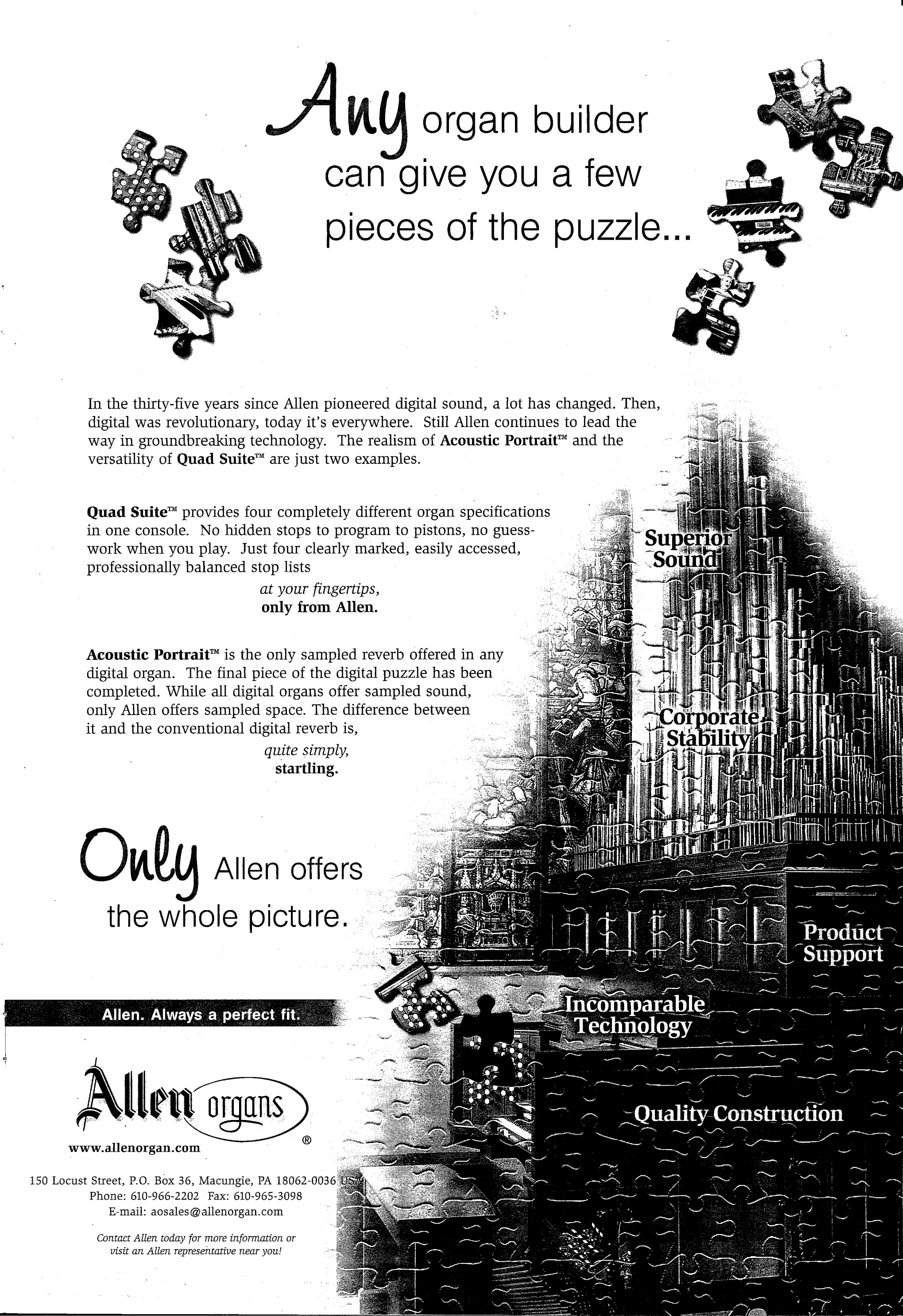
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Nunc Dimittis

Felix Aprahamian, noted music critic, died in London on January 15. Born in London on June 5, 1914, he was honorary secretary of the Organ Music Society 1935-70; concert manager of the London Philharmonic Orchestra 1940-46; and deputy music critic, *Sunday Times* 1948-89.

Mr. Aprahamian attended Tollington High School and studied organ with Eric Thiman, whom he assisted at Park Chapel, Crouch End. He worked for the Organ Music Society from the age of 17, and as assistant secretary was in correspondence with the leading organists of the day. His interest in and knowledge of French music led him to become organizer of the Concerts de Musique Française for the Free French in London in 1942. From 1946-84, he worked for United Music Publishers, the principal agent for French music in the UK. He served on the BBC Central Music Advisory Committee 1958-61.

Aprahamian wrote record reviews for *Gramophone* from 1964 to 1975. He also wrote many articles, reminiscences and introductions to books, and edited and translated Claude Samuel's *Conversations with Olivier Messiaen* (1976). He lectured widely, including at Morley College, the City Literary Institute and Surrey University, and from 1989 was visiting professor at the University of East London. In 1991 he was Regents Lecturer at the University of California. He was made an honorary member of the Royal College of Organists in 1973 and an honorary fellow in 1994. He lived in the same house in Muswell Hill for 85 years, where his music room had an organ inherited from André Marchal, two pianos, scores and books.

Robert Baker died on January 24 at his home in Hamden, Connecticut, at the age of 88. He was predeceased by his wife of 61 years, Mary Frances Depler Baker, who died on July 23, 2004. He is survived by a son, a daughter, and two grandchildren. A memorial service took place at Spring Glen Congregational Church in Hamden.

Born in 1916 in Pontiac, Illinois, Robert Baker began playing the organ at the age of 12. He attended Illinois Wesleyan University, where he studied the organ with Frank Jordan. After graduation he moved to New York City and studied with Dr. Clarence Dickinson at Union Theological Seminary. There he earned the Master of Sacred Music degree in 1940 and the Doctor of Sacred Music degree in 1944.



Robert Baker

He served as organist/choirmaster at Hitchcock Presbyterian Church, Scarsdale, New York 1938-41; at First Presbyterian Church, Brooklyn Heights 1941-53; and in New York City at Temple Emanu-El 1945-61, St. James Episcopal Church 1969-74, and First Presbyterian Church 1975-88.

He was named director of the School of Sacred Music at Union Theological Seminary in 1961 and dean in 1965. He was the founding director of Yale Institute of Sacred Music, New Haven, Connecticut 1973-76, and retired from the Yale faculty in 1987.

As a concert artist (under the Lilian Murtagh Concert Management for many years), he played recitals on virtually every important organ in the United States, including those at St. John the Divine, West Point Naval Academy, Grace Cathedral, and many others. In 1966, he was one of two American organists to perform for the 900th anniversary of Westminster Abbey. He held honorary doctorates from Illinois Wesleyan University, Bradley University, Westminster Choir College, and Susquehanna University.

Memorial services are scheduled for May 1 at First Presbyterian Church, New York City, and October 10 at Yale University's Woolsey Hall.

Mary McCall Stubbins died December 25 in Washington, DC at the age of 90. Mrs. Stubbins served for 55 years as organist of First United Methodist Church, Ann Arbor until her retirement in 1997. Born in Toluca, Illinois, she began piano study at age seven in Homewood, Illinois, a suburb of Chicago. This led to lessons and competitions at Mary Wood Chase School of Musical Arts, Columbia School of Music and the Chicago Conservatory of Music.



Mary McCall Stubbins

She began playing church services on the piano for the Chicago Heights Christian Science Church at age 16. She studied organ with Edgar Nelson in Chicago, and earned a BA in music at the University of Chicago. In 1939 she married William H. Stubbins and they moved to Ann Arbor, where Mr. Stubbins taught clarinet at the University of Michigan until his death in 1975.

After moving to Ann Arbor, Mary Stubbins began playing organ and later directed the choir at First Congregational Church. In September 1942 she was appointed organist at First United Methodist Church. She received her MMus degree in organ from the University of Michigan, studying with the late Palmer Christian. She served as organist for more than 25 years with the University Musical Society, and played with the Philadelphia Orchestra when the Choral Union sang at the May Festival.

Mrs. Stubbins was a member of two international honorary musical fraternities—Mu Phi Epsilon and Phi Kappa Lambda—as well as a member of the American Guild of Organists. She was a charter member of the Ann Arbor chapter and served as treasurer and a member of the executive board. She is survived by two daughters and four granddaughters.

Here & There

Lammas Records has announced new releases. From Manchester Cathedral come two CDs devoted to the works of Elgar and Stanford. *The Spirit of the Lord* (LAMM 163D) features Christopher Stokes directing the cathedral choir in Stanford's *Three Motets* and *Evening Service in A*, and Elgar's

The Spirit of the Lord and *Give unto the Lord. Sounds Romantic* (LAMM 160D) features Stokes as organist performing Stanford's *Fantasia and Toccata*, op. 57, and *Six Short Preludes and Postludes* (set 2, op. 105), and Elgar's *Sonata*, op. 28, and *Pomp and Circumstance March No. 4*, op. 39.

St. Albans Chamber Choir is featured on *Mixing their Music* (LAMM 173D), offering a sample of their core repertoire, including works of Finzi and Singer. Robert Crowley plays the organ at Canterbury Cathedral on *Sounds of Alan Ridout* (LAMM 161D). For information: <www.lammas.co.uk>.

Andover Organ Company, Methuen, Massachusetts, has completed the restoration of the two-manual Simmons & Fisher organ (1856) at Old Whaling Church, Edgartown, Massachusetts. Other projects include: the rebuilding of the 1883 Hutchings-Plaisted organ (opus 112) at First Parish Church, Brunswick, Maine; the restoration of the 1969 Holtkamp organ at St. John's Lutheran Church, Summit, New Jersey; and the rebuilding and enlargement of the George H. Ryder organ (opus 139) at First Congregational Church, Blue Hill, Maine, in addition to ongoing maintenance projects.

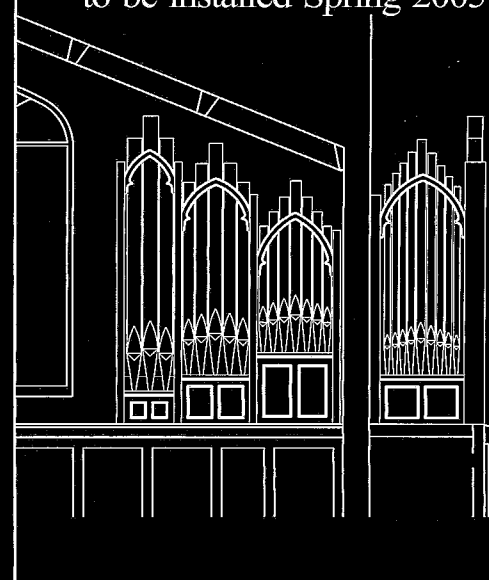
Andover has been commissioned to build a new three-manual, five-division organ for Christ Lutheran Church, Baltimore, Maryland. The organ will be located in the front of the church, divided into the two existing chambers, but cantilevered into the chancel area. The three manual divisions will be located on the left side of the chancel and will have suspended mechanical key action. The pedal division will be located on the right side and will have electric action on slider windchests. There will be a Processional division located in a divided case in the rear gallery on either side of the rose window. This division will have its own two-manual console that will be able to play the front organ as well. For further information: 978/686-9600; <www.andoverorgan.com>.

Goulding & Wood Organbuilders of Indianapolis have announced the publication of their new newsletter, *The Coupler*. Volume 1, Issue 1 (Winter 2005) is available directly from Goulding & Wood and includes articles about current, recent and upcoming projects. To receive a copy and be added to the mailing list for future issues, send your full name and address in an e-mail to <jason@gouldingandwood.com>, with the word "Newsletter" in the subject line, or phone 800/814-9690.


Wicks Organ Company has a new website, as mentioned in a recent e-mail update. The interactive website includes news about the company, its people, recent installations, rebuilds and additions, and much more. For information: <http://organ.wicks.com/>.

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4 Octave	4 Octave	8 Octave Diapason (G)
4 Flute	4 Magic Flute	8 Octave Wood
2 Fifteenth	2 2/3 Twelfth	8 Violoncello (Ch)
IV Mixture	2 Fifteenth	8 Bourdon
Chimes	2 Silver Flute	4 Fifteenth (G)
8 Hooded Tuba (Ch)	1 3/5 Seventeenth TC	4 Major Flute
	1 1/3 Nineteenth	16 Trombone (in Ch)
	1 Twenty-Second	16 Waldhorn (Sw)
Swell	8 Trumpet	8 Trumpet (Ch)
16 Minor Bourdon	8 Belle Clarinet	8 Waldhorn (Sw)
8 Horn Diapason	8 English Horn	4 Clarion (Ch)
8 Stopped Diapason	Tremolo	4 English Horn (Ch)
8 Salicional	8 Hooded Tuba	8 Hooded Tuba (Ch)
8 Voix Celeste TC		
4 Octave		
4 Triangular Flute		
2 2/3 Flute Twelfth		
2 Harmonic Piccolo		
IV Chorus Mixture		
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4 Clarion		
Tremolo		
8 Hooded Tuba (Ch)		



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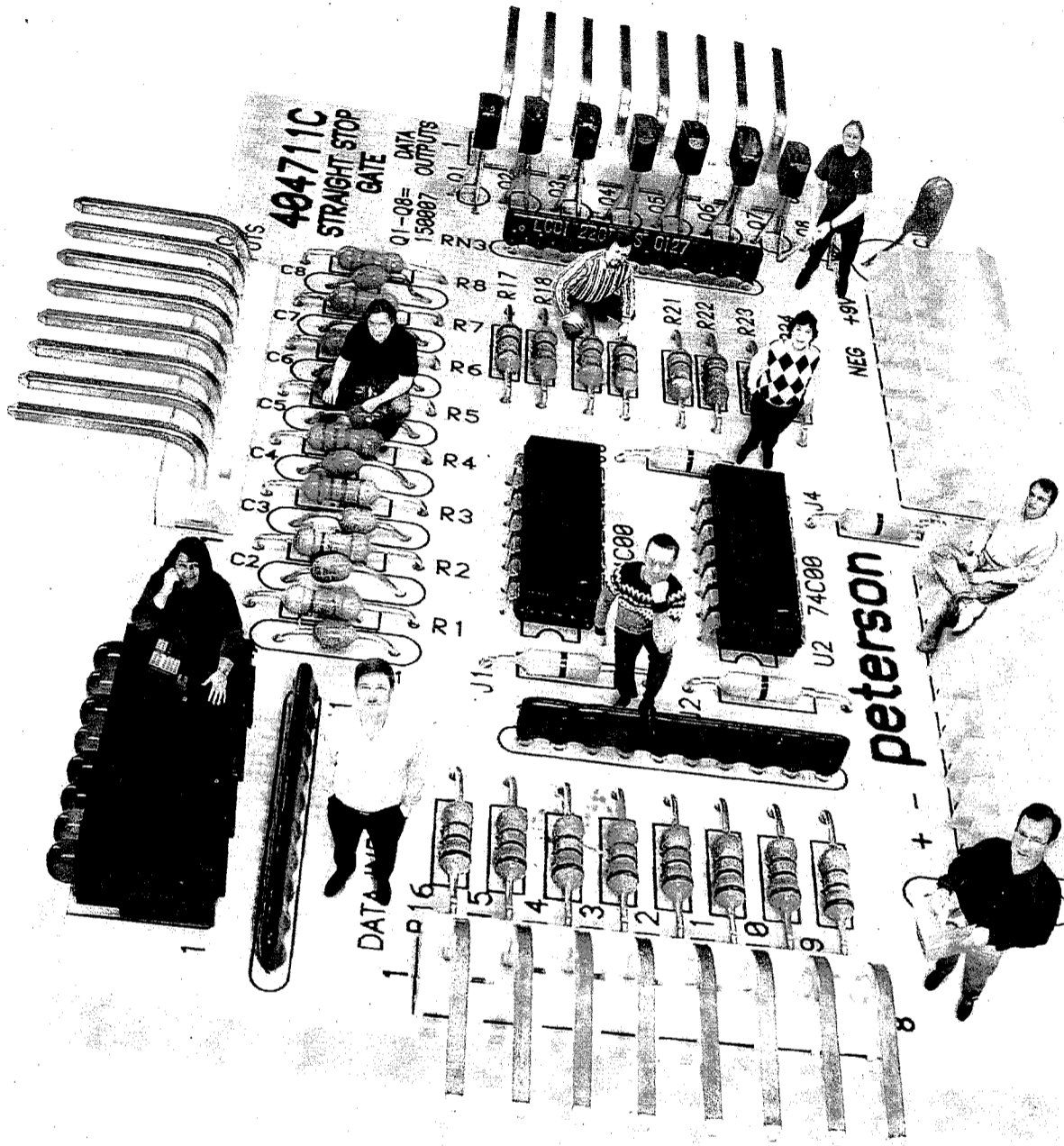
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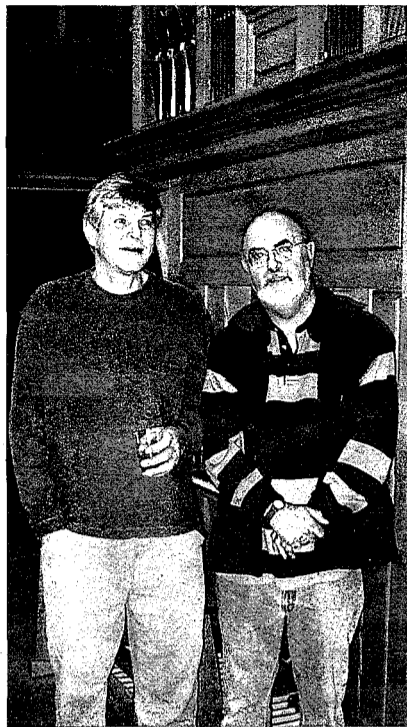
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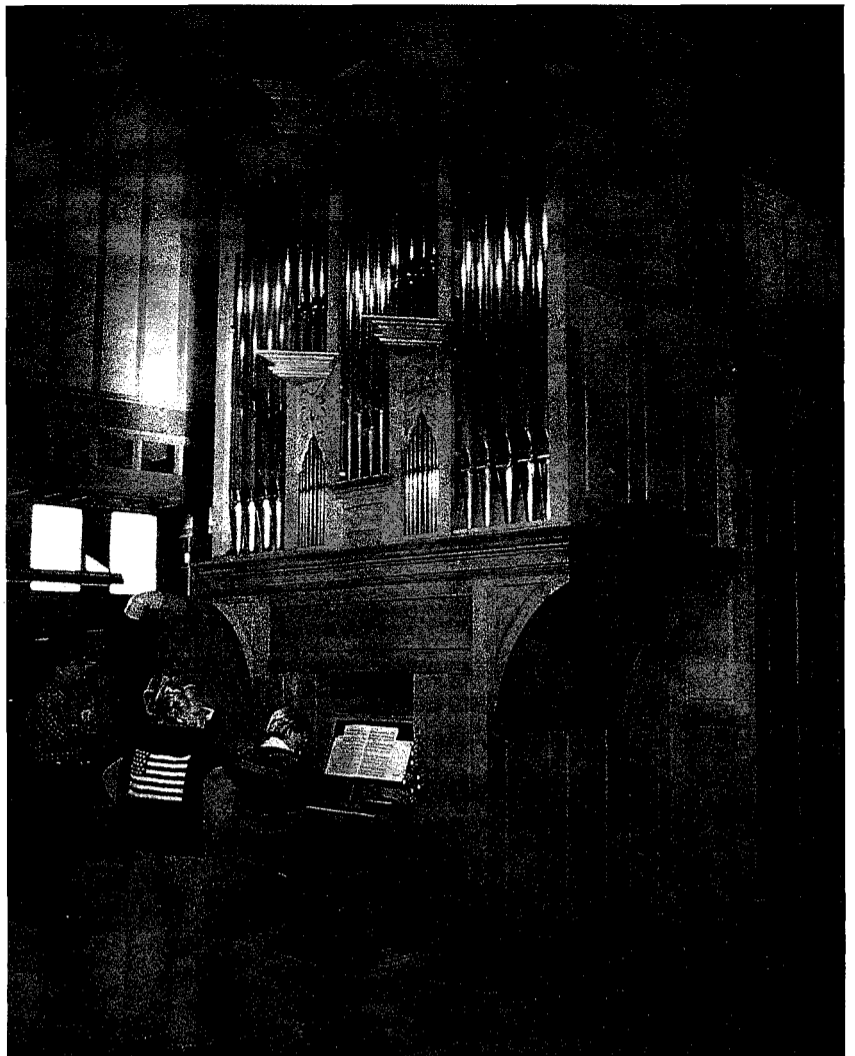
Pasi Open House



Martin Pasi and Herbert L. Huestis

Martin Pasi, Organbuilder, held an open house December 18, 2005 in his Roy, Washington shop to showcase the new organ for Church of the Ascension, Dallas, Texas. Opus 16 is an innovative and well-proportioned instrument of two manuals and pedal that features a full ensemble, including Cornet stops on the main division, with a rich palette of accompanimental stops on the secondary manual.

