

THE DIAPASON

JUNE, 2005



Aldersgate United Methodist Church, Wilmington, Delaware
Cover feature on page 27

Letters to the Editor

Cambridge Chats and British travelogue

I want to thank you for the "Cambridge Chats" by Gordon and Barbara Betenbaugh. (See the series of articles in October 2003, December 2003, February 2004, August 2004, and October 2004.) As an Anglophile and church organist I found the account of their experiences engrossing. They have made possible through print a pilgrimage I will never be able to have literally. I was further happy to read the interview with Timothy Byram-Wigfield because of a personal encounter. His aunt lived in Columbia at one time, and he visited her early in his studies at Cambridge. She called me to ask about Timothy playing the Schantz organ in our church. We met and as soon as his hands touched the keys I knew that this was a major talent. The article caught me up on my prediction.

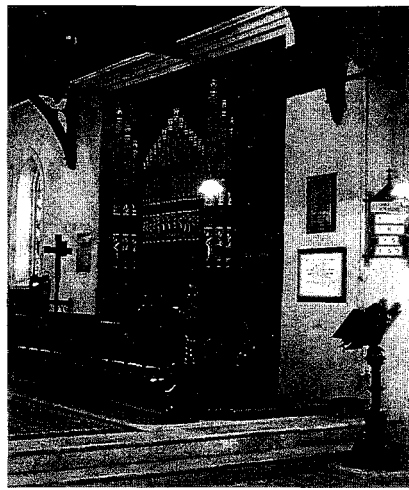
Michael A. Bancroft
Columbia, Missouri

William Hill & Sons organ in Mussoorie, India

The oldest British church in the Himalayas has launched an appeal to rescue an historic organ that was played at the height of the British Raj, but has been silent for almost half a century.

Insects, monsoons and the winter chill at 7,500 feet have taken their toll on the 1886 instrument at Christ Church in Mussoorie, a hill station 200 miles north of New Delhi, India's capital city. Built by the English firm William Hill & Son, it was last played in the early 1960s. Since then, three-quarters of its 650 internal pipes have disappeared. Now, however, as part of an ambitious restoration plan for the 1836 church, the congregation hopes to raise almost \$95,000 to repair the organ, with work planned to start in autumn 2006.

Sebastian Meakin, conservation director of J.W. Walker & Sons, the Suffolk, UK-based organ builders, has visited Mussoorie to inspect the instrument. He describes it as "an organ of excep-



William Hill & Son organ (1866), Christ Church, Mussoorie, India

tionally high quality and historic interest which, despite its present poor condition, is capable of being restored to full working order." The project will include a complete restoration of the soundboards, action and bellows.

"Hill was an important builder and this organ is particularly interesting because it was geared up for export to a hostile climate," says Meakin. "It was built from mahogany to a higher specification than it would have been if it had been destined for a UK church. It's an ambitious instrument for a church like this and I doubt there's another organ of this quality in the Himalaya."

Virgil Miedema, the Delhi-based US businessman spearheading the appeal, is an active member of the church's 80-strong congregation. For anyone wishing to donate, checks in U.S. dollars may be made payable to "Christ Church Mussoorie Organ Fund" and sent to Dr. Catherine Whitcomb, 618 Sheridan Square, Evanston, IL 60202. For further information, write Virgil Miedema, <vmiedema@asaasc.com>.

Virgil Miedema
New Delhi, India

Here & There

The 10th annual Lunchtime Organ Recital Series takes place in Appleton, Neenah, and Kaukauna, Wisconsin. Programs take place on Wednesdays at 12:15 pm (except as noted). The series began on June 1 with Daniel Steinert at Zion Lutheran Church, Appleton, and continues: 6/8, Naomi Rowley, First United Methodist Church, Appleton; 6/15, Sarah Mahler Hughes, Faith Lutheran Church, Appleton; 6/22, Marilyn Freeman, St. Paul's Lutheran Church, Neenah; 6/29, Marianne Chaudoir, Memorial Presbyterian Church, Appleton; July 6, Jared Stellmacher, Holy Cross Catholic Church, Kaukauna; 7/13, Chris Forslund, First English Lutheran Church, Appleton; 7/20, Nancy Siebecker, St. Bernard's Catholic Church, Appleton; 7/26 (Tuesday special), Frank Rippl, Trinity Lutheran Church, Appleton; 7/27, Blake Doss, First Congregational Church, U.C.C., Appleton; August 3 (12:45 pm), John Skidmore, St. Joseph Catholic Church, Appleton; 8/10, Mary Kay Easty, First Congregational Church, U.C.C., Appleton; 8/17, Keith Williams, All Saints' Episcopal Church, Appleton; 8/24, Daniel Schwandt, Lawrence Memorial Chapel, Appleton; 8/31, Matthew Walsh, Lawrence Memorial Chapel, Appleton. For information: 920/734-3762.

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, presents its summer recital series on Sundays at 6 pm, June through August: June 5, Peter Latona; 6/12, Robert Grogan; 6/19, Horst Buchholz; 6/26, Justus Parrotta;

July 3, Paul Hardy; 7/10, Mickey Thomas Terry; 7/17, Gregory Hamilton; 7/24, Felix Hell; 7/31, Richard Fitzgerald; August 7, Jin Sun Cho; 8/14, Anne Horsch; 8/21, Myung Ja Cho; 8/28, Ronald Stolk. For information: <www.nationalshrine.com>.

The Church of the Transfiguration, Orleans, Massachusetts, has announced its summer organ series. The organ at the church is a restoration and expansion of components from organs built by the E. M. Skinner Organ Company. When completed, 12,000 pipes will sound from the north and south aisles in a design by Nelson Barden & Associates. The summer series celebrates the newly installed processional division: June 12, Thomas Murray; July 24, Anthony Newman; August 7, Gerre Hancock. For information: 508/240-7090; <www.communityofjesus.org>.

Friends of the Kotschmar Organ has announced the 93rd season of summer concerts at Portland City Hall, Portland, Maine: June 14, Ray Cornils and Kotschmar Festival Brass; 6/21, Tom Trenney; 6/28, Christoph Bull; July 5, Philip Crozier and Sylvie Poirier; 7/12, Joan Lippincott; 7/19, Ron Rhode; August 2, John Weaver; 8/9, Erik Suter; 8/16, Gabriel Dessauer; 8/23, Paul Jacobs; 8/30, David Wickerham. For information: <www.foko.org>.

Early Music America presents four events on June 17 at Emmanuel Church in Boston during the Boston Early Music Festival: recording alternatives

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the Harpsichord, the Carillon and Church Music

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for early music performers; business and strategic planning for the ensemble and musician; concert by Asteria; reception, annual meeting and awards ceremony. For information: 206/720-6270; <www.earlymusic.org>.

The American Guild of Organists presents Pipe Organ Encounters; for teenagers: June 19-25 in Denver, Colorado and San Francisco, California; June 25-July 2, Norfolk, Virginia; July 3-8, Baltimore, Maryland; July 10-15, Middletown, Connecticut and Nashville, Tennessee; July 17-22, Sioux Falls, South Dakota; for adults: June 26-July 1, Waco, Texas; July 10-15, Nashville, Tennessee. For information: <www.agohq.org>.

The Spreckels Organ Society presents its 18th annual International Summer Organ Festival at Balboa Park, San Diego, California. The series, on Mondays at 7:30 pm, celebrates the 90th anniversary of the Spreckels Organ. Opening night, June 20, features Robert Plimpton, Jared Jacobsen, and Carol Williams, and the premiere of a new work by Dan Locklair; a champagne supper for members of the Spreckels Organ Society will precede the concert. The series then continues: 6/27, Ben van Oosten; July 4, David Peckham; 7/11, Ken Cowan; 7/18, Gordon Stewart; 7/25, movie night with Dennis James; August 1, Chelsea Chen and Tom Trenney; 8/8,

Simon Preston; 8/15, Gordon Turk; 8/22, Gabriel Dessauer; 8/29, Carol Williams with the San Diego Master Chorale. For information: <www.sosorgan.com>.

Christ Church Cathedral, Hartford, Connecticut, will present choral evensong on June 26 as part of the AGO Region 1 convention. The Cathedral Chamber Choir will sing music by Hallock, Lehman, Stanford, and Dove. James R. Berry will direct the choir and Michael Budewitz will play the organ. For information: 860/527-7231 x112.

St. Joseph's College, Rensselaer, Indiana, presents its summer program of church music and liturgy, June 29-July 29. The college offers a Master of Arts in music, with concentration in church music and liturgy; Master of Arts in pastoral liturgy; certificate in church music and liturgy, and diploma in pastoral liturgy. Faculty includes Fr. Lawrence Heiman, Fr. Richard Fragomeni, Steve Janco, John McIntyre, Edwin Quistorff, Sandra Hobbs, and Fr. Keith Branson. The college presents its Gregorian Chant Institute June 19-25, with Fr. Lawrence Heiman. For information: 800/447-8781; <www.saintjoe.edu>.

Ocean Grove Auditorium, Ocean Grove, New Jersey, has announced its 97th annual summer organ festival featuring resident organist Gordon Turk playing recitals on Saturdays July 2, 9, 23,

and 30 at noon, and Wednesdays July 6, 20, and August 3 at 7:30 pm. Guest organists include Robert Plimpton on July 13; Joan Lippincott on July 27; Tom Trenney on August 24; and Don Kinnier on August 31 (silent film); guest concerts are scheduled at 7:30 pm. A special duet program will feature Michael Stairs and Gordon Turk on Monday, September 5 at 7:30 pm. For information: 732/775-0035; <www.oceangrove.org>.

First Parish Church, Brunswick, Maine, presents its 20th annual summer organ concert series. The 40-minute concerts take place on Tuesdays at 12:10 pm and feature the church's 1883 Hutchings-Plaisted tracker organ: July 5, Harold Stover; 7/12, Ray Cornils; 7/19, Christopher Ganza; 7/26, Kevin Birch; August 2, Sharon Porter Shull; 8/9, Randall Mullin. For information: 207/729-7331; 207/443-6597; <office@firstparish.net>.

The 23rd International St. Albans Organ Festival takes place July 7-16. The schedule includes concerts, lectures, demonstrations, competitions, an instrument exhibition, and worship services. Presenters include David Briggs, Paul Hale, Peter Hurford, Ludger Lohmann, Anne Page, John Scott, David Titterton, and others. For information: <www.organfestival.com>.

"Bach Vespers and the Future"—a pre-ALCM convention symposium—will be held at Holy Trinity Lutheran Church in New York City from July 8 to 10. Hosted by the Bach Foundation of Holy Trinity, the symposium features speaker Michael Marrissen, the Bach Choir and Players of Holy Trinity, and a number of workshop presenters. The Choir and Players will be featured in two public events—Bach Vespers on Saturday and Bach Eucharist on Sunday with Cantatas 147 and 187 respectively. Workshops focus on practical issues like funding, PR, singing Bach, period/modern instrument issues, planning, board organization, continuo playing, preaching Bach in today's world, and more. For information: 212/877-6815; <www.bachvespersnyc.org>.

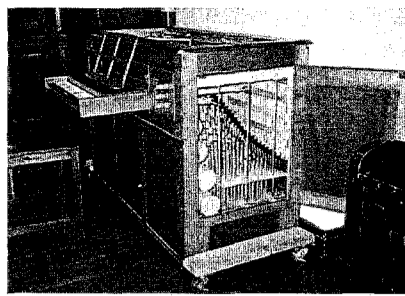
The Fellowship of United Methodists in Music & Worship Arts presents its 50th anniversary convocation July 10-14 in San Francisco. The schedule includes daily morning worship, jubilee worship at Grace Cathedral, concerts, workshops, music reading sessions, and other offerings. For information: 800/952-8977; <www.FUMMWAConvo.org>.

The Organ Historical Society presents its annual convention July 12-18 in Eastern Massachusetts. The schedule includes organs by Hutchings, Hook, Adams, Erben, Skinner, Casavant, Hamill, Johnson, Roche, Jardine, Chadwick, Stevens, Roosevelt, and others. For information: 804/353-9226; <www.organsociety.org>.

The Chorus of Westerly presents Choral Symposia at Ogontz: July 16-22, with David Willcocks, George Kent, and Freda Herseth; July 23-29, with Richard Marlow, George Kent, and Paula Rockwell. For information: 401/596-8663; <www.chorusofwesterly.org>.

The Renaissance de l'Orgue Corse and the Centre d'art polyphonique de la Region Corse will present courses for voice and for organ, centering on the music of Frescobaldi, July 18-23 in Corte, Corsica. The vocal course, led by Vincent Recolin, focuses on motets and other polyphonic and chant-based works; the organ course, led by Sergio Vartolo, deals with *La Missa della Madonna*, *La Bergamasca*, and *Capriccio sopra la Girolmetta*. For information: Renaissance de l'Orgue Corse, 6 rue Sant'Angelo, 20200 Bastia, Corsica; phone 04 95 73 1637; e-mail <capdecorse@tiscali.fr>.

The Austria Baroque Academy presents Master Courses, July 18-27, in Gmunden, Austria. Martin Haselböck is artistic director; the music of J. S. Bach is the focus of the courses. The organ master course is led by Alexander Fiseisky, Martin Haselböck, Ai Yoshida, and Jeremy Joseph; the harpsichord course is led by Jory Vinikour and Jeremy Joseph. For further information: <www.austriabaroqueakademie.at>.



H. W. DeMarse positif organ

St. Paul's Episcopal Church, Delray Beach, Florida, continued its seventeenth music season with a concert on March 13 by the Pro Arte Chamber Ensemble, the St. Paul's Choir and soloists, and the Jubilate Youth Choir. The program included Fauré's *Requiem*, the "Adagietto" from Mahler's *Symphony No. 5*, and Handel's *Organ Concerto in F major*, op. 4, no. 4. Scholar Douglas Myers, while perusing some unpublished manuscripts in the Rare Book Room of the Yale University Library, discovered a brief fifth movement of 55 measures for chorus and orchestra. This movement continues the fugal structure of the fourth movement. This is the only concerto that ends with a choral movement. The performance of this "Alleluia" was the first time this work has been heard in America and possibly the first performance since Handel's time.

The concerto was performed by Diana L. Akers, adjunct professor of organ at

Florida Atlantic University, on a one-manual, three-rank (8', 4', 2') mechanical-action organ, built in 1986 by H. W. DeMarse. It contains 183 lead pipes. This positif organ, given to St. Paul's Church in memory of Lois C. Davett, was accompanied by the Pro Arte Chamber Ensemble under the direction of Stuart Gardner, founder and conductor.

After years of preparation, the full-color book, *Pipe Organs of Chicago*, is about to go to print. Stephen Schnurr and Dennis Northway have chosen just over 100 instruments to include in what may be the first volume of a series that presents the rich variety of instruments in Chicago's metropolitan area. The instruments range from a 17th-century Hartman (or Hartmann) to the recently dedicated Fisk at St. Chrysostom's Church. Generous support for the project has been given by the Chicago and North Shore AGO chapters and the Chicago-Midwest OHS chapter.

The book presents, when possible, color views of the room, the console or keydesk, the organ façade and often interesting specific features. A brief history of each church or synagogue is provided along with architectural information, organbuilder information, opus number and date of completion of the instrument. A full stoplist is included. To the authors' knowledge, this is the first metropolitan survey of its kind.

The book will be printed by Chauncey > page 4



Millennia Consort

Millennia Consort, with Alison J. Luedcke, organ, gave premiere performances of *Hot Air* by Robin Dinda on February 1 in Santa Barbara, and on April 24 in San Diego. The piece is scored for brass quintet and organ and is

in a fast swing style. It is not published but is available from the composer at <rwinda@verizon.net>. It will be available on the next recording by Millennia Consort to be released late in 2005.



Pictured are members of the Palmer Adult Choir and select members of Palmer's St. Claire girl choir, St. Nicholas boy choir, and St. Cecilia youth choir

In January, Benjamin Hutto, president of the Royal School of Church Music in America and director of music of St. Alban's School for Boys and the National Cathedral School for Girls in Washington, DC, led the choirs of **Palmer Memorial Episcopal Church** in Houston, Texas in a choral workshop, Sunday morning services, and choral evensong. While visiting Houston, Hutto also spoke to a group of church and school musicians to discuss the work and growth of the Royal School of Church Music in America and to promote the new RSCM *Voice for Life* choir training curriculum. Hutto led the Palmer choirs in music by American composers Michael Sitton, Stephen Paulus, Bruce Neswick and David Ashley White. The evensong included music by Benjamin Hutto, Charles Villiers Stanford, John Harper and David

Ashley White. Houston-based composer David White was present for the services and was commissioned to provide a new Anglican chant setting for the weekend. Hutto returned to Palmer Church with forty of his choristers from the National Cathedral schools on April 3 to lead the music for Sunday morning worship services and to sing an afternoon choral concert. Assisting with the Houston tour was accompanist Charles Burks, assistant organist and choirmaster at St. Paul's Church K Street in Washington, DC.

Brady Knapp and A. Courtney Daniell-Knapp lead the choirs of Palmer Church, and Ann Frohbieter is the organist. For more information about the music ministry and the music events at Palmer Church, visit <www.palmerchurch.org>.



Iain Quinn, Marty Ronish, Donald Burrows, Fred Child

On Sunday, March 20, the **Cathedral Church of St. John**, Albuquerque, New Mexico, hosted a concert as part of the American Handel Festival: "Handel and the English Chapel Royal." The program included the *Te Deum for the arrival of Princess Caroline* (1714), *O sing unto the Lord a new song, I will magnify Thee, O God my King, As pants the hart for cooling*

streams, and *The Anthem on the Peace*. The concert was directed by Donald Burrows, and featured the Cathedral Choir and Santa Fe Pro Musica Baroque Orchestra. It was recorded for broadcast on National Public Radio and introduced by the host of "Performance Today," Fred Child. Iain Quinn is Director of Cathedral Music.

Park Press and layout design is by Sue Austin Wells. It will be available in mid-summer. For further information, contact Dennis Northway at 773/764-5003 or <denden1958@runbox.com>.

The 1688 Arp Schnitger organ at St. Pancratius Church in Neuenfelde (Hamburg), Germany, is in danger. The organ is Schnitger's largest 2-manual instrument, and it was in Neuenfelde that Schnitger met his first wife, settled on a farm still known as the "organ builder's farm," and built his most important instruments. In nearby Finkenwerder is the German branch of European Airbus Industries Group. Production of the new 350-seat A3XX aircraft will necessitate a runway extension that would result in the destruction of several houses in Neuenfelde and Schnitger's church. INZENSO (Initiative zur Erhaltung der Neuenfelder Schnitger-Orgel) was founded to inform the public about the organ and the church. It hopes to prevent the runway extension and save the church and the organ. For information: <www.schnitgerorgel.de/html/enginzenso.html>.

Appointments



Peter Hardwick

Peter Hardwick has been appointed organist and director of music at Calvin Presbyterian Church, Toronto, Ontario, Canada. Born in England, Dr. Hardwick's early musical education was at the Royal College of Music, London. Further studies followed his immigration to Canada in 1966, and he graduated with a Ph.D. in historical musicology in 1973 from the University of Washington in Seattle. During his teaching career, his chief appointment was associate professor of music at the University of Guelph, Ontario.

Church and organ music have been Dr. Hardwick's principal areas of research. He has published some fifteen articles on these subjects in journals on both sides of the Atlantic, and he has reviewed many new organ works and

compact disc recordings for THE DIAPASON. In 2003, Scarecrow Press, Lanham, Maryland, published his book, *British Organ Music of the Twentieth Century*. Later this year, he expects to complete a book on the life and music of the English composer, Kenneth Leighton.

Dr. Hardwick has combined research into sacred music with a part-time career as church organist and choir director. Before taking up the Calvin Presbyterian Church appointment, his most notable church positions were at St. John's Anglican Cathedral, Winnipeg, Manitoba, and St. George's Church, Guelph, Ontario.



G. R. Snow

G. R. Snow has been appointed sales/marketing manager at Gamble Music Company, Chicago. Snow joined Carl Fischer of Chicago in 1988 and continued employment with Gamble, having worked as customer service supervisor and layout/marketing associate. He is also director of music ministries at Hickory Hills Presbyterian Church (1999-present) and senior artistic director of the Northwest Indiana Youth Chorus (2001-present), as well as singing in the chorus of Da Corneto Opera of Chicago. Snow took a BA in organ/religion in 1986 from Illinois Wesleyan University in Bloomington, Illinois, studying with David M. Gehrenbeck. He also studied organ with Anita Werling of Western Illinois University. His vocal studies have been with R. Bruce Gardner and Winifred Faix Brown, as well as having received coaching from the late William Warfield.

Here & There

Peter Richard Conte is featured on a new recording, *On a Sunday Afternoon, Vol. 3* (Live Organ Concerts at Washington National Cathedral), on the JAV label (JAV 147). The recording was made at a July 4th concert of American music and includes Bernstein, *Candide Overture*; Ives, *Variations on "America"*; Kinder, *In Springtime*; Buck, *Concert Variations on "The Last Rose of*



Peter Richard Conte

Summer, op. 59; Sowerby, *Comes Autumn Time*; Conte, *Improvisation on Movie Tunes*; Sousa, *The Stars & Stripes Forever*; Lemare, *When Johnny Comes Marching Home*, and two patriotic hymns. For information: <www.pipeorgancds.com>.

Carson Cooman played the USA premiere of his *Sonata for Violin and Organ* with violinist Andrea Springer and the world premiere of **Godwin Sadoh's** *Impressions from an African Moonlight for Organ Solo* on May 4 at Trinity Episcopal Cathedral, Pittsburgh, Pennsylvania.



Ahreum Han

Ahreum Han of Atlanta, Georgia, won top honors at the Music Teachers National Association (MTNA) Young Artist Organ Competition. Han, 23, attends the Curtis Institute of Music in Philadelphia, Pennsylvania. She has been studying organ for six years and is a student of Alan Morrison. The MTNA Young Artist Performance Competition took place Tuesday, April 5, during the MTNA National Conference in Seattle, Washington. As a national competition winner, Han received \$3,000, provided by the MTNA Foundation Fund. She also performed in a winner's recital during the conference.

James Jordan is the author of a new book, *The Musician's Soul*, published by GIA Publications (G-5866, \$29.95 hardcover). The book takes readers on a journey beyond the precise techniques of artistry into a place of self-exploration, and is a companion to the book *The Musician's Spirit*. Using thought-provoking quotations, real-life stories, and visual art, Jordan challenges all artists to share themselves with their audience and fellow artists, thereby

creating a more personal and beautiful body of work. Also included is a "Storying Guide" to help the reader bring out his or her own story as well as space for personal notes, stories, and reflections. For information: 708/496-3800; <www.giamusic.com>.

Keith Thompson's "HymnProvisions," produced by Eugene Dong, is available through Apple iTunes™. The collection comprises original improvisations on well-known Easter hymns and traditional favorites, including "Christ the Lord is risen today," "How great Thou art," "Holy, holy, holy," "A mighty fortress is our God," "Children of the heavenly Father," "O when shall I see Jesus," "O love that wilt not let me go," "This is my Father's world," "Glorious things of Thee are spoken," "Far away in the depths," "Praise Him, praise Him," "Kumbaya," and "Abide with me."

Keith Thompson began playing the piano at the age of four and the organ at the age of seven. He played his first public concert at the age of 11 to an audience of 1500. He was one of the top four finalists in the International Concours d'Orgue and the Grand Prix de Chartres, and has performed twice at the White House. He now performs regularly at the Palace of the Legion of Honor in San Francisco.

Echoesofheaven.com is a website maintained by Eugene Dong, in order to produce and promote the classical organ music of Keith Thompson. For more information: <www.echoesofheaven.com>.



Greg Alcott and Carol Williams (photo: Robert Harrington).

Carol Williams, San Diego Civic Organist, recently welcomed **Greg Alcott** to the Spreckels Organ Pavilion in San Diego. Mr. Alcott is the godson of the first civic organist of San Diego, Humphrey John Stewart, who presided over the Austin organ between 1915 and 1932. Stewart enjoyed a distinguished career in the UK before moving to the USA. Mr. Alcott reminisced about his godfather and talked of his great love for the Austin organ in Balboa Park.

This year marks the 90th anniversary of the Spreckels organ, and many activities are planned; for information, visit <www.sosorgan.com>. Carol Williams is represented in the UK by PVA Management, and in the USA by Phillip Truckenbrod Concert Artists.

Todd Wilson is featured on a new live recording, *On a Sunday Afternoon, Vol. 5*, on the JAV label. Recorded live in recital at Washington National Cathedral, the program includes Sousa, *The Washington Post March*; Wood, "In Thee Is Gladness" (from *Wood Works III*); Strayhorn (arr. Wyton), *Lotus Blossom*.

University of Michigan Forum

The University of Michigan 26th Institute of Organ and Church Music
June 26-28, 2005

Faculty: Horst Buchholz, Pamela Ruiter-Feenstra, James Hammann, Barbara Owen, James Wagner, and Wayne Wyrembelski.
Recitals by Horst Buchholz, James Hammann, and graduate students: Scott Hyslop, Seth Nelson, and David Troiano.

U-M Historic Tour 51 in 2005

July 5-19 "Schnitger and Silbermann"

For information: Sharon, Conlin Travel, 3270 Washtenaw Ave., Ann Arbor, MI 48104. 1-888/426-6546.

U-M 45th Conference on Organ Music

October 9-12 at Hill Auditorium

Guests: Christoph Wolff, Renate McLaughlin, Herman Taylor, Rose Kim.
Recitals by Delbert Disselhorst, Stephen Hamilton, Rudolf Innig, Abigail Woods and others.

Recent Marilyn Mason Prague Recording

Emma Lou Diemer's *Alaska Suite*, Petr Eben's *Second Concerto* (first recordings), Sowerby's *Classic Concerto* and William Bolcom's *Volume IV*.
For recording, please send \$15 with mailing address to Marilyn Mason, School of Music, Ann Arbor, MI 48109.

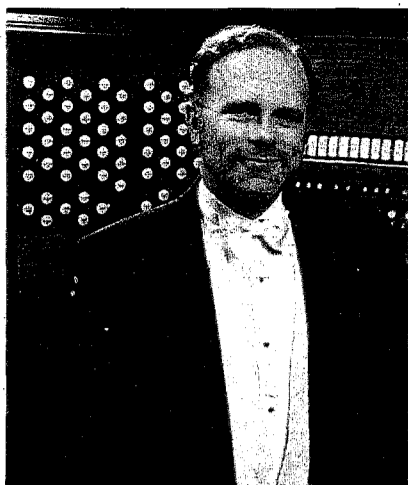
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Todd Wilson

som; Persichetti, *Sonata for Organ*; King, *Fanfare to the Tongues of Fire*; Bolcom, "What a Friend We Have in Jesus" (from *Gospel Preludes I*); Bingham, *Roulade*, op. 9, no. 3; Phillips,

Song Without Words (with (Yvonne Caruthers, cellist); Sowerby, *Comes Autumn Time*. A winner of the Grand Prix de Chartres in France, Todd Wilson is director of music and organist at The Church of the Covenant (Presbyterian), Cleveland, Ohio, and chairman of the organ department at The Cleveland Institute of Music. In addition, he is organ curator of the Norton Memorial Organ (E. M. Skinner, 1931) in Severance Hall, home of the Cleveland Orchestra. For information: <www.pipeorgancds.com>.

Nunc Dimittis

Dexter Bailey died on April 11 from complications of gastric distress at Swedish Covenant Hospital, Chicago. He was 58. Bailey was former longtime organist at St. Paul's United Church of Christ, Chicago, and associate conductor and accompanist for the former



Dexter Bailey

Choral Ensemble of Chicago. Born and raised in Michigan, he began piano study at age 5 with James Spencer in Adrian, and during his high school years attended the National Music Camp at Interlochen. He began

organ study in 1964 with Janice Beck in Ann Arbor, and in 1966 entered the American Conservatory of Music in Chicago, where he studied music theory with Stella Roberts and piano with William Browning. Shortly thereafter, he was appointed to St. Paul's Church and also accompanist for the Choral Ensemble of Chicago, originally known as the Chicago Chamber Choir. In the early 1970s Bailey moved to Bethany Lutheran Church in Chicago's Beverly neighborhood, before returning to St. Paul's in 1991.

In 1972 Bailey won first prize in the AGO young artist competition. He appeared in recital throughout the USA and in Canada and Europe, and had been a soloist with the Evanston Symphony Orchestra and the Chicago Symphony Orchestra. In 1979 he appeared in the Lyric Opera of Chicago 25th anniversary gala concert. In 1988 and 1990 he studied with Marie-Claire Alain at the Academy for Organists in St. Donat, France. He also studied with Wilma Jensen and Catharine Crozier.

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Known for his performances of 20th-century music, Bailey commissioned *The Mystic Trumpeter* from composer Lora Aborn and gave its world premiere at St. Paul's Church. The performance was recorded by WFMT radio and broadcast throughout the country.



Gustav Bittrich

Gustav Bittrich died on September 30, 2004 in Morristown, New Jersey, of complications from thyroid cancer. Born on July 1, 1937 in Morristown, he graduated from Oberlin Conservatory in 1959 and served as a church organist and choir director in New Jersey, including positions at Christ Church, Elizabeth; St. James, Bradley Beach; St. George's, Maplewood; St. Luke's, Gladstone; Bedminster Reformed Church; and the Convent of St. John the Baptist in Mendham over a 50-plus-year career. After retirement, he was a substitute organist at many churches, and at the time of his death was interim organist at St. Paul's Episcopal Church in Morris Plains.

Bittrich was a member of the American Guild of Organists (Metropolitan New Jersey chapter), the Association of Anglican Musicians, the Church Club of New York, the St. George's Society and the Corps of Ushers at St. Thomas Church, New York City, and at his parish church, the Church of St. John on the Mountain in Bernardsville, New Jersey. He was also active in the music program and, until the day he died, was working on the specifications for the new organ for the chapel with organist and choir director Andrew Moore.

Bittrich was also interested in dog breeding. He was co-owner with his wife of St. David's Pembroke Welsh Corgis. In addition, he and his wife May raised ten puppies for The Seeing Eye of Morristown, New Jersey.