Susan Ferré was consultant for the project and demonstrated the organ at the open house. These events are well received in the Seattle-Tacoma area, and Ms. Ferré became well known and much admired for her role on the organ



Consultant Susan Ferré demonstrates Pasi Opus 16

faculty of Pacific Lutheran University, following the untimely death of James Halloway several years ago.

A special treat for those who attended the open house was the presentation of a magnificent antique Italian organ of six stops, built by Domenico Traeri of Bologna and dated 1742. Martin Pasi and a former associate Robert Wech restored the organ to playing condition so that its antique characteristics remain charming and musical in every way. The two organs were in separate rooms in the Pasi shop, so that visitors could listen to formal demonstrations or try the organs out for themselves. This was a musical treat indeed! Martin Pasi set up the open house as an informal affair, and people were encouraged to try the organs whenever they were available. Music was provided and the afternoon event featured music on both organs, non-stop.

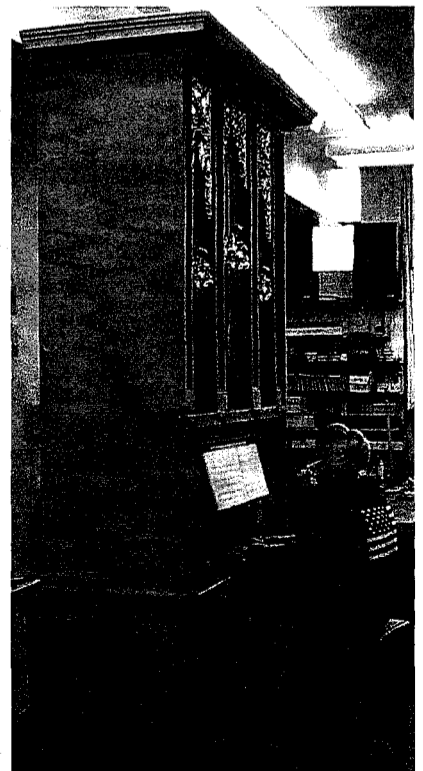
There is nothing quite so fine as a musical afternoon in a pipe organ shop, and this event seemed to top them all. All the Pasi organs can be investigated in detail at www.pasiorgans.com and photos for this open house can be downloaded at

www.mdi.ca/hhuestis/pasiopen.

—Herbert L. Huestis



Detail of console



Julia Kissel plays the antique Italian organ

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The Wind and Breath of Pentecost

Alleluia!

Come Holy Spirit and fill the hearts of your faithful people; Set them on fire with your love. Alleluia! —Greek, 8th century

Whitsunday, as it is called in England, is the feast to commemorate the descent of the Holy Spirit on the Apostles; it ranks after Easter as the second most important festival of the church. Historically it can be traced to the East in the third century, and is probably the Christianization of the Jewish Feast of Weeks, which was a thanksgiving linked to the giving of the tablets of the Law of Moses on Mount Sinai. The feast took place 50 days after Passover, which in Christianity became 50 days after Easter.

The hymn *Veni Sancte Spiritus* (Come Holy Spirit) is the music most associated with Pentecost; its original chant form dates from the early 13th century. The dove of peace has become the traditional symbol for this day. In the Middle Ages, services were dramatized by having a dove fly in the church or an effigy of one lowered into the church above the congregation. There also are examples where a shower of rose petals descended upon the congregation.

In the *Dictionary of Christian Lore and Legend*, historian J.C.J. Metford points out:

In numerological and eschatological symbolism Pentecost is also linked with seven, as it concludes Paschaltide (the period from Easter to Pentecost), which contains seven times seven days. Thus the Descent of the Holy Spirit, the consummation of Christ's redemptive work, foreshadows the final act of salvation, the Second Coming, which will take place at the end of the seven times seven 'days' of the world.

The Pentecost season ends with the first Sunday of Advent. It is the longest season of the church year, and encompasses several significant church observances such as World Communion Day, Reformation, and All Souls (Saints) Day as well as many other secular observations including Thanksgiving and the Fourth of July. Some denominations celebrate the last Sunday of Pentecost as Christ the King Sunday. The symbolism of the wind blowing the spirit of God on the world is sometimes linked to the idea of the "breath of God," so the hymn *Breathe on Me, Breath of God* is often sung on Pentecost. It was written by Rev. George Croly, a minister in the Anglican church, when he was 74 years of age, as part of a new hymnal he was preparing for his congregation in 1854. The tune for the hymn is *Morecambe*, composed by Frederick C. Atkinson. The music reviewed offers various musical perspectives on Pentecost Sunday, which in 2005 is on May 15. There will be 27 Sundays after Pentecost before the season ends on November 27.

***Veni Sancte Spiritus*, Wolfgang Mozart (1756-1791). SATB and orchestra (organ), Kalmus of Berlin, K. 6326, \$3.00 (M).**

This early Mozart setting (KV 47) has a Latin text, is syllabic, and concludes with a rousing Alleluia. There are brief passages for solo quartet. The spirited music is choral for the choir and often in a declamatory style. Lovely music that is not difficult—highly recommended.

***Canticle of the Spirit*, David Poole. SATB, hammer dulcimer (or synthesizer or piano), opt. flute, string bass and percussion, Neil Kjos Music Co., Ed. 8992, \$1.50 (M).**

There is a folk-song quality that is retained throughout its many short verses. The percussion is intended for a cat's paw or woodblock and a bodhran or large hand drum. The flute and percussion parts are included separately at the end. Editor Bradley Ellingboe suggests

this setting could be used as a general anthem or for the Baptism of Our Lord in addition to Pentecost. The hammer dulcimer provides an interesting new color. Often in unison, the choral parts are very easy and quite repetitive.

***Veni Sancte Spiritus*, Michael Haydn (1737-1806). SATB, SATB soli, 2 violins, 2 trumpets, cello, timpani, and organ, Carus-Verlag, CV 50.355/01, no price given (M).**

Haydn's setting treats the violins as a pair often playing in thirds or unison. The trumpets are not used often, generally for brief static punctuations to help emphasize the harmony. The vocal soloists are used throughout the motet and sing as equal partners with the choir. The music follows a standard style of the period and is not difficult.

***Creator Spirit, Come*, Frederick Frahm. SATB and keyboard, Augsburg Fortress, 0-8006-771-0, \$1.60 (M-).**

The macaronic text is primarily in English with brief interludes on the Latin text "Veni Creator Spiritus." The simple music is often in unison; there is a vocal descant on the last verse that soars above the unison choir. The tune is adapted from music from *Vsickni Skladaji* and has a majestic, often march-like character. Choral parts are on two staves with tenors in the bass clef.

***Breathe on Me, Breath of God*, Paul Hamill. SATB and organ, Gemini Press of Theodore Presser Co., 392-01063, \$1.25 (E).**

Although the familiar text by Edwin Hatch is used, the music is different from the well-known setting. All the verses use the same melody but each has its own arrangement. The accompaniment is on two staves and is very simple. There are a few surprising harmonic shifts. Simple yet attractive.

***Breathe on Me*, Aaron David Miller. Two-part mixed and organ, Augsburg Fortress, 0-8006-7709-9, \$1.60 (E).**

The same Hatch text mentioned above is used and this too avoids the use of the traditional melody. This gentle setting usually has the women and men in an imitative texture. The organ accompaniment is on two staves with sustained whole notes in the pedals. Easy music, useful for small church choirs.

***A New Creation*, Jerry Brubaker. SATB, flute, and organ, Oxford University Press, 0-19-386706-0, \$2.00 (M+).**

Subtitled "An Anthem for a New Millennium," this is based on a Corinthians text: "If anyone is in Christ, there is a new creation," which seems very appropriate for Pentecost (the birthday of the Church). The organ music is not diffi-

cult but is treated independently from the choir. The flute part is busy and soloistic. The syllabic choral parts are not overly difficult, but do have several wide skips in the vocal lines. This is a fresh setting that can be used at various times throughout the church year.

***Choral Calls to Worship*, Karle Erickson. SATB and optional keyboard, MorningStar Music Publishers, MSM-50-3053, \$1.90 (E).**

These brief settings are for Pentecost, Lent, and Easter. Most are in unison; one uses a brass sextet. There are 12 short works, each for a specific day in the liturgical year. The collection has a wide variety of styles and would be very useful for these seasons.

***Creator Spirit, Heavenly Dove*, Carl Schalk. SATB, congregation, two trumpets, two trombones, timpani, and organ, Concordia Publishing House, 97-6892, full score \$15.00 (M).**

This chorale concertato has seven verses; the congregation sings on four of them, and their part is included as a reproducible page; each time they sing, there is a new accompaniment and background. The choir's music is easy with some unaccompanied singing. Separate choral scores are available (98-3614). This work also is available on a recording of Schalk's music (99-1676) entitled

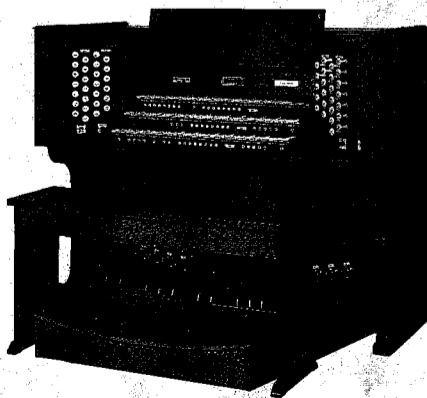
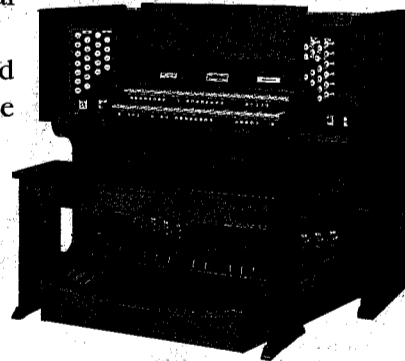
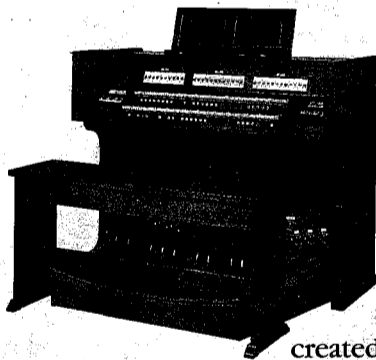
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Book Reviews

Eugene Thayer, *The Organists' Journal & Review*. Boston: White Smith and Co., 1877; reprinted with an introduction by Allison Alcorn-Oppedahl. Richmond: Organ Historical Society Press, 2004; \$27.95 (\$24.95 to OHS members) plus \$3.50 shipping; 804/353-9226; <www.ohscatalog.org>.

In a sense, *The Organists' Journal and Review*, published from 1874 to 1876 and reissued as a single volume in 1877, represents Eugene Thayer at the height of a career that would end with his tragic suicide in a Burlington, Vermont hotel room twelve years later. Intriguing though it might be to speculate as to the extent of the changing musical scene in both 1880s Boston and New York could have weighed on the unstable Thayer that early summer of 1889, such speculations are for another time. Suffice it here to review the bare outlines of his life. A native of Worcester County, he studied with John Knowles Paine in the early 1860s, and quickly gained sufficient prominence to share the program with Paine and other prominent Boston organists at the opening of the Music Hall organ in 1863, as well as the inauguration of the Hook organ at Mechanics Hall in Worcester a year later. In 1865, Thayer followed in Paine's footsteps, journeying to Berlin to study with the great Bach exponent, Karl August Haupt. He toured Europe for a brief period and then returned to Boston in 1866 to establish himself as a church organist, performer and pedagogue.

Over the next ten or fifteen years, Thayer enjoyed a good bit of success, and it was during this period that the *Journal and Review* appeared. Its main purpose was to provide a steady supply of service music for the church organist, but its pages also contained articles on service playing, advice to aspiring church organists, a biographical "Gallery of Great Composers," descriptions of significant organs, and so on. Its brief life notwithstanding, the *Journal and Review* influenced the American organ world of its era. There can be no doubt, for instance,

that Everett Truette, another Haupt student, knew Thayer, and that the *Journal and Review* served as the model for Truette's *The Organ*, published in Boston between May of 1892 and April of 1894 (reprinted by the Boston Organ Club in 1995).

Whatever may be made of Thayer's claim of a "life-long desire to raise the Art of Organ-playing to its highest excellence" in the first issue, the selections he offered his subscribers had no such lofty pretensions. With rare exceptions the music is usable and playable, but mundane at best. Most of it is by Thayer himself, and compositional creativity was not his long suit. Thayer's talented pupil G. W. Chadwick is represented by but one piece, the first in his set of Canons, tactfully dedicated to Thayer. A goodly proportion of the other music was written by fashionable but third-rate European composers of the era: Merkel, Lemmens, Smart, Hesse, and so on, with a scattering of better items by Mendelssohn and Liszt.

On the other hand, the "Literary Contents," as Thayer termed them, are of considerable interest. There are descriptions of the Hook organs at Holy Cross Cathedral, Boston and Plymouth Church, Brooklyn; the Hutchings, Plaisted organ at Old South Church in Boston, the Walcker organs at the Boston Music Hall and Ulm Cathedral, and the Willis organ in Royal Albert Hall, London. Especially interesting are programs of seventy-nine of the "free organ recitals" presented by Thayer during his Boston years. Whatever his shortcomings as a composer, Thayer can clearly be seen to have deserved his reputation as a fine player with an eclectic but tasteful repertoire. And the evidence also suggests that he well deserved his renown as a wise and capable teacher. Organ students of our own time would profit from his pedagogical advice to "practice slowly forever . . ." and especially to preserve a "distinction between practice and performance." As he sums up, "study with your head, perform with your heart."

For those unfamiliar with the somewhat thin body of literature on Thayer, Alcorn-Oppedahl's introductory essay reviews his life and career and provides a bibliography and list of his works. The latter is especially welcome, and a substantial improvement over the off-hand list Louise Friedel Thayer appended to her article on her father in the August of 1933 issue of *The American Organist*, although it is marred somewhat by the lack of a publisher for many of the works.

Eugene Thayer was an important figure in American organ history. Indeed, he is arguably an important enough figure in American music history—as John Tasker Howard pointed out over fifty years ago—that his life and work deserve more attention than they have been thus far been given. The Organ Historical Society's reprinting of *The Organists' Journal and Review* is a good beginning for what we may hope will be a reappraisal of Thayer, if not as a composer, as a performer, journalist and teacher.

—John Ogasapian
University of Massachusetts, Lowell

Die Daniel Herz-Orgel der Stiftskirche Wilten in Innsbruck, ed. by Kurt Estermann. Edition Helbling: Innsbruck 2003 (Tiroler Orgelschatz Vol. 1). 206 pages, €39.90; available from the publisher at Kaplanstrasse 9, Postfach 12, A-6063 Rum/Innsbruck, Austria.

The beautifully produced volume includes 125 color pictures (many of them of technical details), 18 technical drawings, and six X-rays, as well as a full-length (76 minutes) CD. There are abstracts in English of the articles; these are accurate and readable, although inevitably too short to do the book justice.

The volume was issued to commemorate the completion of the restoration of the Herz organ by Jürgen and Hendrik Ahrend. The little choir organ was installed about 1670. While it is less famous internationally than other instruments of comparable age, it deserves attention for three reasons: it is a very early and well-executed example of an extension organ; it is unusually well preserved; and the quality of the sound is quite remarkable.

Kurt Estermann, organist of the Wilten monastery and a professor at the Mozarteum in Salzburg, has assembled a fine series of articles dealing with the history and architecture of the church, its organs in the 17th century, musical life and the repertory of Tirolean organists in that period, Catholic liturgical practices of the time, and so on. Most of these are fascinating and will titillate the reader; the only complaint is that they are inevitably too short. Estermann has kept strictly to discussions involving the 17th century; one wishes occasionally that he had been a trifle more flexible! For example, many readers would appreciate at least brief mention of the existing organs of the basilica, for the Herz instrument was never intended to be more than the choir organ, although for a brief period after World War II it was the only available instrument.

Almost three quarters of the book's text is taken up by two top-notch articles: the account by Reinhard Böllmann and Hendrik Ahrend of the restoration and state of the organ and the study of the life, work, and influence of Daniel Herz by Alfred and Matthias Reichling. I have never seen a better or more detailed account of any organ restoration than that offered by Böllmann and Ahrend. The Herz organ had escaped most major alterations except for changes to the winding, but several displacements—the organ was lent to a dependent parish church for an extended period in the early 19th century and was moved about a good deal after the Second World War—had taken a toll. The organ gallery of the basilica was destroyed in the war; when it was first restored, the Herz organ, brought back from a stay elsewhere, was placed on the gallery and functioned as the only organ of the church for several years. More moves eventually led to the present position on the side gallery of the chancel. The detailed photographs of pipes and interior parts and the extensive drawings will delight anyone inter-

ested in technical matters. Herz's organ has three ranks of pipes, all of the principal family, which are extended to form a rather Italianate organ of nine stops. An attached pedal rank was added somewhat later.

Herz was born in Munich but his professional activities were largely in Tirol, particularly those sections now part of Italy. The Reichlings give a fairly lengthy account of Herz's works, including what information is available about the state of surviving examples. One should mention that Herz built a larger gallery organ in Wilten that was replaced in the 19th century. Some pipework was preserved until 1944. There remain huge gaps in Herz's life—we don't know where he learned organ building, for example—and the documentation of his works is spotty, but this article demonstrates his achievements and his influence. A shorter article, by Luigi Ferdinando Tagliavini, complements the Reichlings' work by examining Herz's organs in the diocese of Belluno, slightly farther afield than most of the Herz organs.

The enclosed CD is both a musical delight and an important historical document, the latter thanks to the archives of Austrian radio/television (ORF) studios in Innsbruck. The disc contains works by Pachelbel and Murschhauser recorded by Anton Heiller in 1952, when the organ was essentially in its original state. Selections by G. Gabrieli and T. Merula were recorded by Tagliavini in 1978, i.e. after the limited restoration by Johann Pirchner in 1968. Most of the CD is played by Kurt Estermann, aided by the Choralschola of the monastery performing liturgical works in alternation as originally intended. Estermann lists his registrations and gives stylish and convincing performances of numerous organ works by Rossi, Macque, Frescobaldi, C. Merulo, Sweelinck, Froberger, Kerll, and Poglietti.

Thanks to its excellent illustrations and the helpful English-language abstracts, anyone interested in the history of Austrian and Bavarian organ building can enjoy this volume. The attached CD, valuable as an adjunct to the text, is also a fine recording of appropriate music well played on an eminently suitable instrument. Very highly recommended!

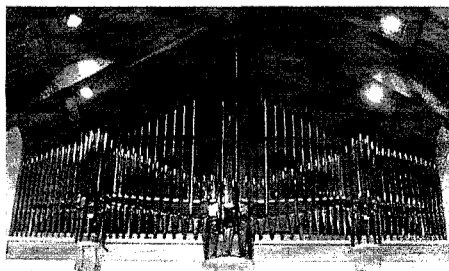
—W. G. Marigold
Urbana, Illinois

New Recordings

Eugène Gigout (1844–1925): *The Complete Organ Works – II*. Gerard Brooks, organ; Cavallé-Coll organ, St. Ouen, Rouen. Priority PRCD 762 <www.priority.org.uk>; available from the Organ Historical Society <www.ohscatalog.org>.

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Eugene Gigout (1844–1925): The Complete Organ Works – III. Gerard Brooks, organ; Cavallé-Coll organ, St. Étienne, Caen. Priory PRCD 763 <www.priory.org.uk>; available from the Organ Historical Society <www.ohscatalog.org>.

Dix pièces: Prélude – choral et allegro, Minuetto, Absoute, Toccata, Andante religioso en forme de canon, Rhapsodie sur des noëls, Offertoire ou communion, Scherzo, Antienne, Sortie sur l'antienne; Poèmes mystiques: Prière en forme de prélude, Cortège rustique, Pèlerinage, Pièce jubilaire.

Gerard Brooks has recorded the complete organ works of Eugène Gigout on five compact discs on the Priory label. The first volume was released on July 30, 2002. The fifth and final compact disc, recorded on the Cavallé-Coll organ of Perpignan Cathedral, was due for release on January 1, 2005.

The second volume was recorded on the celebrated 4/82 Cavallé-Coll organ of 1888–90 at St. Ouen, Rouen. This was the organ over which Marcel Dupré's father presided as *Titulaire*, and where one of Gigout's most famous students, Maurice Duruflé, was once a chorister. The third volume is played on the somewhat smaller 3/66 Cavallé-Coll of 1884 at St. Étienne in Caen. Both organs record well, the Rouen instrument sounding majestic as ever, with the Caen organ sounding perhaps a little more brilliant, though not quite as stately. Three of the works included, the *Grand chœur dialogué* from the *Suite de six pièces*, and the *Toccata* and *Scherzo* from the *Dix pièces*, are, of course, universally loved and played. All of Gigout's works are beautifully crafted, however, and it is good to be able to hear his lesser-known compositions so well played on authentic Cavallé-Coll instruments.

The Complete Organ Works – II commences with the *Introduction et thème fugué*, quite a long work that very effectively demonstrates the fine craftsmanship of Gigout's compositional style. It becomes apparent that Gigout has had a wider influence on subsequent composers than most people realize. The massive chords of the opening and the ascending and descending scales of the fugue the *Introduction et thème fugué* are very reminiscent of the Poulenc *Organ Concerto*, and one wonders how far this Gigout piece may have influenced Poulenc in his composition. The broad influence that Gigout's music has had on later generations is also apparent in the *Andante symphonique*, which in some of its motifs bears more than a passing resemblance to the Roger-Ducasse *Pastorale*. In its peaceful ambiance and lush harmonies it also has much in common with nineteenth-century treatments of traditional French *Noëls* by Franck, Guilmant and others. The *Andante symphonique* is followed by a superb rendering of probably Gigout's best-known work, the *Grand chœur dialogué*, in which the regal voice of the Rouen organ is heard to great advantage. Gigout was a lifelong admirer of César Franck, and the first of the two *Pièces pour orgue*, the numinous *En forme de légende*, displays the influence Franck in its characteristic harmonies and modulations. This is a piece that deserves to be better known, as does the playful and sprightly *Marche des rogations*, a work that perhaps owes something to Théodore Dubois' *Marche des rois mages*.

The influence of Franck, particularly the *Grand pièce symphonique*, is again apparent in the *Prélude – Choral et Allegro*, dedicated to Alexandre Guilmant, which is the first of the *Dix pièces* and appears on the first track of *The Complete Organ Works – III*. The

notes aptly remark that this, one of Gigout's more expansive works, would have made a fine opening movement for an organ symphony if Gigout had ever chosen to write one. Gigout, however, was far too wedded to improvisation to commit himself to the extended structure of an organ symphony. As the notes also observe, Widor, more a devotee of interpretation and technique than of improvisation, was disappointed that Gigout and not Vierne was appointed Professor of Organ at the Paris Conservatoire on the death of Guilmant. In this respect Gigout was very much Franck's continuator. The *Prélude – Choral et Allegro* is, indeed, something of a *tour de force* of the improviser's craft. The third and longest of the *Dix pièces* is the *Absoute*, "absolution," whose majestic, dark and brooding beginning repeatedly gives way to a warmer and gentler section before returning to something like the character of the beginning. Perhaps the repeated return of the anguished opening is meant to symbolize the recurring need of the penitent for absolution. The *Toccata in B minor* that follows is one of the best known of Gigout's works and was dedicated to the American recitalist Clarence Eddy. It makes a welcome change from some more popular toccatas, and although it is a challenging and exacting piece it proves well within Gerard Brooks' capabilities

on this recording. By way of contrast, the charming and beautiful *Andante religioso en forme de canon* has a wistful feeling about it, as well as providing an interesting example of Gigout's musical craftsmanship in the canonic writing between treble and bass.

The *Rhapsodie sur les noëls* is a masterpiece that ought to be much more widely known. Its almost medieval harmonies point forward to later twentieth-century works like Langlais' *Suite médiévale*. At the same time it manages to weave together the themes of several well-known Christmas carols—often two or three at once—in a brilliant and playful way that at times leaves one breathless. The supreme example of Gigout's musical craftsmanship, however, is perhaps to be found in the elegant balance of another of Gigout's most popular pieces, the *Scherzo*. A mixture of humorous charm and the perfect poise and balance of Gigout's compositional style combine to produce its captivating effect.

The three *Poèmes mystiques*, while less well known than the *Dix pièces*, are also of considerable interest and display a daring chromaticism that proved to be prophetic of much twentieth-century music. The beautiful and numinous *Prière en forme de prélude* gives way to a good-humored *Cortège rustique*, reminiscent in some ways of the *Marche des rogations* found on the second of the

compact discs, but of a more virtuosic character. The third of the *Poèmes mystiques* is an extended *Pèlerinage*, "pilgrimage," based on a chant sung to *Ave maris stella* and used at Lourdes. Like much of Gigout's music the *Poèmes mystiques* have a highly modal character reflecting his appreciation for the Roman Catholic Church's tradition of Gregorian chant. The CD ends in a somewhat lighter vein and, fittingly, with Gigout's last major composition for the organ, the *Pièce jubilaire*.

There is much of interest on these two compact discs, and I thoroughly recommend them both. I look forward to the publication of the remaining two volumes and hope that Gerard Brooks' fine playing will draw more attention to the riches that are to be found in the compositions of Eugène Gigout. Gigout is a composer whose works (with three noteworthy exceptions—the *Grand chœur dialogué*, *Toccata* and *Scherzo*) have not, alas, received the credit they deserve.

—John L. Speller
St. Louis, Missouri

Bach in St. Augustin. Toccaten, Präludien und Choräle. Michael Gailit an der Wiener Bach-Orgel. Kirchenmusik St. Augustin KSA 27007. Outside of Germany and Austria available only from Michael

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The disc (69 minutes) contains four larger works interspersed with seasonal chorale preludes from the *Orgelbüchlein*: *Toccata und Fuge d-Moll* (BWV 565); *Chorale Preludes* BWV 599, 601, 604, 605, 606, 608; *Präludium und Fuge D-Dur* (BWV 532); *Chorale Preludes* BWV 622, 625, 629, 631; *Toccata, Adagio und Fuge C-Dur* (BWV 564); *Chorale Preludes* BWV 639, 641, 642; *Präludium und Fuge a-Moll* (BWV 543).

Gailit, born 1957, is entirely Vienna trained; he is organist of St. Augustin and teaches at the municipal conservatory and the Universität für Musik. He is known as the author of the standard work on Reubke and as a recitalist who performs all over the world. He has also made a number of recordings. His performances here are impeccable and the interpretations quite standard. He tends towards very brisk tempi, even in the chorale preludes; in a few spots, notably the fugue of BWV 565, I find the tempo too brisk for the music. In the chorale preludes, the accompaniment is frequently too weak. This is probably the fault of the organ; one would very much like to have a list of the registrations used.

In the Bach year 1985, the Wiener Festwochen (Viennese Festival Weeks) commissioned Austria's first "Bach organ." It was built by Gebrüder Reil of Heerde (Netherlands) as the new choir organ of St. Augustin. The organ (II/24, about 32 ranks) was patterned after instruments by Silbermann and Trost, the preeminent organbuilders of Saxony and Thuringia in Bach's time. Although I know the church well, I have never heard the Bach organ. On this recording I found it very disappointing and simply not adequate for the performance of Bach's larger organ works. The only manual reed is a divided trumpet on the Hauptwerk, the Oberwerk offers a rather weak chorus, and, above all, the five-stop Pedal badly needs a clear-voiced fairly strong 16' stop—without the 16' reed the Pedal is simply feeble.

The problem may be at least partly the result of the organ placement and/or the placement of the microphones. One suspects, however, that the principal problem was either a shortage of money or a shortage of space, or very possibly both. The instrument has a sweet tone and some excellent individual stops. It will in fact stand up to a comparison with existing small Silbermann instruments. We should, however, remember that Bach's organs were substantially larger than most existing Silbermanns and that the Trost organ actually associated with Bach, that at Altenberg castle, is a most unusual instrument.

An interesting program, well played, suffers, for me, from a disappointing instrument. Recommended primarily to people who "collect" organs or who are interested in the performer.

—W. G. Marigold
Urbana, Illinois

New Organ Music

Edwin H. Lemare, Organ Music, Series II (Transcriptions), Volume IX: French Composers, ed. Wayne Leupold. Wayne Leupold Editions, 1994. WL 600040, \$26.00.

Edwin H. Lemare, Organ Music, Series II (Transcriptions), Volume XI: Russian Composers, ed. Wayne Leupold. Wayne Leupold Editions, 1994. WL 600042, \$26.00.

Edwin H. Lemare, Organ Music, Series II (Transcriptions), Volume XII: Grieg, ed. Wayne Leupold. Wayne Leupold Editions, 1994. WL 600043, \$26.00.

Edwin H. Lemare, Organ Music, Series II (Transcriptions), Volume XIII: Italian Composers, ed. Wayne Leupold. Wayne Leupold Editions, 1994. WL 600044, \$26.00.

One need not think back that far, certainly not very much prior to the Second World War, to recall a time when the organ had a significantly different place

in society than it does today. Long before the gleam in the eye of the parents of music technology, before the reinvention of the organ with rediscovery of the Baroque and the conjuring of American Classicism, before assiduous study of performance practice, before widespread recordings, decentralization of the arts from the few big eastern cities to America's hometowns, before the Internet, even computing, and the earth-moving redefinition of culture, the organ ruled not as a liturgical voice relegated to the naves of the dwindling numbers of culturally traditional Christians, but as an instrument of mass entertainment and musical convenience. Yes, convenience. For in a simpler time before the advent of all the above, where circumstances precluded orchestras, or bands, the ubiquitous pipe organ was the substitute of choice. America's great public places rang with the sounds of great organs.

Edwin Lemare (1865–1934), British by birth but with a career that flourished in America, came to be associated with the municipal organ as few others could. He was municipal organist of San Francisco, Portland (Maine), and Chattanooga. Equally cherished as a composer, his own scores exemplified the organ's period secularism. They were (mainly) short lyric works with evocative titles like "Rustic Scene," or "Contemplation." One, the *Andantino in D-flat*, we may recall, hit the pop charts as "Moonlight and Roses."

Lemare was also a master of the transcription, in both notating the work for effective retransmission on the organ, and performing it. That transcriptions present some of the greatest technical challenges at the organ goes without saying, for music that has been originally conceived for other media—the orchestra or the piano—often cannot easily conform to the particulars of organ technique. It took high technical and musical abilities to perform transcriptions, something evident in Lemare's many Welte rolls. But Lemare also put his resources at the disposal of a large, secular public through concerts in civic auditoriums and programs of attractive and plainly tuneful repertoire.

Such is the context for the various books of Wayne Leupold's complete Lemare edition. Without engaging in lengthy breakdown of the dozens of movements here, some general traits are important to note. This music is highly dependent on nimble keyboard articulation ("touch," the uninitiated would say). Movements like the Verdi *Anvil Chorus* demand even and quick staccato and repeated note strokes. Lemare often asks the player for octaves in melody lines, sometimes slurred, otherwise not. The technique is pianistic at one level, and idiomatic at another. Where original musical textures spill past the limits of manuals and pedal, Lemare is clever at reducing scores, but he is equally adept at plumping thin textures as well, as in a Scarlatti *Pastorale*.

Lemare's colorations in this music are less a slavish copy of the original orches-

trations than an effective, sometimes even understated, exploitation of the romantic organ of the late 19th or early 20th century. Significantly, the registrations he specifies are less the extremist notations of the giant instruments of the era, but the ordinary palette of color found in any "standard" instrument of then, or now. Remarkably, he asks for few stops to often do big work, as in the crescendo of the opening movement of Grieg's first *Peer Gynt Suite*. A celeste and a vox humana open to passages marked fortissimo. Conventional wisdom might assume such a notation as an invitation to the crescendo pedal, but Lemare's own counsel on musicianly interpretation addresses that and similar effects. In Leupold's preface, he quotes a Lemare essay on organ playing once published in an English journal. "Above all beware of an awful invention called the 'Crescendo pedal,' which is responsible for more inartistic, clumsy, and mechanical performances (especially in the States where, alas for the artist and earnest student, it is very common) than any other contrivance to get over the difficulties of moving the stop knobs in detached consoles, etc. As long as this 'aid to ignorance' exists and is used, there will never be any true advancement in artistic organ-playing nor individuality of performance."

The book of French transcriptions offers a peek at the considerable world of French Romanticism far-flung from the repertoire and composers who gravitated to the organ as an indigenous medium. The nineteenth century in France was the musical day of Gounod, Bizet and Chopin as surely as it was that of Saint-Saëns, Franck, or Widor. To play the *Fantasia on Carmen* of Bizet, or Chopin's Nocturnes or Etudes on the organ, is to see French music alternatively and as interestingly unshaped by the particulars of Cavallé-Coll's influence. To play the Saint-Saëns *Danse Macabre* transcription in these terms, is not to think in blocks of *fonds* or *anches*. It is rather to condense timbres down to mere essentials—a soft flute here, a string there, a reed alone, a Bourdon and a coupler.

Other than César Cui and Rachmaninoff, the Russian composers in Leupold's volume 11 are mainly obscure. Few remember or play Charles Davidoff or Edouard Schütt routinely. Therefore, these transcriptions also serve to preserve a small legacy of pleasant, mostly effective, and challenging to perform music. That objective, remarkably, has not changed in the near-century since Edwin Lemare first penned these scores.

—Haig Mardirosian
American University
Washington, DC

The OHS Catalog

The Organists' Journal & Review 1874-77

Eugene Thayer, Editor

AERICAN ORGANIST AND COMPOSER Eugene Thayer (1838-1889) published 1874-77 the first periodical directed specifically to American organists. A hardbound facsimile published by OHS contains all of the issues on 242 pages. The magazine includes reports and stoplists of organs, articles, and 62 compositions for the organ (listed at ohscatalog.org) including 28 by Thayer. A biography introduces the facsimile. Book 49920X \$24.95 to OHS members, \$27.95 to others

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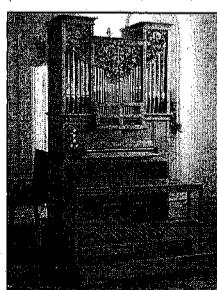
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The Liturgical Church Music of Kenneth Leighton, Part 2

Peter Hardwick

Part 1 was published in the February 2005 issue of THE DIAPASON.

Works of the 1970s

The title of the ten-minute *The Second Service*, Op. 62 (1971) is puzzling, for there is no known first service, unless one counts the *Magnificat and Nunc Dimittis* (*Collegium Magdalenae Oxoniense*) of 1959. If this is the case, then surely opus 62 should be titled *The Second Evening Service*, since it consists only of settings of the two evening canticles. The title is an enigma, but it is clear that the work is packed with attractive ideas that are convincingly developed. It is a staple of cathedral and major churches' repertoires.

The soft, intimate opening for trebles and manuals-only organ accompaniment is perhaps reminiscent of the beginning of Howells' famous *Magnificat* in his *Collegium Regale* (1945). Like Howells, Leighton leads from the single boys' line at the outset to polyphonic imitation, and the vocal lines are, like the older man's, slow, melismatic, and plainsong-like. Leighton's organ accompaniment of ostinato figures involving cluster chords sets an intimate reflective tone that is very appropriate in an "In memoriam" work.¹⁶ A lengthy section that begins with "For he that is mighty" follows this. Here, the organ's accompaniment of short, dancing, staccatissimo motifs stand in sharp contrast to the choir's bold, more legato, chordal declamation of the text. During the development in this section, there are instances of Leighton's characteristic writing in octaves for the whole choir, and he also uses the two-part texture that he liked, with soprano and tenor sections singing the same an octave apart, and altos and basses the other part in octaves. A calmer mood is introduced at "He remembering his mercy," with the choir singing imitative counterpoint that is lyrical and legato, while the organ, as a counterbalance, provides faster moving, syncopated, rhythmic motifs that are frequently repeated before being relinquished. The setting of "Glory be to the Father" contains strong reminiscences of the music with which the movement began, music that has not been heard since the start. Following the choir's *a cappella*, hushed, mysterious close on C-sharp major, the organ has the last word in a series of rich, intense repeated dissonant chords alternating with C-sharp chords.