George A. Foster

George A. Foster died on March 19 in Little Rock, Arkansas, from kidney failure. Born in Little Rock on October 28, 1949, he attended Philander Smith College until he was drafted into the U.S. Army. He then served in the Arkansas Army National Guard. His father, Allen Foster, was a pipe organ technician for the Möller Organ Company. George Foster began playing the piano and organ at an early age and this led to a career as organist at Wesley Chapel United Methodist Church in Little Rock. He also served as organist for several other churches in Little Rock as well as accompanying the Philander Smith College Choir from 1962-1985. In 1966 he began teaching piano and had many students in the central Arkansas area. His funeral was held at Wesley Chapel UMC, where he was christened and remained a member all his life.

Here & There

Bärenreiter-Verlag has released new choral music titles: *Masses by Mozart*, arranged for choir and organ by Martin Focke, and *Anthem by Handel*, edited by Gerald Hendrie. The Mozart volume includes *Missa in C minor (Waisenhaus Mass)*, K. 139, *Missa in C major (Sparrow Mass)*, K. 220, and *Missa in C major (Credo Mass)*, K. 257. The Handel anthems, based on the *urtext* from the Halle Handel Edition, with piano reductions by Andreas Köhs, include *O sing unto the Lord a new song*, HWV 249a (BA 4263), *I will magnify thee*, HWV 250b (BA 4264), *As pants the hart*, HWV 251e (BA 4265), and *Let God arise*, HWV 256b (BA

4266). Full scores and vocal and instrumental parts are available for each anthem; <www.baerenreiter.com>.

Carl Fischer Music has announced new sacred choral music for 2005-06. Featured are works by Tom Fettke, Jane Marshall, Mark Hayes, Keith Christopher, Melodie Tunney, Bob Burroughs, Stan Pethel, Walter Knapp and others. For information, contact Alfred Fredel, 212/777-0900 x230; <cf-info@carlfischer.com>.

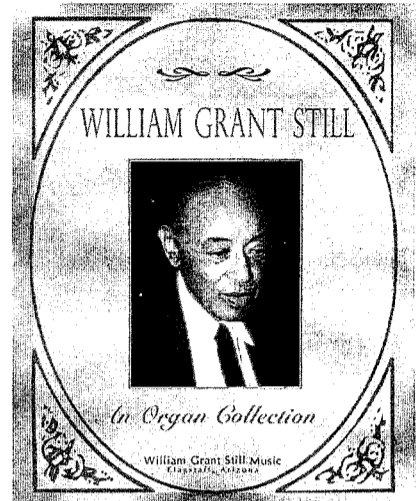
Fruhauf Music Publications has announced two new releases for the summer of 2005, both transcriptions for organ solo. George Frideric Handel's *Organ Concerto in B-flat Major*, op. 4, no. 6, has been prepared for performance on an instrument of two or three manuals and pedal. This three-movement work, which also exists as a harp concerto, makes full use of the contrasting sonorities and interplay between the solo organ and ripieno for which it was originally scored.

Johann Sebastian Bach's *Chromatic Fantasia and Fugue*, BWV 903, is presented in a new edition as a fully developed solo composition. Unique challenges exist for the performer in the extended arpeggiated passages of the fantasia, originally notated by half and quarter note chords. The present edition for organ offers a realization of all improvisatorial sections, along with detailed suggestions for other arpeggiated chords throughout the fantasia and at the conclusion of the fugue. A pedal part has been included that provides bass lines to underlie and accentuate the chordal progressions and arpeggiated passagework of the fantasia; pedaling in the fugue is conservative, with the resulting effect that the inherently keyboard-oriented nature of the composition is retained. Distinctive characteristics of this work include its remarkably chromatic harmonic language, not only in the modulatory passages of the fantasia, but in the actual pitches of the fugue subject as well. Also unusual is the section of the fantasia marked "Recitativ," evocative as it is of some of the more somber and angst-laden portions of numerous of Bach's cantatas and Passion settings.

For information: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043; <www.frumuspub.net>.

Oxford University Press announces new organ titles: Guy Bovet, *Three Japanese Sketches* (0-19-3866447); Andrew Carter, *Organ Album* (0-19-375322-7), and *Petite Suite*, for trumpet

and organ (0-19-386795-8); Don Michael Dicie, *Festival Toccata on "Kyrie: Orbis Factor"* (0-19386774-5); Gerre Hancock, *Variations on Ora Labora* (0-19386761-3); Ernest Kaye, *Improvisation on Lament*, arranged by Gerald Barnes (0-19-3868040), and *Wedding March*, arranged by Antony Baldwin (0-19-3868032); Joel Martinson, *Tuba Suite for Organ* (0-19-386762-1); Craig Phillips, *Serenade*, for horn and organ, (0-19-386763-X); Healey Willan, *Two Christmas Preludes*, transcribed by F.R.C. Clarke (0-19-386773-7); <www.oup.com/us>.



William Grant Still Organ Collection

William Grant Still Music announces the publication of *The Organ Music of William Grant Still* (1895-1978). Best known for his orchestral compositions, Still wrote two works for organ, one of which (*Elegy*) appears in this collection. Five additional works in the collection (*Bayou Home, Where Shall I Be?, Grief, Memphis Man, and Summerland*) were arranged for organ by Edouard Nies-Berger, Hutchins B. Coleman, Anthony Griggs and Lucius R. Weathersby. William Grant Still Music is dedicated to preserving the promoting the achievements of Afro-American composer and conductor William Grant Still, as well as those of other minority and women composers. For information: 1109 S. Univ. Plaza Way, Suite 109, Flagstaff, AZ 86001-6317; 928/526-9355; <wgsmusic@bigplanet.com>.

The Action Artistique de la Ville de Paris (AAVP) is publishing a revised and updated edition of the 1991 (out-of-print) book *Les Orgues de Paris*, originally compiled under the direction of Jean Favier and Michel Le Moël. The new edition is being published on the occasion of the inauguration of the new organ in North German Baroque style



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by Bernard Aubertin for the Church of St. Louis en l'Isle in Paris. The book explores Paris organs, their technical and aesthetic evolution, and contains stoplists of the 300 principal organs in Paris. For information: <editions@aavp.com>; <www.aavp.com>.

The Living Church Foundation has announced the release of the 49th *Episcopal Musician's Handbook*. The book includes references to both the Prayer Book Lectionary and the Revised Common Lectionary in hymn suggestions from *The Hymnal 1982, Lift Every Voice and Sing II, Wonder, Love, and Praise, and Voices Found*; lists of psalms, canticles and service music for Rite I and Rite II; dates and contacts for music conferences; notes on canons and rubrics applicable to music selection and performance; resource information on church music organizations, books and periodicals, recordings, and websites; formats and repertoire for Advent and Lenten lessons and carols, occasional services, sung offices, and choral eucharist; \$26 plus shipping. For information: 877/822-8228; <tlc@livingchurch.org>.

Dobson Pipe Organ Builders, Ltd. has released the spring 2005 edition of its newsletter *The Organbuilder*. It features news of the company, staff profiles, update on the Los Angeles cathedral organ (Op. 75, IV/105) and the work in progress for Verizon Hall (Op. 76, IV/125); featured instrument is Op. 79 for Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin. A new contract has been signed with St. David's Episcopal Church, Wayne, Pennsylvania for a three-manual, 46-stop organ (Op. 84), to be completed in the summer of 2007. For information: 712/464-8065; <www.dobsonorgan.com>.

C. B. Fisk has published Vol. 16, No. 1 of its newsletter *The Pipeline*. It includes information on Op. 123, Chrysostom's Episcopal Church, Chicago; Op. 124, Christ Episcopal Church, Roanoke, Virginia; Op. 126, St. Paul's Episcopal Church, Greenville, North Carolina; Op. 127, St. John's Episcopal Church, Tallahassee, Florida; new compact disc releases featuring Fisk organs; and a concert calendar. For information: 978/283-1909; <www.cbfsk.com>.

Austin Organs, Hartford, Connecticut, has resumed business after a two-month break. The company will take care of orders it had not filled as of the close of business on March 7, and take care of whatever repairs need to be done. Austin made the announcement after a

meeting with a turnabout management team exploring options for the reorganization of the company. Further details will be forthcoming. (For updates visit <www.TheDiapason.com>.)

Carillon News

by Brian Swager

Riverside reborn

The monumental Laura Spelman Rockefeller Carillon in New York City once again has undergone a major transformation. Its 53 original bells were cast by the Gillett & Johnston foundry of Croydon, England, and installed in the Park Avenue Baptist Church in 1925. Benefactor John D. Rockefeller, Jr., continued his close collaboration with Cyril Johnston and project consultant Frederick Mayer when in 1930 the instrument was moved to The Riverside Church and expanded to 74 bells. For all its glory in the bass range, G&J had yet to thoroughly succeed in producing bells in the treble range that were consistent in quality of tuning and timbre. Furthermore, the sound of the bells was somewhat muffled, and carillon music could not be heard clearly from the ground. The church was persuaded to replace the 58 highest treble bells in 1955, and unfortunately, the new bells cast by the Van Bergen foundry of The Netherlands proved to be a step in the wrong direction.

For the most recent renovation, the Riverside Church chose Olympic Carillon, Inc. of Port Townsend, Washington. The re-engineering of the instrument, under the direction of Peter Hurd, included the replacement of the 58 treble bells, fabrication of a new playing console, revision of the bell chamber and playing cabin, and installation of a new transmission system. The mechanism for the chiming peal and hour strike was to be installed this spring. The 74 bells of the carillon range in weight from the 10-pound treble bell to the 40,900-pound bourdon bell, which is the largest and heaviest tuned bell in the world.

The new bells were cast by the Whitechapel Bell Foundry and were designed to complement the original 16 Gillett & Johnston bells. In order to have greater sound projection from this 390-foot tower, the new bells have considerably greater mass than the Gillett & Johnston treble bells from 1930.

The former playing cabin and a machine room were removed from the bell chamber as they both blocked the egress of bell sound from the tower. The new playing console was designed



Present for the festivities were (l to r) Riverside's carillonneur Dionisio A. Lind; Milford Myhre, dedicatory recitalist; Dr. Timothy Smith, director of music & organist; and Dr. James A. Forbes, Jr., senior minister.

to a "new world standard" by Olympic Carillon. It is constructed of African Padauk hardwood and marine-grade stainless steel, equipped with stainless steel "flexures" for manual keys and roller bearing clevis assemblies for the pedal coupler mechanism. The Carillonneur's Study was also supplied with a new practice console.

Former carillonneurs of The Riverside Church were Kamiel Lefevre (1927-1960), James R. Lawson (1960-1989), and Joseph Clair Davis (1990-1998). Dionisio A. Lind is the current carillonneur.

The rededication of the instrument was celebrated on Sunday 17 October 2004. Milford Myhre then gave the dedicatory recital. The service included a prayer of thanksgiving, words from David Hurd on the renovations. Mary Morgan was present for the dedication and recital. She shared the legacy of her great grandmother, Laura Spelman Rockefeller, for whom the Riverside carillon is named:

"I never met Laura Spelman. She was born in 1839, a hundred years before my birth . . .

"I think our family will be very touched to hear about the efforts and the victorious conclusion of what's happening here today with the carillon. It seems grandfather's gift was like a seed, and now it's turned into a forest of accomplishment all around this beautiful instrument, bringing such amazing joy and spiritual uplifting to many people.

"So I also want to join my family in giving our thanks to all of those who spent so much time and effort and took such care in this rejuvenation.

"Laura was brought up in a home that was very connected to her community and to the important and emotionally troubling times they were living in. She went to [high] school in Ohio, and that's where she met John D. Rockefeller.

"Laura loved music. She became an accomplished pianist and also had a lovely singing voice. One of the things

that she and John D. Rockefeller did when they first started going out with each other [was] accompany each other in the evening singing and playing the piano. When Laura married John D. Rockefeller, they both had incredibly similar sensitivities, values, and interests.

"To dedicate this carillon to her . . . is a beautiful thing. She had a spirit that swelled and expressed itself way before its time. She was courageous and her spirit soared. . .

"Her middle name is Celestia. . . . Laura Celestia Spelman was her name before she was married. I like to think of that name, Celestia. . . I think it's really appropriate today, now as we get near time of the concert with this beautiful carillon.

"There was a foundation . . . that grandfather set up in her name. It was called the Laura Spelman Rockefeller Memorial Foundation. This foundation supported areas of Laura's interest that included child study, education, public health, race relations, religion, and social welfare. An early beneficiary of support was the Atlantic Baptist Female Seminary, which was subsequently renamed Spelman College in honor of Mrs. Rockefeller's family. . . As many of you know, Spelman is the oldest black college for women.

"So I take my hat off to my great-grandmother, and I am so proud to be her great granddaughter. And I am happy to be present with you here today as we listen to this beautiful carillon and as we feel our spirits rise and expand, as we hopefully can enter into that place within us where we can bring out the best of who we are, just as the music swells to the celestial heavens."

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; e-mail: <quasimodo@sprynet.com>. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

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8'	Flûte Harmonique *	4'	Prestant	4'	Flûte Douce	8'	Octave Basse *
8'	Bourdon	4'	Flûte Octavante	8'	Clarinette	8'	Violoncelle *
4'	Prestant	2'	Flûte Comique	Cloches		8'	Flûte *
2'	Doublette	16'	Clarinette Basse	I et II en échange		4'	Quinzième
Fourniture II-IV		8'	Trompette Harmonique			4'	Flûte Ouverte *
8'	Trompette Harmonique *	8'	Basson et Hautbois			4'	Flûte Bouchée *
Cloches		8'	Voix Humaine			16'	Bombarde
		Tremblant (I et III)				16'	Clarinette Basse *
						8'	Trompette *
						4'	Clarinette *

Jeux empruntés (*)
Boîte d'expression commune

INSPIRED BY THE FAMILY'S affection for *fin de siècle* French culture, this new pipe organ will be based upon the *orgues de salon* of the era, with the tonal resources and sharing of voices between divisions characteristic of the period. The instrument was designed by Sebastian M. Glück, Tonal and Artistic Director, in collaboration with Thomas Zachacz, Organist and Choirmaster, and Dr. Gordon Turk, who served as consultant to Union Church.

THE 1921 CHURCH was built on the Rockefeller family's land adjacent to Kykuit, the family estate, and is most famous for its stained glass windows, also commissioned by this distinguished family of patrons of the arts. The nave windows constitute Marc Chagall's only cycle of church windows in America, and the rose window is the last completed work of Henri Matisse, who finalized the design just two days before his death.

In the Wind

by John Bishop

We're expecting

It's happening. The new organ arrives next week. The old one just gave up. The first time it ciphared no one knew what it was, but later on it happened so often we got used to it. Our organist learned tricks about how to make them go away—the tricks worked most of the time, but sometimes we had to finish the service using the piano. She started bringing up the subject at music committee meetings. That led to the committee making a presentation at Annual Meeting—a perfect opportunity to form a new committee.

The organ committee went to work studying the old organ. They asked our organ tuner to describe the problem. The tuner had some ideas about how it could be made better—we could clean something, re-leather something else, add a mixture, replace a couple ranks of reeds, rebuild the console with solid-state switches along with a lot of fancy accessories. One committee member thought that would be like painting an old car—it would look fancy, make a better impression, but deep down it would be the same old clunker. Another committee member said, "That organ was played for my parents' wedding, both their funerals, my wedding, and my daughter's wedding. It's part of our heritage. I'd hate to see it go."

It took a year for them to make their first decision, and at the annual meeting they made a presentation recommending that we should replace our organ. Someone asked what it will cost. The chair of the committee stood up, he hesitated before he said something like, "more than you can imagine." Bad answer. Did that ever start something! One suggestion was to establish a limit. Someone responded, "It doesn't make sense to limit something before we have any idea what it could or should

cost . . ." Many organ projects are doomed to failure when a budget is established too early.

Who do we think we are?

"It would be awful if the committee works another year and we vote it down because it's too much money. . . How can we justify spending that much on ourselves when there is so much need in the world—in our own town? There's the Bishop's annual fund, tsunami relief, the soup kitchen. Isn't there a parable about sharing? . . . St. What's His Name just bought an electronic (funny how the adjective becomes the noun). My friend told me it hardly cost anything and it sounds great. . . Pipe organs are so, like, yesterday. . . This would be a wonderful way to revitalize our worship, and to offer something special to our community. . . What are we running here, a concert hall? . . . Seems to me we'd just be buying an expensive toy for the organist. Maybe we should find an organist who's happy with what we have. . . They don't use the organ at the ballpark anymore, I think recorded music would be just fine—if we bought a fancy sound system we'd spend a lot less, and we'd get a PA system at the same time—we'd kill two Byrds [sic] with one stone."

All those questions lead to one: Who do we think we are? Are we a parish willing to commit to a bold and exciting new path? Are we inclined to make a quick and easy decision, unwilling to challenge ourselves? Or do we take the easiest path and do nothing?

How many church committee members does it take to change a light bulb? Change? Change? That light bulb doesn't need to be changed. My grandmother paid for that light bulb.

They voted to ask the committee to study the options and to make a report at a special meeting in six months. It took some doing, but in the end they agreed not to limit options that early in the game. They authorized hiring a consultant to give professional advice. And

the committee said they were willing to keep working.

At first, the committee was overwhelmed. There were so many different types of organs to consider. Most of them had never imagined the concept of comparing organs. *An organ is an organ, right? What's to compare?* They realized that choosing an organbuilder could determine what kind of music would sound best in our church. *Is it possible to build an eclectic organ—an organ that sounds great playing any style of music?* They realized that choosing an organbuilder could determine what the interior of the church would look like. *How do we relate the design of a new organ to the architecture of our church?*

They made a list of questions and statements to use when they interviewed organbuilders. They made a list of organbuilders, inviting them to make proposals. They traveled to see and hear examples of their work and to visit workshops. They talked with church members and organists around the country asking opinions. *Did you have a good experience working with them? Did they build an organ that serves your church well? Are visiting organists comfortable playing it?*

One of the companies on their list had renovated several organs but had never actually built a new organ. The committee was impressed by the builder's philosophy. He had a well-equipped workshop and a congenial crew. His previous clients all said he was great to work with; they were happy with the work he had done. Would he be capable of creating a fine instrument for us? *Every great artist—painter, sculptor, composer, organbuilder—created Opus 1! Would our church and the art of organbuilding benefit if we supported a young builder?*

Six months passed and we had that next parish meeting. The committee made a presentation. They showed photos of organs—three examples from each company they were talking with. They told us about the various proposals they had received. They described the range of sizes (number of stops) and the range of prices. They described their process—they had visited three workshops and nine organs. They related the interview experiences. They told us their conclusions about an appropriate size and price range for a new organ. This meeting was easier because there were fewer mysteries—fewer unknowns. We voted to support their conclusions. A parishioner sug-

gested now that we know an appropriate price range we should establish a limit we could be comfortable with. *Fair enough. It's hard to start a fund drive without knowing a goal!*

The committee promised to stay in touch. They would write articles for the newsletter to keep the congregation updated. They would be available to hear people's questions and concerns and to report those back to the committee.

After that meeting the committee had confidence. They knew they had the support of the congregation—their friends and neighbors who would be asked to pay for an organ. They had learned a lot about comparing organs. They had learned to trust their own ears—to listen to an instrument and talk about their reactions. They knew that *an organ isn't necessarily an organ. For many people, simply making an opportunity to hear three or four different organs in one day is enough to learn to describe differences. Organs have distinct personalities, quirks, comfort levels. You can even learn to tell by listening if an organ is not comfortable playing a certain piece of music.*

The committee told us later that there was a magic moment in an interview with one of the builders. He was showing the committee a drawing of a proposed organ explaining how it would fit our needs, and they could feel that he was pushing them. He wanted to put the organ in a different location—the committee had not even thought of that as a possibility. They realized that they were talking with an artist with a vision, an artist who was confident that his vision was right. The design was different from everyone's preconceived ideas of what kind of organ we would buy. At that moment the committee understood the process at a new level—you develop confidence in the work of an organbuilder and trust that his philosophy will promise you an exciting instrument. *No organ committee can design an organ. An educated organ committee places faith in the artistic vision and technical ability of an organbuilder and trusts in a thrilling result.*

There was another parish meeting—the last one. The members of the organ committee were excited. They had done a lot of work and given a lot of their time. Imagine, taking time from a busy life to travel to look at pipe organs! You could just tell that they knew they had a good decision. A couple of days later the

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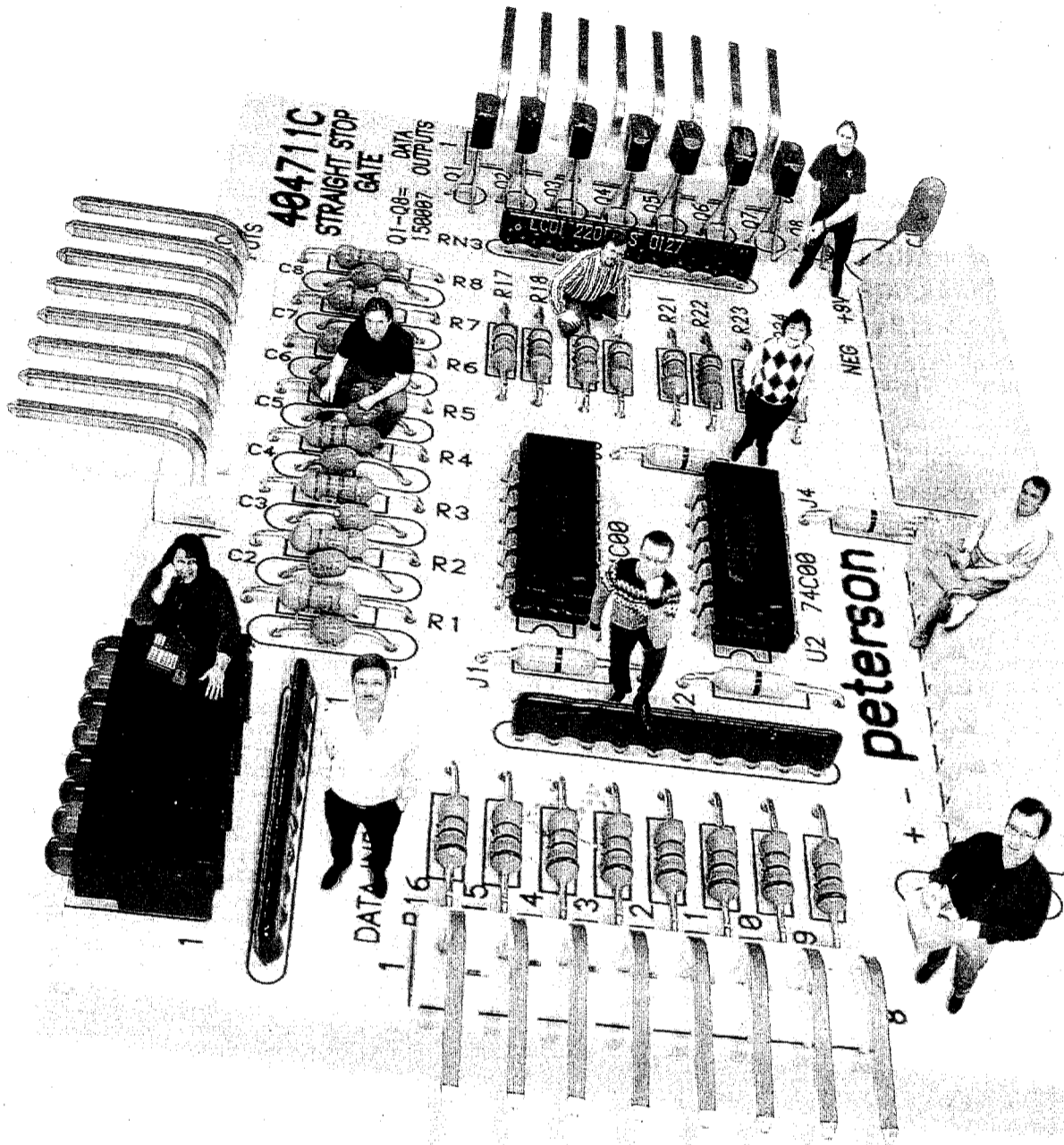
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chair of the Board of Trustees signed a contract with the organbuilder.

Our organbuilder (has a nice ring to it, doesn't it?) gave us a list of conditions. We were to rebuild the walls around where the organ would go so they would reflect sound and would not rattle or buzz when the organ was played. We were to provide electrical hookups according to specifications. We were to rebuild the floor under the organ so it was level and supported weight in the right places. We were to remove the carpet in the aisle. *Doesn't it make sense to consider the acoustics when you consider a new organ? The organ isn't the only thing to benefit from improved acoustics.* Once we were doing that, why shouldn't we have the floor sanded and refinished? Why shouldn't we have the walls painted? Wouldn't it be great if we could install the new organ in a refurbished room? *After all, you'd hate to raise dust around a new organ a few years later. Organs hate dust!*

We did all that. Our organbuilder sent us photos of the progress, and we set up slide shows in the narthex after worship. When the organ was nearly finished we were invited to an open house. What a great day. There were dozens of people from our church and many of the builder's friends and colleagues. Photos of our church building were on display along with the drawings and designs. Different people played on our organ, we sang hymns and tried to imagine what it would be like at home.

The organ arrives next week.

We can hardly wait. Everything's in place. The church looks terrific—the floor is gleaming, there's new lighting in the chancel. When you clap your hands inside there's a new ring to it. We had to go to city hall to get parking permits for the truck that would bring the organ. That was a fun clue into what an event this is. You almost never see trucks that size in our neighborhood.

Last Sunday there was lots of talk about anticipation. The organ commit-



tee is planning lunch for all of us after church next Sunday. The organ will arrive after lunch.

Join me next month as the truck arrives, is unloaded, and the workers start to install the organ. ■

Music for Voices and Organ

by James McCray

Treble choirs

If she can strike a low G or F like a death-rattle and high F like the shriek of a little dog when you step on its tail, the house will resound with acclamations.

Hector Berlioz
A Travers Chants, 1862

Consort not with a female musician lest thou be taken in by her snares.

Ben Sira
Book of Wisdom (c. 190 B.C.)

Throughout history, the plight of females has been a travesty; this has especially been true in music. It is only recently that women have received some of their well-deserved recognition. From Hildegard von Bingen in the twelfth century through the twentieth

century, women musicians had to do more than men, yet achieved less fame. Remember the old comment about Ginger Rogers and Fred Astaire—that she did everything he could do but did it in high heels and backwards!

Unfairness has been limitless when considering female musicians. In nineteenth-century Italy, for example, at some of the schools where orphans were trained, boys who sang treble were given a special diet far superior to the food given to the girls doing the same type of singing. As late as 1832 there were still many music schools that would not admit girls at all. In Milan, even at the end of the nineteenth century, girls in most conservatories could only study singing and not orchestral instruments. It was strongly believed that women could not and should not play in orchestras! And, females wanting to be composers were never encouraged.

Church choirs, especially today, usually have an abundance of women singers. For some reason, they seem to come to singing more naturally than boys or men. The ratio of high school choirs having a boys' chorus compared to those having at least one (often more) girls' choir is significant. Even the amount of music published for treble choirs is probably at least ten times greater. As a reviewer, I enjoy the luxury of receiving numerous packages of new music for consideration of inclusion in this monthly column; the actual number of new items for male chorus usually amounts to one piece in a package of over fifty works of which at least ten might be for treble choir. Many packages for review do not even have one setting written strictly for men's voices. Publishing companies are in the business of making money, and if there are so few male choruses, there is very little need to provide much new repertoire. Furthermore, many of the pieces that are made available are merely an arrangement of something that also is published in a mixed or treble choir version. It is rare to find a new work written only for male choir.

Perhaps we should not be concerned about this. Of all the great composers, Bach was one of the leading transcribers of his own music. He often rearranged his own scores for use with whatever forces were available. He even recycled choruses into some of his instrumental sinfonias.

In most colleges and universities the primary choir (often the touring choir) is a mixed choir. Frequently those singing in a women's or men's chorus are those who were not selected for one of the mixed choirs. Sometimes the director assigned to these groups is a graduate student rather than a faculty member. At music conventions the

number of mixed choirs chosen to perform generally outnumber single-sex choirs at least five to one. All-female or all-male choirs are not considered as important as the traditional mixed choir.

As church choir directors anticipate the loss of singers during the summer months, this would be a perfect time to set up an all women's choir to lead the congregation. It could be that this women's choir may become a group that will develop a significant following, attracting even more new singers to the choir loft.

Church choir directors need to draw on this special musical resource. America has been slow to realize its potential. According to Tom Brokaw in his celebrated book *The Greatest Generation*, there were 350,000 women in uniform and an estimated 6.5 million at work in war-related jobs. A cursory look around any church service will show that they make up the majority of the congregation. Directors should use them to help congregations worship; their beautiful, effective singing in treble choirs will bring a new dimension to most churches.

A Little Jazz Mass, SSA, optional bass and drums, Oxford University Press, 0-193433281, \$6.50 (M).

Although commissioned for a huge concert choir of children at the St. Louis Cathedral in New Orleans, this 12-minute work also would be useful for a church performance by adults. It has the five basic movements of the traditional *Missa Brevis* and uses a Latin text. The piano accompaniment is rhythmic, often syncopated with big chords in the right hand. Frequently the left hand has a jazzy walking bass line that helps drive the music. The choral parts are not difficult, often with unison singing, and there are no solos. This would be a fun piece for a concert or service and will help give the women's choir a new sense of identity.

Duo Seraphim Clamabant, Tomás Luis de Victoria (1546-1611). SSAA unaccompanied, Alliance Music Publications, Inc., AMP 0583, \$1.60 (M).

This unaccompanied motet was originally composed for a group of choir-boys. There is a piano reduction for rehearsal. The text states "Two angels cry aloud unto each other," and is a mixture of melismatic and syllabic singing. The vocal ranges are fine for all sections. Wonderful Renaissance music for treble voices and highly recommended.

O Sacrum Convivium, Raymond Weidner. SSA and harp (or piano), Paraclete Press, PPM00406, \$1.60 (M).