Marked *Molto lento e sostenuto*, the organ's opening of the *Nunc Dimittis* parallels the atmospheric, mysterious mood of the start of the *Magnificat*. Again, there are ostinato figures in the organ accompaniment, as in bars 10–13, where the ostinato is in the manuals over a pedal point. (Example 6)

Example 6. *Nunc Dimittis* (*The Second Service*, Op. 62), bars 10–13. (Oxford University Press, 1971)

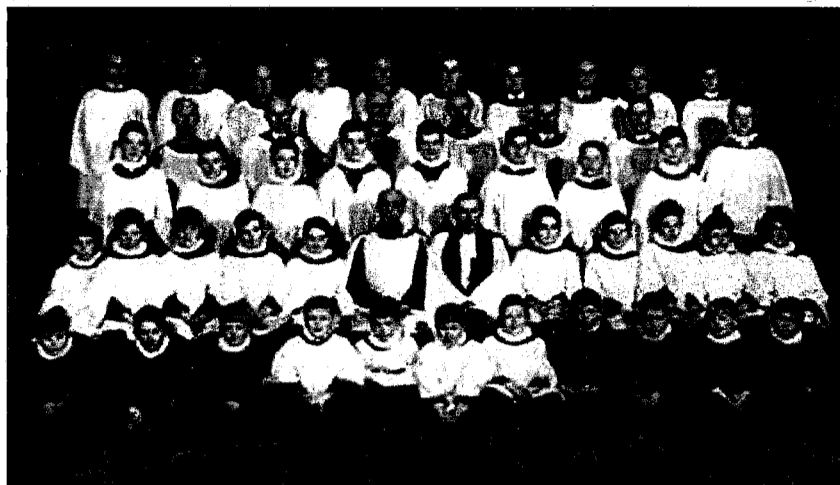
The score shows four staves. The top three staves are for the choir (Soprano, Alto, Tenor/Bass) and the bottom staff is for the organ. The organ part features a prominent ostinato figure in the manuals over a pedal point. The lyrics are: "peace according to thy word." The organ part includes markings for "Swell strings + Fl. 4", "p chitaro", and "Swell (ready)".

The choir, at first hesitant and somewhat aimless, gradually begins to gather momentum towards the first of the movement's two climaxes, at "To be a light to lighten the Gentiles, and to be the glory of thy people Israel." In this passage, there is an increase of energy and volume, and the voices sound more emphatic, due in part to their pairing off—sopranos and tenors singing the same music in octaves, and, simultaneously, altos and basses in octaves. The word "glory" erupts joyfully in florid lines, followed by the voices coming together with short repeated tones on an A major chords for "Israel." (Example 7) The *Gloria Patri* is reminiscent of the calm, mystical mood of the setting of *Gloria* in the *Magnificat*, but is shorter. Astringent harmony pervades the soft closing three-fold "Amen," but there is peace at the last when the voices finally settle on an F major chord, and the organ echoes this tonality in a deep, low-pitched, enchanting whisper.

The ten-minute *Awake My Glory*, Op. 79 (1979), for soprano soloist, SATB choir, and organ, is Leighton's longest anthem. St. Mary's Episcopal Cathedral, Edinburgh, Scotland, commissioned the work for a concert in the Cathedral on October 3, 1979, as part of the institution's centenary celebrations.¹⁷ Since the composer was a member of the congregation of St. Mary's, this must have been a particularly special assignment for him personally, and he responded with an inspired work that is replete with felicitous eloquence and deeply moving mysticism. The first performance was given by the Cathedral Choir under the composer's direction and accompanied on the organ by his friend, the cathedral's organist, Dennis Townhill.¹⁸

Awake My Glory falls into the multi-section, through-composed form of which Leighton is so fond. Though the excerpt he set to music from the poem *On the Eternity of the Supreme Being* (1750) by Christopher Smart contains no palpably religious references, one might safely infer that the poet had God in mind in such phrases as "My fellow subjects of the eternal King," and "Confess his Presence and report his praise." There is also a spiritual ambiance running through the verse. However, Smart is mainly concerned with depicting dawn and the awakening of the animals in the countryside, which he does fluently and with great joy. Leighton is, as usual, extremely responsive to the text, and writes music that is appropriately graphic—sometimes quite madrigalian, in fact—and atmospheric.

The composition opens with a lengthy organ prelude depicting night. Low-pitched, rhythmically vague shifting chords become increasingly active and



Dennis Townhill, the Organist and Master of the Choristers (seated, sixth from the left), and the Choir of St. Mary's Episcopal Cathedral, Edinburgh, Scotland, in October 1961 (Reproduced by kind permission of the Provost of St. Mary's Episcopal Cathedral, Edinburgh)

Example 7. *Nunc Dimittis* (*The Second Service*), bars 24–31. (Oxford University Press, 1971)

The score shows four staves. The top three staves are for the choir (Soprano, Alto, Tenor/Bass) and the bottom staff is for the organ. The lyrics are: "and to be the glory of thy people Israel." The organ part includes markings for "legato", "cresc. poco a poco", "Ped.", "pizz f", "Swell reeds", and "Ped. Mixture".

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Imaginative Reconstructions



Leighton receiving his Fellowship of the Royal College of Music, London, parchment from Her Majesty Queen Elizabeth, the Queen Mother, in November 1982

accompaniment that frequently undergo metamorphosis, and are usually accompaniments for passages of choral imitative counterpoint. For instance, cohesion is provided in the brilliant, majestic, fortissimo opening setting of the words "Glory to God on high," by the organ's four-note, conjunct-motion, descending pattern that is never repeated at the same pitch.

The setting of the next lines of text, beginning with "We praise thee, we worship thee," is similar, and equally sparkling. The vivacious, fanfare-like, and highly ornamented choral melodic idea is set in imitative contrapuntal style, supported by an organ part that not only has a repeated, ever-changing descending pedal pattern, but also a motif that is treated imitatively for the manuals. As the section draws to a close, the densely textured counterpoint is reduced to a two-part, canon-like, 6/8, lilting stretto, between sopranos and tenors singing simultaneously the same line in octaves, and the altos and basses singing the other line in octaves, while the organ articulates bold cluster chords in syncopated duple meter. The section ends with the voices and organ finally coalescing on a sustained chord on the last word of "For thy great glory."

"For thou only art holy" is set as a peaceful and quiet *a cappella* two-voice canon for sopranos. This brief moment of quiet reflection is short-lived, and the final cataclysmic buildup to the *Gloria's* end begins.

The surge to the final climax is inaugurated by the choir, which sings out happily "Thou only O Christ, with the Holy Ghost art most high" in imitative counterpoint, over an organ part that is reminiscent of the accompaniment to the setting of "We praise thee, we worship thee" earlier in the movement. Over heavy sustained organ cluster chords, the choral "Amen" is set in complex imitative counterpoint, based on a motif that opens with reminiscences of the idea with which the *Kyrie Eleison* movement started.

There is a return to the swinging, 6/8 melodic idea heard previously at the opening of the *Gloria* for the *Sanctus* section of the third movement. The start consists of a brilliant choral passage in imitative polyphonic style, with a flamboyant organ accompaniment. The cut and thrust of this imitative linear counterpoint continues with a new melodic idea in the setting of "Glory be to thee, O Lord most high." While the voices weave a tapestry of cogently argued counterpoint, the organ has a contrapuntal part based on an oscillating sixteenth note figure. This energetic hustle and bustle of choral and organ sound eventually comes to a halt on an extremely acrid cluster chord, followed by a general pause.

The extreme mental anguish and pain in the setting of the first part of the *Agnus Dei*, "O lamb of God that takest away the sins of the world," may call to mind the morbidity of the composer's *Crucifixus Pro Nobis*, Op. 38

(1961), especially the "Christ in His Passion" movement of that work. In any case, both the *Agnus Dei* text from this *Mass* and the "Christ in His Passion" words of the earlier composition, deal with Christ's sacrifice on the cross as the expiation for the Christians' sins. However, the dissonances in the *Agnus*

Dei are even more searingly acrid than in the cantata movement. In particular, one might note the composer's use of some of his favorite dissonances: simultaneous seconds, and augmented fourths and diminished fifths. Anguish and pain felt by Christ on the cross, and by grieving witnesses of his fate, are expressed in the angular, awkward vocal lines, notably the ascending major and minor seventh leaps. Clearly, this expresses gravely troubling feelings about human sin. The anxiety expressed here perhaps also reflects a facet of the personality of the composer, for, although usually a very positive kind of person, he suffered extreme bouts of depression on several occasions during his life, and throughout his career made excessively high demands of himself as a composer.¹⁹

Rejoicing, Leighton reaches the high ground of salvation and confidence in the final section, "Grant us thy peace." Here, the dissonances of the tenor solo are disturbing, but there is relative calm in the choral writing, and, after the voices have finished, the organ's final three sustained chords of A-flat major, F major, and D major leave one calm and optimistic. Leighton's enduring affection for writing church music, and his outstanding gifts in the field, are reflected marvelously in these closing pages of movingly beautiful, ethereal music. ■

Notes

16. The work had been commissioned by the Cathedral Organists Association in memoriam Brian Runnett, who had been organist of Norwich Cathedral since 1967, when he died in a road accident in August 1970, at the age of thirty-five.

17. St. Mary's Episcopal Cathedral, Edinburgh, perhaps the masterpiece of the greatest exponent of the Gothic Revival in Britain during the high Victorian period, Sir George Gilbert Scott (1811-78), had been opened in 1879. For details of the first performance, see Dennis Townhill, *The Imp and the Thistle: The Story of a Life of Music Making* (Easingwold, York, England: G. H. Smith & Son, 2000), p. 109.

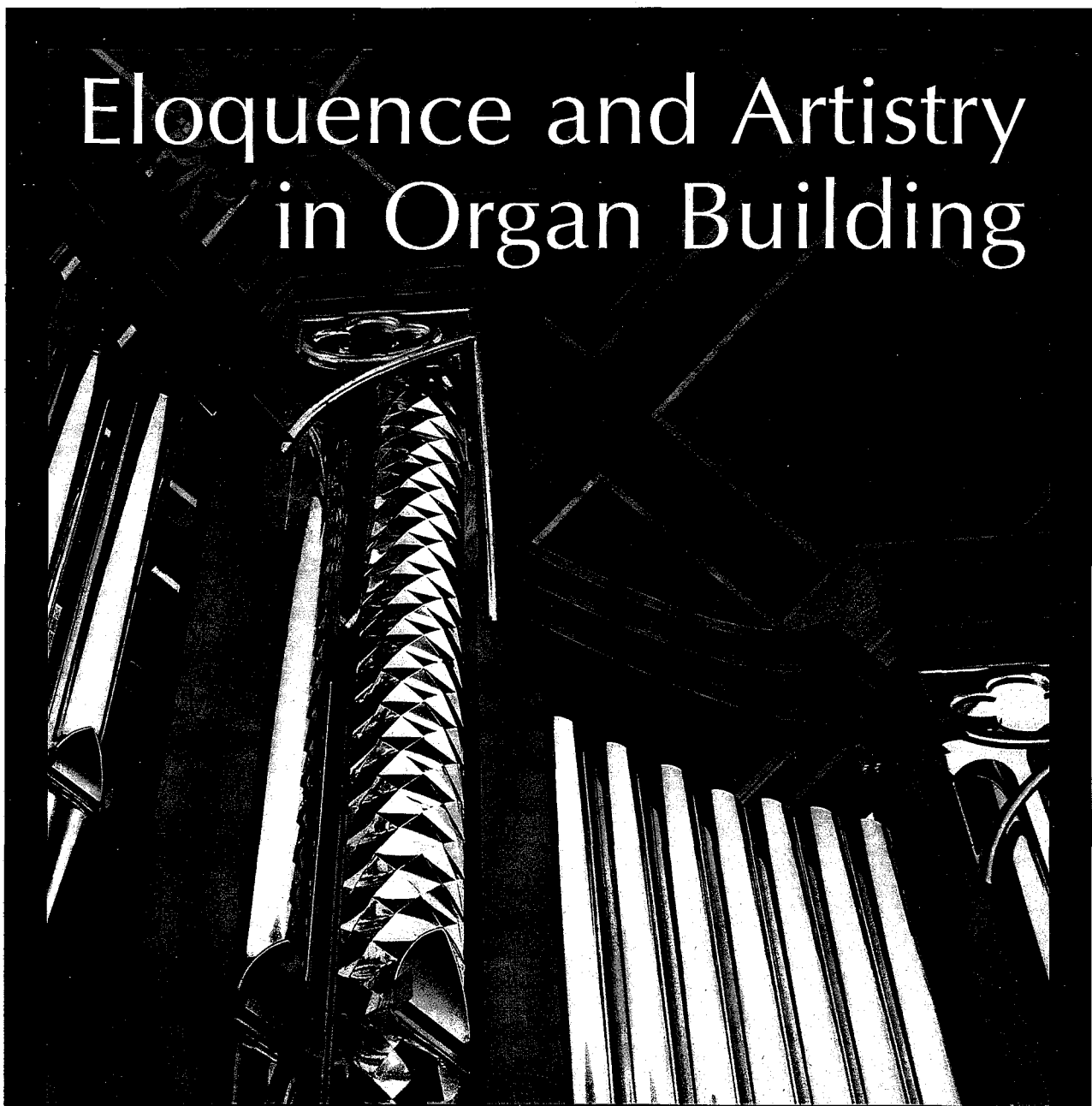
18. In 1964, Leighton composed his well-known *Preces and Responses* for SATB chorus for Dr. Townhill and the St. Mary's Choir.

19. See letter from The Very Reverend Philip Crosfield to the author dated May 27, 2003. Dr. Crosfield knew Leighton well, for the composer had worshipped from 1956 until his death (except for the two years he spent in Oxford between 1968 and 1970) at St. Mary's Episcopal Cathedral, Edinburgh, where the clergyman was Vice-Provost and then Provost from 1968 to 1990.

Dr. Peter Hardwick is a retired music professor who, during his career, taught at the University of Guelph, Guelph, and Agincourt Collegiate Institute, Toronto, Ontario. In addition, he served as organist of St. John's Cathedral, Winnipeg, Manitoba, and St. George's Church, Guelph.

In 2003, Scarecrow Press published his book *British Organ Music of the Twentieth Century. Over the last two and a half years, he has been writing a monograph on the life and music of Kenneth Leighton, which will probably be finished sometime this year. Dr. Hardwick has written feature articles and numerous reviews of recordings and organ music for THE DIAPASON.*

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In Memoriam E. & G. G. Hook, Opus 253 (1859–2005)

Leonardo Ciampa

On Tuesday, January 18, around 5:30 p.m., a fire broke out in the furnace room of the First Baptist Church in Jamaica Plain, a neighborhood of Boston. A half-hour later, the fire was so advanced that it was already the top story of the 6:00 news. One hundred firemen fought the five-alarm blaze during the coldest night of the year. Icicles hung from their hair and moustaches. Sobbing congregants refused to seek shelter from the brisk, frigid winds. Within a few short hours, the verdict was in: the church—and its 1859 three-manual E. & G. G. Hook—were, to quote the fire commissioner, “a total loss.”

“We Americans can make our most significant contribution to the history of the organ if we just remember that, above all, the organ is expected to be a musical instrument. If its sound can attract and increase the interests of the general public as well as that of musicians and composers, it will have fulfilled its purpose . . .”

—John Brombaugh¹

Posthumous panegyrics—there’s something suspicious about them. I once attended a funeral of an aunt, whose grandson got up to the pulpit and offered a eulogy brimming with praise-ful ooze. In my pew I overheard a relative-whisper to another, “He didn’t call her twice in the last five years.” It’s easy to gush over what is gone. It’s harder to praise what is still here.

As I write this it is January 20, less than 48 hours after that indelible, abhorrent moment—the moment when I heard the appalling news out of Jamaica Plain. My emotions right now? Melancholy. Unfillable void. Grief. I don’t want to write from those emotions.

Instead, I offer you words I wrote before January 18, when the organ resided tranquilly, as we thought it would forever.

Only twenty hours before the fire started, I wrote Brian Jones that switching church jobs in 2001

was definitely an adjustment for me. I think in a sense I was in “mourning.” The Hook just had that silvery sound, every pipe of it.²

In the 1994 program notes to Volume I of *No Room at the Inn*, I wrote

In terms of the beauty of individual ranks, this organ is without rival in Boston, the other Hooks included.

A strong statement, considering that within one square kilometer of Jamaica Plain there are two other three-manual Hooks from the 1850s. One of them, at the Unitarian Church, Thomas Murray



Fire at First Baptist Church, Jamaica Plain, Massachusetts

made famous by his Mendelssohn recordings. Though that Hook is free-standing and boasts a Pedal Trombone, Susan Armstrong shared my opinion. “Sure, everyone likes the Unitarian Hook, because it’s louder and has the Trombone. But your Hook is a lady.”³ Still, I thought Susan and I were alone in our preference for Opus 253. But no less than William T. Van Pelt was quoted by the *Boston Globe* as saying, “Though cherished in their own respects, the other Hook organs in Jamaica Plain could not match the sound of the one at First Baptist.”⁴

There may have been a reason for this. Starting around 1881, many of the area Hooks were entrusted to a Canadian immigrant named Erasme Lahaise (1851–1949), who worked for the Hook firm and personally met one or both of the Hook brothers. He, his children, and grandchildren cared for Opus 253 until its demise. During the 1920s and ‘30s, Eddie Lahaise—son of Erasme, brother of Henri, and uncle of Robert and Richard—lived down the street from First Baptist.

[Then-organist] Merton Stoddard [also] lived very close to the church. The two met nearly every Saturday, and what little fiddling that was done to Opus 253 was carried out during that period. The pitch was lowered from A-448 to A-440, the Swell Tremulant was slowed to its present, rather luscious rate, and the Great-to-Pedal Reversible . . . and new Balanced Swell Pedal were installed. The only other known alteration was the slight revoicing of the 17 Stopped Bass pipes on the Great. The mouths were raised a bit so as to match the Clarabella Treble in power.⁵

Some say the Clarabella was revoiced

as well. No matter: that was a flute that no one could stop talking about. Said Dick Lahaise, “It’s like pouring cream.”⁶

Could it be that those years of expert maintenance by Eddie Lahaise—who, like the other Lahaises, had direct Hook knowledge—had something to do with the smooth, silvery sound that Opus 253 emanated, that *je ne sais quoi* that the other two Jamaica Plain Hooks lacked?

Six years passed before the release of Volume II of *No Room at the Inn*. The passage of time in no way diminished my fascination with the instrument.

December of 2000 [marked] my twelfth Christmas at First Baptist. The organ still teaches, still inspires. . . . [Regarding the console,] no one was thinking about comfort in 1859. . . . But for all the discomfort, for all the crashing of the stopknobs and clicking of the keys, all it takes is a few notes to remind me of why I’m still in Jamaica Plain. The sound! I still say that, in terms of beauty of sound, this is the best organ in Boston. I never play it without feeling transported.⁷

On 18 June 2003, I wrote an article for my website entitled *E. & G. G. Hook: “International” Organbuilders*. I’d long felt that (a) the Hooks were the greatest organbuilders of their time in the world (not just in America); and (b) the Hooks achieved more eclecticism without trying than the American builders 100 years later who actually tried to build eclectic instruments. In the article I defend both arguments:

The Organ Revival in America came slightly later than the analogous *Orgelbewegung* in Germany. The radio broadcasts and recordings of E. Power Biggs had an incalculably strong influence on everyone—organists, organ builders, organ audiences, and organ composers. Suddenly German Baroque sounds (that is, what we thought were German Baroque sounds) were the only ones anyone wanted to hear.

While the international respect for contemporary American organbuilders and organists rose, the work of 19th-century builders like Hook, Hutchings, Woodberry, Simmons, Johnson, Stevens, etc. plummeted into even deeper oblivion. Countless Hooks were replaced or irrevocably changed during this period. Subsequently, the Organ Historical Society was formed (again, with Biggs as a prime instigator), and at least Americans started to realize the value and incredible beauty of these instruments.

But what about the Europeans? Several of my [American] colleagues [including Barbara Owen⁸] agreed with me that what Hook was building in the 1850s was as good as, if not better than, what Walcker *et al.* were building in the 1850s. Of course, that was impossible to prove: the two builders’ organs were an ocean apart.

Until now. Woburn, Massachusetts, is a city twelve miles (less than 20 km) north of Boston. In 1991, the First Unitarian Church closed



Leonardo Ciampa at the Hook console, 2000 OHS convention

First Baptist Church, Jamaica Plain (Boston) E. & G. G. Hook Opus 253 (1859)

I CHOIR (312 pipes)

8'	Dulciana	56
8'	Bell Gamba*	44
8'	Stop'd Diap. Treble	44
8'	Stop'd Diap. Bass	12
4'	Flute a chimnie	56
4'	Celestina	56
8'	Clarionet (TC)+	44

II GREAT (560 pipes)

8'	Open Diapason	56
8'	Clarabella (TF)	39
8'	Stopped Bass	17
4'	Principal	56
2 3/4'	Twelfth	56
2'	Fifteenth	56
	Sesquialtera II	112
	Mixture II	112
8'	Trumpet	56

III SWELL (445 pipes)

16'	Bourdon (TC)	44
8'	Open Diapason (TC)	44
8'	Stop'd Diapason (TC)	44
8'	Stop'd Diap. Bass (unencd)	12
4'	Viol di Gamba (TC)	44
4'	Principal (TC)	44
2'	Fifteenth (TC)	44
	Dulciana Cornet II (TC)†	81
8'	Trumpet (TC)	44
8'	Hautboy (TC)	44
	Tremulant	

PEDAL (50 pipes)

16'	[Open Wood (stopface blank)]	25
16'	Double Stop'd Diapason	25

Swell to Great
Great to Pedal
Swell to Choir
Choir to Pedal
Choir to Great Sub Svcs

Three manuals, 1,367 pipes, 31 ranks, 28 speaking stops
Manual compass: CC to g3 (56 notes); keys: ivory & ebony
Pedal compass: CCC to C (25 notes); pedal key tops (at least since 1966 restoration) maple & rosewood

* = Lowest 12 from Dulciana
+ = It is actually a French Cremona without bells and is so-named on the pipework.
† = C to c3 is 2 1/2' + 1 1/2'; c#3 to g3 is 2 1/2' only.

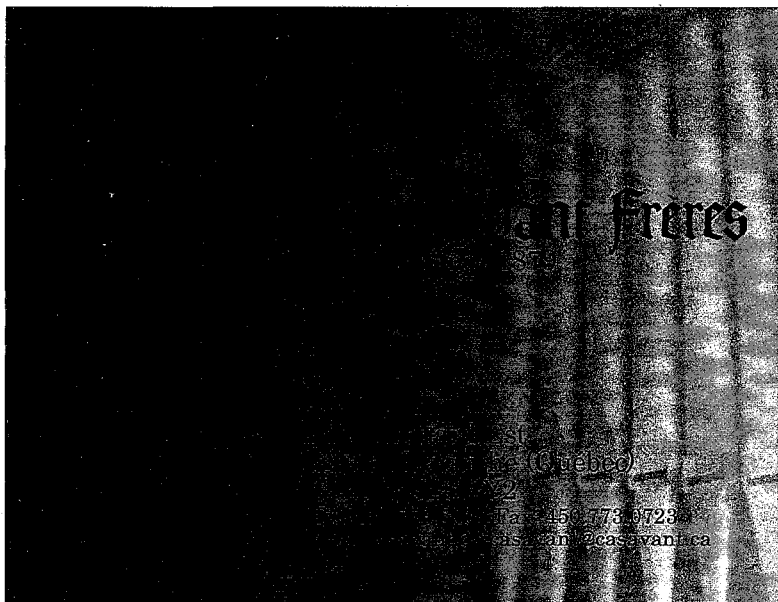
	CC	C	c1	c2	c3
Sesquialtera	1 1/2'	2'	2 1/2'	4'	8'
	1 1/2'	1 1/2'	2'	2 1/2'	4'
Mixture	1'	1 1/2'	1 1/2'	2'	2 1/2'
	1/2'	1'	1'	1 1/2'	2'

Note that the Sesquialtera and Mixture are really one four-rank mixture, to be used together. Note how the tierce rank starts in the bass of the Sesquialtera but moves into the treble of the Mixture! Note also that there is no tierce in the highest eight notes.

Organ case: black walnut
Façade pipes: gold-colored (originally blue and gold stencilled, they were already painted gold by the early 1900s)

Two toe levers (fixed combinations), located just to the left of the Swell pedal:
1. Great Open Diapason, Clarabella, and Stopped Bass (shutting off any other Great stops that happened to be on)
2. Great full up to 2' (but would not take off the Mixture, Sesquialtera, and Trumpet if they happened to be on)

Great-to-Pedal Reversible (located on the left side, added by Eddie Lahaise in the 1920s or '30s)





Hook console (photo: William T. Van Pelt III)



Hook Opus 253 at First Baptist Church, Jamaica Plain (photo: William T. Van Pelt III)

its doors. Meanwhile a buyer was sought for its precious organ, E. & G. G. Hook's Opus 553, built in 1870. Then the stunning news came: the buyer would be a church in Berlin! It would be the very first American organ in Germany.⁹

The degree to which the Berliners have taken Hook Op. 553 into their hearts is a source of great joy and pride for us. But it is not a *surprise*. Hooks were the best organs we ever built. And they were also the most eclectic. We Americans spent the better part of the 20th century striving for "the eclectic organ," an instrument that could play the "whole repertoire." The results of this striving can today seem embarrassing. Electro-pneumatic instruments from the 1930s to the 1950s could "sort of play" the whole repertoire. Yet on them Franck sounds inauthentic, Mendelssohn sounds inauthentic, and to today's ears, Baroque music is unlistenable. The only thing that really sounds "right" on a typical American Classic organ is—not surprisingly—20th-century American music. Eclecticism among trackers built in the 1960s, '70s, and '80s fared no better. It is appalling to revisit some of these organs today. Builders thought nothing of combining strident plenums and chuff with huge Romantic reeds and celestes—and then tuning the whole organ to Kirmberger or Werckmeister! These issues were much on my mind when I was an organ student during the 1980s. But in 1989 everything changed. I discovered E. & G. G. Hook. Quickly I realized that beautiful eclectic organs, with tracker action, slider chests, and low wind pressure, had been achieved long before the Organ Revival.

[The home of [Hook's] Opus 253 (1859) [is] the First Baptist Church [in Jamaica Plain], where I was the Music Director from 1989 to 2001. Of the three Jamaica Plain Hooks, Op. 253 is in some ways the least altered. Though it lacks the freestanding gallery placement and Pedal Trombones of the other two Jamaica Plain Hooks, the Baptist Hook has arguably the most distinctive voicing of the three. Individually or ensemble, there is not a pipe—flue or reed—that you could imagine could be more perfect or beautiful. I had the honor of making the first commercial recordings on this instrument, *No Room at the Inn* (1994) and *No Room at the Inn, Vol. II* (2000), both for AFKA Records. I chose an extreme variety of repertoire, aiming to show the widest possible spectrum of tone colors. I included soloists and guest artists as well, to demonstrate the organ's amazing adaptability as an accompanist.

No one will dispute that Mendelssohn sounds ideal on these organs, with that perfect combination of Germanic and English flavorings. The big surprise is how beautifully everything else sounds. The Great plenum seems beyond reproach and gives perfect contrapuntal clarity for Bach (though the Pedal can be insufficient) and other Baroque music (though the magnificent Open Diapason is a bit too large-scale for, say, Frescobaldi). As for Franck, I found the overall mid-19th-century color to be perfectly appropriate. Hook reeds have that amazing quality of being perfect as solo reeds and chorus reeds. And unlike on modern trackers, one can play Romantic music without having to cringe, wondering what will happen when the Mixture comes on. The Hook Mixture seems to do just what a Romantic mixture should do: crown the ensemble. In many Hooks the Seventeenth (Terz) is actually a compo-

nent of the Mixture. It lends a reed color which blends perfectly, not at all unbecoming in Romantic literature.

Perhaps the biggest surprise of all is how well contemporary music (well, *some* contemporary music) sounds on the Hook. The Jamaica Plainers often heard the music of Charles Callahan, which organists tend not to play on instruments without celestes and octave couplers. But ultimately, the primary requirement of this music is warmth. *That* is something the Hook possesses.

I myself began to compose during my tenure in Jamaica Plain. The instrument was a constant and inexhaustible muse. Why? Because the sound is beautiful. I once remarked to Lois Regestein (a former organist of the church) how it had to be the furthest thing from the Hooks' minds how well Bach or 20th-century music would sound on their instruments. As Lois so perfectly responded, "They just built good organs." That simple statement is so true. When you do nothing more than to build a beautiful instrument, in which each pipe is beautiful—and without trying to "prove" anything—there is no limit to the music that can be made.

The recent fire was not the first one in First Baptist's history.

On 30 October 1975, First Baptist Church was arsoned by two delinquent youths, who set four fires in the lower church. They kindled the flames with Bibles, religious books from the Christian Library, and baptismal robes. One of the four fires raced through the crawl space under the pulpit, where in the 1800s a pump boy would hand pump the organ bellows. Another fire raged in the choir loft, right in front of the organ. On the scene as quickly as, if not before, the firemen were Bob and Dick Lahaise and a parishioner named William C. Latham. Mr. Latham directed the firemen where to point and not point their hoses. Meanwhile, the Lahaises narrowly prevented the firemen from breaking a boarded-up window on the outside wall behind the organ chamber. These three marvelous men saved this organ, for had the firemen succeeded in their actions, the entire organ would have become one large torch and not a pipe would have survived. Though a corner of the bellows and some other mechanical parts were charred, *not one pipe* in the organ was harmed. Photos reveal that the rest of the church was in ruins. Only the most hardened atheist would fail to see the miracle in this. I am mindful of this miracle every time I lay hands and feet upon E. & G. G. Hook's Opus 253.¹⁰

Both sanctuary and organ were painstakingly restored to their previous splendor. But in 1976, as the Lahaises were immersed in their work, the firemen sprayed a powdery chemical throughout the organ [as well as the ceiling of the whole church] to eliminate the charred smell which, especially in the summer, would have been prevalent in the sanctuary. This caused Bob and Dick a great deal more work, and when I arrived on the scene 13 years later (1989), the Great and Swell reeds were still dirty from the powder, which had even chemically reacted with the brass of the reeds. Thus, until my two-year series of 25 organ-and-piano recitals (1989-1991) raised the four-digit figure necessary to finance their repair, these three reeds were very unstable and unpredictable.¹¹

At the end of the *Volume II* program notes, I wrote:

Throughout 141 years of dramatic changes and challenges . . . the organ has remained a constant, emitting the same remarkable sounds to which our congregation joined voices in the days before Abe Lincoln and the Civil War.

Then came a sentence that I reread painfully:

As each new generation lifts its praises to God, there is no sign that the melodious tones of Opus 253 will be silenced any time soon.¹²

Sanctuary and organ were both dedicated on Thursday, 25 August 1859. The next day, the event was front-page news in the *Boston Daily Evening Traveller*. Astute observations about the tone of the organ were made, special praise being reserved for the "clarionet, that speaks as though filled by the skilful [*sic*] breath of Thomas Ryan." The article concluded with a sentence that would remain true for 146 years:

[W]e are confident that any impartial judge will agree with us in saying that a finer organ of the same capacity cannot be named.

I want to keep to my promise and not eulogize out of my present mourning. However, I cannot close without stating an indisputable fact. My tenure at First Baptist Church was from 1989 to 2001. However, I was born in 1971. When I was hired, I was 18 and still in high school. When I left I was 30 and dating my present wife. My transition from student to professional, child to adult, occurred at First Baptist. Into the fabric of who I am as a musician and a person were woven the tones of that Hook organ! The Great Open Diapason that on its own sounded like full organ. The aforementioned "creamy" Clarabella. The perfectly scaled and voiced plenum. The Great Trumpet whose sound, alone or with the plenum, was beyond the reproach of the most per-

snickety critic. The Swell Gamba, located high above the Choir Dulciana—together they were the perfect celeste. The Swell Hautboy with the tremolo—or the Stopped Diapason with the same tremolo, in the high register. The 4' Chimney Flute in the Choir, as beautiful as any chimney flute I've ever heard on either side of the Atlantic. And saving the best for last: that Clarionet! Because there was no room in the chamber for the bells of a traditional clarinet stop, the Hooks put in a French Cremona instead, without the bells. Forget Thomas Ryan; Stoltzman himself would have been jealous of this Clarionet!

These are the sounds—the otherworldly sounds—that entered me during my most permeable years as a musician. The fire burned not only the church and the organ but also a hole in my heart that will never be refilled. ■

Notes

1. J. S. Bach as Organist (Indiana, 1999), p. 46.
2. E-mail from the author to Brian Jones, 17 January 2004 at 9:27 p.m.
3. Conversation with the author, early 1990s.
4. Quoted by Michael Levenson, *Boston Globe*, 20 January 2005.
5. Program notes, *No Room at the Inn, Volume I* (1994).
6. Conversation with the author (early 1990s).
7. Program notes, *No Room at the Inn, Volume II* (2000).
8. Conversation with the author, late 1980s.
9. The force behind this stunning transaction was Dr. Uwe Pape.
10. Program notes to *No Room at the Inn, Volume II* (2000).
11. Program notes to *No Room at the Inn, Volume I* (1994).
12. Program notes to *No Room at the Inn, Volume II* (2000).

Leonardo Ciampa is currently Director of Music at St. Paul's Episcopal Church in Brookline, Massachusetts. During his twelve-year tenure in Jamaica Plain, he documented the now-destroyed Hook organ on two compact discs for AFKA Records, *No Room at the Inn* and *No Room at the Inn, Vol. II*. First Baptist Church vows to rebuild, and Mr. Ciampa is chairing their committee to find and restore another historic instrument.

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Seventh annual Albert Schweitzer Organ Festival/USA

David Spicer

From September 10-12, 2004, the seventh annual Albert Schweitzer Organ Festival/USA was held at the First Church of Christ, Congregational, in Wethersfield, Connecticut. This year two finalists for the High School Division and four for the Young Professional Division were chosen to come to Wethersfield and compete.

Finalists for the High School Division were Lily I. Ardalán from St. Paul, Minnesota and Nathan J. Laube from Gurnee, Illinois. The Young Professional Division finalists were Adam J. Brakel from Pittsburgh, Pennsylvania; Julia C. Howell from Red Lion, Pennsylvania; Scott Myers from Doylestown, Pennsylvania; and M. Jonathan Ryan from Charlotte, North Carolina.

The three adjudicators were Cherry Rhodes from Pasadena, California; John Rose from Hartford, Connecticut; and Frederick Hohman from South Bend, Indiana, recently named a permanent adjudicator for this competition.

Finalists began arriving in Wethersfield on Tuesday, September 7. Each was allowed 4½ hours of practice time on the Austin pipe organ, Opus 2403, in the church's historic Meetinghouse. Friday morning, a tour of the factory of Austin Organs, Inc. in nearby Hartford was given for the finalists. Friday evening the opening Celebration Concert began with the Andante from Franck's *Grande Pièce Symphonique*, played by David Spicer, organist/choirmaster. The First Church Choirs sang *Psalm 150* by Franck and *He Comes to Us* by Jane Marshall (text from *The Quest for the Historical Jesus* by Dr. Albert Schweitzer) as well as *Go Ye into All the World* by Robert Wetzler. Dr. Schweitzer's missionary work in Africa was underscored by African drumming by costumed drummers Abubaker and

Babafemi (Alvin Carter, Sr. and Alvin Carter, Jr.). Two hymns that have become a tradition at this opening concert were sung with much enthusiasm: *Christ Is Made the Sure Foundation* by Richard W. Dirksen (tune: *Christ Church*) and *Let Heaven Rejoice* by Hal M. Helms (text) and Alan MacMillan (music) (tune: *Rock Harbor*).

The three judges were the featured performers for this concert. Cherry Rhodes played *Tocatta and Fugue in d minor* (BWV 565) by Bach; John Rose played *Prélude, Fugue et Variation*, op. 18 by Franck; Frederick Hohman played *Allegro vivace—Theme with Variations* (from *Symphony No. 5*, op. 42, no. 1) by Widor. Finalists and judges were introduced to all those in attendance.

The required repertoire for the high school competition included a work by Johann Sebastian Bach (8-12 minutes in length), a slow movement from one of the Widor symphonies, and a work written after 1885 (3-8 minutes), plus two hymns: *I Love Thy Kingdom, Lord* (*St. Thomas*) and one selected from a prescribed list.

Young Professional Division required repertoire included the same hymn requirements and an extended Bach work selected from a list including prelude and fugues and trio sonatas, one of the three Franck *Chorals*, and a work written by a composer born after 1885 (5-8 minutes in length).

First place winner in the High School Division was Nathan Laube, who is 16 years old and is attending The Curtis Institute of Music, studying under Alan Morrison. Before moving to Philadelphia, Nathan studied organ with Dr. Beth Naegele at the Chicago Academy for the Arts. Second place was Lily Ardalán who is studying at The Juilliard



(l to r) Front row: Nathan J. Laube, Frederick Hohman, Julia C. Howell, M. Jonathan Ryan, Lily I. Ardalán, Adam J. Brakel; back row: Scott Myers, David Spicer, Cherry Rhodes, John Rose, Patrick J. Murphy, Nancy Andersen

School under Paul Jacobs. Her former teachers include Nancy Lancaster and Dean Billmeyer.