The harp accompaniment often features strummed, sustained chords. With

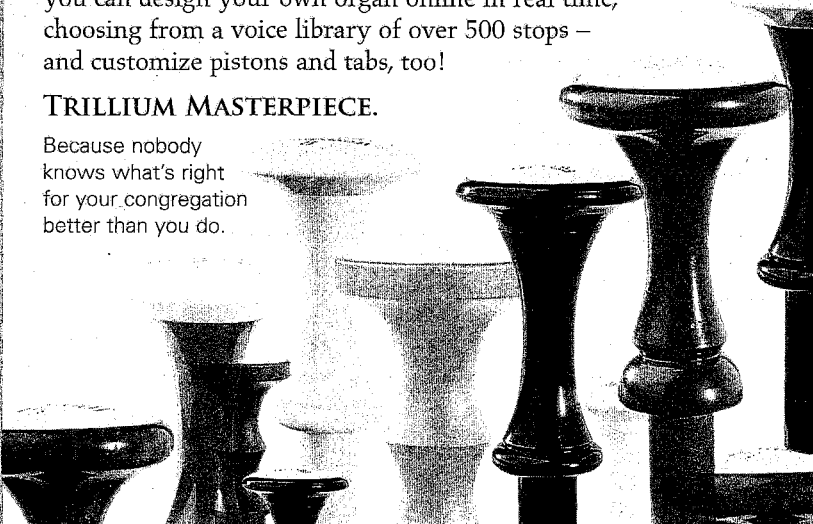
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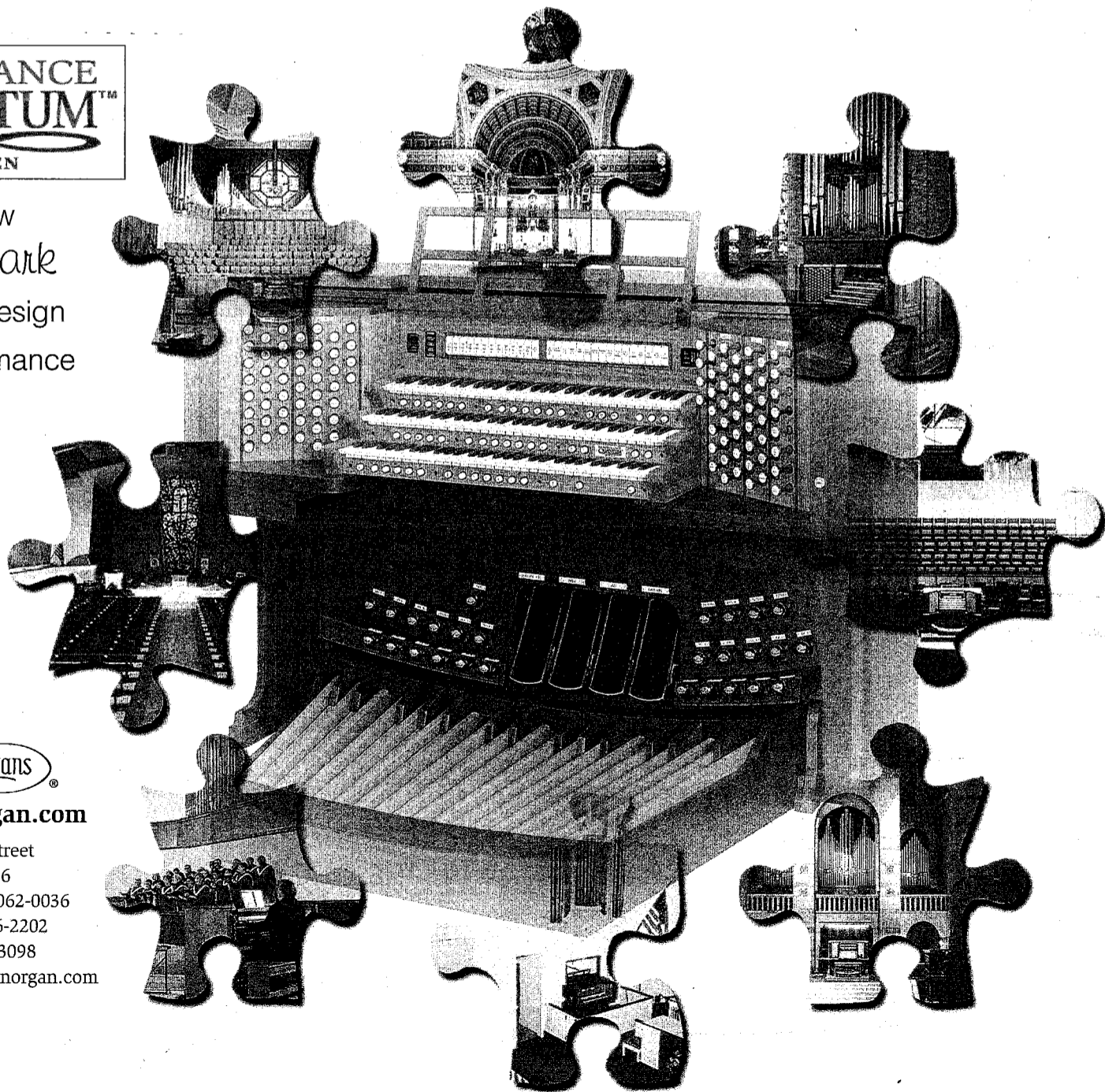
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its Latin text, this setting would be especially appropriate for Communion since it refers to Christ's sacred banquet. It is slow with a moderately low alto part. Very sensitive music, but it does contain an Alleluia section, which may not be appropriate in some churches during Lent, as the cover suggests.

Amazing Grace, arr. Vijay Singh. SA and keyboard, National Music Publishers, CH-91, no price given (E).

This setting of the most popular of all hymns has a very simple background accompaniment. There are three verses with brief moments of SSA and some unaccompanied singing during the last verse; the text is set syllabically without counterpoint.

Lions and Oxen, Joel Martinson. Unison (with optional divisi), oboe, and organ, Oxford University Press, 0-193867834, \$1.75 (M-).

The oboe part is included separately on the back cover. This warm setting, which mentions the "little child whose bed is straw," has a text that is for broader use than just at Christmas. The organ part has specific registrations but is only for accompaniment; the oboe is used as a melodic solo instrument, often playing between choral phrases. The choral parts are easy and very tuneful. Lovely music.

Alleluia We Sing, Ruth Elaine Schram. SA and keyboard, Carl Fischer, CM8738, \$1.50 (E).

This happy little tune's text is almost entirely "Alleluia." The fast tempo, step-wise melodies, and simple harmonies make it appropriate for children's voices. There is one brief, optional divisi section. The keyboard part often doubles the vocal lines. Very easy music.

Sing to the Lord!, Deborah Governor. SA and keyboard, Beckenhurst Press, Inc., BP 1692, \$1.50 (E).

Using paraphrases from the Psalms for text, this setting has no tempo marking, but probably should be sung at a quick pace. The short phrases, repeated notes, and brief moments of changing meter add to its high energy level. The last section includes a vocal descant that offers melodic contrast to the choral parts. The keyboard accompaniment is easy.

Make Me a Song, Ruth Watson Henderson. SA, piano, and flute, Alliance Music Publications, Inc., AMP 0555, \$1.90 (M).

The James Whitcomb Riley text is secular, but still appropriate for use as an anthem, especially in summer

church choirs. The 6/8 music dances along with spirit as the voices sing syllabically and almost always together in vertical harmony. The soloistic flute part is published separately at the end; it plays throughout the entire work in melodic short bursts. This well-crafted setting will be enjoyed by singers and audiences and is highly recommended.

Kyrie and Gloria, Rhona Clarke. SSA and keyboard, Santa Barbara Music Publishing, SBMP 420, \$2.00 (M+).

These two movements are from Clarke's complete mass; all movements are published by SBMP. In addition to the full choir, there are passages for a smaller core of singers from within it. There is some use of divisi in the sections. The keyboard part is somewhat independent and plays an important role in the structure and character of the movements. This is exciting, dramatic music with some mild dissonances. A Latin text is used for performance.

Book Reviews

Introduction to Organ Playing in 17th and 18th Century Style, Second Edition, edited by John Brock. Wayne Leupold Editions WL500011, \$37.00, <www.wayneleupold.com>.

This is the second, considerably enlarged edition of an introduction to the many problems encountered in the interpretation of early organ music from the 17th and 18th centuries. It consists of a preface outlining the contents and scope of the book, followed by five chapters, the first three of which are concerned with manuals only, and three appendices. Each part of the book has also been translated into German.

Chapter one covers different kinds of touch and the system of fingering most commonly used in England, France and Germany. Here John Brock considers, rightly, I believe, that for most students coming to early keyboard performance practice after having learned the modern legato and thumbs-under usage, it would be unnecessarily daunting to be confronted immediately with different systems, given that the concept to be mastered is that of good fingers on good notes, i.e., those that are metrically strong. His exercises, consisting mainly of excerpts from pieces included later in the book in their entirety, offer plenty of scope for the student, as do carefully fingered scales; some of the exercises are applicable only to those students fortunate enough to have tracker action

at their disposal. The difference in articulation between small note values in passagework, as opposed to written-out ornaments as proliferate in the early 17th-century Italian repertoire, for instance, is clearly explained.

Chapter two contains complete short pieces as well as self-contained excerpts from longer works (although this is not actually stated in the text) in two parts, ranging from a two-part fugue in C by Pachelbel to chorale-based works including a delightful 2-verse setting of *Erstanden ist der heilig Christ* ascribed to Buttstedt. Each piece has fingering added according to historic principles, and a brief description with helpful comments. The section finishes with a four-movement voluntary from an English print of c. 1780. The first and second movements do include some basic three-part writing, but this charming work provides excellent material for learning to deal with rapid 16th-note motion.

Chapter three continues in similar vein by introducing works (and excerpts) in three or more parts, again fingered and with helpful comments in the accompanying text. Particularly useful are chorale preludes by Zachow and Kaufmann, but I cannot see why John Brock has suggested pairing the opening movement from a voluntary by Boyce with a second, fugal movement that originates in a set of voluntaries attributed to Handel, when the Boyce work itself continues with a splendidly attractive fugue. Also the verse of the chorale prelude by Walther here entitled *Herzlich tut mich verlangen* was actually entitled *Wie soll ich dich empfangen* in the original manuscript, a point not mentioned in the text. In this section French pieces are introduced, with the note that before undertaking the study of this school, one should read carefully the information in Appendix B with regards to the style and registration—excellent advice! Unfortunately, since many organs do not have the resources to do justice to the French school, should one actually take note of LeBègue's acerbic comment that "if the organ does not have the stops that I have prescribed, do not play them?"

In chapter four we are introduced to studies for the pedals, with particular emphasis on the all-toe approach. Such basic problems as the height of the bench are fully discussed, essential before commencing the many exercises which cover the intervallic patterns so typical of the North German schools in various rhythms and keys. Use of alternate feet and playing successive notes with the same foot are carefully described, and some short excerpts from pieces aim to facilitate independence as well as coordination between hand(s)

and pedal. In chapter 5 there are some 15 short pieces that will enable the student to practice what he/she has learned, including trios by Sorge and Krebs, Pachelbel's *Toccata in E minor* and a lovely chorale prelude by Hanff on *Auf meinen lieben Gott*; these will give most players something to get their teeth into and will also be useful as service music.

Of great value are the three appendices; the first gives a brief introduction to the organ mechanism and stops, with exceedingly helpful line drawings, and a table of the commonest stops by family with the corresponding names in English, German, French and Italian. Appendix B gives a brief survey of the characteristics of organs, and a more comprehensive guide to registration and performance practices in the principal schools of the 17th and 18th century, divided into four parts to cover Germany (including Austria and the Netherlands), England, France and Italy. Each part includes the disposition of various instruments and much useful information on which registrations best suit different types of pieces. A short bibliography includes essential works for further consultation. The information from England covers only the 18th century, with its greater indication of solo stops for various movements, but this is still applicable to the later 17th century. A full summary of the highly individual registration demands of the French school together with ornaments and rhythmic conventions offers much sound advice to the beginner, as does the valuable section on registration of Italian pieces. Appendix C offers a time-graph of principal composers of organ music from 1600–1800; however, the Italians fare particularly badly here, with many important figures such as G. M. Trabaci, Ascanio Mayone and even Alessandro Scarlatti from the 17th century being omitted, yet a peripheral composer like Pergolesi is included. And since Salvatore is listed, why are Storace and Strozzi not also included? France and Germany are generally well represented, although in the section devoted to England composers like Arne and Felton who wrote only concerti are included, yet T. S. Dupuis (1733–96) and John Marsh (1752–1828) who both published several sets of voluntaries are not.

Personally, as a specialist in the Iberian repertoire, I most certainly take issue with the comment in the preface that Spanish music (and no mention of the poor Portuguese) is excluded since it lies outside the general repertoire being taught and performed in the USA and much of the best of its literature comes from an earlier period—I wonder what Robert Parkins would say to this exclusion of the likes of Coelho, Correa, Bruna, Cabanilles and Seixas! If books such as this do not introduce the repertoire, what chance is there that it will ever become anything more than marginalized? I would, however, agree that there are relatively few short and not too difficult pieces from this school. An appendix listing good urtext editions of the principal composers from each country would have been especially useful for students (and maybe busy teachers) wishing to explore further; a minimum, surely, would have been information about modern editions of the pieces included here. However, these cavils apart, this book offers an excellent general introduction to the period and is recommended as a first-class preparation to the volumes published by Wayne Leupold that deal with a specific period for a specific country in the fullest detail for those who wish to immerse themselves completely in the wonderful sea of early keyboard music.

—John Collins
Sussex, England

New Recordings

Fiori Musicali, Roland Muhr, The Fux organ, Klosterkirche, Fürstentfeld. Motette CD M11201.

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Musikalische Blumen, provides clues as to the contents. While Frescobaldi's liturgical collection *Fiore Musicali* is sufficiently well-known among those interested in 17th-century organ music, the collection of Preludes, Fugues and Finales on the eight Church Tones by Johann Caspar Ferdinand Fischer (c. 1670–1746) entitled *Musikalischer Blumenstrauss*, and the ten Toccatas with the subtitle *Musikalische Blumen-Felder* by Johann Speth (1664–1719) almost certainly are not. On this CD Roland Muhr plays seven pieces from the *Messa della Madonna* by Frescobaldi, two of the eight sets by Fischer, and the ten toccatas by Speth on the splendid organ in the former Cistercian Monastery in Fürstenfeld near Munich, built by Johann Fux in 1736.

The organ comprises two manuals and pedals with 27 stops: 11 on the Hauptwerk, 8 on the Oberwerk and 8 on the Pedal including the only reed on the instrument, a 16' Trompas. Both manuals have a chorus up to 2', the Hauptwerk crowning this with three mixtures offering 10 ranks, the Oberwerk having two mixtures with five ranks. The Pedal stops range from 32' to 4' with a Quintpops of 5 3/8', as well as a 6-rank mixture and the Trompas. There are manual and pedal couplers, but no tremulant. New are the Hauptwerk 16' Violon, 4' Wald Fletten, Oberwerk 8' Violon di Gamba and Salicet and the Pedal 16' Subpas. Certain registers were actually incorporated by Fux from an earlier instrument of 1630, including the Hauptwerk 8' Principal, the Oberwerk 8' Holzprincipal and Coppel, 4' Octav and 3-rank Cimpl, and the pedal 16' Petalprincipal [*sic*] and 6-rank Pedalmixtur. The instrument was restored by Sandtner from Dillingen in 1978.

The seven pieces by Frescobaldi that open the CD include the *Toccata avanti la Messa*, *Kyrie-Christe-Kyrie*, *Canzona dopo l'Epistola*, *Ricercare dopo il Credo*, *Toccata anti il Ricercare*, *Ricercare* and *Toccata per l'Elevazione*. Unfortunately these offer little evidence of the improvisatory genius of Frescobaldi, with scarcely any ornamentation, or rhythmic freedom in the toccatas. The plainchant before and during the *Kyrie-Christe-Kyrie* is given out on the organ, and while the second *ricercare* has an obbligate part to be sung, according to Frescobaldi's instructions, here it is played on the pedals. The *canzona* fares far better, with a light, detached touch, enabling the clarity of the voicing to be heard. The *Elevation Toccata* suffers from not being played on the Principale and *Vox Humana* or equivalent; the lack of a tremulant does not assist here. Again it sounds far too four-square to conjure up the mysticism inherent in the writing.

With the Fischer and Speth, Roland Muhr seems on far more secure ground, the rhetoric of the relatively lengthy prelude that opens the first set by Fischer being captured superbly using considerable rhythmic freedom, with well-judged contrasts between the presto sections with tricky passagework over a pedalpoint and the adagios with suspensions and dissonances. The six fugues that follow are all delightful miniatures that encapsulate the contrapuntal skills of the composer, and are here well played, the part-writing being well brought out by a combination of careful articulation and suitably bright stops. The two fugues in 6/8, nos. 3 and 4, dance along with a jig-like sprightliness, the subject of no. 4 being the inversion of that of no. 3. The set finishes with a short toccata-like finale over pedalpoints. The eighth set, in G, opens with a slow-moving prelude, again in the *durezze* and *ligature* style, with little points of imitation appearing towards the end. Fugue no. 2 in 3/4 has a canaries-like dotted rhythm throughout, and the closing *Finale* is a short piece of sustained writing in half and quarter notes similar to the prelude in style.

The ten toccatas by Speth are taken from his publication of 1693, the *Ars Magna Consoni et Dissoni*, which also contains a set of eight Magnificats and three partitas, published when he was

organist at Augsburg cathedral. The toccatas vary in style and content, mainly being multisectional and include tempo indications, although these are not always adhered to by Roland Muhr, and the contrasts are at times not immediately obvious—in particular nos. 8 (where the eighth notes of the opening Grave are taken at quite a pace), 9 and 10. They are somewhat shorter than the toccatas of Georg Muffat, and more melodic than those published by Sebastian Scherer of Ulm. There are instances of rhapsodic passagework over pedalpoints as in nos. 1 and 5 (the only single-section work), slower, more imitative figures unfolding over pedalpoints as in nos. 6 and 8, and slower passagework over pedalpoints as in no. 2. Nearly all of them contain well-worked fugues, again requiring considerable dexterity as the parts pass from hand to hand; Roland Muhr convinces us that he is equal to the task. Runs in thirds in nos. 3 and 7 are skillfully negotiated, while maintaining a continuity of articulation. Toccatas 4 and 6 contain dynamic indications as well, although in no. 4 the final *pp* is not any quieter than the *p* two bars previously, and the indications in no. 6 from bar 47 are ignored, although admittedly as written the *p* in bar 55 and the *f* in bar 56 are impossible without restriking tied notes—maybe the indications were intended for performance on the clavichord? In *Toccata 5* we hear the magnif-

icent Pedal Trompas, its penetrating rasp and growl providing excellent foundations for the passagework unfolding above the pedalpoints—it is a great pity that we do not hear more of it in some of the other toccatas.

The CD is, by today's standards, somewhat on the short side (60:20); it is a pity that more sets of the pieces by Fischer or, perhaps one of the excellent Magnificats or partite by Speth could not have been included. Roland Muhr is doing us a service by making available this relatively little-known South German repertoire, which he plays much more convincingly than the Frescobaldi works; a far more articulated approach brings the German works to life. However, while ornaments have been added most convincingly in several places, other opportunities have been passed by. A big plus is that we are given the opportunity to hear a splendid example of the Bavarian organ of the 18th century.

It is also a great pity that the accompanying booklet contains the introduction about the composers, their music and the performer in German only, especially since it includes most of the preface to Speth's original print, omitted from the modern edition; fortunately the notes on the organ have been translated into English and French. This CD is recommended for the German music and for the opportunity to hear the organ.

Oratio. 20th Century Sacred Music from Spain & Latin America. Coro Cervantes. Guild GMCD7266.

Alberto Ginastera, *Hieremias prophetae lamentationes*, op 14; Nemesio Otaño, *Tota Pulchra*; Ernesto Halffter, *Oratio*; Jesus Guridi, *Final para gran órgano*; Javier Busto, *Agnus Dei*; Frederic Mompou, *Ave Maria*; Fernando Remacha, *Veni sponsa Christi*; Pau Casals, *O vos omnes*; Cristobál Halffter, *Panis Angelicus*; Joaquín Rodrigo, *Ave Maria*; Joaquim Homs, *Les llums del món*; Jesus Guridi, *Tantum Ergo*; Padre Donostia, *O Iesu mi dulcissime*; Xavier Montsalvage, *Aureola para una imagen de Ramón Amadeu*; Antón García Abril, *Pater Noster*; *Ave Maria*; César Cano, *Speculum in aenigmatem*.

This, the second CD of sacred music from Spain and now Latin America recorded by Coro Cervantes, maintains the excellent standards attained on their first CD, and introduces further composers who will almost certainly be unknown to most readers. Among the composers from the Basque region are Otaño, Donostia and Guridi, from the Catalan region come Casals, Mompou, Homs and Montsalvage. Ginastera forms the Latin American link. Outstandingly expressive tracks include the *Lamentations* and *Ave Maria* settings, the *Tantum Ergo* by Guridi also showing much melodic charm in both the organ and choral writing. The works by



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Abril (b. 1933) and Cano (b. 1960) flow effortlessly while the *Agnus Dei* by Busto is quietly effective. More dramatic are the pieces for choir and solo voices, including *Oratio* and *Tota Pulchra* and especially Remacha's *Veni Sponsa Christi* for soprano and alto. The pieces by Casals and Mompou are a delight, although showing the darker side. The standard of diction and intonation is uniformly high throughout.

Of the two organ solos splendidly played by Charles Matthews, Guridi's *Finale* (recorded for the first time) is robustly stirring, the opening section with its tuneful, lively pedal part recurring after a more chordal interlude, before the chordal section brings the piece to a close. The Montsalvage work requires greater effort to appreciate its chord clusters and effects.

Many of the works are here recorded for the first time; I do hope that Coro Cervantes will continue to present more from these composers in the future. The informative booklet gives an English translation of all the texts. Coro Cervantes, under the direction of Carlos Fernández Aransay, is rapidly proving to be one of the foremost interpreters of the modern Hispanic repertoire, and this CD is most highly recommended.

—John Collins
Sussex, England

Permutations of Pot Roast by George Bozeman, Jr., and five Stations of the Cross by Marcel Dupré. George Bozeman, Jr., organ. Walcker/Aeolian-Skinner organ of the Methuen Memorial Music Hall. AFKA Records compact disc SK-422. Available from the Organ Historical Society (\$14.98), 804/353-9226; <www.ohscatalog.org>.

Permutations on Pot Roast: Fantasia on Pot Roast; Yearning—a song on Rap, Toots? Running a-round on Rasp Toot; O Top Star, a carol; Odyssey, Soar to Sp[ace], George Bozeman, Jr.; Five Stations of the Cross: 1st Station, Jesus is condemned to death; 4th Station, Jesus meets his mother; 9th Station, Jesus falls a third time; 13th Station, The body of Jesus is taken from the Cross and laid in Mary's bosom; 14th Station, The body of Jesus is laid in the tomb, Marcel Dupré.

It goes without saying that this is a most unusual recording. It was recorded live at a recital given by organist and pipe organ builder George Bozeman, Jr., on the famous Walcker/Aeolian-Skinner organ originally built for the Boston Music Hall and now in the Methuen Memorial Music Hall in Methuen, Massachusetts.

The first half of the compact disc consists of five improvisations on anagrams of the words "pot roast." Each permutation is translated into the equivalent musical notes; and then used as the theme of the improvisation. By a happy coincidence the word RASP translates into the same musical notes as BACH, and thus *Running a-round on Rasp Toot* turns into a fugue on a very well known theme. The fifth improvisation, *Soar to Sp[ace]* is much longer and

is divided into seven sections, *Space, the Universe . . . Blast Off; In Space: Telecommunication from Ship to Earth, Earth to Ship; The Mars Pass-by; Telecommunication; The Wonders of Saturn; and Telecommunication, into Infinity*. The booklet includes some delightful cartoons illustrative of the permutations by the late Lee Haskell, as well as a text, written by George Bozeman, to go with the carol, *O Top Star*. The improvisations are expressive, colorful and very programmatic, and especially in the case of *Blast Off* surprisingly realistic in their sound. While I would doubt that they are in quite the same league as the Reubke *Sonata* or Franck's *Chorals* so far as profundity is concerned, these improvisations are nevertheless extremely entertaining.

The second half of the CD is devoted to five of Marcel Dupré's fourteen *Stations of the Cross*. These compositions, although obviously conceived in a more serious frame of mind, actually have quite a bit in common with the *Permutations of Pot Roast*, since they are programmatic improvisations belonging to much the same genre. This CD is tremendous fun, so I am happy to recommend it. I am hoping that George Bozeman will produce a sequel, perhaps *Pot Roast in Burgundy* if a suitable organ could be found there. (I would suggest the Karl Joseph Riepp organ in Dijon Cathedral, since besides being an organ builder Riepp was in the Burgundy wine trade and, furthermore, the Dijon organ might prove to be a useful source of mustard for the feast.) There are still plenty of permutations left, such as *Tap Roots, Port Oats, Root Pats, Rot a Post, O Art Spot, Tar Stoop, Part Soot, Sort a Pot, Poor Tats and Toast Pro*, as well as the remaining nine of Marcel Dupré's *Stations of the Cross*.

Mars Aeliptica. Julia Brown and Rafael Ferreyra, organ. Hochhalter organ, First United Methodist Church, Eugene, Oregon. Published and distributed by Hochhalter, Inc., 1131 Cole Road S., Salem, OR 97306-9470, compact disc HCD 2001; <www.MarsAeliptica.com>. Also available from the Organ Historical Society (\$9.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

Final from Symphony No. 1, Vierne; Fountain Reverie, Fletcher; Ave Maris Stella, Tournemire; Preambulum, Pace; Deux Danses à Agni Yavishita, Alain; Boléro de concert, Lefébure-Wély; Nimrod, Elgar; Sinfonia do maggiore, Provesi; Clair de lune, Karg-Elert; Los Espiritus en Jupiter, Mars Aeliptica, Ferreyra.

This is the only compact disc I have ever come across that has its own domain name on the Internet. Two organists, Julia Brown and Rafael Ferreyra, have produced a rather unusual recording in collaboration with organbuilder Lanny Hochhalter. The organ is the 3/41 Hochhalter instrument at First United Methodist Church in Eugene, Oregon. This incorporates pipework from the previous, much-rebuilt Austin of 1913.

For its size it is a pleasant-sounding and comprehensive instrument.

Julia Brown, who is the Brazilian-born organist of First United Methodist Church, commences with a fine performance of the *Finale* from Vierne's *First Symphony*, a work that unfortunately does not seem to be as popular these days as it was forty years ago. This is followed by Percy Fletcher's charming *Fountain Reverie*, one of the few compositions of this prolific English composer to have withstood the ravages of time. Next Dr. Brown plays Charles Tournemire's improvisation on *Ave Maris Stella*, transcribed by Marcel Dupré from an old 78 r.p.m. gramophone recording that Tournemire made on the Sainte Clothilde organ in 1930. Dr. Brown brings to a close her contributions to this recording with a fine performance of the *Deux danses à Agni Yavishita* of Jehan Alain. I was a little taken aback that the notes describe Alain as having been killed "in an early skirmish of World War II." He was in fact killed on June 20, 1940 in a desperate last-ditch effort to save his country. This was day that France fell to the Germans, and the day of the British evacuation from Dunkirk. I would have thought that the Battle of France was one of the major battles of the War, rather than an "early skirmish!"

Rafael Ferreyra, another Brazilian by birth, is organist of the Basílica del Sagrado Corazón in Buenos Aires, Argentina, where he presides over a 1906 Mutin-Cavaillé-Coll organ. His contribution to the CD includes the première recordings of three organ works by Latin American composers. The first of these is the stately *Preambulum* by Argentinian composer Enzo Pace (b. 1959). The following track comes as a considerable contrast. This is Rafael Ferreyra's arrangement for organ of a harmonium piece by Lefébure-Wély, the *Boléro de concert*, a typical example of Lefébure-Wély's feisty compositional style. After this Ferreyra plays a transcription of *Nimrod* from Elgar's *Enigma Variations*, and then the *Sinfonia in Do Maggiore* by Francesco Provesi (1770–1833). This is a spirited piece in the classical style. The notes express puzzlement about the identity of Francesco Provesi. This is hardly surprising since the composer's name was actually Ferdinando Provesi and not Francesco Provesi. Ferdinando Provesi (1770–1833) was organist of the cathedral in Busseto, Italy. He is chiefly memorable for having been the teacher of Giuseppe Verdi, who succeeded him for a short time in his post as cathedral organist in Busseto. Provesi collaborated with a local entrepreneur named Antonio Barezzo, whose daughter subsequently married Verdi, in founding the Busseto Filarmonica in 1816. (I find on looking further into the subject that in the Busseto Filarmonica collection in the library of the Monte di Pietà in Busseto there are more than three hundred unpublished manuscripts of Provesi's compositions, and studying these might make a nice Ph.D. project for someone.) After Ferdinando Provesi we fast

forward to the early twentieth century and to an interesting example that demonstrates Sigfrid Karg-Elert's debt to French impressionism, his lovely *Clair de lune* of 1909. The title was doubtless inspired by the orchestral piece of the same name in Claude Debussy's *Suite bergamasque* of 1890, as presumably also was that of Louis Vierne's later composition in the *Pièces de fantaisie* of 1920. This is one of many pieces by Karg-Elert that deserves to be better known.

The remainder of the CD is devoted to two recent compositions by Rafael Ferreyra himself. Both reflect the fact that Ferreyra besides being an organist and composer has, as William Herschel had, an interest in astronomy. The first of Ferreyra's compositions, inspired by an engraving in a nineteenth-century edition of Dante's *Divine Comedy*, is called *Los Espiritus en Jupiter* and was written in 1992. It is another tranquil piece, similar in feeling to Karg-Elert's *Clair de lune*, and based on the plain-song *Kyrie Missa IV, Cunctipotens Genitor Deus*, which, incidentally, is the same melody that Boëly used as the subject of his *Fugue en ut mineur*, op. 35, no. 2. The final piece, *Mars Aeliptica*, from which the CD takes its name, was also written in 1992 and alludes to Johannes Kepler's discovery four centuries ago that the orbit of Mars is elliptical rather than circular. The circle was considered a perfect shape, and Kepler was reluctant to abandon the view that the Martian orbit is circular. The piece displays Kepler's restlessness as he wrestles with the data showing that the orbit is elliptical, and builds to a climax on full organ at the end.

Altogether this is a very interesting recording. It is particularly valuable for giving us some insight into what contemporary Latin American composers of organ music are producing.

—John L. Speller
St. Louis, Missouri

Rome Baroque de Pasquini à Haendel. Francesco Cera, organ. Radio France (Temperaments series) TEM 316030. Available from <www.radiofrance.fr/divers/boutique/cd/>.

The glories of Roman Baroque organ music as presented on this disc by Francesco Cera are the musical equivalents of Bernini's sculptures and Borromini's architecture. The musical and spiritual center of the city, St. Peter's Basilica, came to dominate the arts in the 17th century under the patronage of Pope Urban VIII. All of the composers featured on this disc had connections with the Roman musical establishment: Ercole Pasquini (ca. 1580–1614) served as organist to the Cappella Giulia of St. Peter's for 11 years and was succeeded by Girolamo Frescobaldi (1583–1643), the most innovative and influential Italian composer of the 17th century. Michelangelo Rossi (1600–1674) wrote a book of toccatas in the manner of Frescobaldi and composed the opera *Erminia sul*

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Giordano, in which he appeared as Apollo playing on the violin—a composition of inestimable melodiousness.³¹

Other composers represented include Giovanni Battista Ferrini, who was organist at several churches in Rome from 1619–1653 and who earned the sobriquet “Giobatta della Spinetta” for his skill in continuo playing; Bernardo Pasquini (1637–1710), renowned in his lifetime as a virtuoso keyboard player and in later years, as the most important Italian composer of keyboard music between Frescobaldi and Domenico Scarlatti; and finally, George Frideric Handel. The only non-Italian composer in this group spent the year 1707 in Rome where he studied Italian opera, played the organ at the Basilica of St. John Lateran, and challenged Scarlatti to a harpsichord play-off at the house of Cardinal Ottoboni.

Cera’s judicious choice of compositions says much about his knowledge of 17th-century organ and harpsichord music and the Baroque esthetic. The juxtaposition of contrasting styles and tendencies—grandiose and intimate, spiritual and sensual, metrically regular and rhythmically free, but always and forever intensely emotional—is a common thread running through all of the works on this disc. Baroque music thrives on conflict and drama and there is no shortage of either, especially in the toccatas of Frescobaldi and Rossi, which seem the most substantial and memorable pieces heard here.

Frescobaldi’s works have been described as musical narratives in which there is an unfolding plot; musical ideas serving as characters are taken through a succession of episodes in which they may undergo repeated transformations. Cera embraces this idea and, by following the composer’s directions for performance (in the preface to the second book of toccatas), presents music that is alternately solemn, grand, lively, and freely expressive. His use of *ritardando* at cadences is particularly effective in delineating the sectional structure of the piece. He emphasizes the tension between dancelike, metrically regular passages and free, recitative-like sections. What one realizes after following a score and hearing Cera play is how much he has taken to heart the composer’s dictum, expressed in the preface to *Il secondo libro di toccate*, to take the beat “sometimes slowly, sometimes quickly, or even pausing, depending on the expression or the sense of the words [as in madrigals].” This music is harmonically, not melodically, driven and full of subtle (and not so subtle) chromatic nuances that Cera expertly captures in performance.

If Frescobaldi’s use of chromaticism parallels that of the Ferraresi madrigalists, Rossi’s is on a par with Gesualdo, i.e., it verges on mannerism. The cadence at the end of the first section of his *Toccatà terza* is still shocking almost 400 years after it was written; in the words of Catherine Moore, it feels like one has been “abruptly dropped into an alien key centre.”³² She adds that Rossi probably used the irregularity of mean-tone temperament to

enrich his harmonic vocabulary. Certainly the Ruffatti-restored Guglielmi organ of 1612, in mean-tone temperament and tuning of A = 410, provides the music with pungency and sweetness. Sections of harmonic stability and rhythmic regularity provide a counterpoise to the *stravaganza* passages in Rossi’s work; the ending, though fiery, does not fit Cera’s description of it as “quite disconcerting.”

Cera mentions in his thoughtful program notes that a principal concern of Roman Baroque artists was the representation of mystical ecstasy. Bernini’s “Ecstasy of St. Theresa” epitomizes this ideal in sculpture, and the genre of toccatas “per l’elevatione” do the same in liturgical music. This disc includes fine examples by E. Pasquini and Frescobaldi, and Cera’s chosen registration of Principale 8’ underscores the simplicity and serious yet transparent nature of the music.

The variations by Frescobaldi, Ferrini, and B. Pasquini provide a diversion from the more serious works and show off the marvelous colors of the organ. The instrument is based on a 16’ rather than the customary 8’ *ripieno* of the traditional Italian organ, but the 16’ provides *gravitas* only, not heaviness. The upper components of the *ripieno* are used together and separately with charming and distinctive results. Especially enjoyable is the Principale 8’, 1’, Flute 2½’ and Trombe 8’ combination in Ercole Pasquini’s *Canzon francese* in which the reed enhances but never masks the *ripieno* stops. The principals 16’ and 8’ and the trumpet 8’ exist as divided stops and Cera takes advantage of this versatility in the Pasquini and other pieces.

If one is seeking music that unites motion and emotion, body and spirit, there is no need to look further than this collection. Cera’s committed, historically informed performance brings the passion and vitality of this early Baroque music to life.

—Sarah Mahler Hughes
Ripon College

Notes

1. Catherine Moore, “Michelangelo Rossi,” in *The New Grove Dictionary of Music and Musicians* 2nd ed. (London/New York, 2001), 21:728.
2. “Frescobaldi, Girolamo,” *The New Grove*, 9:244.
3. “Rossi, Michelangelo,” *The New Grove*, 21:729.

Thomas Trotter: Pulling Out All the Stops. SH CD1. Inauguration of the Klais organ at Symphony Hall, Birmingham.

Thomas Trotter: Sounds Spectacular. SH CD2. Thomas Trotter plays organ showpieces at Symphony Hall, Birmingham.

Both recordings are available from Rachel Hyde, Symphony Hall, Broad St., Birmingham B1 2EA, UK (£12 & £13.50 respectively including shipping). [Both CDs have been reported out of print, but the OHS catalog has received a shipment of CD2; for information: 804/353-9226; <www.ohscatalog.org>.] CD1, identified as “Souvenir CD,” contains live performances from the inau-

gural weekend for the new organ; CD2 is the first commercial recording of a recital on the same instrument.

CD1, a compilation (approximately 78 minutes) rather than a planned program, contains “Toccatà” (*Symphony 5*), by Widor; *Fantasia and Fugue in G*, by C.H.H. Parry; *Passacaglia and Fugue in C minor*, BWV 582, by J. S. Bach; *God is with us*, by John Tavener; *Rienzi Overture* (arr. Lemare); by Richard Wagner; *Two Gospel Preludes*, by William Bolcom; *Fourths, Mostly*, by Michael Nyman (a world premiere); *Chichester Psalms* (first movement), by Leonard Bernstein; “Final” from *Homage à Stravinski*, by Naji Hakim; *Pavane*, by Morton Gould. Assisting artists in *Chichester Psalms* are the City of Birmingham Symphony Chorus, Simon Halsey, conductor; Peter King, organ; Stephen Gadd, baritone; Robert Johnston, harp; Hugh Ceredig, percussion.

CD2 (70½ minutes) contains *Toccatà and Fugue in D minor*, BWV 565, by J. S. Bach; *Voluntary in F*, op. 7, no. 6, by John Stanley; *Danse Macabre* (arr. Lemare), by Camille Saint-Saëns; *Five Renaissance Dances*, by Jan de Lublin; *Suite*, op. 5, by Maurice Duruflé; *Variations on an American Air*, by Isaac Flagler; *Suite Gothique*, by Léon Boëllmann.

Thomas Trotter teaches at the Royal College of Music in London but is best known as City Organist of Birmingham. He is known as a champion of brilliant transcriptions (his performance of Lemare’s transcription of the *Danse Macabre* is superb, for example), for his command of various styles, and his apparently effortless technical wizardry. On these discs, his interpretations are perhaps a bit vulgarized in at least two instances. He uses a variety of (very lovely) soft stops in the Stanley voluntary, producing a performance that Stanley could not have matched even if he had tried. The Polish Renaissance dances come off amazingly well but are definitely treated as a showcase for the resources offered by the huge organ.

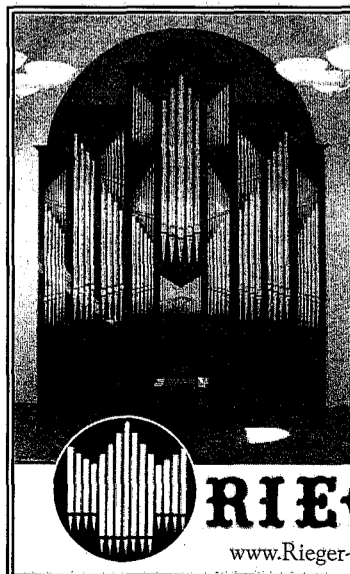
Obviously, both these CDs are intended primarily to show off the new organ of the Birmingham Town Hall, the biggest post-World War II organ in Britain. A great deal has been published about the big instrument (IV/82, 100 ranks) built by Klais of Bonn, a firm that is the world leader in building big concert hall organs. There was considerable criticism at the choice of a foreign builder and a certain amount of often unjustified criticism of the results. Fortunately, the quality of the instrument, finally completed in 2002 after long delays caused by shortage of funds, has met with wide popular and critical approval despite those who deplore the absence of traditional British sounds. The most prevalent criticism is that the sheer volume of sound is not sufficient for the big hall. One would not expect this and it is not apparent on the recordings.

Klais made a number of concessions to local taste. The Solo section includes a very creditable British-style tuba, and the principal choruses show the builder’s skill in combining the brightness and clarity of German principals with the greater depth and richness of English diapasons.

Trotter shows off an amazing variety of solo reeds, flutes, and strings. The Swell reeds are suitably fiery. The 16-stop Pedal should satisfy anyone. I found the performance here of BWV 565 fascinating because of the choice of choruses available. I think that Trotter, perhaps simply as a demonstration, overdoes the use of various manuals, but this is surely a matter of taste! The big organ seems to be extremely versatile. I was amazed at the juicy orchestral sounds that Trotter produced in his stunning performance of the *Danse Macabre*.

Organists (and even some non-organist music lovers) will enjoy the fine performances on a great instrument. *Sounds Spectacular* seems to me to be slightly the better of the two recordings, but both CDs belong in your collection!

—W. G. Marigold
Urbana, Illinois



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For Bach—A Very Special Organ St. Catherine's Church, Hamburg

Edited and expanded by Joel H. Kuznik

For over two centuries, St. Catherine's, one of the five principal churches of Hamburg built in 1250, had an organ historically associated with Scheidemann, Reincken and J. S. Bach. Until its destruction in 1943 during World War II, it was among the foremost instruments in northern Europe. Christoph Wolff in his Bach biography states, "The organ of St. Catherine's was the most famous and most beautiful large instrument in north Germany."¹ Now, more than 60 years later, it is about to be reconstructed with some of the original surviving pipework dating from the 16th and 17th centuries.

St. Catherine's distinctive organ played a significant role in Johann Sebastian Bach's life. He probably became acquainted with the organ and its legendary organist-composer, Johann Adam Reincken (1623-1722), for the first time in 1701 during a visit to Hamburg. From Easter 1700 to 1702 Bach attended St. Michael's School in nearby Lüneburg, and it was probably Georg Böhm, organist at St. Nicholas in Lüneberg, who introduced Bach to Reincken. Reincken was an engaging personality known as an avid collector of manuscripts, and apparently there was an immediate chemistry that brought him and Bach together a number of times. It is through Reincken that Johann Sebastian also probably became acquainted with Buxtehude.

Reincken's most famous work for organ, "the enormous Fantasia on *An Wasserflüssen Babylon*", provides a compendium of most of the styles, techniques, and figurations available to a German composer of the mid to late 17th century.² Both Bach's arrangements of Reincken's works, as well as his own compositions during this period, demonstrate the degree of influence that the Hamburg master organist had upon Bach as a young composer.

In 1720 Bach visited Hamburg again, this time to explore professional opportunities, including the position as organist of St. Jacob and the music directorship of the five principal churches. During his stay Bach gave a highly celebrated organ concert at St. Catherine's, which was "prearranged, advertised, and apparently attended by such prominent people as Erdmann Neumeister, the cantata librettist and senior minister at St. Jacobi, and Johann Mattheson, music director of the Hamburg Cathedral,"³ as the Obituary⁴ describes in detail.

During this time, about the year 1722 [sic], he made a journey to Hamburg and was heard for more than two hours on the fine organ of St. Catherine's before the Magistrate and many other distinguished persons of the city, to their general astonishment. The aged organist of this church, Johann Adam Reincken, who at that time was nearly a hundred years old, listened to him with particular pleasure. Bach, at the request of those present, performed extempore the chorale "An Wasserflüssen Babylon" at great length (for almost half an hour) and in different ways, just as the better organists of Hamburg in the past used to do at the Saturday vespers.

Particularly on this, Reincken made Bach the following compliment: "I thought that this art was dead, but I see that in you it still lives." This verdict of Reincken's was the more unexpected since he himself had set the same chorale, many years before, in the manner described above.⁵ Our Bach knew this and was also aware that he (Reincken) had always been somewhat envious of him.

Bach's early biographers linked this occasion to the composition of the *Fugue in G Minor*, BWV 542, because of its recognizable association with a Dutch folk song as one of its themes and therefore an allusion to Reincken's Dutch heritage. Indeed particularly in Hamburg this piece became quite famous and now is revered as one of Bach's greatest compositions for organ.

While St. Catherine's organ is important today for our understanding of Johann Sebastian Bach's music because of his contact with Reincken, it is even more significant that Bach's admiration of this instrument was unusually well documented. One example appears in Adlung's *Musica Mechanica Organoedi* of 1768, in which Bach's student, Agricola, writes:

In many old organs in Germany, for example in that of St. Catherine's in Hamburg, among others, but also in many new fine organs in France, the number of reed stops (Rohrwerke) is quite large. The greatest organ expert and performer in Germany and perhaps in Europe, the late Kapellmeister Bach, was a great admirer of such organs: if anyone knew what and how to play upon them, it was he.

The organ of St. Catherine's Church in Hamburg contains no less than 16 reed stops. J. S. Bach, the late Kapellmeister of Leipzig, having once played for two straight hours on what he called a magnificent work of art, could not find high enough praise for its beauty and variety of sonority. It is also well known that the famous former organist at this church, Mr. Johann Adam Reincken, always personally maintained it in perfect tune. In the great organs in France there are also many reed stops.

The late Kapellmeister Bach of Leipzig reported that the response on the 32-foot Principal and the Posaune pedal stop was uniformly good and quite audible down to the lowest C. He also said that this principal was the only one of its size he had ever heard of such a high quality.

The significance of these comments by Bach should not be underestimated. Frankly, Bach never made comparable detailed statements about any other instrument he admired, and therefore it is reasonable to conclude that this organ at St. Catherine's, which Bach had known since his mid-teens, played a major influence in forming his own ideas of sonority. Examples of Bach's registrations repeatedly refer to the stoplist of the St. Catherine's organ, and its abundance of the 32', 16' and 8' pitches was without a doubt instrumental in forming his conception of "gravitas" (in the sense of solemnity).

The instrument's significance in music history, however, is based not only on Bach's high opinion of it. Above all, Heinrich Scheidemann, Reincken's teacher and predecessor as organist at St. Catherine's, is now recognized as having played a key role in the development of North German organ style. He studied with Jan Pieterszoon Sweelinck from 1611 to 1614, with his expenses paid for by St. Catherine's, and drew on his teacher's formal vocabulary, developing an artistic style so distinctive that it formed the groundwork for the school that musicologists now identify as the "North German Baroque Organ" style, which is inextricably connected to the outstanding instruments of this period. Scheidemann succeeded his father David as organist at St. Catherine's and served the church from 1629 until his death in 1663.

The great master organbuilders of this era, such as Hans Scherer the Elder, Gottfried Fritzsche and Friedrich Stellwagen (who also renovated St. Mary's in Lübeck),⁶ all played a prominent part in the history of the St. Catherine's organ. Across the span of generations, each master made his contributions to the special character of this instrument. Unlike the organs of Arp Schnitger (1648-1719), which were built with completely new pipework, the core ensemble of the St. Catherine's organ underwent ongoing renovation and expansion, while retaining the best contributions of the past and yet always forming a compelling unified instrument.

Clearly the loss of this legacy instrument in World War II was a tragedy of historical and international significance.

Shortly after the war experts began to contemplate its reconstruction, well aware of the priceless treasure entrusted to their care. In fact, there were efforts to store the pipework and to document the organ before its loss, and immediately after the organ's destruction work began to preserve its memory with drawings and by collecting surviving documents. Although the loss occurred early in the war, the removal of the pipes to a safe storage site was only partial. However, fortunately there are 520 of the original pipes—including some of the old reeds, from about 20 stops that survived the inferno—that will form the basis of realizing a reconstruction. In addition, there are numerous photographs, detailed illustrations with the exact dimensions of the façade pipes, sketches of the console dimensions and the windchest system, as well as Mattheson's stoplist from 1720. The documentation of the pipework should be completed this June.

Combining this information with more recent knowledge gained about historic organ construction, there is a reliable basis for an accurate reconstruction of the original organ, for which the Flentrop company is currently formulating plans. The project is a joint effort by the parish of St. Catherine's and the Hamburg School of Music and Theatre.

To generate the necessary 2,000,000 euros (approx. \$2.6 million U.S.) for the reconstruction, a foundation has been created, featuring such prominent board members as the former Hamburg Mayor Klaus von Dohnanyi (brother of the conductor Christoph von Dohnanyi), Michael Otto, Christoph Wolff, Bernard Focroulle and Ton Koopman. Corporate sponsors such as *Der Spiegel* magazine, Commerzbank, the Zeit Foundation and the North German Broadcasting Company are also supporting the project. It also benefits from close contacts with highly recognized experts and organists, including Harald Vogel, Edgar Krapp, Wolfgang Zerzer and Pieter van Dijk.

The Johann Sebastian Foundation (Stiftung Johann Sebastian) has a strong fundraising program in place. One can "Adopt a Pipe" for 1,000 euros (\$1,300, see next paragraph), while those giving 10,000 euros (\$13,000) or more will be mentioned by name on a bronze plaque in the narthex of the church. Smaller donations will also contribute significantly to financing this project. Further activities will include gala and benefit concerts, excursions and organ pipe sales, as well as merchandising of CDs, watches, etc.

Many hours of work are required from the initial inspection of each pipe to its final reintegration into the new organ. To make this possible, the Johann Sebastian Foundation is offering each of the 520 historic pipes in an "Adopt a Pipe" plan. By pledging 1,000 euros an individual assumes financial responsibility for one organ pipe up to 400 years old. Each donor can register to choose his or her pipe/pipes on a first-come, first-serve basis—and will receive a chart with the pipe's dimensions, pitch, register, age and builder's name. The donor will have the opportunity to exercise an option to be registered, and as such will receive an adoption certificate with his or her name.

The foundation is a charitable organization, and receipts will be sent automatically. U.S. citizens should note that according to the IRS code donations to foreign charities are not tax-deductible. For further details, go to <www.stiftung-johann-sebastian.de> "An Organ for Bach in St. Catherine," which provides complete information in both German and English.

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Note: this article is a revision and expansion of the English version of the Foundation's news release.

Notes

1. Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, W.W. Norton & Company, New York, 2000, p. 63.
2. John Butt, *Johann Adam Reincken*, "Oxford Composer Companions: J.S. Bach," Oxford University Press, 1999, p. 417.
3. Wolff, p. 213.
4. Published in Lorenz Mizler's periodical *Musikalische Bibliothek* in 1754 anonymously, but undoubtedly written by Bach's son, Carl Philipp Emanuel, and his pupil, Johann Friedrich Agricola.
5. Hans T. David and Arthur Mendel, eds., *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, as revised and expanded by Christoph Wolff, New York, 1998, no. 306, p. 302 quoted here from Wolff, p. 212.
6. Readers who wish to pursue these pre-Schnitger builders will find abundant information and references in Peter Williams, *The European Organ: 1450-1850*, B.T. Batsford, Ltd., London, 1966.
7. All currency conversions from euros to U.S. dollars are calculated at \$1.30 to the euro.

Hauptwerk [11 stops]

- 16' Principal
- 16' Quintadena
- 16' Bordun
- 8' Oktave
- 8' Spitzflöte
- 8' Flauto traverso
- 4' Oktave
- 2' Oktave
- Rauschpfeife III
- Mixtur VI, VII-IX
- 16' Trompete

Rückpositiv [13 stops]

- 8' Principal
- 8' Gedackt
- 8' Quintadena
- 4' Oktave
- 4' Kleinhohlflöte
- 4' Blockflöte (or 2')
- 1 1/2' Quintflöte
- 1' Sifflet
- Scharf VIII
- Sesquialtera II
- 8' Regal
- 8' Baarpfeif
- 4' Schalmey

Oberwerk [11 stops]

- 8' Prinzipal
- 8' Hohlflöte
- 8' Viola di gamba*
- 4' Flöte
- 2 1/2' Nasat
- 2' Waldflöte
- 2' Gemshorn
- Scharf VI
- 8' Trompete
- 8' Zincke
- 4' Trompete

Brustwerk [8 stops]

- 8' Principal
- 8' Gedackt*
- 4' Quintadena
- 2' Waldpfeife
- Scharf III-VII
- 4' Oktave
- 16' Dulcian
- 8' Oboe d'amore

Pedal [17 stops]

- 32' Principal
- 16' Principal
- 16' Subbaß
- 8' Oktave
- 8' Gedackt
- 4' Oktave
- 4' Nachthorn
- Rauschpfeife II
- Mixtur IV
- Cimbel III
- 32' Groß-Posaune
- 16' Posaune
- 16' Dulcian
- 8' Trompete
- 8' Krummhorn
- 4' Schalmey
- 2' Cornet-Baß

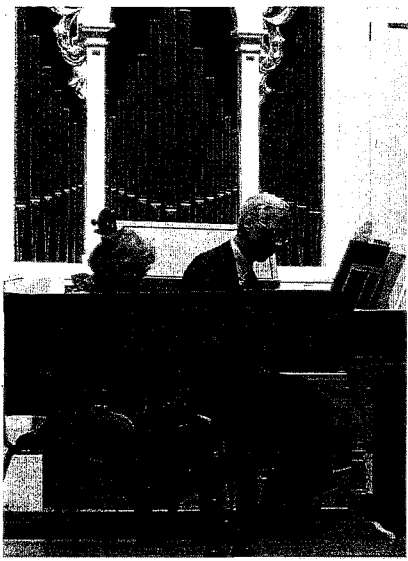
Johann Sebastian Bach: Past, Present, Future SEHKS and MHKS Meet in DeLand, Florida, March 3–5, 2005

Larry Palmer



David Sutherland presenting the keynote address "Bach and the Piano"

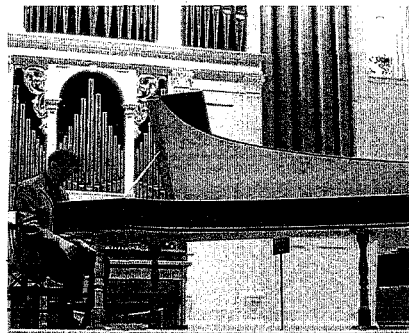
Musical research came to vibrant life in a Friday evening interactive program presented by the Southeastern and Midwestern Historical Keyboard Societies at Stetson University's Elizabeth Hall. Michigan instrument maker David Sutherland (Ann Arbor) introduced his just-completed fortepiano based on a design by Giovanni Ferrini, an associate and successor to piano inventor Cristofori of Florence. Small details from the Dresden pianos of Gottfried Silbermann indicate an acquaintance with Ferrini's Florentine piano. Sutherland proposes that instruments of this particular style may have provided the pianos that ultimately gained the approval of J. S. Bach: thus, the genesis of the idea for including early piano in the group of keyboard instruments suitable for Bach's ensemble music.



Partially obscured by the Martin lautenwerk, gambist Enid Sutherland and fortepianist Greg Crowell play Bach

Enid Sutherland played the opening of Bach's *Sonata in G* for viola da gamba and obbligato keyboard instrument, partnered successively by three possible period instruments: a large Germanic harpsichord after Gräbner (built by John Phillips, played by Wayne Foster); a lautenwerk (by Willard Martin, played by Charlotte Mattax); and the Sutherland-Ferrini piano (played by Gregory Crowell). With each the music worked in subtly differing ways. The harpsichord was loudest; the lautenwerk offered a complementary gut-strung sonority; the piano provided increased possibilities for dynamic gradation. Each was suitable and viable. No absolute favorite emerged, but an intriguing possibility was illustrated and, perhaps, provided some explanation for the many parallel triads and thick repeated chords found in the written-out keyboard parts of certain slow movements in Bach's accompanied instrumental sonatas.

Another opportunity to hear how



Andrew Willis at the Ferrini-Sutherland fortepiano

effective the early piano could be in solo works of Bach came on Saturday afternoon when the ever-illuminating pianist Andrew Willis (Greensboro, NC) played a mesmerizing program comprising *Prelude and Fugue in F* (WTC II), *Partita in A minor*, and the first *Contrapunctus* from *The Art of Fugue*. Reminding listeners just how different a modern Steinway piano is from its ancestors, the following program, presented by Marcellene Hawk-Mayhall (Youngstown, OH), featured compositions based on the B-A-C-H motive [B=B-flat, H=B-natural in German musical notation]. Beginning where Willis had ended, Mayhall played the unfinished *Contrapunctus 14* from *The Art of Fugue* on the fortepiano, continuing on the modern piano with unfamiliar works by Rimsky-Korsakov, Roussel, Casella, Poulenc, Malipiero, Honegger, and Liszt (the composer's piano version of his *Prelude and Fugue on BACH*).



Boyd Jones and two student conference participants

The same Liszt work, in its more familiar organ version, served as brilliant conclusion to the meeting's opening concert, played by Stetson University organist Boyd Jones. Opening with works by Buxtehude and Hindemith (the BACH-related *Sonata II*), Jones offered Bach's ornamented chorale prelude *Allein Gott in der Höh sei Ehr* and the "Dorian" *Toccata and Fugue*—all selected to limn both the theme of the conference and to showcase Stetson's historic von Beckerath pipe organ, one of the first large new mechanical-action instruments in America, installed in 1961 on the initiative of [now] emeritus professor of organ Paul Jenkins, and recently spruced up with a handsome new case designed by architect Charles Nazarian, as well as a refurbished action and new console.

A wide range of paper topics kept the interest level high during well-paced daily sessions. Joyce Lindorff (Philadelphia, PA) reported on her recent discoveries of baroque keyboard instruments and music in China during the 17th and 18th centuries, concluding with the reading of a just-translated Vat-

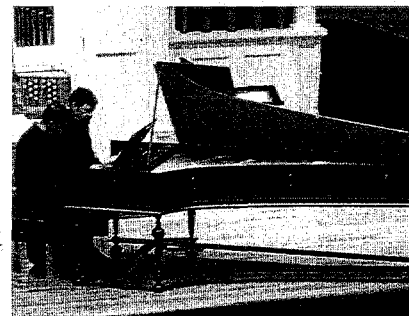


Programmatic stars: the Beckerath organ and Phillips harpsichord

ican Archive letter from missionary/composer Theodorico Pedrini (died 1746)! Ed Kottick (Iowa City, IA) outlined the current state of knowledge about Bach's harpsichords ("none") but detailed 18th-century German instruments possibly familiar to the great composer. Two perfectly-timed discussions of possible Bach organ registrations engaged Gregory Crowell (Grand Rapids, MI): "Crazy for France: French Influences on Bach"; and Elaine Dykstra (Austin, TX): "The Range of Possible Organ Registrations in Bach"—each lecturer urging further investigation into the registrational practices of Bach's contemporaries as a route to a richer palette of tonal possibilities. Sarah Martin (Atlanta, GA) gave an overview of Bach's number symbolism in his *Clavierübung, Part III*.

Lee Lovallo (Sacramento, CA) surveyed a broad swath of Sicily's history in documenting several surviving organs there. David Chung (Hong Kong) gave a thorough comparison of two versions of Bach's *Tocatta in D Major*, BWV 912, and played the later version stunningly. Midway on Saturday afternoon Larry Palmer (Dallas, TX) spoke on the deeply felt Bach-related art works created by Miami artist Elena Presser. Interspersed among these verbal and visual presentations were short programs of music. Elaine Funaro (Durham, NC) showcased "20th-Century Inventions for Harpsichord" (by composers Stephen Yates, Ruth Schonthal, Miklos Maros, Alexei Haieff, Virgil Thomson, and Béla Bartók). Judith Conrad (Abington, MA) led the group through multiple treatments of the Phrygian cadence in her clavichord recital "What should we, poor sinners, do?"—works by Scheidt, Pachelbel and Bach's *Partita* BWV 770 on the eponymous chorale. Dana Ragsdale (Hattiesburg, MS) was joined by baroque violinist Stephen Redfield in a brilliant program of concerted works by Biber, Muffat, and Schmelzer, plus an alternative reading of Bach's *Sonata in G*, BWV 1019, in which the solo harpsichord *Corrente* from *Partita VI* replaced the unique solo movement usually heard in this often-revised sonata.

Young Israeli-born Michael Tsalka (Philadelphia, PA) played three of Bach's concerto transcriptions from original works of Telemann and Vivaldi in an engaging early-morning harpsichord program. Charlotte Mattax demonstrated Bach's affection for the lautenwerk by programming his *Prelude, Fugue and Allegro*, BWV 998, *Suite in E minor*, BWV 996, and concluded with her thrilling traversal of the masterful *Sonata in D minor*, BWV 964. SEHKS founding president George Lucktenberg (Waleska, GA) demonstrated just how effectively a triangular spinet and Bach's *Little Preludes* might serve as basic teaching tools for young players. Max Yount (Beloit, WI) beguiled the group with his expressive playing of music by three Bs: Bach and



Wayne Foster plays the Phillips harpsichord, assisted by "pedal," Boyd Jones

Böhm on the Beckerath organ.