First place winner in the Young Professional (college through age 26) was M. Jonathan Ryan, 22 years old, who is studying at the Eastman School of Music under David Higgs. Previous organ teachers include André Lash, Dr. Joyce Jones, and Todd Myers. Second place was awarded to Scott Myers, a student of Alan Morrison at The Curtis Institute of Music. During his high school years, Scott studied with the late Robert Murphy at the Interlochen Arts Academy in Michigan. Two third place awards were given: to Adam Brakel, a student of Dr. John Walker at Duquesne University, and to Julia Howell, a student of Dr. Delbert Disselhorst at the University of Iowa. Before attending Duquesne, Adam was a student of Dr. William Lindberg. Julia studied at Lebanon Valley College with Dr. Shelly Moorman-Stahlman.

We are grateful to the following for providing the funds for the awards for this 2004 competition: College/Young Professional Division first prize of \$3500 provided by Patrick J. Murphy & Associates, Inc. Organ Builders; second prize of \$1000 provided by Betty Willard and David A. Smith; third prizes, two gifts of \$500 provided by the Hartford AGO Chapter. High School Division first prize of \$1500 provided by Ahlborn-Galanti Organs; second prize of \$500 provided by Karen Franzen in memory of Freida Mehre (1905-2003); judges' awards provided by Fleet Bank of Hartford, Connecticut, and Dr. William Zeller in memory of Mr. Arthur Andrews, Julia and Arleigh Green, and Mary Shonk Zeller.

The Albert Schweitzer Organ Festival/USA 2004 was made possible by generous gifts provided by Jenny Fong, Mr. and Mrs. Walter Kelly, Mr. and Mrs. Oliver Mellen, Mr. David Rieck, The Helen L. Reinfrank Music Fund, Mr. Jason Solomonides, Mr. and Mrs. Leigh Standish, and Mr. Symond Yavener.

We are indebted to the following churches for allowing their organs to be used for additional practice: Trinity Episcopal Church, Wethersfield (Bruce Henley, organist/choirmaster); Sacred Heart Roman Catholic Church, Wethersfield (Father Thomas Campion, Thaddeus Terzo, organist/choirmaster and Robert and Geri Cashman);

St. Joseph's Cathedral, Hartford (Ezequiel Menendez, organist/choirmaster); and Christ Church Cathedral, Hartford (Canon James Barry, organist and choirmaster).

Sunday morning, all finalists shared in playing portions of the worship services. At 4:00 p.m., first place winners Nathan Laube and M. Jonathan Ryan played a recital from portions of their competition repertoire. All awards were presented to the finalists at the start of the recital. Nathan Laube then played the first movement from *Symphonie Romane* by Widor, *Fantasy and Fugue in g minor*, BWV 542, by Bach, *Andante Sostenuto* (from *Symphonie Gothique*) by Widor, and *Fugue on the name Alain* by Duruflé. M. Jonathan Ryan played *Miroir* by Ad Wammes, *Prelude and Fugue in a minor*, BWV 543, by Bach, *Tocatta* by Monnikendam, and "The World Awaiting the Saviour" (from *Passion Symphony*, op. 23) by Dupré. The recital also included the hymn *St. Thomas*.

Special thanks go to Gordon Auchincloss, who was on hand throughout the Saturday competition to offer assistance should the organ need it, and to Bon Smith of Austin Organ Service Company of Avon, Connecticut, who graciously gave the gift of tuning for this festival.

Our thanks to Nancy Andersen, festival coordinator; Karen Franzen, administrative assistant; Betty Standish and Nancy Moodie, ASOF/USA committee co-chairs for so ably performing the organizational work that made the ASOF/USA 2004 run smoothly and efficiently. A special note of thanks to Dana Spicer and Mainly Tea of Wethersfield, which provided a reception for the three judges on Friday evening, and a wonderful dinner for finalists and judges on Saturday evening.

The eighth annual Albert Schweitzer Organ Festival/USA will be held September 9-11, 2005. For information: 860/529-1575 x209; <music@firstchurch.org>; <www.firstchurch.org/ASOF>.

David Spicer began as Minister of Music and the Arts at First Church of Christ in Wethersfield, Connecticut in 1986. In 1996 he and Dr. Harold Robles founded the Albert Schweitzer Organ Festival/USA. Spicer is a graduate of the Curtis Institute of Music, where he studied with Dr. Alexander McCurdy, and of the Eastern Baptist Theological Seminary.

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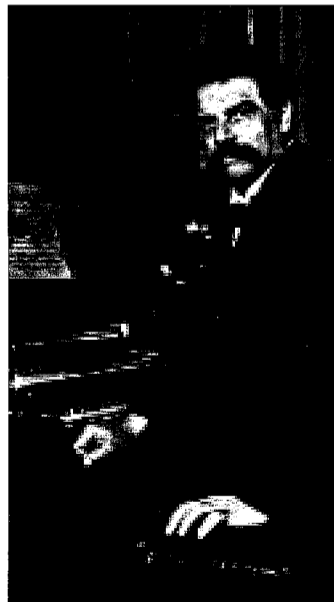
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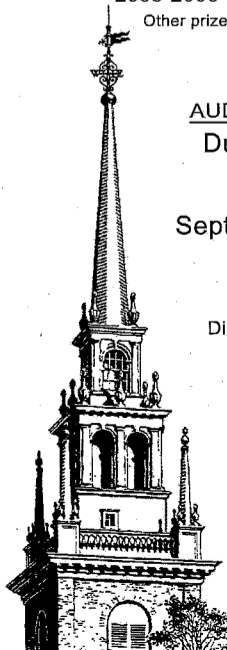
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The Breath of the Spirit Americans in Paris

Gregory Hamilton

In October and November of 2004, a group from Ann Arbor, Michigan presented the premiere of *The Breath of the Spirit*, a work for organ, flute, and two narrators. The work was presented in four concerts in New York and Paris, and was the result of a two-year collaboration from many talented artists working in the sacred arts.

The text in this work is a series of nine poems by the American poet/playwright Ken Gaertner. The music is composed by Gregory Hamilton, and the work was commissioned and premiered by Duo Pneuma: Marilyn Mason, organ; and Donald Fishel, flute. The poems were narrated by Frank Hankey and Margo Hammond (New York), and Michael Lonsdale and Françoise Thuries (Paris).

The genesis of this work began in 2002 when poet Ken Gaertner conceived a poetry cycle of nine poems, entitled *The Breath of the Spirit*. The poems, rich in spiritual and visual imagery, reflect on the inner life of several biblical characters: the Virgin Mary, Herod, Mary Magdalene and Thomas, Jesus and Judas.

A mutual friend of both Marilyn Mason and Ken Gaertner suggested that the poems could be combined with new music to form a performance cycle. We were reminded of Dr. Mason's many performances around the world of the *Chemin de la Croix* by Dupré (a Mason specialty). It was thought that if a composer could be found, this new work would be a contemporary complement to the Dupré.

Duo Pneuma commissioned the composer Gregory Hamilton to create a score to accompany the poems in February of 2004. There are ten movements (an overture and a musical piece that follows each poem), and each piece is intended to "comment" on the preceding poem. Two of the movements (the *Overture* and *Judas*) are for solo organ, and two are for solo flute (*Mary Dancing* and *Herod*). In collaboration, the poet and composer intended the work to touch Christians in their faith journey. The work, though not "liturgical" per se, reflects the spiritual intent of the rituals of the church, and creates a kind of ritual of its own.

On the other side of the Atlantic, the festival "Toussaint" was being planned for 2004. This annual festival takes place at a major European capital each year, during the week leading up to All Saints day (www.Paris-toussaint2004.org). Promoted and planned by the European Catholic bishops and cardinals, its aim is to promote the Christian faith through the "new evangelism" of John Paul II, and to promulgate the Gospel through all the media and art forms we have today—music, dance, literature and the visual arts, combined with liturgical celebrations occurring in all the Paris parishes. The festival draws over 5000 participants from the European Union for 250 events in all the churches in Paris. Many organ-based events were included, such as recitals by Parisian organists Carolyn Shuster Fournier, Olivier Latry, Jacques Taddei, Vincent Warner and others.

In 2003, our producer traveled to Paris to meet with the bishops and cardinals planning the festival for Paris. *The Breath of the Spirit* was found to be perfect for the aims of the festival, and in January 2004 we received an invitation to premiere the work in Paris. We also received a gracious invitation to present the U.S. premiere of the work in New York City at the Church of the



Marilyn Mason at the choir organ at Notre Dame



Marilyn Mason at the organ of St. Augustine (Cavaillé-Coll)

Holy Trinity in Manhattan. Holy Trinity is an Episcopal congregation with a long-established music program and fine concert series all directed by Stephen Hamilton (no relation to the composer) who is also dean of the New York chapter of the AGO. The church features fine acoustics and a 48-stop Rieger tracker organ, an instrument of color, beauty and power. Dr. Hamilton was of great assistance to us both during the pre-concert publicity and rehearsals, and also during the performance. The narration was beautifully performed in New York by Frank Hankey and Margo Hammond.

After New York, we arrived in Paris three days later. The church of St. Augustine in north-central Paris is a large 19th-century parish edifice, which seats well over 1000 and boasts a 50-stop Cavaillé-Coll instrument in an unaltered state. Historically significant and tonally beautiful, this organ was the first instrument to receive the Barker lever in the late 19th century. The instrument has all the great stops associated with Cavaillé-Coll, including some of the most powerful reeds we experienced in Paris. The two concerts here were very well attended and received with great appreciation. Several audience members remarked that the combination of poetry and music had moved them to tears. Many came for all three performances in Paris! We received great assistance and support from the Emmanuel Community and their artistic director Petronille Tijardovic.

For our last performance, the bishops placed us in the venerable Cathedral of Notre Dame. Due to the fact that the festival was going 24 hours a day in the cathedral, we were only able to rehearse briefly at 6:00 in the morning! Nevertheless, the cathedral did not fail to cast her charm and inspiration, and we sensed that this concert was the culmination of over two years of preparation. Dr. Mason chose to perform the work on the "smaller" 25-stop choir organ, a tracker by Merklin. The organ, responsive and tonally rich, featured beautiful flutes, and an effective *en chamade* reed, unusual for a smaller instrument. Dr. Mason and flutist Don Fishel brought to this performance both virtuosity and sensitivity. The cathedral



The "cast" of *The Breath of the Spirit* at Notre Dame: (l to r) Françoise Thuries, Michael Lonsdale, Marilyn Mason, Gregory Hamilton, Donald Fishel



At the church of St. Augustine: (l to r) Gregory Hamilton, Marilyn Mason, Donald Fishel

proved to be the perfect venue, providing a sense of awe and majesty, yet a surprising sense of intimacy and contemplation. The two fine narrators for the Paris performances were Michael Lonsdale and Françoise Thuries. We were pleased that the work made a significant spiritual impression on the large audience attending. Many thanks to all associated with this endeavor!

Gregory Hamilton attended Baldwin Wallace College in Ohio and studied musicology and early music in London at the Royal College of Music, where he completed his M.Mus. and Recital Diploma (A.R.C.M.). He then returned to the U.S., where he studied organ with Dr. Marilyn Mason, completing his doctorate in sacred music/organ in 2000. As a composer, Dr. Hamilton's work is published by Augsburg Fortress, Morn-

ingStar, CanticaNova and others, featuring organ, piano and choral music. He has also created scores for a number of films, television productions and stage works, including incidental music for *Murder at The Cathedral* and *Edith Stein at Ave Maria University*. He is an active recitalist, playing organ recitals as well as early music and chamber music in U.S. and abroad. He is featured on several CDs, including a recording of the *Vespers of 1610* by Monteverdi as recorded by Apollo's Fire on Koch Classics. Recital venues in 2005 include *The Shrine of The Immaculate Conception*, Washington, D.C., and recording projects will feature the organ works of Dom Paul Benoit and a CD of improvisations for piano.

Dr. Hamilton is music minister at St. Thomas the Apostle Roman Catholic Church in Ann Arbor, Michigan, where he directs multiple choirs and a chamber orchestra and promotes a community concert series.

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Cover Feature

Bedient Pipe Organ Company, Roca, Nebraska St. Paul United Methodist Church, Lincoln, Nebraska

From the pastor

St. Paul United Methodist Church was the very first church in Lincoln, established in 1857. Located at 12th and M streets in downtown Lincoln, the present building was completed in 1901 and was used by many groups as the city's largest auditorium. A major addition was built in 1999, and the sanctuary was completely remodeled in 2001. It is an active and growing downtown church with 1,800 members.

We were very excited when an unanticipated major gift allowed us to proceed with a much-needed sanctuary renovation. One concern that we had to deal with in planning this renovation was the old organ, a Reuter from 1953. The primary concern was the appearance of the instrument in the new visual plan; and that led to a secondary concern: the condition of the organ and its effectiveness in leading worship at St. Paul.

We investigated renovating the existing organ versus replacement with a new one. It became apparent that a six-figure renovation would solve the visual problems but still leave us with an old organ that would eventually need a lot of work. A decision was made by the organ committee to contract with the Bedient Company to build a new organ in two phases. Phase one included the console, a new façade and two major divisions of the new organ, and allowed us to proceed with funding that was in place to solve the organ problems. Subsequently, a second generous gift has allowed us to complete phase two, the remaining two divisions of the organ.

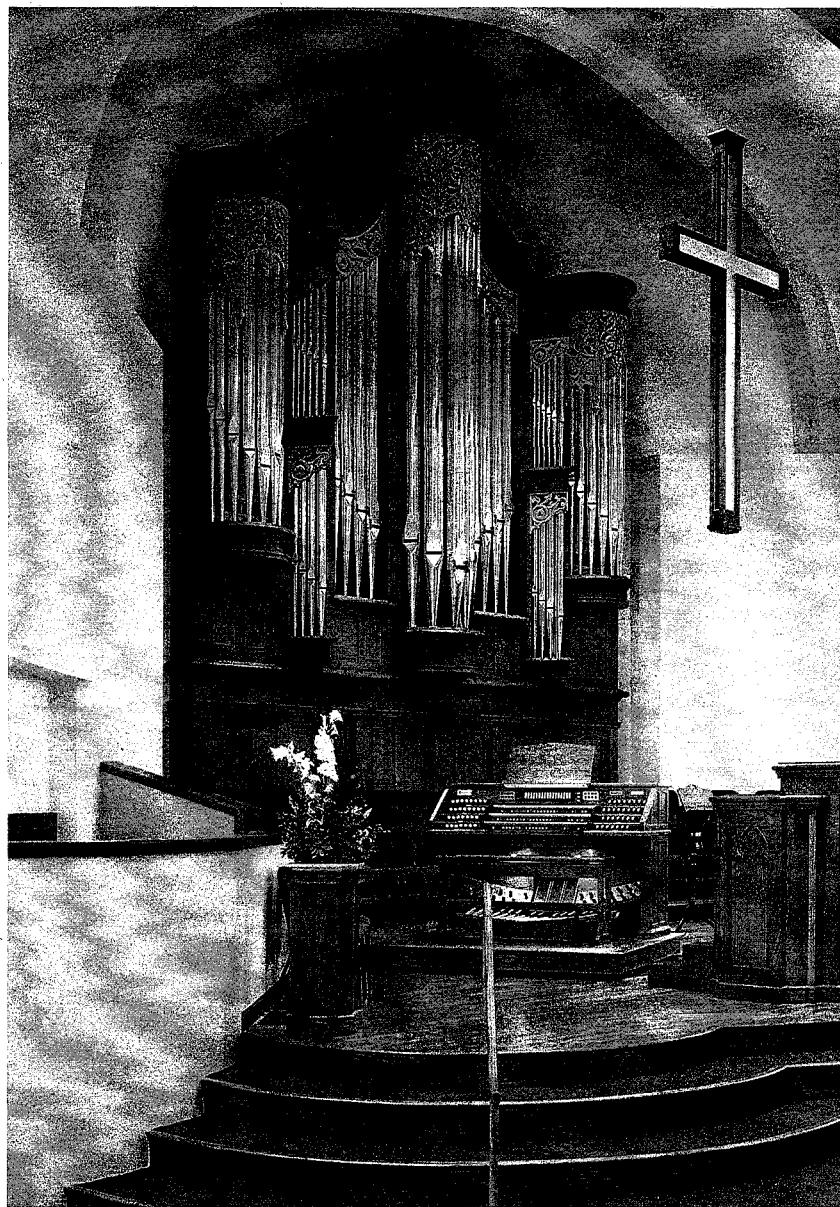
We had serious concerns about replacing the Reuter organ with a new instrument. Although the organ had many deficiencies, at the same time, there were many sounds that were beloved by the congregation. Time proved that our concerns were unfounded. The façade of the new Bedient organ is magnificent and fits beautifully into the renovated sanctuary. More importantly, from the first time we began to hear sounds from the new organ, it was apparent that the tonal qualities of the new organ were equally magnificent. The organ creates a beautiful, full sound without a hint of harshness, and there are many lovely individual stops on the organ. It has been a joy working with the Bedient Company. They have been responsive to all of our concerns and have created a magnificent pipe organ for St. Paul United Methodist Church that will enhance the worship experience for generations to come.

—Dr. C. Rex Bevins
Senior Pastor, St. Paul UMC

From the director of music

When it became apparent that the old organ was going to be replaced, I had serious concerns about the suitability of the new organ to lead the congregation and to accompany the many choral and instrumental ensembles at St. Paul. Gene and company assured us that we would be very pleased with the result, and they were right! The range of dynamics for accompanying was remarkable just with the Great and Swell divisions in place. When a string ensemble from the Lincoln Orchestra Association was being accompanied by the organ, many remarked that they were unable to tell which sounds came from the string orchestra and which from the string pipes in the organ! The sounds of the principal pipes and the principal choruses are excellent for leading the congregation in hearty Methodist hymn singing. The Bedient Pipe Organ Company's Opus 70 is well suited for all requirements.

—Dr. William Wyman
Director of Music, St. Paul UMC
Director of Choral Activities,
Nebraska Wesleyan University



Bedient Opus 70

From the organist

The St. Paul sanctuary, one hundred years old in 2001, was designed according to the Akron plan. The organ chamber is located in the corner of a diamond shape, fronted by the chancel and surrounded by amphitheater-style seating. Three balconies skirt the outer walls with a total seating capacity of 1100.

The renovation of the sanctuary and the organ were addressed with a primary concern for flexible use of space. All chancel furnishings were permanently fixed in place making it difficult to find space for instrumental groups. Acoustics were another concern. Carpet with a thick horsehair pad and soft acoustic ceiling tile virtually defeated the courage of the congregation to sing. The old organ, though rather large, didn't project well enough to support and encourage singing. And as a concert instrument it was wholly inadequate.