In addition to the instruments already mentioned, harpsichords by Richard Kingston, Douglas Maple, and Robert Greenberg (brought to the meeting by Carl Fudge) were available for playing and viewing by the 80 attendees.

Stetson alumnus S. Wayne Foster, playing with rhythmic drive and musical verve, gave the closing recital on Saturday evening. Continuing the theme of varying keyboards in his program, Foster began with two organ works by Buxtehude (assisted by Boyd Jones playing the pedal lines on the extended-range manual) using the magnificent nine-foot Phillips harpsichord, on loan for the conference from Foster's church, First (Scots) Presbyterian, in Charleston, SC. For the remainder of the well-crafted program he played Bach: two organ works, *Concerto in A minor* (after Vivaldi) and *Prelude and Fugue in B minor*, BWV 544 on the harpsichord; and the (harpsichord) *Tocatta in D minor*, BWV 913 on the organ, offering, in this lengthy work, sufficient color changes to make palatable the hyperbolic sequential writing favored by the young composer. Fine readings of the (organ) *Concerto in D minor*, BWV 596, and the (harpsichord) *Overture in the French Style*, BWV 831 on their composer-stipulated instruments completed the evening's elegant music making.

Stetson University provided gracious staff assistance, beautiful, venerable venues for lectures and concerts, and rooms, both accessible and pleasant, for dining and receptions. Given that this conference was organized from scratch in less than a year's time it was a remarkably cohesive and successful one. The meeting occurred earlier than usual because the following week was "Bike Week," a huge rally of thousands of Harley-Davidson riders who take over the entire area surrounding Florida's Daytona Beach. SEHKS and MHKS programs included several extra-musical sounds on Saturday as engines were revved up for the weekend! Harpsichordist/author Frances Bedford quipped that the conference should have been called "The Two-Wheel Inventions!" Not a bad idea, but the broader Bach theme allowed recent scholarship to be shared, friendships and professional relationships to be buttressed once again, the business of the societies to be accomplished, and, most importantly, great music to be experienced and enjoyed together. ■

For further information on the Ferrini piano, see David Sutherland's "Silbermann, Bach, and the Florentine Piano" in the most recent volume (21) of *Early Keyboard Journal*, published by SEHKS and MHKS [available from Oliver Finney, Journal Business Manager, 1704 E. 975 Road, Lawrence, KS 66049-9157; ofinney@direcway.com].

Joyce Lindorff's article "Missionaries, Keyboards and Musical Exchange in the Ming and Qing Courts" was published in *Early Music* XXXII/3, August 2004, pp. 403–414.

Larry Palmer, Harpsichord Contributing Editor of *THE DIAPASON*, is the current President of the Southeastern Historical Keyboard Society.

Photo credit: Nanette Lund

Organist and Organbuilder, Jerome Meachen and Charles McManis: A Meeting of the Minds

R. E. Coleberd

Charles McManis died December 3, 2004, in South Burlington, Vermont, at the age of 91. See the "Nunc Dimittis" in the February issue of *THE DIAPASON* (p. 10). This article is offered in memoriam.

Introduction

In the following narrative, the interaction of an organist and an organbuilder in the design of a new instrument and selection of a builder is described in some detail by each of them. The organist, Jerome Meachen, an Oberlin and Union graduate, was organist/choirmaster of St. John's Episcopal Church in Waterbury, Connecticut. In 1957 St. John's, upon the recommendation of Meachen, acquired a 70-rank, three-manual McManis organ. It was followed, when he changed positions, by a 67-rank, three-manual at Redeemer Episcopal Church in Sarasota, Florida (completed in 1966), and in 1973, by a 49-rank, three-manual for Manatee Community College, Bradenton, Florida. The builder, Charles McManis, a trained organist who had apprenticed briefly with Walter Holtkamp before World War II, operated a small shop in Kansas City, Kansas. His skill in flue voicing would become widely recognized and acclaimed in a sixty-year career, which counted more than 125 new instruments and rebuilds.

The discussion highlights the steps in the evolution of their tonal philosophy. It was a process of listening, comparing and choosing sounds and stops in the quest for authenticity in the revolutionary epoch that characterized American organbuilding in the decades following World War II. Before their first meeting, Meachen had acquired a preference for non-legato playing while McManis had been taught the legato style. Despite this difference, the two men found common ground in their admiration and profound respect for the tonal work of William A. Johnson, a legendary nineteenth-century New England tracker builder, and his successors.

Background

The choice of a relatively unknown independent builder in 1956 was decidedly the exception for this era. In the 1950s, pipe organ building in America was the province of the integrated major builders who had controlled the market for new instruments since the turn of the century. M. P. Möller of Hagerstown, Maryland, the "General Motors" of the industry, with a force of more than 400 workers, delivered 365 instruments in 1928 and in the decade 1950-60, with perhaps 200 employees, built 125 organs per year.¹ Other builders, those who had survived the drastic shakeout during the Great Depression of the 1930s, were likewise busy, with comparatively large work forces and lengthy backlogs.

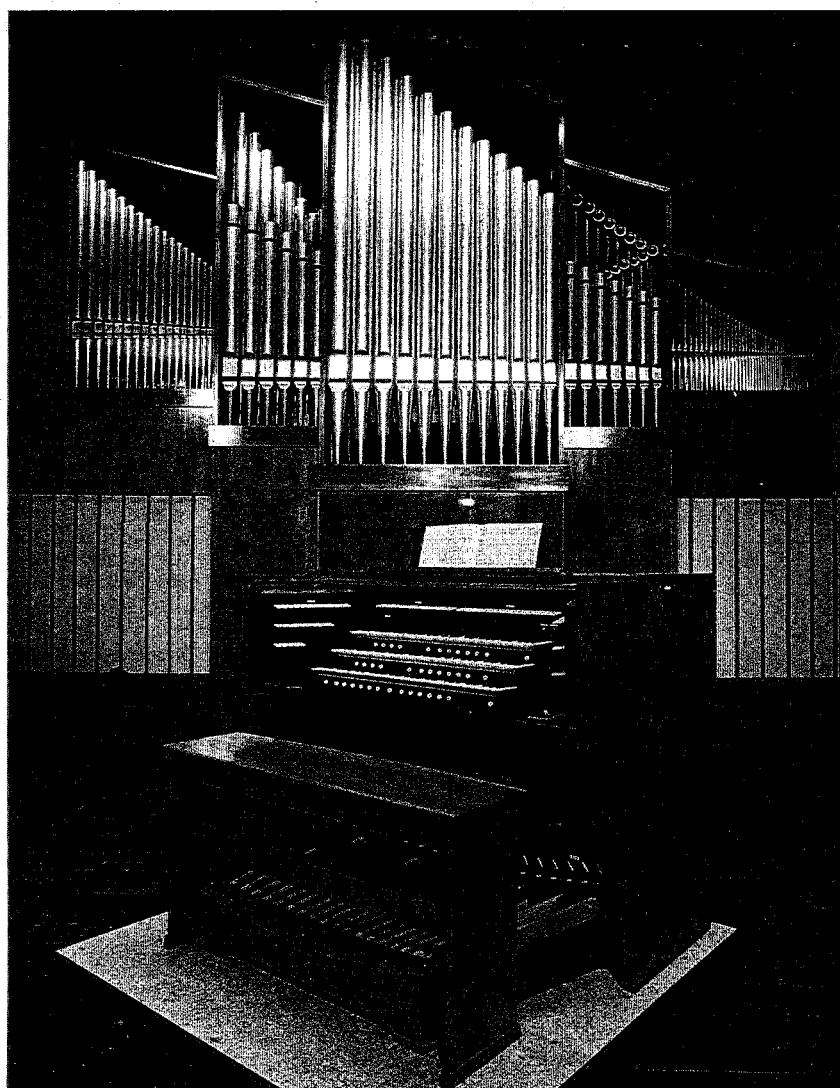
In retrospect we might safely say the 1950s, though a vibrant decade, marked the beginning of the end of what could be termed the "commercial" era of organbuilding in America that extended back to the 1920s and perhaps even earlier. Builders, including such highly successful businessmen as Mathias Peter Möller, concentrated almost exclusively on production to meet the enormous market demand in all venues. Company executives, sons of the founder, not musicians, were largely unfamiliar with the great literature for the organ. Sadly, they scarcely comprehended the interface between Bach, Buxtehude and other composers and the subtleties and nuances of fine voicing and finishing in building the King of Instruments. Their instruments were often quite successful in the context of a "production organ," with uniform and consistent voicing, thanks to the skills of talented shop voicers, but, in retrospect, they were



Jerome Meachen



Charles McManis



McManis, 1973, Manatee Junior College, Bradenton, Florida (photo: Carson Baldwin)

perhaps lacking in artistic statement, which can come only from meticulous tonal finishing. On small organs there was virtually no concept of tonal finishing once the instrument was installed and tuned. Only with the large "signature" instruments was time scheduled for tonal finishing, for example by John Schleigh of Möller and Herb Pratt of Aeolian-Skinner.²

Yet the organ reform movement was underway and gaining momentum, beginning with the pathfinding efforts in the 1930s of E. Power Biggs, Melville Smith, King Covell and others. The major themes are well known: lower wind pressures, smaller scales and higher pitches in flue work and the introduction of chorus in place of solo reeds. A "vertical" tonal palette emerged, featuring a full range of pitches in place of the former "horizontal" palette, dominated by stops of 8-foot pitch. These elements combined in the cohesive blending of

individual voices, and the emphasis on ensemble in the building of primary and secondary choruses as reflected in the work of Walter Holtkamp and G. Donald Harrison in the North German and American Classic paradigms.

Leaders in the organist profession, highly educated, widely traveled and well-read, people like Robert Noehren and Parvin Titus, were captivated by the new sounds and ensembles which awakened them to the instrument's rich music from antiquity. They began paying close attention to European instruments, through travel and recordings, as well as 19th-century work of notable American builders (Hook, Erben, Johnson and others). They wisely looked beyond the stoplist and listened carefully to the sound. The reintroduction of the tracker instrument, first by European builders, followed by an emerging U.S. industry of small shops, reinforced the historic and intrinsic artistic value of

the King of Instruments. Steady improvement in the tone quality of the electronic instruments soon spelled the end of the commodity segment of the pipe organ market rooted in the image of an organ as a utilitarian device in support of corporate worship.³

By the end of the century it was recognized that the heart and soul of a pipe organ, a work of art, is the tonal edifice, which begins with a vision and continues through design, voicing and tonal finishing of the instrument. These requirements were most often found in the combined talents of the tonal architect and skilled, dedicated artisans in his shop, seldom in one individual. Harrison, Holtkamp and Fisk, for example, were superb designers but were not voicers. Schopp, Pearson and Zajic were supremely talented reed voicers. But once in a while one individual comprised them all. George Michel of Kimball perhaps came close and, in the author's judgment, Charles McManis fits this image.

In any revolutionary epoch, change in an established industry comes slowly and sometimes from the outside. American organbuilders, badly shaken by the lean years of the Great Depression and World War II, were to some degree insular, isolated and ingrown. On balance they were reluctant to abandon existing practices and slow to adopt new and untried techniques with unknown consequences. Voicers, trained in-house on high-pressure, wide-scale stops of 8-foot pitch, scarcely comprehended the new generation of flues and reeds. They and their superiors had been disinterested in historic instruments, American and European, which they viewed as antiquated and obsolete. But they could not ignore the revolutionary changes around them, and some firms wisely brought in outsiders—men like Richard Piper at Austin and Franklin Mitchell at Reuter—who were listening and eager to apply their ideas to new stoplists.

At the close of World War II, the demand for organ work far exceeded the supply of qualified people. Factories enjoyed lengthy backlogs and were hard pressed to meet production schedules. Service firms comprised primarily older men, former employees of firms who had failed in the Great Depression—for example, Syl Kohler in Louisville (Pilcher) and Ben Sperbeck and Milton Stanke in Rock Island (Bennett). Honest and hard working, they can best be described as mechanics; few had either voicing experience or any concept of a modern chorus or ensemble. This afforded an opportunity for a newcomer, a young man who had listened carefully, had a firm conviction of what pipe sound should be, and had acquired the voicing skills to bring the sound of a pipe to the tone quality he desired.

Jerome Meachen writes:

A native of Oklahoma City, I studied organ with Dana Lewis Griffin, a student of David McK. Williams at St. Bartholomew's Episcopal Church on Park Avenue in New York City, and then enrolled at Oberlin College where my teachers were Leo Holden and Grigg Fountain. Holden was a 19th-century organ teacher—Rheinberger, romantic, and very happy with the E. M. Skinner organ in the chapel. His whole approach to organ playing was: "write down the fingering I give you and the registration I want you to use." It was a very dry—and I felt antiquated—approach. In contrast, Fountain said: "select your own registration from what you hear, we will discuss it and you defend it." This was essential to broadening my understanding of organ music and what I wanted to develop in my own touch on the instrument. While at Oberlin I practiced on the Johnson



Jerome Meachen at the McManis organ, Manatee College, Bradenton, Florida

organ at Christ Episcopal Church in Oberlin courtesy of Arnold Blackburn, also on the Oberlin organ faculty. This awakened me to the beautiful voicing of this builder. Of course northeast Ohio was Holtkamp country. When I began studying with Fountain, my last two years, he had just obtained a Holtkamp at St. Paul's Lutheran Church in Cleveland. While I was fascinated with the sounds of this instrument, I found it ear-shattering. I well remember one Saturday afternoon when I was practicing at St. Paul's. Walter Holtkamp came in, climbed up on the Swell box and said play full organ. He just reveled in the volume, but I found that sort of sound excruciating.

A milestone in my career was a recital at Oberlin by Ernest White. I was fascinated by his approach, non-legato, in contrast to legato, which was the basic style at Oberlin. Legato evolved because of the acoustics organists had to deal with in American churches. Nothing happened after you took your finger off the note so you had to pull everything together.

After graduating from Oberlin I enrolled in the School of Sacred Music at Union Theological Seminary in New York City, where I arranged to study with Ernest White, then an adjunct faculty member. We shared a common interest in repertoire and liturgy. White had me listen to orchestral recordings of Mozart and commented: remember, "Bach was a violinist as well as an organist." Bob Clark, another graduate student, and I found White way ahead of his time in non-legato sound, which broadens your understanding of the organ. This is the sound one finds in Europe and what we were striving for in America. Working with White was working with the literature and developing the capacity to do his particular style of non-legato in terms of liturgy, the Anglican approach and plainsong. This was very enlightening to me. I was fascinated by White's approach to playing the studio organ at St. Mary the Virgin, the second studio instrument, this one by Möller. His technique was a detached sound, like the ringing of bells. Unfortunately, the voicing was so loud it was difficult to listen to. This alerted me to the distinction between intensity and decibels, a key distinction in my thinking. I was also intrigued by the design of the organ, which had a 32' Cornet using individual stops and two Swell boxes providing two ensembles. This inspired the use of separate swell boxes and couplers for flues and reeds at St. John's. My admiration for Johnson continued when I practiced on their instrument at the Mott Haven Dutch Reformed Church in the Bronx while at Union.⁴

Charles McManis writes:

As a pre-teenager in Kansas City in the 1920s, with my parents I often rode the streetcar to Independence Boulevard Christian Church to hear Sunday afternoon recitals by the legendary Hans Feil on the four-manual, 1910 Austin organ. In the 1930s while I was a student

at the University of Kansas, I spent summers and holidays working with Peter E. Nielsen, a local serviceman, tuning and rebuilding pipe organs. Two of these instruments were Johnson trackers from the 1880s.⁵ They were especially impressive and were to influence fundamentally my concept of voicing.

Enrolling as a liberal arts major at the University of Kansas in Lawrence I became a student of University Organist Laurel Everette Anderson, an Oberlin master's graduate who then studied for three years in Paris with Joseph Bonnet. He taught the legato method, and emphasized proper turning of phrases and making real music out of notes. He greatly expanded my knowledge of the pipe organ and emphasized nuances of color and singing quality in organ voices. Following graduation with an A.B. degree in 1936 and having already set my sights on becoming an organbuilder, I obtained a Mus.B. at KU in 1937, which required my playing an hour-long recital from memory. The thought occurred to me that I might be the first organbuilder who could play more than "Yankee Doodle" on what he had built.

I began my organbuilding career with a shop in the basement of my parents' home. I rebuilt three organs and built one new instrument. My Opus 2, 1939—electrifying and adding nine ranks to a 1910 tubular-pneumatic Kilgen—is still playing in the Central Christian Church in Kansas City, Kansas. Then, having

learned of his growing prominence in the organ reform movement, I apprenticed with Walter Holtkamp in Cleveland for a few months, eager to learn from him. I assisted with the installation of a three-manual Holtkamp organ at Olivet College in Michigan. It had Great and Positiv slider chests, but the Swell had ventill stop-action for want of sufficient space for a slider chest. When I compared the sounds of slider chest pipes and those on the ventill chest I was surprised to find that I could hear no difference. Walter's instruments were visually well designed and beautiful to look at but, frankly, I was disappointed with his ensemble sound and tone quality. The voicing lacked a certain richness of tone. In checking Holtkamp pipes I noticed that he nicked only on the languids and not on the lower lips. As a result, pipes occasionally tended to emit an abnormal squeaking sound. He was not interested in building a truly classic organ as much as building a distinctive Holtkamp organ. In retrospect I find that I employed very few of Holtkamp's ideas in my later work. Based on my background in music, I wasn't hearing in his organs the sounds I wished to hear in my own instruments.

Following the attack on Pearl Harbor and the U.S. entry in World War II, I enlisted in the Army. Prior to shipment overseas my outfit was stationed at Camp Kilmer, New Jersey, for a few days. I went on pass to New York City to

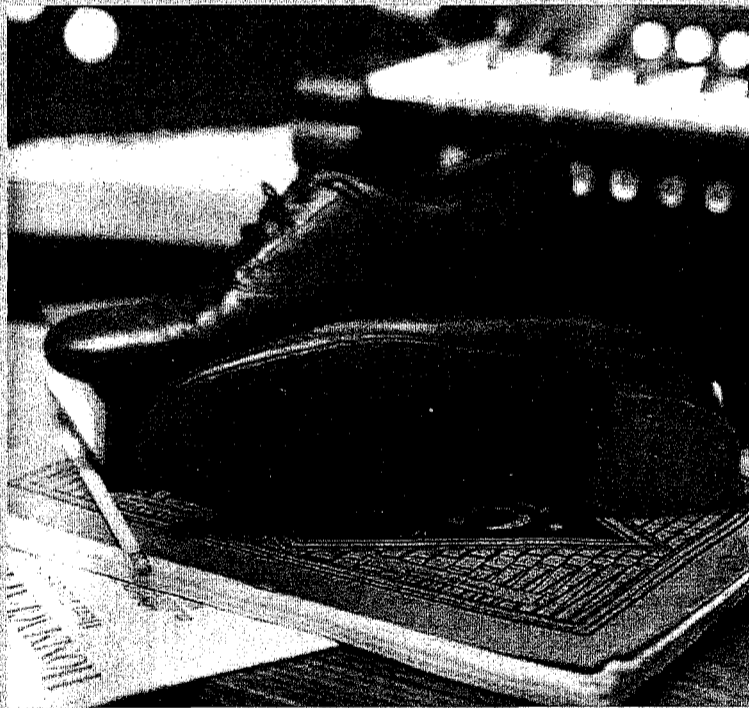
hear G. Donald Harrison's new Aeolian-Skinner in the main sanctuary of St. Mary the Virgin Episcopal Church. This was my first acquaintance with mixtures and upperwork, which Laurel Anderson had talked about at KU, but which were conspicuously absent in the Austin organ in Hoch Auditorium there. Then, as a chaplain's assistant, I was stationed in Europe where I took every opportunity to play and inspect European instruments. I remember, in particular, the famous Cavillé-Coll instrument in the church of St. Ouen at Rouen, which inspired Guilmant's Eighth Organ Symphony. This was the first time I had seen a five-rank mounted cornet and reeds with sunken blocks in the boots.⁶ After the war I returned to Kansas City, Kansas and set up shop again. On one occasion, being in New York City, I attended a recital given by Ernest White on his new Möller studio organ at the Church of St. Mary the Virgin. I left at intermission because the organ was painfully loud. In my voicing I try to make a rank of pipes only as loud as needed to ping the tone off the walls, blowing only hard enough to fill the room at the desired volume.⁷

Jerome: Following graduation from Union, I was appointed organist/choirmaster at St. John's Episcopal Church in Waterbury, Connecticut. When we went looking for a new instrument to replace the 1869 Hook & Hastings, I

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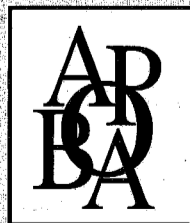
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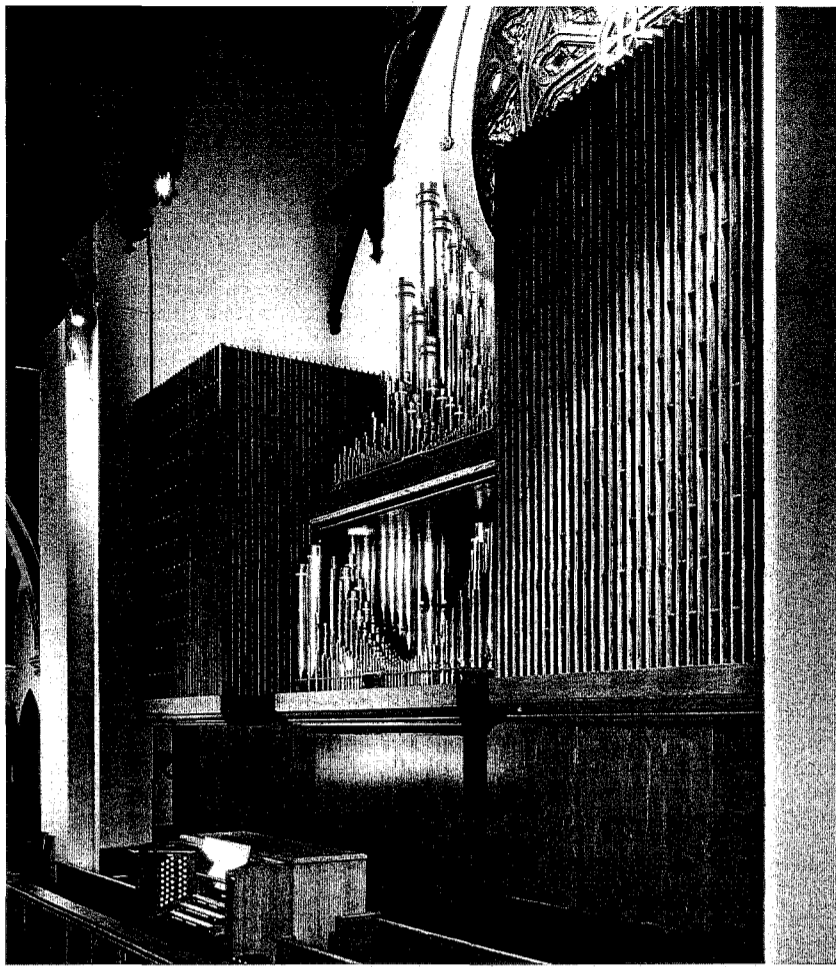


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wasn't enamored with the sounds of Holtkamp, Möller, Schlicker and Austin, and mentioned my dilemma to my good friend Bob Clark, whose judgment I valued. He was organist at the Peddie Memorial Baptist Church in Newark, New Jersey, where my wife was soloist, having the best-paying solo position in the area, while I was at Union. He said, "Why don't you check with Charles McManis, who builds organs that sing and don't shout." When I learned he was in Danbury, Connecticut, I went down to get acquainted, and we hit it off immediately.

Charles: In the early 1950s I became acquainted with Robert Noehren through our writings in *THE DIAPASON* and *The American Organist* magazines. I worked for him on the Hill Auditorium Skinner in Ann Arbor, and built a new organ for Frankenmuth, Michigan, where he was the consultant. When he was named consultant on the Johnson at Emmanuel Lutheran Church in Danbury, Connecticut, whose organist had been his student at Michigan, I was called in. My strong feelings concerning Johnson flue pipe voicing began during my apprenticeship days in Kansas City. I discovered that diapason pipes mouth-blown very gently, then increased to full volume, had scarcely any change in pitch. Volume was regulated at the toe hole, not by opening the flue. In contrast, classical open toe voicing regulated volume at the mouth, which I found totally inadequate. I voiced the 8-foot Principal, increasing its richness of tone, primarily by opening the toes and, to a lesser degree adjusting the mouths. Jerry and I connected as musicians, no doubt in part because I too had a degree in organ. We both agreed on what we didn't like. I obtained the contract for the St. John's, Waterbury, organ (see photo and stoptlist) in part because Parvin Titus was the consultant. The St. John's rector, Rev. John Youngblood, had been a curate in Cincinnati, knew Mr. Titus and trusted his judgment. Also, I had built the new instrument for



McManis Opus 35, St. John's Episcopal Church, Waterbury, Connecticut (photo: The Wyckoff Studio)

the Second Church of Christ, Scientist in Dayton, where Titus also had been the consultant.

Jerome: The Johnson sound was already in my head, not only from Oberlin, but from the fine Johnson in Mott Haven Dutch Reformed Church in the Bronx, where I first practiced when I went to New York. I explained that we

were looking for intensity not decibels in organ sound, colors and ensembles that sing. Charles showed me what he was doing. It was soon obvious this was just the ticket for us. These initial impressions were confirmed when my wife and I visited St. Paul's Episcopal Church in Kansas City, Kansas, and heard for the first time a complete McManis instrument. All the voices were exquisite; the 8-foot principal was a well-supported, big baritone sound. Having worked in training choirs at an early age, striving to blend individual voices, I found in the lovely individual voices of this organ an exquisite ensemble and chorus.

Charles: When Jerry came to Kansas City, the mixtures and ensemble sounds on the Great and Swell at St. Paul's were what really got to him. The voices together on each manual resulted in contrasting sounds but very much related. We talked at length about voicing and drew up a specification for a three-manual instrument for St. John's. (See specification.) I also discussed what I had done in reworking old pipes and changing pitch. This was very important because in the 1869 Hook & Hastings at St. John's a number of old ranks were reworked.

I first saw Waterbury after Meachen returned from Kansas City, and was dismayed to find dry acoustics and such terribly large scales in the Hook & Hastings. The only principal stop I could use was the 16-foot on the Great, which would work well in the Pedal division. We were able to cut down and revoice a number of 8-foot stops; for example, the 4-foot principal on the Swell had been an 8-foot violin diapason. If the scale and mouth treatment were correct, the desired sound would follow.

Let me quote from my forthcoming autobiography to explain the tonal philosophy of this instrument: "The classic Werkprinzip theory of terraced manual pitches had not yet hit the AGO cocktail hour conversation when Jerry and I drew up the design for Opus 35 (St. John's Church Waterbury, CT) on that Sunday afternoon. Submitted to organ consultant Parvin Titus, he heartily approved of the design, but suggested inclusion of the rather outstanding Oboe from the 1869 H&H. But back to the Werkprinzip! While numerous other stops are needed in each division, the backbone is the Principal chorus, as shown below:

Opus 35: St. John's Episcopal Church, Waterbury, Connecticut 1956-89; 70 ranks, new organ, using some parts from existing Hook & Hastings organ. Designed by Charles McManis & Jerome Meachen, approved by Parvin Titus, consultant. Rebuilt after tornado damage in 1989.

1956-57 stoptlist

- Great** (exposed pipework arranged symmetrically under rose window)
- 16' Quintaton
 - 8' Principal
 - 8' Rohrgedeckt
 - 4' Octave
 - 4' Flute °
 - 2 1/2' Quinte °
 - 2' Blockflöte
 - 1 1/2' Tierce °
 - IV Mixture (1 1/2')
 - 16' Fagot
 - Tremolo
 - Chimes

- Swell** (divided on either side of gallery, reeds on right, flues on left)
- 16' Lieblich Gedeckt °
 - 8' Geigen °
 - 8' Stillflöte °
 - 8' Gemshorn
 - 8' Gemshorn Celeste (TC)
 - 4' Principal °
 - 4' Rohrflöte
 - 2' Octave °
 - IV Scharf (3/4')
 - 16' Contrafagotto
 - 8' Trompette
 - 8' Corno d'Amore °
 - 4' Dulzian
 - Tremulant

- Brustwerk** (pipework exposed under Great chest)
- 8' Quintade
 - 4' Spitzflöte
 - 2' Principal
 - 1 1/2' Larigot
 - 1' Siffelöte
 - II Sesquialtera
 - III Cymbel (3/4')
 - 8' Singend Regal
 - Tremulant

- Gallery Pedal**
- 16' Prestant °
 - 16' Sub Bass °
 - 16' Violone °
 - 16' Lieblich Gedeckt (Sw)
 - 16' Quintaton (Gt)
 - 10 1/2' Quinte (Gt)
 - 8' Principal °
 - 8' Gedeckt (Sw)
 - 8' Violoncello °
 - 4' Octave °
 - 4' Gedeckt (Sw)
 - 2' Nachthorn °
 - III Mixture (1 1/2')
 - 32' Contrafagotto (ext)
 - 16' Posaune
 - 16' Contrafagotto (Sw)
 - 16' Fagot (Gt)
 - 8' Trumpet °
 - 4' Clarion (ext)

- Chancel Great** (unenclosed)
- 8' Gedeckt °
 - 4' Principal °
 - 4' Flute °
 - 2' Octave °
 - II Rauschquinte (15-19) °

- Chancel Swell**
- 8' Harmonic Flute °
 - 8' Salicional °
 - 8' Vox Celeste (TC)
 - 4' Flute d'Amour °
 - 2' Flageolet °
 - III Mixture (1')
 - 8' Oboe-Trumpet °
 - Tremulant

- Chancel Pedal**
- 16' Bourdon °
 - 16' Gedeckt °
 - 8' Principal °
 - 8' Gedeckt (ext)
 - 4' Octave (ext)

- Gallery Couplers**
- Sw/Sw 16' 4'
 - Sw/Gt 16' 8' 4'
 - Br/Sw
 - Br/Gt 8'
 - Br/Ped 8'
 - Gt/Ped 8'
 - Sw/Ped 8' 4'
 - Sw reeds to Brustwerk (silent on Swell manual)

° = from 1869 Hook & Hastings organ

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III: Brustwerk	2' Principal	1/2' Cymbel
Pedal	8' Principal	1 1/2' Mixture

For purposes of contrapuntal clarity, the Pedal chorus should be the same pitch as the Great, plus suitable 16' underpinning. Polyphony does better without the growl of a sub-octave mixture cluster.

After the tornado hit downtown Waterbury in July, 1989, heavily damaging the St. John's organ, I replaced 35 ranks of pipes including replacement of the Brustwerk Singend Regal with a brass Krummhorn and substitution of a Swell 4' Clarion for the earlier 4' Krummhorn. Also, the 32' extension of the Pedal reed was linked to the Posaune instead of the Contrafagotto.

Jerome: Another factor which impressed me about the McManis was its compatibility with what I call a theatre sound by which I mean, it had to dance. In the theatre organ you had a detached pedal and a strong emphasis on the melodic line when you are thinking bass line and melody. This is why I was very comfortable doing figured bases. It was non-legato; it was instrumental. When you were featuring the posthorn, you were quite willing to detach it. My father loved theatre organ, so from the time I started playing, I developed something of a theatre style. Searle Wright, the well-known organist at St. Paul's Chapel, Columbia University, also did a great theatre style.

Charles inspired my definition of intensity because he viewed the entire instrument as a whole. In a three-manual you could draw the principal and mixture on each division, couple them together and you had a basic ensemble evoking a very intense, rich but not very loud sound because you didn't have to fill in and thus did not have an awful lot of stops working. Thus the concept of full organ was very discriminating; the full organ piston didn't bring on everything. You are dealing with colors and when you put everything on you end up with brown or gray. And with a tremolo on each division if you wanted to cantus firmus you could do it anywhere in the instrument.

This instrument fulfills my belief in the theological aspect of an organ. With my developing interest in liturgy I was very much aware of the person in the pew. I hold that the organ must be people-friendly, in support of congregational singing whether it be chant or hymnody. Surrounding rather than hitting the congregation with sound—making a joyful noise, not just a noise. Charles spoke of attending a recital on the Möller practice organ at St. Mary the Virgin in New York and finding it so loud he left after the first half of the program. I agree. White offered me a chance to practice on that organ but I told him I would be using only one or two stops so I might as well practice on the chapel organ. The sound was so high in decibels I couldn't hear it.

Redeemer and Manatee

This paper has focused on the St. John's organ. Those at Redeemer Episcopal Church and Manatee Community College continued the fundamental practices in the philosophy of McManis and Meachen. They also reflected modifications and forward thinking in their approach, as did the rebuilding and restoration of St. John's in 1989.

At Redeemer in Florida, the former ten-rank Möller, with its subsequent addition of nineteen Aeolian-Skinner ranks, was skillfully integrated into the 67-rank new instrument. In place of the 16' Quintaton on the Great, they chose a 16' Gemshorn mounted on the chancel wall, extended to an 8' Gemshorn and a 4' tapered flute in a seamless tonal progression. The Great and Positiv exposed chests were equipped with toe-board expansion chambers to increase richness of tone.

The 49-rank Manatee Community College organ was installed in Neel Auditorium at the point of a pie-shaped

building on a 35-foot shelf at the back of the stage. In an obviously "werkprinzip" layout (see photo, page 20), in a variety of shapes, it was enclosed in a mahogany case. The 16' Pedal Principal exposed at the center hid the movement of Swell shutters behind. To its left were the lower notes of the 16' Subbass and 16' Posaune; to the right, the pipes of the Hooded Trumpet and more Subbass metal pipes. To the far left in the left façade was the Great 8' Principal, and to the far right the 4' Positiv Principal in the façade. Roofs of the façades differed but all were related to the focal point mentioned above.

The Manatee Great included a 16' Gemshorn, all the usual 8' and 4' stops, plus a normal 1 1/2' Mixture, a 3/4' Acuta, and an 8' Trumpet. The Swell mixture was a 1' Scharf and the Positiv had a 3/4' Cymbel. The thoroughly adequate Pedal division included a 32' Dulzian and the usual 8' and 4' ranks. As would be expected, the Pedal mixture lowest pitch was 1 1/2', but pipe scales were larger than those of the Great Mixture.

Summary

The above dialogue illustrates the way in which the concept of organ sound in the mind of an organist and soon-to-be builder begins with formal study of the instrument and is heavily influenced by the instructor and his experience. With this background, they

are then prepared to compare and contrast a wide variety of sound in determining their own definition of it: for Meachen and McManis, a singing sound. It also argues that the ultimate test of the voicer's art, be it Johnson or McManis, is the 8' Diapason found on the Great, a belief shared by organists and builders for many years.

In an article in THE DIAPASON, based upon his lecture to the AIO Convention in Pittsburgh in 1977, McManis explains the details of flue voicing and the practices of Tannenberg, Gratian, Kilgen, Hook & Hastings, Johnson, Wurlitzer, Estey (William E. Haskell), Cavallé-Coll, and Kimball.⁸ This paper, now considered a classic, together with the recognition of his peers in his selection as instructor in flue voicing at a seminar of the American Institute of Organbuilders, established him, in the author's judgment, as one of the finest flue voicers of the twentieth century.⁹

Charles passed away, at age 91, on December 3, 2004 in South Burlington, Vermont. Provisionally, he and his wife Judith had just completed his autobiography. It contains vivid recollections of personalities and detailed descriptions of his instruments in a sixty-year career that spanned the arc of the postwar history of organbuilding in America. This priceless volume is scheduled to be published by the Organ Historical Society in 2005. It will find a prominent

place on the shelf of every organist, organbuilder and organ enthusiast. ■

R. E. Coleberd, an economist and retired petroleum industry executive, is a contributing editor of THE DIAPASON. He is a director of The Reuter Organ Company.

For research assistance and critical comments on drafts of this paper, the author gratefully acknowledges: Gene Bedient, Jerry Dawson, Charles Eames, Donald Gillette, Albert Neutel, Barbara Owen, Michael Quimby, Elizabeth Schmidt, Jack Sievert and R. E. Wagner.

Notes

1. Randall E. Wagner, letter August 6, 2004.
2. Gene Bedient, e-mail to the author, December 27, 2004. Wagner, op. cit.
3. For a discussion of the commodity segment of the pipe organ market see R. E. Coleberd, "Pipe Organ Building at the Crossroads," THE DIAPASON, June 1994, pp. 12-15.
4. Telephone interview, Jerome Meachen, August 28, 2004.
5. Opus 549, 2m, 1881, Baptist Church. Opus 685, 2m, 1887, First Presbyterian Church. John Van Varick Elsworth, *The Johnson Organs*, edited by Donald R. M. Paterson, Harrisville, NH: The Boston Organ Club, 1984, pp. 130, 140.
6. E. J. Hopkins and E. F. Rimbault, *The Organ*, vol. III, Appendix, Fritz Knuf, The Netherlands, 1987, pp. 348-49.
7. Interview, Charles McManis, South Burlington, Vermont, May 31, 2004.
8. "Flue Pipe Voicing: Tools, Techniques and History," lecture, 5th Annual Convention, American Institute of Organbuilders, October 5, 1977, Pittsburgh, reprinted in THE DIAPASON, April 1978, pp. 14-18.
9. AIO Mid-Winter Seminar, flue-pipe voicing, St. John's Episcopal Church, Waterbury, CT, February 5-6, 1994.



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Marilyn Mason 80th Birthday Tributes

by Gordon Atkinson, William Bolcom, Phillip Burgess, James Hammann, Michele Johns, James Kibbie, Gale Kramer, Robert Speed, Mary Ida Yost

Marilyn Mason celebrates her 80th birthday on June 29. She was born in Alva, Oklahoma, on June 29, 1925. Dr. Mason is University Organist, Professor of Music, and Chairman of the Organ Department at the University of Michigan in Ann Arbor. Her affiliation with Michigan began in 1944 as a pupil of Palmer Christian, and she later completed the MMus degree at Michigan. She spent time in France, where she studied under Nadia Boulanger (analysis) and Maurice Duruflé (organ), and in 1954 she earned the Doctor of Sacred Music degree at Union Theological Seminary in New York.

As an undergraduate, she was awarded the Stanley Medal, the highest award given to any music major. Later, in her teaching career, her colleagues presented her with the Distinguished Faculty Award, and music alumni awarded her the first Citation of Merit. During her time at Michigan, annual summer and fall Conferences on Organ Music have become regular highlights. She has led more than 50 historic organ tours abroad, and the Marilyn Mason Organ was created in a specifically designed recital hall in the School of Music. The organ, built by C. B. Fisk, is a replica in the spirit of the instruments of Gottfried Silbermann.

Marilyn Mason has made a lasting impact in her distinguished career as concert organist, teacher, lecturer, adjudicator, consultant, recording artist, and by the nearly 75 organ works she has commissioned. Dr. Mason has performed on every continent, save Antarctica. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American to play in Egypt. She has served as judge at nearly every major organ competition in the world. Her dedication to contemporary organ music is evidenced by the names of prominent composers who have written for her: Albright, Bolcom, Cook, Cowell, Creston, Diemer, Haines, Jackson, Johnson, Jordan, Kronek, Langlais, Lockwood, Near, Persichetti, Sowerby, Wyton, Young, and others. In 1987, Dr. Mason was awarded the degree Doctor of Music honoris causa from the University of Nebraska. In 1988 she was chosen as Performer of the Year by the New York City chapter of the American Guild of Organists.

We join the contributors below in wishing Dr. Mason a most happy birthday.
—Jerome Butera

The gift of friendship

The time: July or August, 1957; the occasion: The International Congress of Organists; the place: Westminster Abbey, London.

The Royal College of Organists hosted a meeting of organists from around the world, with soloists from the American Guild of Organists, the Royal Canadian College of Organists and the RCO. Many distinguished players were heard, and the recital by Marilyn Mason was greatly anticipated. The program included Leo Sowerby's *Classic Concerto* for organ and orchestra conducted by the composer. The stylish and polished performance by Dr. Mason, exemplary in every way, was a highlight, her playing all the more telling as the abbey organ at that time had only one general piston.

Later in the week at a garden party on the abbey grounds, heavy rain sent delegates running for shelter, and it was in the safety of the cloisters that I first spoke with Dr. Mason—and I was immediately aware of her warmth and interest towards a recently graduated organ student.

I had no thought of leaving England, but in the following year I accepted a church appointment in Canada. In 1959



Marilyn Mason at Hill Auditorium, 1997



Celebrating 50 years at the University of Michigan, 1997



Formal portrait, c. 1950

Dr. Mason played a program at Metropolitan United Church, London, Ontario, which included the Roger-Ducasse *Pastorale*, a piece she had made her own, and the much underplayed *Suite* of Paul Creston that she had commissioned. Afterwards, in the line of listeners to say "thank you," Dr. Mason said, "I remember you, where?" "Running from the rain at Westminster Abbey."

The University Organ Conference became a yearly fixture for me following the first in 1962 with Anton Heiller as the featured player. Who could forget his lecture-recital on *Orgelbüchlein*? Over the years many European and North American organists made great



At her Hausorgel, 1960

contributions with their lectures, demonstrations and performances.

Having played hundreds of recitals throughout the world, taught and encouraged hundreds of pupils in almost 60 years at the University of Michigan, Marilyn's ability for friendship is one thing that sets her apart. Her legendary technique, her ability to get to the core of the music, is almost superseded by her rare gift of friendship.

The 50 U-M trips to historic organs of Europe, eye and ear openers, are arranged so that members can hear the 18th-century north German organ builders, those of the south, or the wonders of France from the Clicquots to the Cavallé-Colls. Doors are opened,

organs made available, because of Dr. Mason's reputation and her extensive network of players in the organ world.

As a former student I say thank you, Marilyn, for your inspiring teaching, the many walks through the "Arb" (Ann Arbor's Arboretum) to the School of Music, the innumerable meals and conversations, your delightful sense of humor, your love of poetry and an almost lifelong friendship.

Many are in awe of Dr. Mason's musicianship, championing and commissioning of music for our instrument. I appreciate her care and concern for all people she meets.

—Gordon Atkinson

At the time he left England, Gordon Atkinson was organist at St. John the Baptist Church, Holland Road, Kensington, London, where among his predecessors were Healey Willan and William Harris. A former president of the RCOO, Dr. Atkinson now lives in Melbourne, Australia.

Gospel Preludes

This past century has seen an enormous growth in challenging new organ music, and one of the most influential virtuosi and proponents of new organ music is Marilyn Mason. She has encouraged so much new music from so many composers, and I especially thank her for her extensive performances and insightful teaching of my own music. She has commissioned several of my most important organ works and has always championed them, and this is precious to a composer—maybe the work will have a life! But no work has a life without the right performance, and her doing the right performance for me and so many others, long dead and still living, is what makes Marilyn Mason so extremely special.

—William Bolcom

Ross Lee Finney Distinguished University Professor of Music, The University of Michigan

A student for life

Once you have studied with Marilyn Mason, you study with her for life. Yes, you may graduate, but you are never far from her constant guidance and care. During my years with her, I found that in one breath she could correct my articulation and registration and also inquire if my checkbook was balanced. Never overly critical, she could find ways to correct and encourage at the same time. And her analogies were priceless. Once after playing a particular piece, she thought for a moment and said to me, "hearing you play that piece like that reminds me of someone trying to eat peas with a knife." Dr. Mason is a tireless teacher dedicated to the entire well-being of her students. As other students can attest, she insisted that each of us have a church position. For her, a learning experience is not sufficient without a practical application. And you earn money. How convenient!

Dr. Mason also insisted that all of her students be able to cook. Although I never mastered the art, Saturday mornings were dedicated to bread baking in her Ann Arbor home, and her famous baguettes accompanied nearly every meal. Her equally famous "green punch" was a fixture at nearly every reception or party! While not always green, the punch was seldom without its admirers.

Traveling remains an important part of Dr. Mason's life. Her organ tours, numbering over fifty at this point, have exposed many to the famous organs of the world. On each tour, a mix of music aficionados and students embark upon a life-changing experience. Through her generosity, many students are able to receive scholarships to help them defray the cost of these tours, a benefit not lost on many. As a student, I traveled on five

tours. It is one thing to read about the organs of Spain, France, and Italy and be told what they sound like. But to actually play and spend time on the instruments is quite another matter. As any tour member can tell you, Dr. Mason knows that wherever you travel in the world, the most important person is the man with the key! Once while in Rome, I found myself on the bench at St. Peter's. Being told by the organist that we had only a little time, each of us rotated on and off the bench while Dr. Mason kept the keeper of the key distracted. Playing last, I was quite prepared to finish my pieces and leave. Turning to me from a distance away, she told me to play "longer and slower . . . they can't kick us off the bench while the music is going."

As many of us have experienced over the years, I have found Prof. Mason to be a completely approachable and unselfish person. In constant communication with students and colleagues, whether through her famous typewriter or e-mail, any problem musically or otherwise is given thoughtful consideration. As a "second" mother and extension of my family, she often invited us into her home for holidays and special events. During times of illness and strife, her home or studio was often filled with moments of prayer or words of encouragement.

As Prof. Mason approaches this milestone in her life and career, I see no sign that she is slowing down. Indeed, following her for a day will leave you intellectually challenged and mentally and physically exhausted. I could go on and on recounting our times together, but instead I will simply close with her most famous quote. "Remember students, your performance isn't over until you are in the parking lot." Dr. Mason, please remember that as well, and God bless you for another eighty years.

—Phillip Burgess

Phillip Burgess holds MM and DMA degrees from the University of Michigan, and is currently organist/choirmaster of St. Luke's Episcopal Church in Salisbury, North Carolina.

Marilyn's maxims

One is not around Marilyn Mason for long before it becomes apparent that one is in the presence of a walking "Poor Richard's Almanac." Just as Ben Franklin filled the minds and hearts of colonial Americans with short pithy phrases that helped them cope with the practical realities of life on the frontier, Marilyn has helped several generations of organ students navigate the treacheries of left hand and pedal, church music committees, and the beginnings of musical careers with similar phrases for both the particular and the universal.

When our concentration flagged during a long fugue we were reminded that, "The performance is not over until you are in the parking lot." When we were pondering career options and had not put forth the effort of sending out that additional résumé we heard, "You can't accept a position you haven't applied for." In the middle of a long project, or when our devotion to duty wavered, Nadia Boulanger was quoted: "You must do your little bit each day." Marilyn tells with relish the story of an admirer who gushed in a receiving line after one of her recitals, "You are so lucky to play so well." Her reply was, "Yes, the more I practice, the luckier I get!"

Some of the sayings have universal application. "Timing is everything" works for the shaping of sonata allegro form, knowing when to make that recommendation call to the chairperson of a search committee, or when it is time for a joke during a tedious meeting.

Then there is the short ejaculation, "How convenient!" This phrase was quickly adopted after it was uttered by an organist demonstrating how to change stops on a Rückpositiv where the knobs were located on the case behind the organ bench. The organist twisted herself into a pretzel and exclaimed "See how convenient these are." The irony and humor were not lost, and this two-word phrase now



At the Marilyn Mason Organ, 1986



Marilyn Mason with Sir David Willcocks, AGO national convention, July 3, 1986, following her world premiere of Willcocks's *Introduction and Variations on 'Breslau,'* commissioned by the Detroit AGO chapter



At the Frieze Memorial Organ, Hill Auditorium

highlights most any situation, just as an "Amen" can be used after a prayer of thanksgiving, supplication, or devotion.

Well, Marilyn, timing may be everything, but somehow time just doesn't seem to apply to you. For one thing, time stands still when we are around you. Your constant activity, love of life, infectious enthusiasm and devotion to the world of music in general and the pipe organ in particular keep us entranced. Fifteen years after most people retire you have just produced another recording, premiered a new work in New York and Paris, and are preparing for another historic organ tour. This is all in addition to your normal duties as professor of organ and chairman of the department. Just as Ben urged his fellow citizens to create a great country by improving themselves, we are reminded to do the same by your example, your devotion, your love and care for us, and all of those maxims. HOW CONVENIENT!!!

—James Hammann

James Hammann teaches organ and theory at the University of New Orleans. He is director of music for The Chapel of the Holy Comforter, and runs his own maintenance business for pipe organs in the New Orleans area. He earned the DMA in organ and church music from The University of Michigan in 1987, where Marilyn Mason was his primary teacher.

A lady of firsts

The first American woman to play organ in Westminster Abbey (900th anniversary of the abbey).

The first woman to play organ concerts on five continents in one year.

Her reputation for innovation, learning, and sharing through teaching traverses the world. She refreshes the art of organ playing through these excellent traits. As an example to her students she is always regenerating herself with new ideas and new ways to learn.



At the Marilyn Mason Organ, 1986



In academic gown, 1990



At the Marilyn Mason Organ

I have been privileged to study with Marilyn Mason through two advanced degrees during a particularly creative and innovative time in the history of American organ-playing: the so-called Early Music Revival. (Several years earlier, I had made her acquaintance during the founding of the Ann Arbor AGO chapter.) During this time of revival, Marilyn organized the University of Michigan Summer Keyboard Institute (now celebrating its 25th year), which featured the venerable Peter Williams—author, performer, and innovative thinker. Due to his great mind among us, we always left the Institute with more questions than answers! Also at this time, Dr. Mason won for herself a university grant to study organ-building in Europe. Thus, Professor James Kibbie and I, as graduate students, were privileged to be her research assistants visiting organbuilding shops and major instrument makers of more than a dozen builders in Germany, France, Switzerland, the Netherlands, and Denmark. During these travels we personally witnessed her seemingly limitless capacity for learning and refreshing her thinking. This single event was the start of the famous Historic Organ Tours, the 50th of which she recently completed. What a way to learn about historic organ performance practice. The instruments are the great teachers!

Impressive accomplishments for Dr. Mason, but let's look some decades earlier. Marilyn Mason had played many of these instruments in the early years after World War II. She knew the importance of studying original instruments and European musical thinking. Thus the annual U-M Conference on Organ Music was born in 1960 and has flourished ever since. The conference has always featured European artists who performed and spoke about the music of their particular country. Along

with these visiting artists came Lowell Riley, an American who had spent years photographing European organs and who brought to us dazzling slide shows of great masterpieces of organbuilding.

MARILYN MASON: fresh-thinking, Energizer-Bunny energetic, humor-filled, highly spiritual, and totally committed to teaching students of all ages.

Innovations

- performing the Alain *Trois Dances* with a troupe of U-M dance majors
- performing the Dupré *Chemin de la Croix* with narration of the famous poem by Paul Claudel and accompanied by a PowerPoint presentation of great works of art depicting the Stations of the Cross
- performing the complete organ works of J. S. Bach three times in 1985 accompanied by slides of the actual music being played.

Quotes

"I always love a meal that someone else has cooked!"

"Your recital isn't over until you are in the parking lot."

"I was once introduced as Marilyn Monroe."

"See if you can get somewhere near the right notes."

"When you study with Dr. Mason you have to learn to chop veggies."

Seen and heard

Baking French bread, stacking it in the basket on her bicycle and riding around to give fresh bread to neighbor friends.

Attending Bible study sessions in the neighborhood.

Talking her way through customs after visiting France, trying to explain that those plastic bags in her suitcase were not marijuana but *herbes de Provence*.

Her famous "Joke Book" which was stolen at Riverside Church one day.

My all time personal favorite

Professor Kibbie and I were tape recording in a European church and asked Marilyn to run the tape recorder. She was confused: turn the tape over and then rewind or the other way around? Things didn't work out correctly and we lost some of our research. I tried to cheer her up, saying: "Dr. Mason, you were a Phi Beta Kappa, remember?" She apologized quietly and said, "It was a low moment. They were taking everyone!"

—Michele Johns

Dr. Michele Johns is adjunct Associate Professor of Music, the University of Michigan School of Music.

The same as ever

Recently, the University of Michigan's cable TV channel rebroadcast an interview with Marilyn Mason first televised in 1977. The interviewer's long hair, wide collar and bell-bottomed trousers are dated, but Marilyn looks remarkably as she does today. She demonstrates the organs in her studio and Hill Auditorium with masterworks of the repertoire played from memory and talks of her love for the instrument and its repertoire, including the new music she has commissioned.

People around the country often ask, "How is Marilyn Mason?" The answer is, "The same as ever," as that old videotape demonstrates. After more than 50 years on the faculty of the University of Michigan, she is still as active and engaged as ever, performing, teaching, leading organ tours, confidently spinning off new ideas, championing our students, and promoting her vision for our profession.

Birthdays can sometimes be an occasion to reminisce, but Marilyn herself doesn't often engage in that sort of retrospection. She's far too busy making new plans and promoting new projects. So for Marilyn's many friends and former students, perhaps I can suggest some other appropriate ways to observe her birthday:

- Attend one of her concerts (easy to do, since she plays almost everywhere)
- Buy another of her recordings (a new one has just been released)
- Play for one of her masterclasses

- Go on a U of M Historic Organ Tour
- Perform a new work for organ, or better yet, commission one
- Attend the U of M Organ Conference or Summer Institute
- Make a donation to the Marilyn Mason Scholarship Fund at the University of Michigan
- Tell a joke
- Raise a glass.

Like many other former students of Marilyn Mason, I claim her as one of the most important people in my life. I look forward to many more years to enjoy her as mentor, colleague and loyal friend.

—James Kibbie
Professor of Organ

The University of Michigan School of Music

Joie de vivre

On the occasion of her 80th birthday, all best wishes to an energetic, enthusiastic and remarkable lady and teacher!

When I came to Ann Arbor 37 years ago to study organ, Marilyn's sons were small enough to crawl behind the sofa when students came to her house. Now my grandson is crawling behind the furniture and Marilyn is still entertaining students. The years have passed but her vitality and wonderful energy remain. Her jokes have changed but her *joie de vivre* has not. Longevity alone, if that were all there was to it, has allowed her to affect the musical careers of hundreds of students, from the United States to Singapore!

But there is more to her endurance than longevity. Her own professional development has never stopped. Marilyn has always kept up with the times. Her teaching reflects the traditions of Palmer Christian and Jean Langlais, but it has followed as well the trends of Bach playing through the detaché 1980s and it has included the revived understanding of classic French organ style that made *alternatim* and *Grands Jeux* household words among her students.

Presentation is everything, she has said, in music and in food. What she taught us about stage presence she modeled for us in face-to-face presence. A very few enthusiastic words in a foreign language coupled with her smile have opened doors of understanding with guests both here and abroad.

Good health and a healthy appetite go hand in hand with her love of life. For years the teacher who explained the grand manner of the French tradition rode to work on her bicycle. Travelers on her University of Michigan historical organ tours will remember her legendary ability to catch a short nap on the back seat of the bus and to rise refreshed and ready to climb to the next organ loft. The anticipation of the sound of a Cavallé-Coll organ is always matched by the joy of savoring a great wine and a *cassoulet de Provence*.

Let's see—endearing, entertaining, energetic, enthusiastic, enduring—I shouldn't forget e-mail. Possibly her favorite mode of communication enables her to stay in touch with students of today and yesterday and with traveling companions from more than 25 years of European tours. I'll be sending a birthday greeting to her e-mail address and I know it will be answered promptly and with enthusiasm!

—Gale Kramer
Metropolitan Methodist Church, Detroit

New recording

For several decades, Marilyn Mason has enjoyed a singularly distinguished and influential career as a recitalist and teacher, which has taken her to major venues throughout the world. No other organist has been as active as Dr. Mason in commissioning and promoting new music.

Her latest CD, *Paul Freeman Introduces Marilyn Mason*, consists of three 20th-century organ concertos and the William Bolcom's *Gospel Preludes, Book Four*. Assisting Dr. Mason is the first-rate Czech National Symphony Orchestra under the able leadership of the American conductor Paul Freeman.

The three concertos were recently recorded in Prague's Dvůrák Hall in the Rudolfinum on the 1975 Ceskoslovenske



At the Dresden Hofkirche, 1994



James Wilkes, M. Searle Wright, Marilyn Mason, 2000



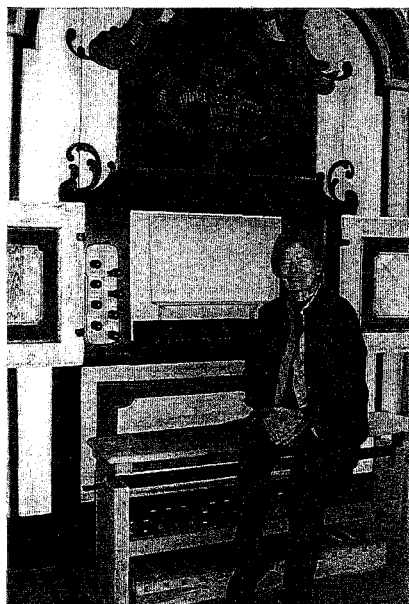
M. Christian Brown (son), Amelia May Brown (granddaughter), Marilyn Mason, William Steinhoff (husband), Austin Richard Brown (grandson), Edward A. Brown (2nd son) (not included: Margie C. Brown, wife of Christian and mother of the two children)

hudebni nástroje organ, the first four-manual organ in the Czech Republic built with mechanical key action. The concertos include Emma Lou Diemer's *Concerto in One Movement for Organ and Chamber Orchestra* ("Alaska"), which was premiered in 1996 at the University of Alaska with the composer as soloist. For this reviewer, the main interest lies primarily in the rhythmic vitality and divergent musical references to Eskimo, Hassler and Hebrew themes.

Leo Sowerby's *Classic Concerto for Organ and Strings* (1949) was played at the 1957 International Congress of Organists in London at Westminster Abbey with Dr. Sowerby conducting and Dr. Mason at the Harrison & Harrison 1937 instrument. (Mason, along with David Craighead and the late Robert Baker, represented the United States at the congress.) In this sprightly three-movement work, Sowerby brings the classic form of the concerto harmonically into the 20th century, and certainly with it, romantic overtones. After a half-century it still wears well.

One of the Czech Republic's leading composers, Petr Eben, is represented by the 1982 *Organ Concerto No. 2*, a work in two sections. Technical demands are made on the performer to successfully bring off this work; Dr. Mason does it with her usual aplomb.

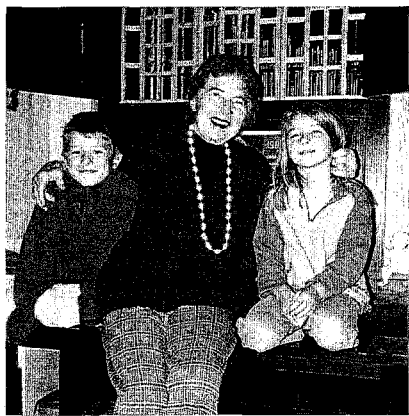
The Bolcom *Three Gospel Preludes* are played on New York City's Riverside Church's justifiably acclaimed 216-rank Aeolian-Skinner-Adams-Bufano instrument. The three preludes are based on



At Bach keydesk in the Arnstadt Museum, UM historic organ tour 2004



With Tong-Soon Kwak and Michael Barone



Marilyn Mason with grandchildren Austin and Amelia

the hymn tunes "Sometimes I Feel Like a Motherless Child," "Sweet Hour of Prayer," and "O Zion Haste" and "How Firm a Foundation." These skillfully crafted works, which are performed with great sensitivity by Mason, were recorded in 2003 and produced by Michael Barone for Minnesota Public Radio's *Pipedreams* broadcasts.

The CD is available for \$15.98 (plus shipping) from the Organ Historical Society; 804/353-9226; <www.ohscatalog.org>.

—Robert M. Speed
Robert M. Speed is Professor of the Humanities Emeritus, Grand View College, Des Moines, Iowa.

A tribute to a beloved icon on her 80th birthday

"Set dates come." This was one of the many watchwords for life that I learned from my mentor, Dr. Marilyn Mason, all those years ago. On June 29 another wonderful "set date" will arrive—her 80th birthday, and what a joyous occasion for exuberant celebration! Of course, those of us who know and love Marilyn are keenly aware that this legendary lady is totally and completely ageless—that at eighty she possesses more energy and wit and mental acuity than most forty-somethings could ever dream of having. Her incredibly successful career continues at full throttle. Students from around the world still flock to her door, and they are rewarded with unsurpassed educational, musical and personal experiences that will sustain

and empower them throughout their careers and lives. Attending one of her performances or master classes, traveling on her fabulous historic organ tours or just spending an hour visiting with Marilyn Mason today is still as inspiring and energizing today as forty years ago.