Flexibility was achieved by making all chancel furniture, including the choir modesty rail, movable. Choir chairs replaced pews. The organ would have a movable console. The Bedient Organ Company agreed to a major departure from its practice of building tracker organs to design for us an instrument with an electric console and with electro-pneumatic slider chests. The low-profile, French terrace console was placed on a movable platform. Conducting from the console is now possible for the first time in the history of this church. Ensemble playing has become a pleasurable experience. Eye (and ear) contact with the conductor and other performers can always be achieved. An adjustable pedalboard, both horizontal and vertical, provides relief from back and shoulder discomfort as well as seating flexibility for younger student players.

To restore acoustical life to the sanctuary, ceiling tiles were replaced with

drywall, glued and screwed down every twelve inches. The new chancel floor was extended and covered with solid oak. The heavily padded carpet in the nave was replaced with a thin, tightly woven variety.

But of course, everyone wants to know, is the organ successful? The short answer is an unequivocal yes! It can do everything required of a church organ in worship. Tonally, the organ is well matched to the human voice, supporting congregational singing and accompanying choirs and soloists beautifully. The strings and reeds blend well with their orchestral counterparts. Brass players particularly have commented on how much easier it is to tune and play with this organ. These characteristics also provide the foundation necessary for playing orchestral transcriptions. In general, three tonal characteristics leap to mind: gentle, beautiful and robust. But the truly unique contribution of this instrument is its place on the cutting edge of stylistic development.

Given the tonal qualities of the Aeolian-Skinner organ, it is understandable why there is a virtual cult following for that style of instrument. But as the proponents of organ reform realized, its capacity to play the vast repertoire with any hint of appropriate historic sound and color was nonexistent. The American Classic organ simply produced a generic sound able to play all repertoire but with little distinction. Music composed for it, of course, was the exception.

Now after an in-depth foray into historic building practices over the past thirty or so years a new "American Classic" organ has emerged. The sound is clearly influenced by historic models but in the case of some builders it is still a generic sound, i.e., one basic sound for all styles of music. In the hands of the Bedient Organ Company, however, a

GREAT

- 16' Principal
- 8' Principal
- 8' Salicional
- 8' Flûte harmonique
- 8' Rohrflute
- 4' Spielflute (prep)
- 2½' Quinte
- 2' Octave
- 1½' Terz
- Mixture IV-V
- 8' Trompette
- 8' Wesley Trompette (prep)
- Tremulant
- Chimes

SWELL

- 8' Violin Diapason
- 8' Viole de Gambe
- 8' Bourdon
- 8' Voix céleste
- 4' Prestant
- 2½' Nazard
- 2' Doublette
- 1½' Tierce
- Mixture III-IV
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 4' Clairon
- 8' Wesley Trompette (prep)
- Tremulant

CHOIR

- 8' Principal
- 8' Bourdon
- 8' Dulciana
- 8' Unda Maris
- 4' Principal
- 2' Nachthorn
- Cornet II
- Cymbale III-IV
- 8' Trompette
- 8' Cromorne
- 8' Wesley Trompette (prep)
- Tremulant
- Zimbelstern

PEDAL

- 32' Contresoubasse
- 16' Contrebasse
- 16' Subbass
- 10½' Quinte
- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Flute
- 16' Bombarde
- 8' Trompette

Couplers

- Great/Pedal
- Swell/Pedal
- Choir/Pedal
- Swell/Great 16, 8
- Choir/Great 16, 8
- Swell/Choir
- Reverse Choir/Great
- Great 16-UO
- Swell 16-UO-4
- Choir 16-UO-4

Piston Sequencer

- Forward, Reverse, Reset

Reversibles

- Great/Pedal
- Swell/Pedal
- Choir/Pedal
- Swell/Great
- Choir/Great
- Swell/Choir

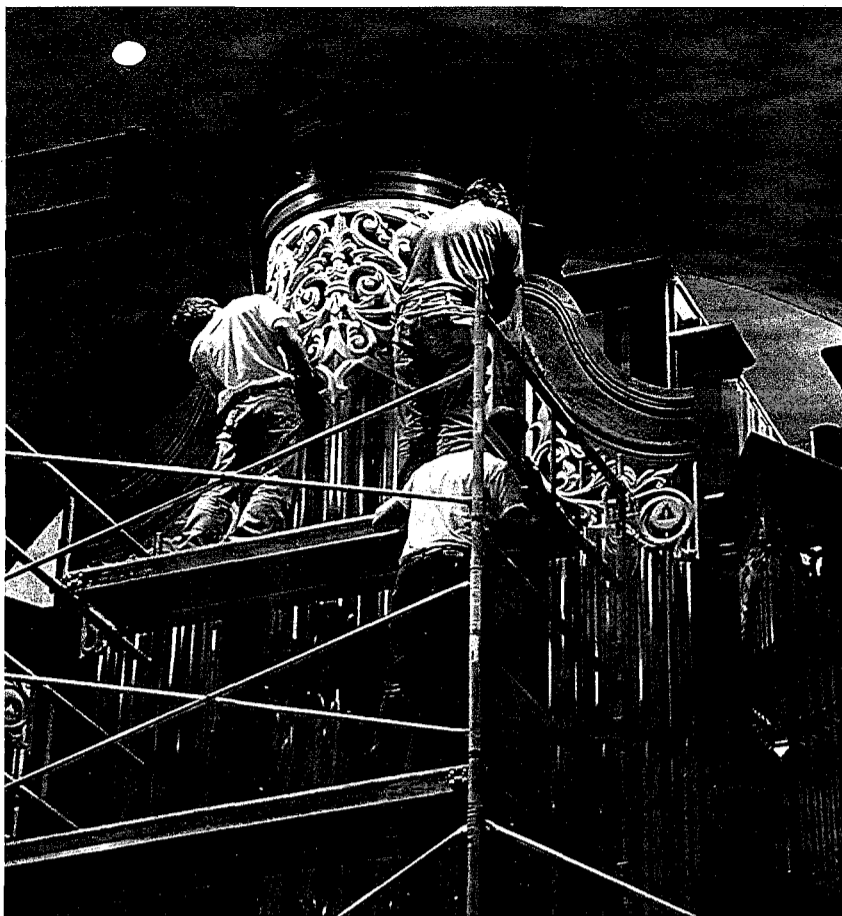
Pistons

- 8 General
- 6 Divisional
- General Cancel
- Divisional Cancel
- Tutti
- Set

higher ideal is being achieved.

The higher ideal, to the mind of this author, is an instrument whose ensemble is not only cohesive but by judicious registration may produce ensembles clearly reminiscent of French Classic and Romantic, North German and even English Cathedral sounds. The effect may not be literal but still is able to act as a tonal chameleon. We find Bedient's Opus 70 to successfully define this direction in the stylistic evolution of the American Classic organ.

In our recently released recording we have chosen a solo repertoire to demonstrate the range of the instrument. Whether the organ's use is to support



Installing shades

and lead worship or as a concert instrument there are three requirements for a successful instrument: dynamic flexibility, varied tonal color (timbre), and stylistic eclecticism.

Dynamic flexibility, that ability to affect a seamless crescendo and diminuendo from the softest stops to full organ and back, is demonstrated beautifully and elegantly by the *Adagio in E Major* of Frank Bridge. This is accomplished by the use of two enclosed divisions, the Swell and Choir coupled to the unenclosed Great division. This ability is essential, as well, for effective choral accompanying.

The range of timbre is like an artist's palette. Each stop on an organ has a specific tonal color: strings, flutes, principals and reeds. Additionally, each manual division has mutation stops which, when used in various combinations, create new colors. A few possibilities, using flutes, mutations, oboe and cromorne, are revealed in the charming little dance suite, *La Bourrée* by Michael Praetorius.

In most modern church settings an instrument should be stylistically eclectic, able to play a wide range of literature both for worship and concert. The music of J. S. Bach shows the instrument's ability to sound German and to play complex contrapuntal textures with clarity. The music of Gigout, Saint-Saëns, Mulet, Dupont, and Dupré shows the French personality of the organ with its true French reeds and the full foundation of 8' flue stops on the Great organ. And, referring once again to the *Adagio in E Major* by Frank Bridge, the English love of building waves of crescendo and diminuendo in the 19th century is clearly possible on this instrument. Finally, the inclusion of three American hymn settings demonstrates this organ's ability to be completely at home in the 21st century.

A new organ invites exploration into its capabilities: stylistic range and practical uses in the worship service as a solo instrument, with other instruments, choirs and congregational singing. The St. Paul congregation and its musicians are grateful for an instrument that satisfies beyond our expectations.

—Dr. John C. Friesen
Senior Organist and Consultant,
St. Paul, UMC

From the builder

The Bedient organ built especially for St. Paul United Methodist Church in Lincoln, Nebraska is the company's Opus 70. It was designed specifically for

the St. Paul sanctuary. The three-manual and pedal organ has 47 stops, 59 ranks and a total of 3,063 pipes.

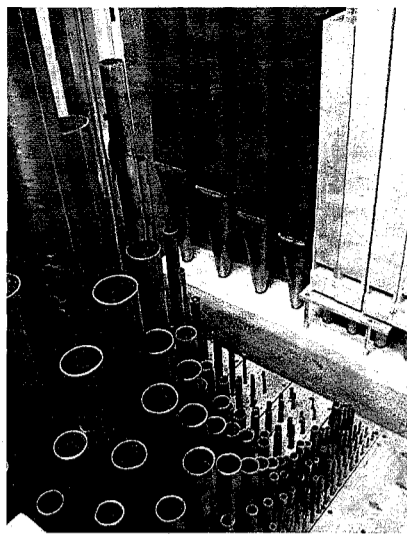
To accommodate the needs of the church, we designed and built the organ in two phases. Phase one consisted of the structural, mechanical, electrical, and wind systems to make the organ function. Also included in phase one were windchests and pipes of the Great, Swell, and part of the Pedal divisions. In phase two, the windchests and pipes of the Choir division and the main part of the Pedal division were added.

Inside the organ chamber a three-level structure, consisting of steel columns and laminated wood beams, provides the support for the windchests and the wind system. The façade case-work and console are made of white oak, the keyboard naturals are of bone, and the accidentals are of ebony. The pipe shades are of basswood with the design drawn from the foliage in the stained glass windows. The Pedal naturals are of hard maple and the accidentals are capped with teak. The stop-knobs are of cocobola. The pedalboard, expression shoes and toe pistons adjust vertically via electric motor, while the horizontal pedal and bench adjustments are mechanical.

The tonal basis of the organ is an amalgamation of 19th-century American, 18th-century German and 18th/19th-century French concepts. Pipes were made with techniques and designs appropriate to their historical derivations. All the pipes made by Bedient are an alloy of tin and lead, ranging from 2% tin to 85% tin, based on the historical basis of the various stops. The façade pipes, made by A. R. Schopp's Sons in Ohio, are of polished zinc up to the six-foot body length pipes and are 80% tin beyond that size. They also feature 23-karat gold leaf gilding on the mouths. All wooden pipes are made of poplar except for the one set of pipes that was retained from the old organ, the 32' Contresoubasse, which is made of mahogany.

The manual windchests are slider chests and the valves that admit air into the channels are electro-pneumatic. All offset chests are electro-pneumatic. The electrical control systems of the organ were made by Peterson Electro-Musical Products, Chicago, and include the Master Stop Processor with Piston Sequencer.

The dedication concert for Opus 70 was performed on January 27, 2002 by Dr. John C. Friesen, organist at St. Paul UMC. Dr. Friesen highlighted the



Choir pipes



Carving center shade

evening with his performance of works of Buxtehude, Bach, Langlais, Franck, and Vierne. He was joined by members of the Lincoln Orchestra Association in the performance of the Handel *Organ Concerto in F Major*, op. 4, no. 4, and the Poulenc *Concerto in G minor*.

The new Bedient organ was also featured in a concert by The Lincoln Symphony Orchestra celebrating their 75th Anniversary. The evening included Rev. Dr. Victoria Sirota performing on Opus 70, after which she stated:

The new Bedient organ at St. Paul United Methodist Church in Lincoln, with its classic European sensibilities coupled with American flexibility, worked wonderfully for the Sirota organ concerto "In the Fullness of Time." Individual stops have integrity and presence, and yet blend beautifully into an artistic whole. Gene Bedient is a poet.

From the outset, it has been the goal of the Bedient Pipe Organ Company to create a majestic organ that will serve St. Paul United Methodist Church well for many generations to come.

—Gene Bedient

The Bedient staff:
Alan Baehr, design, case work, installation
Gene Bedient, concept, design and voicing
Gwen Bedient, administration
Duane Grosse, pipe making, electrical
Jerry Hill, case work
Chad Johnson, wood pipes, electrical, voicing, installation
Rick LaBrune, windchests
Paul Lytle, windchests, installation, administration
Stan Pypenko, pipe making
Ed Stibal, case work, console
Jon Taylor, case work, internal structure
Donna Varney, voicing, installation
Fred Zander, windchests, installation
Todd Znamenacek, pipe shades

The recording of this organ by Dr. John Friesen is available from the church office: 402/477-6951; <www.saintpaulumc.org>.

For information on the Bedient Pipe Organ Company: 1060 Saltillo Road, Roca, NE 68430; 800/382-4225; <bedientORG@aol.com>; <www.bedientorgan.com>.

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19 APRIL

Olivier Latory; Merrill Auditorium, Portland,
ME 7:30 pm

Herman Jordaan; Trinity College, Hartford,
CT 5 pm

Gail Archer & Rick Erickson, with Albert
Schweitzer readings; Holy Trinity, New York, NY
8 pm

Trevor Weston; Medical University of South
Carolina, Charleston, SC 12:15 pm

20 APRIL

Tim Spelbring; United Church on the Green,
New Haven, CT 12:30 pm

21 APRIL

Paul Jacobs; Church of St. Ignatius Loyola,
New York, NY 7 pm

Beethoven, *Missa Solemnis*; St. Ignatius Loyola,
New York, NY 8 pm

22 APRIL

Penderecki choral works; Woolsey Hall, Yale
University, 8 pm

John Mitchener; Slee Hall, University at Buf-
falo, Buffalo, NY 8 pm

Gregory D'Agostino; St. Paul Cathedral,
Pittsburgh, PA 8 pm

Williamson Voices; Philadelphia Cathedral,
Philadelphia, PA 8 pm

Aaron David Miller, with Toledo Symphony;
Museum of Art Peristyle, Toledo, OH 8 pm, also
4/23

Combined choirs with orchestra; First Presby-
terian, Birmingham, MI 7:30 pm

John Schwandt; Christian Theological Sem-
inary, Indianapolis, IN 8 pm

Northern Voices; Fourth Presbyterian, Chica-
go, IL 12:10 pm

Bradley Hunter Welch; Fourth Presbyterian,
Chicago, IL 8 pm

Oratorio concert; Anderson Chapel, North
Park University, Chicago, IL 7:30 pm

23 APRIL

Todd Wilson, masterclass; Covenant Pres-
byterian, Charlotte, NC 9 am

24 APRIL

John Gibbons, harpsichord, with Gardner
Chamber Ensemble; Gardner Museum, Boston,
MA 1:30 pm

Vincent Dubois; First United Methodist,
Schenectady, NY 3 pm

Choral Evensong; St. Peter's by-the-Sea
Episcopal, Bay Shore, NY 4 pm

Paul Jacobs; St. Peter's by-the-Sea Episco-
pal, Bay Shore, NY 5:30 pm

Robert McCormick; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm

Seton Hall University Choir; Our Lady of Sor-
rows, South Orange, NJ 4 pm

William Gudger; Christ Church, New
Brunswick, NJ 6:30 pm

Wilma Jensen; Peace-Tohickon Lutheran,
Perkasie, PA 4 pm

Peter Brown, with trumpet; Holy Trinity
Lutheran, Lancaster, PA 4 pm

Dvorák, *Requiem*; Bryn Mawr Presbyterian,
Bryn Mawr, PA 5 pm

William Neil, with Philadelphia Brass; Nation-
al Presbyterian, Washington, DC 3 pm

Todd Wilson; Covenant Presbyterian, Char-
lotte, NC 4 pm

Frederick Swann; Forrest Burdette Memorial
United Methodist, Hurricane, WV 3 pm

Robert Bates; Reyes Organ Hall, University
of Notre Dame, Notre Dame, IN 4 & 8 pm

Roger Stanley; St. Chrysostom's, Chicago,
IL 2:30 pm

25 APRIL

Eric Budzynski; Elliott Chapel, Presbyterian
Homes, Evanston, IL 1:30 pm

Music of the Baroque; First United Methodist,
Evanston, IL 8 pm

27 APRIL

Mireille Lagacé, masterclass; Old West
Church, Boston, MA 8 pm

Colin Lynch; Woolsey Hall, Yale University,
New Haven, CT 12:30 pm

Yale Schola Cantorum; Christ Church, New
Haven, CT 8 pm

Boy & Girl Choristers; St. Bartholomew's,
New York, NY 7:30 pm

Music of the Baroque; St. Paul's Church,
Chicago, IL 8 pm

28 APRIL

Choral concert; Little Theatre, St. Mary's Col-
lege, Notre Dame, IN 7:30 pm

29 APRIL

Mireille Lagacé; Old West Church, Boston,
MA 8 pm

Bach, *Cantata 190*; Music Institute of Chica-
go, Evanston, IL 7:30 pm

Simon Preston, conducting The William Ferris
Chorale; Our Lady of Mt. Carmel, Chicago, IL 8 pm

Choral concert; Cathedral of St. Paul, St.
paul, MN 8 pm

30 APRIL

David Higgs, masterclass; Central Congre-
gational, Providence, RI 10 am

Todd Wilson; Grace United Methodist, Man-
assas, VA 7:30 pm

+Felix Hell; Independent Presbyterian,
Savannah, GA 7 pm

Bella Voce; St. James Cathedral, Chicago, IL
4 pm

Simon Preston, conducting The William Fer-
ris Chorale; Rockefeller Chapel, Chicago, IL 8
pm

UNITED STATES

West of the Mississippi

15 MARCH

Mazaika; Clarke College, Dubuque, IA 7:30
pm

Nigel Potts; Pulaski Heights United
Methodist, Little Rock, AR 7:30 pm

Moscow Nights; Paradise Performing Arts
Center, Paradise, CA 7:30 pm

16 MARCH

David Briggs; Subiaco Academy, Subiaco,
AR 7:45 pm

Harold Clementz; First Methodist, Santa Bar-
bara, CA 12:15 pm

17 MARCH

Oliver Houston; Graceland University, Lam-
oni, IA 12:15 pm

18 MARCH

David Briggs; Trinity Cathedral (Episcopal),
Little Rock, AR 7:30 pm

Felix Hell, masterclass; First Plymouth Con-
gregational, Lincoln, NE 7 pm

20 MARCH

Felix Hell; First Plymouth Congregational,
Lincoln, NE 7:30 pm

Hector Olivera; Asbury United Methodist,
Tulsa, OK 6 pm

Bach, *St. John Passion*; Christ the King
Lutheran, Houston, TX 5 pm

Stephen Tharp, Dupré, *Stations of the Cross*;
St. Mark's Cathedral, Seattle, WA 6 pm