Wonderful memories engulf me as I anticipate this special "set date." A host of Marilyn Mason axioms resurface: "set dates come; it's those thin pieces that are hardest; the performance isn't over until you're in the parking lot; the most important thing is how well you know the music; miss one day of practice and you can tell, two days and your friends can tell, miss three and your entire audience can tell; never pass up a chance to visit a restroom," and countless others.

I remember prayers just before going onstage, rolls of peppermint Lifesavers backstage at intermission to provide an energy boost for the second half, and her omnipresent encouragement and support. I remember studio classes when, if we urged persistently and strongly enough, Marilyn would sit down and whip off flawless performances of the Alain Dances, the Schoenberg Variations and the Bach *D-Major*, all at one sitting, by memory, with total ease. I remember the historic organ tours, the group recitals in Europe, the joy of being students under Marilyn's wing again. I remember how Marilyn invited my husband and me to her home for prayers and shared tears over breakfast when we learned that our dear friend and colleague, Carol Teti, was dying. I remember the warm hospitality of delicious meals and cozy evenings spent in Marilyn's home . . . and always I remember the laughter—the never-ending supply of wonderful jokes and hilarious true stories she has collected during a lifetime of optimism and joyous adventure. New generations of student scholars continue to reap this bounty every year.

I am Marilyn Mason's student, and I will always be her student; anyone who is privileged to work under Marilyn's tutelage remains her student for life. Marilyn Mason's musicianship is unparalleled, her scholarship and intellect are impeccable, and the breadth and depth of her experiences are endless. However, even more priceless than all these gifts combined is the example that she sets in every aspect of her professional and personal life. Every day of Marilyn's life is an inspirational example of all that she teaches. She works harder and more energetically than most of her students can possibly manage; she demands even more of herself musically and personally than the high standards she sets for her students; she inspires her students to do even better than their best, because she always does her best. Marilyn is deeply religious, but instead of preaching, she demonstrates her faith through her example of flawless ethics and morality, her selfless dedication to service and her genuine respect, tolerance and affection for all whose lives she touches. These long years later—after all the musical knowledge and skill, all the professional opportunities, all the teaching methods, performance techniques and tricks-of-the-trade that have served me so well throughout my teaching and performing career—it's the example that Marilyn sets that has been her greatest gift of all to me. I am humbled and deeply grateful for the privilege of having studied with Marilyn Mason, for having my own students go on to earn doctoral degrees with her, and especially for the honor of calling her my friend.

Happy 80th birthday, Marilyn! Please continue sharing your immeasurable gifts and boundless energy with students at The University of Michigan and with your loyal admirers throughout the world for many years—through many "set dates" to come. I hope I receive the special honor of being asked to write a message to you again on your 90th.

—Mary Ida Yost
Mary Ida Yost is Professor Emerita of Music at Eastern Michigan University. She received the Master of Music degree at The University of Michigan in 1964 and the Doctor of Musical Arts degree in 1970, both as a student of Marilyn Mason.

Cover feature

Cornel Zimmer Organ Builders, Denver, North Carolina Aldersgate United Methodist Church, Wilmington, Delaware

Like the vast array of Möller instruments spread throughout the country, Möller opus 9745 served its congregation admirably and capably for more than three decades. After years of faithful service, however, mechanical problems plagued the organ of Aldersgate United Methodist Church in Wilmington, Delaware. Mechanical failures and ciphers made accompanying a service challenging at best.

The original organ installed in January of 1963 comprised 29 ranks across three manuals, but lacked adequate tonal resources to fill the large cubic volume of the sanctuary. Fortunately, placement of the organ, speaking directly down the center axis of the sanctuary, allowed for proper tonal egress into the nave.

In the spring of 2002, the congregation, led by its organist of 20 years, Brad Winters, chose Cornel Zimmer Organ-builders to complete the rebuilding of the instrument as their opus 80. The work envisioned by the church covered several principal areas including rebuilding/refurbishing the existing pitman chests, releathering all reservoirs, rescaling and revoicing existing pipework, making additions to the organ to fill in tonal gaps in the specification, and providing a new four-manual console to control the organ.

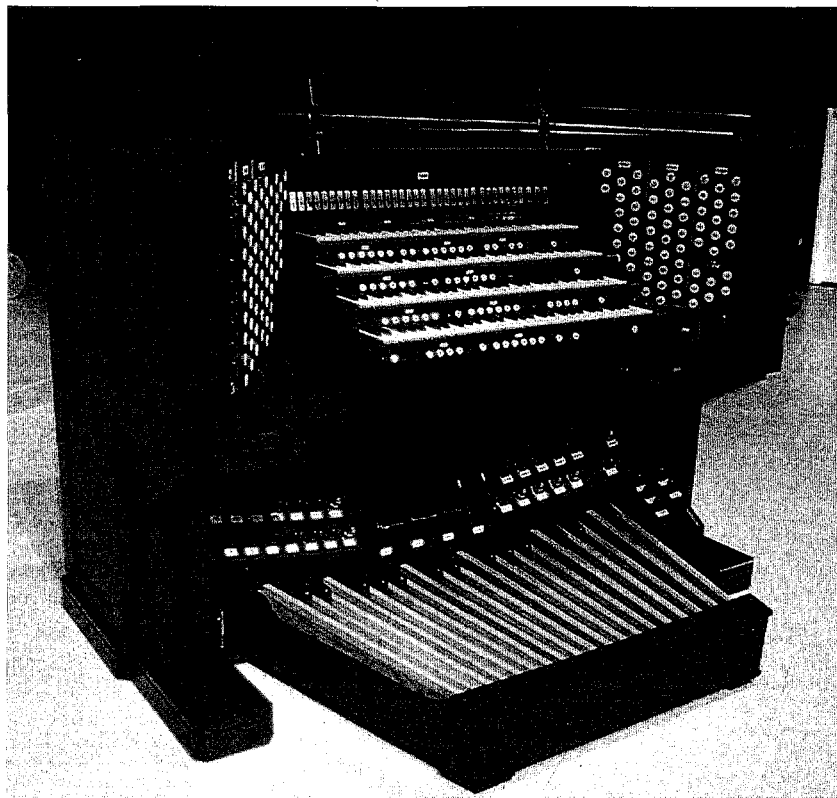
Work began on the organ in the summer of 2004 with the removal of all pipework and the dismantling of the winding system. Pipework was transported back to Denver, North Carolina to be revoiced and rescaled by tonal director Jim Twyne. When rescaling or repairs were necessary, pipemaker Tommy Linder provided the needed pipework. Reservoirs were also transported back to the shop to be releathered. Leather in the windchests was replaced or treated as needed to ensure superior performance for many more decades.

While the organ was absent from the sanctuary, the congregation implemented the suggestions of the organbuilder to improve the acoustics. High-pile carpet covered the entire chancel area, greatly hampering the sound of both the organ and the choir. The carpet was removed and porcelain tile flooring was installed, providing a notable improvement in sound projection.

While the acoustics improved dramatically, congregants had always experienced difficulty in hearing the organ in the rear of the lengthy sanctuary. To overcome this difficulty, a floating antiphonal division, complete with festival trumpet and pedal division was added at the rear of the nave. A broad range of echo and dialogue effects may be achieved using this division.

In the main organ pipe ranks were largely straight ranks. The pipework was in good condition and capable of being revoiced, refined and in some cases rescaled to reach its maximum potential for the room. Principal choruses were added in the Swell and Choir divisions as were color stops not provided for in the original specification. The Great principal chorus was reinforced with new voices at 16', 8' and 2' pitch, and a chorus trumpet, absent from the original organ, was also added. The pedal division was expanded greatly to provide the organ with a full foundation. A fourth manual was added to play a new Solo division to further increase the tonal palette available to the organist. In divisions where pipework could not be added, Walker digital voices were used for their superior sound and flexibility in voicing.

Eric Molenaar and Nathan Bryson of the electrical department wired the new console and supervised and assisted in the rewiring of the existing windchests. Pipework was returned and the windchests rewired in September of 2004. At the same time, the winding system was



rebuilt, silencing the many leaks that had developed over the life of the organ. Master cabinetmaker George Zong constructed a new console of mahogany, which was finished to match the existing woodwork in the church by our finishing expert, Marty Lemons. Existing artistic elements found in the church were incorporated into the panels of the console as well as the music desk. The console was delivered in early November. Jim Twyne and assistant Nathan Bryson completed final voicing on site, enabling the church to use the organ for Advent and Christmas.

The completed organ consists of five manual and two pedal divisions. A full array of couplers and over one hundred levels of memory afford the organist unlimited flexibility in registration. The organ was dedicated in an afternoon service on January 30, 2005, and Stefan Engels played the inaugural recital on April 10.

—Nathan Bryson with contribution from Cornel Zimmer and Jim Twyne

GREAT

- Unenclosed, Manual II
- 16' Sub Principal (WTC)
- 8' Diapason (WTC)
- 8' Violone*
- 8' Bourdon*
- 8' Gemshorn*
- 4' Octave*
- 4' Spitzflute (WTC)
- 2' Superoctave (WTC)
- 2' Grave Mixture II*
- 1' Fourniture III*
- 8' Trumpet (WTC)
- 8' Tuba Mirabilis (Solo)
- 8' Harmonic Trumpet (Solo)
- Chimes (WTC)
- Antiphonal on Great

SWELL

- Expressive, Manual III
- 16' Rohrgedeckt*
- 8' Geigen Principal (WTC)
- 8' Salicional*
- 8' Voix Celeste*
- 8' Flute Celeste II (WTC)
- 8' Rohrlute* (ext)
- 4' Prestant (WTC)
- 4' Nachthorn*
- 2 1/2' Quint (WTC)
- 2' Principal (WTC)
- 2' Waldflute (WTC)
- 1 1/2' Terz (WTC)
- 1' Plein Jeu III*
- 16' Contra Trompette (WTC)
- 8' Trompette*
- 8' Oboe*
- 8' Vox Humana (WTC)
- 4' Clairon (WTC)
- 8' Tuba Mirabilis (Solo)
- 8' Harmonic Trumpet (Solo)
- Tremulant
- Swell to Swell 16'
- Swell Unison Off
- Swell to Swell 4'
- Antiphonal on Swell

CHOIR

- Expressive, Manual I
- 16' Dulciana (WTC)
- 8' English Diapason (WTC)
- 8' Gedeckt*
- 8' Viola Pomposa (WTC)
- 8' Viola Pomposa Celeste (WTC)
- 8' Erzähler*
- 8' Erzähler Celeste*
- 4' Principal (WTC)
- 4' Koppelflute*
- 2 1/2' Nazard*
- 2' Blockflute*
- 1 1/2' Tierce*
- 2' Choral Mixture IV (WTC)
- 16' Fagotto (WTC)
- 8' Clarinet (WTC)
- 8' Krumhorn*
- 8' Tuba Mirabilis (Solo)
- 8' Harmonic Trumpet (Solo)
- Tremulant
- Harp (WTC)
- Zimbelstern (WTC)
- Choir to Choir 16'
- Choir Unison Off
- Choir to Choir 4'
- Antiphonal on Choir

SOLO

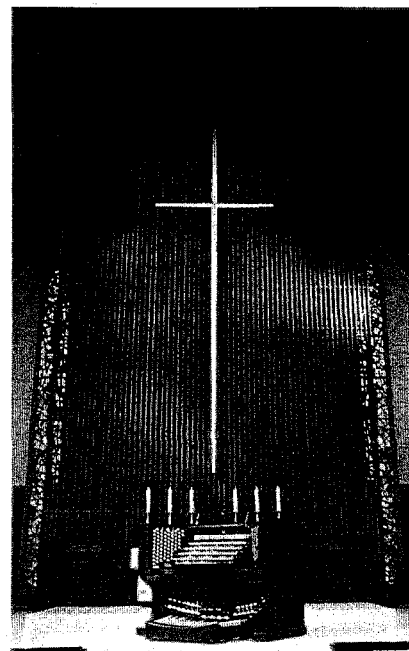
- Expressive, Manual IV
- 8' Harmonic Flute (WTC)
- 8' Cello (WTC)
- 8' Cello Celeste (WTC)
- 8' English Horn (WTC)
- 8' French Horn (WTC)
- 8' Orchestral Oboe (WTC)
- 8' Tuba Mirabilis (WTC)
- 8' Harmonic Trumpet (WTC)
- Tremulant
- Solo to Solo 16'
- Solo Unison Off
- Solo to Solo 4'
- Antiphonal on Solo

ANTIPHONAL

- Expressive, Floating
- 16' Violone (WTC)
- 8' Principal (WTC)
- 8' Bourdon (WTC)
- 8' Gemshorn (WTC)
- 8' Dolce Celeste II (WTC)
- 4' Octave (WTC)
- 4' Hohlflute (WTC)
- 2' Spitzflute (WTC)
- 1 1/2' Mixture IV (WTC)
- 8' Cornopean (WTC)
- 8' Festival Trumpet (WTC)
- Tremulant
- Antiphonal to Antiphonal 16'
- Antiphonal Unison Off
- Antiphonal to Antiphonal 4'

ANTIPHONAL PEDAL

- Unenclosed
- 16' Violone (Antiphonal)
- 16' Bourdon (WTC)
- 8' Principal (Ant)
- 8' Gedeckt (Ant)
- 4' Choral Bass (WTC)
- 16' Posaune (Ant)
- 8' Cornopean (Ant)



PEDAL

- Unenclosed
- 32' Contra Prestant (WTC)
- 32' Contra Violone (WTC)
- 32' Contre Bourdon (WTC)
- 16' Open Wood (WTC)
- 16' Contrebasse*
- 16' Bourdon*
- 16' Sub Principal (Great)
- 16' Rohrgedeckt (Swell)
- 16' Dulciana (Choir)
- 8' Octave* (ext)
- 8' Bourdon* (ext)
- 8' Gemshorn (WTC)
- 5 1/2' Quint*
- 4' Choralbass* (ext)
- 4' Flute* (ext)
- 2 1/2' Rauschpfeife II*
- 2' Nachthorn (WTC)
- 1 1/2' Mixture II (WTC)
- 32' Contra Posaune (WTC)
- 32' Contre Basson (WTC)
- 16' Posaune (WTC)
- 16' Contre Trompette (Swell)*
- 16' Basson (WTC)
- 16' Fagotto (Choir)
- 8' Tuba Mirabilis (Solo)
- 8' Harmonic Trumpet (Solo)
- 8' Trumpet (WTC)
- 4' Rohrschalmei (WTC)

WTC = Walker Technical Co. digital voices

* Existing pipes revoiced

Total stops: 84

Total ranks: 98

Pipe ranks: 29

Digital voices: 60

Builders/voicers on this project

Nathan Bryson
David Caldwell
Marty Lemons
Thomas Linder
Eric Molenaar
Jim Twyne
Anne Zimmer
Cornel Zimmer
George Zong

New Organs



M. L. Bigelow & Co., Inc., Organ Builders, American Fork, Utah Opus 31, Lutheran School of Theology at Chicago

Named the Ruth & Paul Manz Organ in recognition of their music ministry at LSTC between 1983-1992, M. L. Bigelow & Co.'s Opus 31, II/28 stops, makes a strong statement, both musically and architecturally, in the newly remodeled chapel of this important religious institution.

The free-standing case of solid quarter-sawn red oak matches the chapel's

contemporary architecture. Polished tin pipes of the Pedal Praestant 16' and the Great Praestant 8' form the façade, which articulates placement of the Swell division above the Great. Mechanically operated louvers on three sides of the enclosure maximize the swell effect.

The Harmonic Flute 8' and Bass Clarinet 16' suggest a broad-minded tonal design. Indeed, the instrument seems equally at home in a wide variety of musical styles. The mildly voiced Posaune 16' and 8' is surprisingly versatile. A specially designed slider chest

facilitates unification of three of the four Pedal ranks. The Praestant 16' plays on electro-pneumatic action. The Bourdon 16' is made playable on the Great by means of electric action pallets on isolated channels of the Pedal slider chest. With these two exceptions, the key action is purely mechanical. Stop action is electric. Sixty memory levels with disk backup, definable pistons, and a piston sequencer give the organist numerous options for control of tonal resources. Wind pressure is 81 mm. A large blower feeds two wedge-shaped bellows, one for the manuals, the other for the pedal. By pulling the "Flexible Wind" knob, winding is given a gently flexible quality.

Metal pipes were made by Jacques Stinkens (Zeist, Holland), A. R. Schopp's Sons (Alliance, Ohio), and F. J. Rogers (Leeds, England). The bone and ebony keyboards and coupler chassis were built by P&S Organ Supply in England. Bigelow personnel included Michael Bigelow, David Chamberlin, Shayne Ward, Robert Munson, Dylan Young, Jarvis Rasmussen, Matthew Nagel, Marshall Haglund, Sam Rojas, Kendall Green, Meg Griffith, and Beth Bigelow.

Following the formal service of dedication played by LSTC's staff organist, Daniel Schwandt, the November 2004 inaugural events continued with a hymn festival led by Dr. Lorraine Brugh, and a masterclass and recital by Dr. David Schrader. Special thanks go to Scott Riedel, consultant; Dr. Mark Bangert, organ committee; and Dr. Larry Long, LSTC's former organist.

—Michael Bigelow and David Chamberlin

M. L. Bigelow & Co. Opus 31
Two manuals and pedal: 58/30
31 ranks, 25 voices and 3
extensions/transmissions = 28 stops

GREAT 58 notes

- 16' Bourdon (1-24 = Pedal)
- 8' Praestant
- 8' Chimney Flute
- 8' Harmonic Flute
- 4' Octave
- 4' Dolce Flute
- 2' Octave
- Sesquialtera II
- Mixture IV
- 8' Trumpet
- Swell to Great

SWELL 58 notes

- 8' Oak Gedackt
- 8' Viola da gamba
- 8' Voix céleste (tc)
- 4' Viol-Principal
- 4' Open Flute

- 2 1/2' Nasard
- 2' Conical Flute
- 1 1/2' Tierce
- Plein Jeu III
- 16' Bass Clarinet
- 8' Oboe

PEDAL 30 notes

- 16' Praestant
- 16' Bourdon
- 8' Octave
- 8' Bourdon (ext)
- 4' Octave (ext)
- 16' Posaune
- 8' Posaune (ext)
- Great to Pedal
- Swell to Pedal

Accessories

- Tremulant
- Flexible Wind
- Bell Star
- Pistons: 8 Generals, 6 Divisionals

Hermes Pipe Organs, LaValle, Wisconsin, has completed the organ project at St. Anthony of Padua Roman Catholic Church in Cazenovia, Wisconsin. The parish recently completed the restoration of their church building, which was originally built in the 1880s. Over the course of time, the roof deteriorated to the point that the building was no longer usable for worship. Services were then held at the parish school located next to the church. Restoration work included major rebuilding of the roof trusses and decking, the bell tower, the wall and ceiling insulation, and a complete interior restoration of all walls, hardwood floors, pews, and decorations.

At that time, it was also decided to replace the 1917 Kimball pipe organ that was installed in the 1931 remodeling of the sanctuary. The Kimball had served the parish well for many years. However, leaks in the roof above the choir loft resulted in water damage, leading to significant deterioration of the organ chests and wood pipes.

In 1986, Fred Hermes was contacted to appraise the condition of the Kimball. He noted that the low CC Subbass pipe and the end of the Subbass chest crumbled when touched. Because of the poor condition of the Kimball, it was suggested that restoration costs would be prohibitive, and that restoring and installing a different organ would be a better option. Due to financial constraints, the parish decided to continue to use the Kimball, and Mr. Hermes did what he could to keep the organ working.

In 1999, Hermes arranged for the donation of a 2-manual, 13-rank pipe organ to the parish and installed it in the newly restored sanctuary in 2002-2003. The sanctuary has all hard surfaces and is very live with a reverberation time of three and a half seconds.

GREAT

- 8' Bourdon
- 8' Gemshorn*
- 4' Principal*
- 4' Gemshorn (ext)*
- 2 1/2' Quint*
- 2' Octave*
- Gt 16-UO-4
- Sw/Gt 16-8-4

SWELL

- 8' Quintaton*
- 8' Viole
- 8' Viole Celeste
- 4' Spitz Flute*
- 2' Principal*
- Sesquialtera II*
- 8' Fagott
- Sw 16-UO-4

PEDAL

- 16' Bourdon (ext)
- 8' Bourdon
- 8' Gemshorn
- 4' Gemshorn
- 2 1/2' Gemshorn
- 2' Gemshorn
- Gt/Ped 8-4
- Sw/Ped 8-4

*Built in 1960 by J. B. Meyer and Sons Co.
3/4 inches wind pressure

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JUNE
Thomas Foster; Methuen Memorial Music Hall, Methuen, MA 8 pm
Diane Meredith Belcher, Guilman *Symphony No. 2 for Organ and Orchestra*; Rivercenter, Columbus State University, Columbus, GA 8:15 pm
Olivier Latry, Thierry Escaich *Concerto for Organ and Orchestra*; Rivercenter, Columbus State University, Columbus, GA 8:15 pm
Sarah Mahler Hughes; Faith Lutheran, Appleton, WI 12:15 pm
William Tinker, with flute; Sinsinawa Mound, Sinsinawa, WI 7 pm

16 JUNE
Joseph Gramley, percussion; South Church, New Britain, CT 7:30 pm
Günther Goettsche, with soprano; Elliott Chapel, The Presbyterian Homes, Evanston, IL 7:15 pm

17 JUNE
Mark Cole; Fourth Presbyterian, Chicago, IL 12:10 pm
Frederick Swann; Ephraim Moravian Church, Ephraim, WI 7 pm

19 JUNE
Marsha Long, with trumpet; St. Benedict's Catholic Church, Bronx, NY 4 pm
Scott Hanoian; Washington National Cathedral, Washington, DC 12:30 pm
Horst Buchholz; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
•Evensong; Myers Park Baptist, Charlotte, NC 4 pm
Bradley Hunter Welch; Central Reformed Church, Grand Rapids, MI 8 pm
Gert Oldenbeuving, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

20 JUNE
Huw Lewis; St. Mark's Episcopal, Grand Rapids, MI 1:30 pm
Christopher Young; Fountain Street Church, Grand Rapids, MI 8 pm

21 JUNE
Tom Trenney; Portland City Hall, Portland, ME 7:30 pm
Orchestra of St. Luke's; St. Bartholomew's, New York, NY 7:30 pm
•**James Kibbie**; St. Andrew's Cathedral, Grand Rapids, MI 9 am

22 JUNE
•**Aaron David Miller**, workshop; First Presbyterian, Poughkeepsie, NY 9:30 am
•**Aaron David Miller**; Christ Episcopal, Poughkeepsie, NY 2:15 pm
Gail Archer; Methuen Memorial Music Hall, Methuen, MA 8 pm
Joan Lippincott; Belle Skinner Recital Hall, Vassar College, Poughkeepsie, NY 4:15 pm
Gillian Weir; Mayflower Congregational, Grand Rapids, MI 8 pm
Marilyn Freeman; St. Paul's Lutheran, Neenah, WI 12:15 pm
Marie Rubis Bauer & Michael Bauer; Sinsinawa Mound, Sinsinawa, WI 7 pm

24 JUNE
John Weaver; The Reformed Church, Poughkeepsie, NY 10:30 am
Ken Cowan; St. John's Lutheran, Poughkeepsie, NY 1:45 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Jeff Davis; Independent Presbyterian, Savannah, GA 7 pm

25 JUNE
The Chorus of Westerly; Wilcox Park, Westerly, RI 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

26 JUNE
•Choral Evensong; Christ Church Cathedral, Episcopal, Hartford, CT 4:30 pm

•**David Briggs**; Christ Church Cathedral, Episcopal, Hartford, CT 7:30 pm
Marcus Torén; Washington National Cathedral, Washington, DC 12:30 pm
Justus Parrotta; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
•**Richard Peek**; Central Steele Creek Presbyterian, Charlotte, NC 7:30 pm
Sara & Ana Elias, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

27 JUNE
•**David Briggs**, masterclass; Center Church, Hartford, CT 11 am
•**Bradley Hunter Welch**; Cathedral of St. Joseph, Hartford, CT 2 pm
•**Patricia Snyder**; Congregation Beth Israel, West Hartford, CT 4 pm
CONCORA; South Church, New Britain, CT 8 pm
Joyce Robinson; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

28 JUNE
Christoph Bull; Portland City Hall, Portland, ME 7:30 pm
•**Bradley Hunter Welch**, masterclass; St. Patrick/St. Anthony, Hartford, CT 9:15 am
•**John Rose**; Trinity College Chapel, Hartford, CT 5 pm
•**Paul Jacobs**; Trinity College, Hartford, CT 8 pm

29 JUNE
Patrick Kabanda; Methuen Memorial Music Hall, Methuen, MA 8 pm
•**Paul Jacobs**, masterclass; First Church, Glastonbury, CT 9 am
•**Renée Louprette**; Second Church of Christ, Scientist, Hartford, CT 10:45 am
•**Mary Preston**; Asylum Hill Congregational, Hartford, CT 8 pm
Marianne Chadoir; Memorial Presbyterian, Appleton, WI 12:15 pm
James Machan; Sinsinawa Mound, Sinsinawa, WI 7 pm

1 JULY
Craig Cramer; First Presbyterian, Kingsford, MI 7:30 pm

2 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

3 JULY
Paul Hardy; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
•**Paul Oakley**; Myers Park Baptist, Charlotte, NC 7:30 pm
Wylie Crawford, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

5 JULY
Harold Stover; First Parish Church, Brunswick, ME 12:10 pm
Philip Crozier & Sylvie Poirier; Portland City Hall, Portland, ME 7:30 pm
Craig Cramer; St. Peter's Cathedral, Marquette, MI 8 pm

6 JULY
Henry Lowe; Methuen Memorial Music Hall, Methuen, MA 8 pm
Paul Bisaccia, piano; Trinity College, Hartford, CT 6 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Gerre Hancock; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Jared Stellmacher; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm
Karen Black; Sinsinawa Mound, Sinsinawa, WI 7 pm
Craig Cramer, workshop; St. Peter's Cathedral, Marquette, MI 10 am

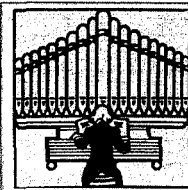
9 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
Craig Cramer; St. Joseph Catholic Church, Lake Linden, MI 7:30 pm

10 JULY
Paul Skevington; Cathedral of St. Patrick, New York, NY 4:30 pm
Mickey Thomas Terry; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
•**Brennan Szafrom**; First Baptist, Charlotte, NC 7:30 pm
Tim Sleep, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

11 JULY
ensemble amarcord; Trinity Episcopal, New York, NY 8:30 pm
Felix Hell; Belmont United Methodist, Nashville, TN 7 pm

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12 JULY

Ray Cornils; First Parish Church, Brunswick,
ME 12:10 pm
Joan Lippincott; Portland City Hall, Portland,
ME 8 pm
Nobuko Ochiai; Old West Church, Boston,
MA 8 pm
Paul Jacobs; St. Ignatius Loyola, New York,
NY 8 pm

13 JULY

Peter Stoltzfus Berton; Methuen Memorial
Music Hall, Methuen, MA 8 pm
Robert Plimpton; Ocean Grove Auditorium,
Ocean Grove, NJ 7:30 pm
Bradley Hunter Welch; Trinity Episcopal
Cathedral, Columbia, SC 7:30 pm
Chris Forslund; First English Lutheran,
Appleton, WI 12:15 pm
Joanne Wright; Sinsinawa Mound, Sinsi-
nawa, WI 7 pm

15 JULY

Paul Jacobs, masterclass; Edenton Street
United Methodist, Raleigh, NC 2:30 pm

16 JULY

Thomas Murray; St. Thomas Episcopal,
Taunton, MA 7:30 pm
Mazaika; Dorflinger Sanctuary, White Mills,
PA 6 pm
Paul Jacobs; Edenton Street United
Methodist, Raleigh, NC 7:30 pm
Felix Hell; Independent Presbyterian, Savan-
nah, GA 7 pm
Stefano Colletti, carillon; The Culver Acade-
mies, Culver, IN 4 pm

17 JULY

Brian Jones; Church of the Pilgrimage, Ply-
mouth, MA 7:30 pm
Christopher Hatcher; Cathedral of St.
Patrick, New York, NY 4:30 pm
Gregory Hamilton; Basilica of the National
Shrine of the Immaculate Conception, Washing-
ton, DC 6 pm
Yoon-Mi Lim; Sacred Heart Co-Cathedral,
Charleston, WV 2 pm
R. Monty Bennett; Winthrop University,
Rock Hill, SC 7:30 pm
Stefano Colletti, carillon; Rockefeller Memo-
rial Chapel, Chicago, IL 6 pm

19 JULY

Christopher Ganza; First Parish Church,
Brunswick, ME 12:10 pm
Ron Rhode; Portland City Hall, Portland, ME
7:30 pm
Yuko Hayashi & Jon Gillock; Old West
Church, Boston, MA 8 pm
Mazaika; Lees-McRae College, Banner Elk,
NC 7:30 pm

20 JULY

Brian Jones; Methuen Memorial Music Hall,
Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, NJ 7:30 pm
Nancy Siebecker; St. Bernard's Catholic
Church, Appleton, WI 12:15 pm
Sarah Mahler Hughes; Sinsinawa Mound,
Sinsinawa, WI 7 pm

23 JULY

Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Acade-
mies, Culver, IN 4 pm

24 JULY

Anthony Newman; Church of the Transfigu-
ration, Rock Harbor, Orleans, MA 3:30 pm
Brian Jones; Washington National Cathed-
ral, Washington, DC 4 pm
Felix Hell; Basilica of the National Shrine of the
Immaculate Conception, Washington, DC 6 pm
Ralph Tilden; Boone United Methodist,
Boone, NC 4 pm
Jane Cain; Davidson College Presbyterian,
Davidson, NC 7:30 pm
Mark Lee, carillon; Rockefeller Memorial
Chapel, Chicago, IL 6 pm

26 JULY

Kevin Birch; First Parish Church, Brunswick,
ME 12:10 pm
Frank Rippl; Trinity Lutheran, Appleton, WI
12:15 pm

27 JULY

Mamiko Iwasaki; Methuen Memorial Music
Hall, Methuen, MA 8 pm
Joan Lippincott; Ocean Grove Auditorium,
Ocean Grove, NJ 7:30 pm
Blake Doss; First Congregational, Appleton,
WI 12:15 pm
Sister M. Arnold Staudt; Sinsinawa Mound,
Sinsinawa, WI 7 pm

30 JULY

Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Acade-
mies, Culver, IN 4 pm

31 JULY

Bach Choir & Players; Holy Trinity Lutheran,
New York, NY 7 pm

Richard Fitzgerald; Basilica of the National
Shrine of the Immaculate Conception, Washing-
ton, DC 6 pm

Stephen & Susan Talley; Covenant Presby-
terian, Charlotte, NC 7:30 pm
Jim Fackenthal, carillon; Rockefeller Memo-
rial Chapel, Chicago, IL 6 pm

UNITED STATES

West of the Mississippi

15 JUNE

Peter Richard Conte; First Presbyterian,
Tulsa, OK 8:15 pm

17 JUNE

James Welch; Scotty's Castle, Death Valley,
CA 7 pm, also 6/18

20 JUNE

Robert Plimpton, Jared Jacobsen, & Carol
Williams; Balboa Park, San Diego, CA 7:30 pm

24 JUNE

Felix Hell; St. Cecilia RC Church, San Fran-
cisco, CA 8 pm

26 JUNE

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

27 JUNE

Thomas Murray; Grace Episcopal, Colorado
Springs, CO 9 am
Ben van Oosten; Balboa Park, San Diego,
CA 7:30 pm

28 JUNE

David Higgs, masterclass; First United
Methodist, Colorado Springs, CO 10:30 am
David Higgs; First Lutheran, Colorado
Springs, CO 7:30 pm

29 JUNE

Felix Hell; Community Methodist Church,
Aspen, CO 8:30 pm

30 JUNE

David Higgs; First Lutheran, Colorado
Springs, CO 7 pm

3 JULY

James Welch, carillon; Stanford University,
Palo Alto, CA 6 pm

4 JULY

David Peckham; Balboa Park, San Diego,
CA 7:30 pm

5 JULY

Ensemble Amarcord; St. John's University,
Collegeville, MN 7:30 pm

6 JULY

Ensemble Amarcord; Sheslow Auditorium,
Drake University, Des Moines, IA 7:30 pm

8 JULY

Ensemble Amarcord; St. Augustine's Hall,
Drake University, Des Moines, IA 7:30 pm

11 JULY

Rastrelli Cello Quartet; Meadowlark Music
Festival, Lincoln, NE 6 pm
Ken Cowan; Balboa Park, San Diego, CA
7:30 pm

13 JULY

Rastrelli Cello Quartet; Doane College, Crete,
NE 7:30 pm

14 JULY

Rastrelli Cello Quartet; Museum of Nebraska
Art, Kearney, NE 7:30 pm

15 JULY

Rastrelli Cello Quartet; James Arthur Vine-
yard, Raymond, NE 7:30 pm

16 JULY

Rastrelli Cello Quartet, workshop; University
of Nebraska School of Music, Lincoln, NE 2 pm

17 JULY

Rastrelli Cello Quartet; Brownville Concert
Hall, Brownville, NE 2 pm

18 JULY

Gordon Stewart; Balboa Park, San Diego,
CA 7:30 pm

19 JULY

Paul Jacobs; St. Joseph's Cathedral, Vermil-
ion, SD 7 pm

25 JULY

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

28 JULY

Craig Cramer; Mt. Angel Abbey, St Benedict,
OR 6 pm, also 7/29

INTERNATIONAL

15 JUNE

Joan Dixon; The Temple Church, London,
England 1:15 pm

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Brass Quintet
and/or Oboe/English Horn

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Richard Hills; Christchurch Priory, Dorset, England 7:30 pm
Mark Swinton; St. Michael & All Angels, West Croydon, England 1:10 pm
Mark Venning; St. Margaret's, London, England 7:30 pm

16 JUNE
Peter Davis; Haileybury College Chapel, Broxbourne, England 7:30 pm

17 JUNE
Benjamin Nicholas; St. Stephen Walbrook, London, England 12:30 pm
Felix Hell, masterclass; Scotch College, Memorial Hall, Melbourne, VIC, Australia 11 am
Felix Hell; Town Hall, Melbourne, VIC, Australia 7 pm
Paul Jacobs; Town Hall, Sydney, Australia 7:30 pm

18 JUNE
Gillian Weir, with strings; The Drive Methodist Church, Sevenoaks, England 7:30 pm
Nicholas Gale; St. George's Cathedral Southwark, London, England 1:05 pm
Stephen Disley, with orchestra; Parish Church of St. Clement, Sandwich, England 7:30 pm

19 JUNE
Benjamin Nicholas; Westminster Cathedral, London, England 4:45 pm
Greg Abrahams; Westminster Abbey, London, England 5:45 pm

20 JUNE
Graham Barber; St. Bartholomew's, Leeds, England 7:30 pm

21 JUNE
London Welsh Chorale; Gray's Inn Chapel, London, England 6:45 pm
Douglas Bruce; St. James United Church, Montreal, QC, Canada 12:30 pm

22 JUNE
Slava Chevliakov; Southwell Minster, Southwell, England 7:30 pm
Michael Fleming; St. Michael & All Angels, West Croydon, England 1:10 pm
John Wells; The Temple Church, London, England 1:15 pm
Mina Iizuka; Minato Mirai Hall, Yokohama, Japan 12:10 pm

23 JUNE
Raymond Sturdy; York Central Methodist, York, England 12:30 pm

25 JUNE
Anne Marsden Thomas; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Cathedral Consort; Norwich Cathedral, Norwich, England 7:30 pm
Lee Ward; St. John the Evangelist, Islington, England 7:30 pm
Kimberley Marshall; Grosvenor Chapel, London, England 7:30 pm

26 JUNE
Andy Kotylo; Albert Hall, Nottingham, England 2:45 pm
Sean Farrell; All Saints Church, Blackheath, England 5:30 pm
Matthew Martin; Westminster Cathedral, London, England 4:45 pm

Robert Quinney; Westminster Abbey, London, England 5:45 pm

27 JUNE
Christopher Newton; St. Bartholomew's, Leeds, England 7:30 pm

28 JUNE
Geoffrey Morgan; Christchurch Priory, Dorset, England 7:30 pm
Florence Leyssieux; St. James United Church, Montreal, QC, Canada 12:30 pm

29 JUNE
Geoffrey Lester; St. Michael & All Angels, West Croydon, England 1:10 pm
David Davies; The Temple Church, London, England 1:15 pm

1 JULY
Robin Jackson & Maureen McAllister; SS. Peter & Paul, Godalming, England 1 pm

2 JULY
Quentin & Mary Murrell Faulkner; Marienkirche, Belzig, Germany 6:30 pm
Andrew Bryden; York Central Methodist, York, England 7:30 pm
Geoff Hobbs; St. John's, Stratford, England 7:30 pm
Gordon Stewart; St. George's Chapel, Windsor Castle, London, England 6:30 pm

3 JULY
Martin Baker; Farnborough Abbey, Farnborough, England 3 pm
Anthony Gritten; Westminster Cathedral, London, England 4:45 pm
Peter Barley; Westminster Abbey, London, England 5:45 pm

4 JULY
Colin Walsh; Lincoln Cathedral, Lincoln, England 7 pm
Elli Glarou; St. Bartholomew's, Leeds, England 7:30 pm

5 JULY
Gillian Weir; Hofkirche, Lucerne, Switzerland 8 pm
David Cowen, with choir; Leicester Cathedral, Leicester, England 8 pm
Jennifer Loveless; St. James United Church, Montreal, QC, Canada 12:30 pm
Olivier Latry; Très-Saint-Nom-de-Jesus, Montreal, Quebec, Canada 8 pm

6 JULY
Jeffrey Makinson; Collegiate Church of St. Peter, Ruthin, England 8 pm

7 JULY
Nicholas Page; York Central Methodist, York, England 12:30 pm

8 JULY
Ann Elise Smoot; St. Peter's, Limesfield, England 7:30 pm
Robert Bates; Minato Mirai Hall, Yokohama, Japan 7 pm

9 JULY
Quentin & Mary Murrell Faulkner; Castle Church, Wittenberg, Germany 5 pm
Warwickshire Youth Chorale, with organ and brass; St. James the Greater, Leicester, England 7:30 pm

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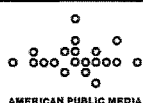
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Carlo Curley; St. Peter's, Harrogate, England 7:30 pm

Richard Pilliner; St. John the Evangelist, Upper Norwood, England 6:30 pm

10 JULY

Colin Andrews & Janet Fishell; Alexandra Palace, London, England 3 pm

Leonardo Ciampa; Westminster Cathedral, London, England 4:45 pm

Ian Keatley; Westminster Abbey, London, England 5:45 pm

11 JULY

Graham Barber; St. Bartholomew's, Leeds, England 7:30 pm

Peter Wright; All Souls Langham Place, London, England 7:30 pm

12 JULY

Simon Headley, with brass; Leicester Cathedral, Leicester, England 8 pm

Robert Quinney; Westminster Abbey, London, England 7 pm

David Sanger; Selwyn College Chapel, Cambridge, England 7:30 pm

Elizabeth Wilson, with oboe; St. James United Church, Montreal, QC, Canada 12:30 pm

13 JULY

Robert Sharpe; Christchurch Priory, Dorset, England 7:30 pm

Graham Barber; Norwich Cathedral, Norwich, England 7:30 pm

Naji Hakim; Ely Cathedral, Ely, England 7:30 pm

Philip Smith; Collegiate Church of St. Peter, Ruthin, England 8 pm

Christine Wells; Reading Town Hall, Reading, England 1 pm

Ann Elise Smoot; St. Matthew's Westminster, London, England 1:05 pm

Katerina Chrobokova; Notre Dame de France, London, England 7:30 pm

Guy Bovet; St. Joseph's Oratory, Montreal, Quebec, Canada 8 pm

14 JULY

Sophie-Véronique Cauchefer-Choplin; Hereford Cathedral, Hereford, England 7:30 pm

Thierry Escaich; Eglise St.-Jean-Baptiste, Montreal, Quebec, Canada 8 pm

15 JULY

Gillian Weir; Lichfield Cathedral, Lichfield, England 12 noon

Jacques van Oortmerssen; Trinity College Chapel, Cambridge, England 1:15 pm

16 JULY

Gerald Gifford; Doncaster Minster, Doncaster, England 7 pm

17 JULY

David Higgs; Oundle School Chapel, Oundle, England 5 pm

Alessandro Bianchi; Westminster Cathedral, London, England 4:45 pm

Daniel Cook; Westminster Abbey, London, England 5:45 pm

18 JULY

Daniel Moulit; Jesus Church, Oundle, England 7:30 pm

John Scott Whiteley; St. Bartholomew's, Leeds, England 7:30 pm

Peter Planyavsky; St. Andrew's United Church, London, ON, Canada 8 pm

19 JULY

Roy Massey; Leicester Cathedral, Leicester, England 8 pm

Robin Jackson & Maureen McAllister; St. David's Hall, Cardiff, Wales 5:30 pm

Jane Parker-Smith; Westminster Abbey, London, England 7 pm

Sunyi Shin; St. James United Church, Montreal, QC, Canada 12:30 pm

Peter Richard Conte; Trinity Lutheran, London, ON, Canada 8 pm

Tomoko Miyamoto; Minato Mirai Hall, Yokohama, Japan 12:10 pm

20 JULY

Paul Hale; Southwell Minster, Southwell, England 7:30 pm

James Mooney-Dutton; Norwich Cathedral, Norwich, England 8 pm

Patrick Russell; Grosvenor Chapel, London, England 7:30 pm

Andrew Fletcher; Collegiate Church of St. Peter, Ruthin, England 8 pm

William Whitehead; Oundle School Chapel, Oundle, England 9 pm

21 JULY

Malcolm Galloway; York Central Methodist, York, England 12:30 pm

22 JULY

Clive Driskill-Smith; Fotheringhay Church, Fotheringhay, England 9:30 pm

23 JULY

Mattias Wager; Oundle School Chapel, Oundle, England 11:30 am

Ian Hare; Beverley Minster, Beverley, England 6 pm

Theodore Saunders; Doncaster Minster, Doncaster, England 7 pm

Carlo Curley; Chingford Parish Church, Chingford, England 7:30 pm

Stephen Farr; St. John the Evangelist, Islington, England 7:30 pm

Nigel Potts; Hallgrímskirkja, Reykjavík, Iceland 12 noon, also 7/24 at 8 pm

24 JULY

Gabriel Marghieri; Cappella di S. Marta & Chiesa di S. Giacomo, Campertogno, Italy 9 pm

Matthew Martin; Westminster Cathedral, London, England 4:45 pm

Paul Derrett; Westminster Abbey, London, England 5:45 pm

26 JULY

Robin Jackson & Maureen McAllister; Winchester Cathedral, Winchester, England 1:10 pm

Ivan Linford; Leicester Cathedral, Leicester, England 8 pm

James O'Donnell; Westminster Abbey, London, England 7 pm

Wesley Warren; St. James United Church, Montreal, QC, Canada 12:30 pm

27 JULY

Kevin Bowyer; Christ Church Cathedral, Oxford, England 7:30 pm

Hartwig Barte-Hanßen; Norwich Cathedral, Norwich, England 8 pm

Roger Fisher; Collegiate Church of St. Peter, Ruthin, England 8 pm

Junko Wada & Eriko Kotaka; Minato Mirai Hall, Yokohama, Japan 12:10 pm

28 JULY

Wijnand Van de Pol; S. Anna al Montrigone, Borgosesia, Italy 9 pm

Catherine Ennis; Exeter College Chapel, Oxford, England 1:15 pm

29 JULY

Roman Perucki, with violin; S. Giovanni Evangelista, Foresto, Italy 9 pm

Roman Perucki, with violin; S. Maria Assunta, Salussola, Italy 9 pm

Phillip Paul; York Central Methodist, York, England 3:30 pm

James Lancelot; Gloucester Cathedral, Gloucester, England 7:30 pm

Simon Lumby; Doncaster Minster, Doncaster, England 7 pm

31 JULY

Felix Hell; Protestant Church, Assenheim, Germany 6 pm

Sylvie Poirier & Philip Crozier; St. Gudula, Rhede, Germany 8 pm

Sandro Carnelos, with trumpet; S. Lorenzo, Crevola, Italy 9 pm

Martin Knizia; Westminster Cathedral, London, England 4:45 pm

Huw Morgan; All Saints Church, Blackheath, England 5:30 pm

Norman Harper; Westminster Abbey, London, England 5:45 pm

Fantasia in E-flat, Saint-Saëns; *Prélude à l'Après-midi*, Debussy, arr. Cellier; *Prelude and Fugue in g*, op. 7, no. 3, Dupré; *Ave Maris Stella*, de Grigny; *Improvisation on d-e-g-r-i-c-n-y*, Briggs; *Fugue on the Magnificat*, *Meine Seele erhebt den Herren*, BWV 648, Bach; *Improvisation on B-A-C-H*, Briggs.

ELIZABETH & RAYMOND CHENAULT, First Congregational Church, Los Angeles, CA, March 6: *Variations on an Easter Theme*, Rutter; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *Nativity Scenes*, Roberts; *Rhapsody*, Hakim; *Toccata on Sine Nomine*, The Emerald Isle, Callahan; *Shenandoah*, White; *The Stars and Stripes Forever*, Sousa, arr. Chenaault.

PETER RICHARD CONTE, St. Thomas Lutheran Church, Bloomington, IN, February 18: *Empire March*, Elgar, transcr. Conte; *Concert Variations on The Last Rose of Summer*, Buck; *Scherzo (Sonata VIII)*, Guilman; *Cortège et Litanie*, Dupré, transcr. Conte; *Toccata (Pièces de fantaisie, op. 54)*, Vierne; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte.

PHILIP CROZIER & SYLVIE POIRIER, Salon Monique Gendron, Montreal, QC, Canada, February 20: *Praeludium und Fuge in C*, Albrechtsberger; *Fugue à six parties et deux sujets à quatre mains*, Loret; *Adagio*, WoO 33/1, Beethoven; *Bombardo-Carillon*, Alkan; *A Fancy for Two to Play*, Tomkins; *A Verse*, Carleton; *Lied (Petite Suite)*, Bédard; *Sonate in d*, op. 30, Merkel.

ROBERT DELCAMP, University of the South, Sewanee, TN, February 24: *Le Chemin de la Croix*, op. 29, Dupré.

CLIVE DRISKILL-SMITH, Cincinnati Museum Center, Cincinnati, OH, February 28: *Choral Song and Fugue*, Wesley; *Intermezzo*, Alain; *Melodie in E*, Rachmaninoff, transcr. Lemare; *Introduction, Passacaglia and Fugue in e-flat*, Willan; *Allegro (Symphony No. 6)*, Widor; *Messe Basse*, Fauré; *William Tell Overture*, Rossini, transcr. Lemare.

DAVID GELL, St. Mary's Cathedral, San Francisco, CA, February 27: *An Archbishop's Fanfare*, Gell; *Tiento de Sexto tono*, de Soto; *Gatilla de mano izquierda*, Duron; *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *The Emperor's Fanfare*, Soler, arr. Biggs; *Maestoso in c-sharp (Messe Solennelle)*, op. 36, no. 1, Vierne, arr. Schreiner; *Prelude on Deo Gracias*, Willan; *Partita on Old 100th*, Gell.

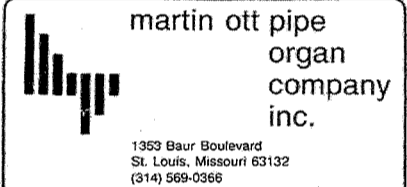
MARTIN HASELBÖCK, Walt Disney Concert Hall, Los Angeles, CA, February 20: *Introduction and Fugue from the cantata Ich hatte viel Bekümmernis*; *Variations on the basso continuo from the cantata Weinen, Klagen, Sorgen, Zagen*, *Les morts*, *Prelude and Fugue on the name B-A-C-H*, *Fantasy and Fugue on the chorale Ad nos, ad salutarem undam*, Liszt.

CHRISTOPHER HERRICK, Westminster Presbyterian Church, Lincoln, NE, February 6: *Fanfare*, Mathias; *Trio Sonata No. 6*, BWV 530, Bach; *Fantasia and Fugue on a theme of Meyerbeer*, *Ad nos, ad salutarem undam*, Liszt; *Nun danket alle Gott*, BWV 657, Bach; *Thanks in Blue*, Penkulum; *Scherzo in g*, Bossi; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Recessional*, Mathias.

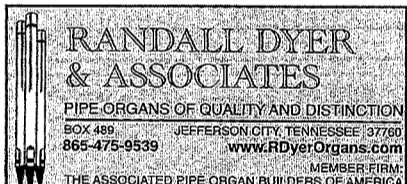
PAUL JACOBS, Westminster United Church, Winnipeg, MB, Canada, February 20: *Sinfonia (Cantata No. 29)*, *Ich ruf zu dir, herr Jesu Christ*, BWV 639, *Trio Sonata in C*, BWV 529, *Prelude and Fugue in D*, BWV 532, Bach; *Concerto No. 1 in g*, op. 4, Handel; *Sicilienne and Toccata*, Duruffé.



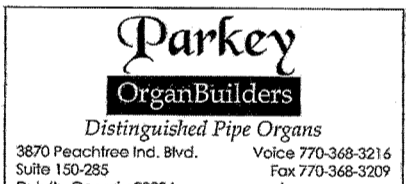
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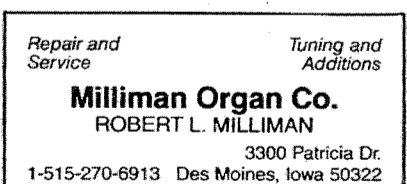
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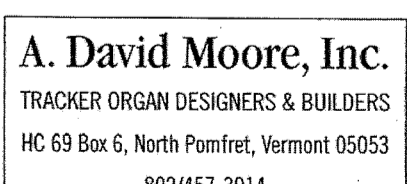
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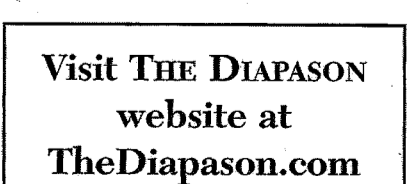
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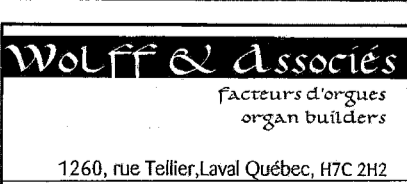
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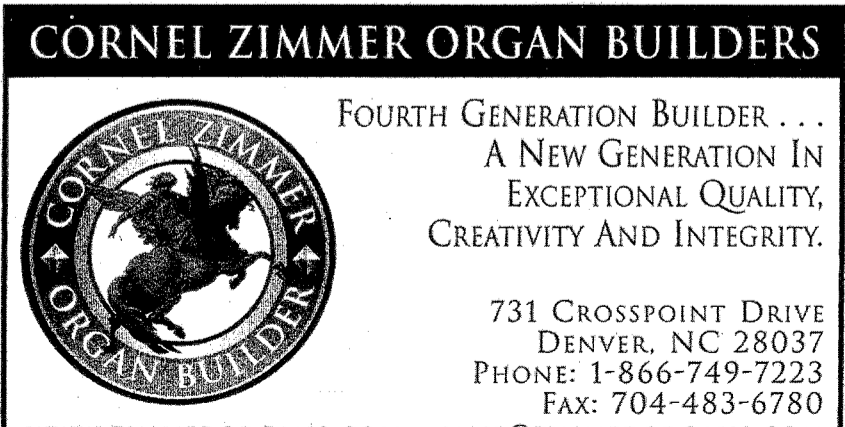
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VANCE HARPER JONES, First Presbyterian Church, Washington, NC, February 20: *Prayer*, op. 118, no. 4, Armstrong; *Prelude and Fugue in e*, Bruhns; *Adagio*, op. 57, no. 11, Rinck; *Prelude and Fugue in b*, BWV 544, Bach; *Wonderful Words of Life*, Southbridge; *Love Lifted Me*, Pethel; *What a Friend We Have in Jesus*, Ore; *Friends*, Utterback; *Blues X*, Sadowski; *Kitten on the Keys*, Confrey.

LEN LANGRICK, First Presbyterian Church, Brunswick, GA, February 25: *Dialogue*, Tierce en taille, Grand Dialogue (*Mass for the Parishes*), Couperin; *Fugue on the tune St. Anne*, Bach; *Triptyque*, Langlais; *Fantasy on Von Gott will ich nicht lassen*, Menter; *Toccata on Beecher*, Stoltzfus.

JOAN LIPPINCOTT, University of Notre Dame, Notre Dame, IN, February 27: *Concerto in d (after Vivaldi)*, BWV 596, *Nun danket alle Gott*, BWV 657, *Schmücke dich, o liebe Seele*, BWV 654, *Von Gott will ich nicht lassen*, BWV 658, *Prelude and Fugue in C*, BWV 547, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehin hin*, BWV 646, *Wer nur den lieben Gott lässt walten*, BWV 647, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Passacaglia in c*, BWV 582, Bach.

MASSIMO NOSETTI, Kenilworth Union Church, Kenilworth, IL, February 27: *Marche aux Flambeaux*, Clark; *Ciaccona in d*, BWV 1004, Bach, transcr. Matthey; *Introduzione, tema con variazione e finale*, op. 11, Morandi; *Grosse Fantaisie*, Lemmens; *Pièce héroïque*, op. 128, Bossi; *Scherzo*, op. 65, Reger; *Clair de lune (Suite Bergamasque)*, Debussy, transcr. Cellier; *Final (Symphonie VI)*, op. 59, Vierne.

JOHN OBETZ, St. John's United Methodist Church, Kansas City, MO, February 22: *Festal Flourish*, Jacob; *Chant de Paix*, Langlais; *Te Deum laudamus*, Now thank we all our God (arr. Biggs); *Pièce d'Orgue*, Bach;

Hanson Place, Holy Manna, Owens; *Amazing Grace, Nettleton*, Martin; *Elegy ("Nimrod" from Enigma Variations)*, Elgar.

MARCIA VAN OYEN, Fourth Presbyterian Church, Chicago, IL, February 25: *Fugue in g*, Bach; *Trio in the Style of Bach*, Nalle; *What a Friend We Have in Jesus*, Bolcom; *Talk about a Child That Do Love Jesus, I Want Jesus to Walk with Me*, Utterback; *Sweet Sixteenths*, Albright; *Scherzo in E*, Gigout; "The people respond—Amen!" (*Rubrics*), Locklair.

GILLIAN WEIR, Metropolitan United Methodist Church, Detroit, MI, February 18: *Sonata Eroica*, Jongen; *Trio Sonata in e*, Bach; *Sonata in C*, K. 255, *Sonata in G*, K. 328, *Sonata in D*, K. 287, *Sonata in D*, K. 288, Scarlatti; *Variations on a Noël*, Dupré; *St. Francis Walking on the Waves*, Liszt, arr. Rogg; *Joie et clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Scherzo*, op. 2, Duruflé; *La Fileuse (Suite Bretonne)*, Dupré; *Hamburger Totentanz (Three Hamburger Preludes)*, Bove; *Toccata*, Lanquetuit.

BRADLEY HUNTER WELCH, Wichita State University, Wichita, KS, February 8: *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Variations on O laufet, ihr Hirten*, Drischner; *Jig for the Feet (Totentanz) (Organbook III)*, Albright; *Prelude and Fugue in a*, BWV 543, Bach; *Finale (Organ Symphony VI)*, *Andante sostenuto (Symphonie Gothique*, op. 70), Widor; *Sonata I in d*, op. 42, Guilman.

CAROL WILLIAMS, Washington State University, Pullman, WA, January 26: *Prelude and Fugue in b*, BWV 544, Bach; *Voluntary for Double Organ*, Z 719, Purcell; *Morceau de Flutes*, Lascoux; *Mässig schnell, Sehr langsam (Sonata No. 1)*, Hindemith; *Dankpsalm*, op. 145, no. 2, Reger; *Toccata*, Paponaud; *Ballet*, Debussy, transcr. Roques; *Te Deum (Cinq Improvisations)*, Toumémire; *Variations on a theme by Paganini for Pedals*, Thalben-Ball; *Toccata*, Stevens; *Three Jazz Preludes*, Michel.

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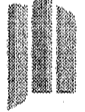
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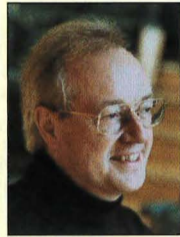
George Baker



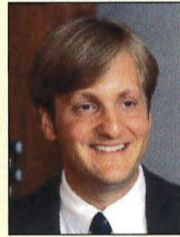
Diane Meredith Belcher



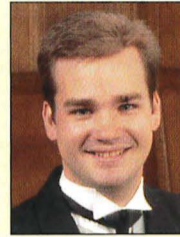
Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Yoon-mi Lim
 AGO National
 Competition Winner
 Available 2004-2006



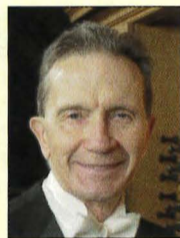
Stefan Engels



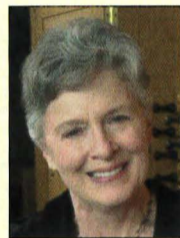
Thierry Escaich*



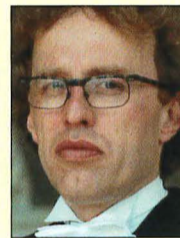
David Goode*



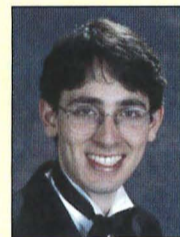
Gerre Hancock



Judith Hancock



Martin Haselböck*



Vincent Dubois
 Calgary 2002 Recital
 Gold Medal Winner



David Higgs



Marilyn Keiser



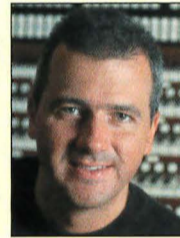
Susan Landale*



Olivier Latry*



Joan Lippincott



Alan Morrison



László Fassang
 Calgary 2002
 Improvisation
 Gold Medal Winner
 Grand Prix de Chartres,
 2004



Thomas Murray



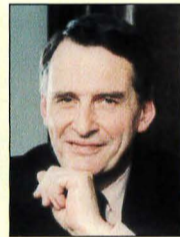
James O'Donnell*



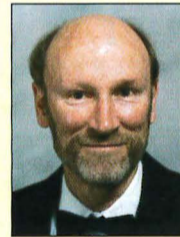
Jane Parker-Smith*



Peter Planavsky*



Simon Preston



George Ritchie



Daniel Roth*



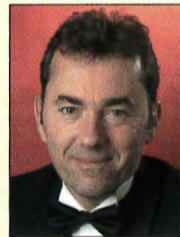
Ann Elise Smoot*



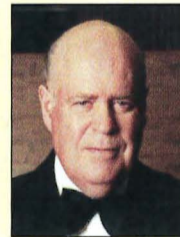
Erik Wm. Suter



Donald Sutherland



Thomas Trotter*



John Weaver

CHOIRS AVAILABLE

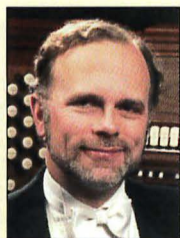
The Choir of Saint Thomas
 Church, NY
 John Scott, Director
 February, 2006

The Choir of St. John's College,
 Cambridge, UK
 David Hill, Director
 March 22 - April 1, 2006

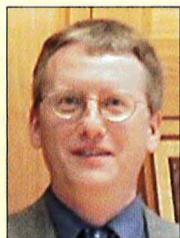
The Choir of Westminster
 Cathedral, UK
 Martin Baker, Director
 October, 2006



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:
www.concertorganists.com

*=European artists available
 2005-2006