Dana Robinson; Christ Church (Episcopal),
Tacoma, WA 4 pm

California Baroque Ensemble; Cathedral of
St. Mary of the Assumption, San Francisco, CA
3:30 pm

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

21 MARCH

Dana Robinson, lecture/demonstration;
Christ Church (Episcopal), Tacoma, WA 4 pm

22 MARCH

Bach, *St. John Passion*; Christ the King
Lutheran, Houston, TX 7:30 pm

23 MARCH

Mahlon Balderston; First Methodist, Santa
Barbara, CA 12:15 pm

25 MARCH

Bach, *St. John Passion*; Christ the King
Lutheran, Houston, TX 3 pm

Pergolesi, *Stabat mater*; Cathedral of the
Madeleine, Salt Lake City, UT 3 pm

27 MARCH

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

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

31 MARCH

Christ Church Oxford Choir; St. Andrew's
Episcopal, Amarillo, TX 7:30 pm

1 APRIL

Christ Church Oxford Choir; First United
Methodist, Lubbock, TX 8 pm

2 APRIL

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

3 APRIL

John Obetz; First Lutheran, St. Joseph, MO
3 pm

Gerre Hancock; Trinity Episcopal, Tulsa, OK
5:45 pm

Easter Lessons & Carols; St. Stephen Pres-
byterian, Fort Worth, TX 11 am

Paul Thornock; Grace Lutheran, Tacoma,
WA 3 pm

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

Thomas Murray; Walt Disney Concert Hall,
Los Angeles, CA 7:30 pm

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

4 APRIL

Christ Church Oxford Choir; St. Rita's, Dallas,
TX 7:30 pm

+William Peterson; Bridges Hall of Music,
Pomona College, Claremont, CA 3 pm

5 APRIL

Geoff Ward; Graceland University, Lamoni,
IA 12:15 pm

6 APRIL

Christ Church Oxford Choir; Grace & Holy
Trinity Cathedral, Kansas City, MO 7:30 pm

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Jeremy Filsell; First United Methodist, Boise, ID 8 pm

7 APRIL

Herman Jordaen; Bethany Lutheran College, Mankato, MN 7 pm

8 APRIL

Janet Kraybill, masterclass; Graceland University, Lamoni, IA 3 pm

Christ Church Oxford Choir; Basilica of St. Louis, St. Louis, MO 8 pm

Alan Morrison; First Presbyterian, Little Rock, AR 7:30 pm

Joseph Adam; UPS chapel, Tacoma, WA 12 noon

9 APRIL

Aaron David Miller; Central Lutheran, Winona, MN 7 pm

Janet Kraybill; Graceland University, Lamoni, IA 7:30 pm

Robert Bates; Cathedral of St. Cecilia, Omaha, NE 7:30 pm

Erik Wm. Suter, workshop; Grace Lutheran, Lincoln, NE 9:30 am

10 APRIL

Herman Jordaen; Luther College, Decorah, IA 4 pm

Erik Wm. Suter; Grace Lutheran, Lincoln, NE 7:30 pm

E. Ray Peebles; First United Methodist, Shreveport, LA 3 pm

Yoon-Mi Lim; First Presbyterian, Kerrville, TX 3 pm

Ludger Lohmann; Christ the King Lutheran, Houston, TX 5 pm

Christopher Young; Concert Hall, California State University, Fresno, CA 3 pm

Eastertide concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Carlo Curley; St. James' Episcopal, Los Angeles, CA 5:45 pm

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

11 APRIL

Todd Wilson; Benaroya Hall, Seattle, WA 7:30 pm

12 APRIL

László Fassang; Wiedemann Recital Hall, Wichita State University, Wichita, KS 7:30 pm

Herman Jordaen; Colorado College, Colorado Springs, CO 7:30 pm

15 APRIL

Clive Driskill-Smith; Central Presbyterian, Des Moines, IA 7:30 pm

Paul Bisaccia, piano; Trinity Cathedral (Episcopal), Little Rock, AR 7:30 pm

Joyce Jones; South Main Baptist, Houston, TX 7:30 pm

17 APRIL

Chanson; Dundee Presbyterian, Omaha, NE 7 pm

Byron Blackmore; Grace Lutheran, Phoenix, AZ 4 pm

Choral Evensong; Palmer Memorial Episcopal, Houston, TX 5 pm

Haig Mardirosian; Alamo Heights United Methodist, San Antonio, TX 3 pm

22 APRIL

Joan Lippincott; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

Cherry Rhodes, with Los Angeles Philharmonic; Walt Disney Concert Hall, Los Angeles, CA 8 pm, also 4/23

24 APRIL

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

David Dahl; Trinity Lutheran Church, Lynnwood, WA 7 pm

Alison Luedecke, with Millennia Consort and Millennia Tool; La Jolla Presbyterian, La Jolla, CA 7 pm

Compline; St. James' Episcopal, Los Angeles, CA 8 pm

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

26 APRIL

Martin High School Chamber Choir; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

29 APRIL

Joseph Adam; UPS chapel, Tacoma, WA 12 noon

INTERNATIONAL

15 MARCH

James Parsons; Marlborough Road Methodist, St. Albans, England 12:30 pm

16 MARCH

James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

18 MARCH

Jane Parker-Smith; Symphony Hall, Birmingham, England 7:30 pm

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

19 MARCH

Gillian Weir; Moscow House of Music, Moscow, Russia 7 pm

Andrew Reid; St. Saviour's Church, St. Albans, England 5:30 pm

Mark Elliot; St. George's Cathedral, Southwark, England 1:05 pm

20 MARCH

Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

23 MARCH

Yumiko Ogino; Minato Mirai Hall, Yokohama, Japan 12:10 pm

28 MARCH

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

31 MARCH

Robin Walker; St. John's Smith Square, London, England 1 pm

1 APRIL

Paul Bambrough; SS. Peter and Paul, Godalming, England 1 pm

Patrick Wedd; Ryerson United Church, Vancouver, BC, Canada 8 pm

2 APRIL

Gillian Weir; The Ulster Hall, Belfast, Northern Ireland 7:30 pm

Choir of Bradford Cathedral, England; St. James United Church, Montreal, QC, Canada 1 pm

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

9 APRIL
Roger Fisher; Victoria Hall, Stoke-on-Trent, England 12 noon

11 APRIL
Simon Preston; Royal Festival Hall, London, England 7:30 pm

12 APRIL
Ross MacLean; Cathedral Church of All Saints, Halifax, NS, Canada 12:10 pm

13 APRIL
Jessica Cottis; St. Matthew's Westminster, London, England 6:30 pm

14 APRIL
Ludger Lohmann, lecture on Mendelssohn & Reger; Basilica dell'Immacolata, Genoa, Italy 10 am

16 APRIL
Robert Houssart; St. Albans Cathedral, St. Albans, England 5:30 pm
James Vivian; St. John the Evangelist, London, England 6:30 pm
Richard Pilliner; St. George's Cathedral Southwark, London, England 1:05 pm
David Pickering; Community of Christ London-Woodfield, London, ON, Canada 7:30 pm

17 APRIL
Martin Setchell; Westminster United Church, Winnipeg, MB Canada 8 pm

18 APRIL
Gerard Brooks; All Souls, London, England 7:30 pm

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

21 APRIL
Olivier Latry, masterclass; Holy Rosary Cathedral, Vancouver, BC, Canada 1:30 pm

22 APRIL
Olivier Latry; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

23 APRIL
Louis Robilliard, lecture on 19th-century French works; Basilica dell'Immacolata, Genoa, Italy 10 am

Stephen Farr; St. Alphege, Edgware, England 7:30 pm

26 APRIL
Ross MacLean; Cathedral Church of All Saints, Halifax, NS, Canada 12:10 pm

28 APRIL
Jacques Van Oortmerssen, lecture on Flemish works; S. Filippo Neri, Genoa, Italy 10 am

29 APRIL
Vincent Dubois; Grace Presbyterian, Calgary, AB, Canada 8 pm

30 APRIL
Michael Spencer; St. John the Evangelist, London, England 6:30 pm

Organ Recitals

ROBERT BATES, Vassar College, Poughkeepsie, NY, November 21: *Toccata in d*, BuxWV 155, Buxtehude; four Renaissance pieces, anonymous; *Ave maris stella*, Titelouze; Sexto tiento de medio registro de baxon de primero tono, Tiento de medio registro de tiple de segundo tono, Segundo tiento de quarto tono a modo de cancion (*Facultad Organica*), Correa de Arauxo; *Concerto in b*, Vivaldi, transcr. Walther; *Passacaglia and Fugue in c*, BWV 582, Bach.

STÉPHANE BÉCHY, The Presbyterian Homes, Evanston, IL, November 22: *Offertoire in d*, Dandrieu; *Benedictus (Messe des Paroisses)*, F. Couperin; *Duo, Fantaisie*, L. Couperin; *Noël: Où s'en vont ces gais bergers*, Corrette; *Nun komm' der Heiden Heiland*, BWV 659, *Allein Gott in der Höh' sei Ehr*, BWV 664, *Prelude and Fugue in a*, BWV 543, Bach.

DIANE MEREDITH BELCHER, Yale University, New Haven, CT, November 7: *Introduction and Passacaglia in f*, Reger;

Prelude and Fugue in G, op. 37, no. 2, Mendelssohn; *Christ, unser Herr, zum Jordan kam*, BWV 684, *Prelude and Fugue in c*, BWV 546, Bach; *Rock Valley Narrative*, Hoiby; *Force et Agilité des Corps Glorieux*, Joie et Clarté des Corps Glorieux, Le Mystère de la Sainte Trinité (*Les Corps Glorieux*), la Messiaen; *Organ, Timbrel, and Dance*, Michel.

DAVID BRIGGS, Independent Presbyterian Church, Birmingham, AL, November 21: *Sonata No. 2 in B-flat*, op. 87a, Elgar; *Scherzo Symphonique*, Cocheureau, transcr. Briggs; *Rhapsody No. 1 in D-flat*, Howells; *Marche Heroique*, Brewer; *Symphonie en Improvisation*, Briggs.

PETER RICHARD CONTE, St. Agnes Cathedral, Rockville Centre, NY, October 22: *Empire March*, Elgar, transcr. Conte; *Concert Variations on The Last Rose of Summer*, Buck; *Cortège et Litanie*, Dupré, transcr. Conte; *Toccata (Pièces de fantaisie)*, Vierne; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Fountain Reverie*, Fletcher; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte.

CRAIG CRAMER, College of the Holy Cross, Worcester, MA, November 14: *Toccata in d*, BuxWV 155, Buxtehude; *Freu dich sehr, o meine Seele*, Heiller; *Vom Himmel hoch da komm ich her*, Scheidemann; *Wie schön leuchtet der Morgenstern*, Kimberger; *O Haupt voll Blut und Wunden*, Heiller; *Christ lag in Todesbanden*, Böhm; *Komm, heiliger Geist, Herre Gott*, Janca; *Allein Gott in der Höh sei Ehr*, Sweelinck; *A minuit fut un Reveil, Pour l'Amour de Marie*, Noël de Saintonge, Dandrieu; *Sonata I in f*, Mendelssohn.

LYNNE DAVIS, Cathedral of St. Mary, Peoria, IL, November 7: *Grand Prelude in e*, Bruhns; *Alamanda*, Scheidt; *Komm, heiliger Geist, Herre Gott*, BWV 651, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Toccata and Fugue in d*, BWV 565, Bach; *Pièce Heroique*, Franck; *Andante sostenuto (Symphonie Gothique)*, Widor; *Choral No. 3 in a*, Franck.

JOHN A. DEEVER, Trinity Episcopal Church, Covington, KY, November 19: *Suite on the First Tone*, Clérambault; *If thou but suffer God to guide thee*, BWV 647, *Prelude and Fugue in C*, BWV 547, Bach; *Fantasy on Pange lingua*, Sitton; *Sinfonia in honore Sancti Ioannis Baptistae*, Hakim; *Scherzo*, Gigout; *Final (Symphony No. 1)*, Vierne.

ROBERT DELCAMP, The University of the South, Sewanee, TN, November 5: *Paraphrase on a Chorus from Handel's Judas Maccabaeus*, Allegretto in b, op. 19, *Offertory on O Filii*, op. 42, no. 2, *Lamentation*, op. 45, no. 1, *Final (Sonata No. 1 in d)*, op. 42, Guilman; *Passacaglia and Fugue in c*, BWV 582, Bach; *Fantaisie in E-flat*, Saint-Saëns; *Andante sostenuto (Gothic Symphony)*, op. 70, Widor; *Scherzo (Symphony No. 2)*, op. 20, Vierne; *Final (Seven Pieces)*, op. 27, Dupré.

CLIVE DRISKILL-SMITH, Westminster United Church, Winnipeg, MB, Canada, November 7: *Choral Song and Fugue*, Wesley; *Sonata No. 2*, Hindemith; *Scherzo*, op. 2, Durufle; *Prélude et Danse Fuguée*, Litaize; *First Movement (Symphony No. 6)*, Widor; *Chorale Prelude and Fugue in the Magnificat*, Bach; *Intermezzo*, Alain; *William Tell Overture*, Rossini, transcr. Lemare.

PETER DUBOIS, Third Presbyterian Church, Rochester, NY, November 12: *Toccata and Fugue*, op. 59, nos. 5 & 6, Reger; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Nun komm, der Heiden Heiland*, op. 8, Distler; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Prière*, op. 20, Franck; *Psalms Prelude*, op. 32, no. 1, Howells; Caril-

lon de Westminster (*Pièces de Fantaisie*, op. 54), Vierne.

STEVEN EGLER, First Presbyterian Church, Saginaw, MI, November 12: *Fantaisie in A*, Cantabile, *Pièce Heroique*, Franck; *In Mystery and Wonder*, Locklair; *Sonata*, Near.

DANIEL J. FENN, Grace Presbyterian Church, Houston, TX, November 4: *Chorale-Fantasy "Hallelujah! Gott zu loben"*, op. 52, no. 3, Reger; *Galliarda ex D*, Scheidemann; *Toccata in E*, BWV 566, Bach; *Fantasia*, Byrd; *Hommage à Igor Stravinsky*, Hakim.

MICHAEL GAILIT, with the University of Music Brass Ensemble, St. Augustine's Church, Vienna, Austria, November 5: *Fredigundis Variations*, Schmidt; *Variations on a Recitative*, Schoenberg; *Fuga solemnis*, Schmidt.

DAVID GELL, St. Mary's Episcopal Church, Lompoc, CA, November 19: *Echo ad manuale duplex, forte & leno*, Scheidt; *Tiento de sexton tono, de Soto*; *Gaitilla de mano izquierda*, Duron; *Wer nur den lieben Gott*, Walther; *Toccata and Fugue in d*, BWV 565, Bach; *Fugue in e*, Schubert; *Cathedral Prelude*, Clokey; *Mystic Night*, Peeters; *Variations on He Leadeth Me*, Corl; *Partita on Hursley*, Gell.

THOMAS GOUWENS, Lake View Presbyterian Church, Chicago, IL, November 21: *Toccata Undecima*, Muffat; *Voluntary I in D*, Boyce; *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Sonata in A*, op. 65, no. 3, Mendelssohn; *Stèle pour un enfant défunt (Triptyque)*, Vierne; *Cortège et Litanie*, op. 19, no. 2, Dupré.


DAVID HATT, with Michael Moreskine, piano, St. Mary's Cathedral, San Francisco, CA, November 4: *Prelude, Fugue and Variation on Vineyard Haven*, Hemmel; *Five Preludes*, Brings; *Prayer: In Memoriam Olivier Messiaen*, Vayo; *Grooves, Moods & Attitudes*, Timpson; *Fantasia per organo*, Pellegrini; *Sonata for Organ*, Keller; *The Wide Night Sky*, Rockmaker; *Retrograde Variations on Turpin's Litaney*, Hatt; *Testify!*, Lee.


VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, November 14: *Prelude and Fugue in e*, Bruhns; *Adagio*, op. 57, no. 11, Rinck; *Prelude and Fugue in b*, BWV 544, Bach; *Wonderful Words of Life*, Southbridge; *Our Father's World*, Utterback; *What a Friend We Have in Jesus*, Ore; *Blues X*, Sadowski; *Prelude, Variation and Chorale on My Fraternity*, Powell; *Kitten on the Keys*, Confrey.


HUW LEWIS, St. Paul Lutheran Church, Grosse Pointe, MI, November 7: *Toccata and Fugue in F*, BWV 540, *O Mensch, bewein dein Sünde gross*, BWV 622, *Concerto in a*, BWV 593, Bach; *Fantasy in f*, K. 594, Mozart; *Tema con variazioni per la notte de Natale*, Monnikendam; *Scherzo in E*, Gigout; *Aria, Toccata (Suite on Uzbek Melodies)*, Mushel.


AARON DAVID MILLER, Grace Cathedral, San Francisco, CA, October 24: *Litanies*, Alain; *Toccata and Fugue in F*, BWV 540, Bach; *Sonata VI in d*, Mendelssohn; *Toccata*, op. 5, Durufle; *improvised organ symphony*.

KAREL PAUKERT, Yale University, New Haven, CT, November 21: *Fantasy*, op. 14, Foerster; *Toccata and Fugue*, Wiedermann; *Moto ostinato (Sunday Music)*, Eben; *Adagio, Postludium (Glagolitic Mass)*, Janáček; *Deuxième Fantaisie*, Alain; *Four Chorale Preludes*, Shlude; *Albion II*, D'Alessio; *Final in B-flat*, op. 21, Franck.

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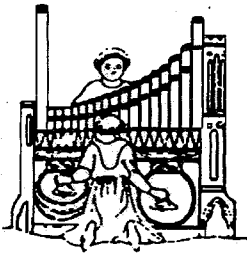
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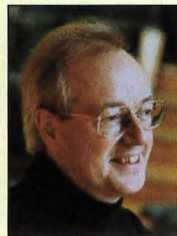
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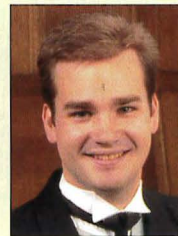
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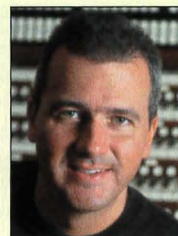
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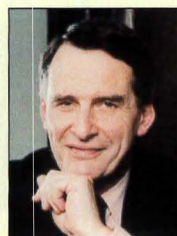
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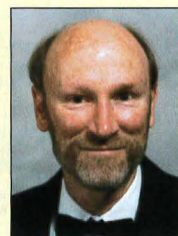
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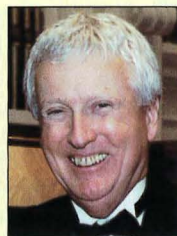
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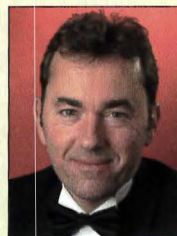
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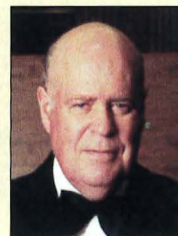
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