

THE DIAPASON

JUNE, 2007



First Presbyterian Church
Ithaca, New York
Cover feature on pages 28–30

Bradley Welch



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(Dallas Morning News, 2003)

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THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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Here & There

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, presents its summer organ recital series on Sundays at 6 pm: June 3, Robert Grogan; 6/10, Richard K. Fitzgerald; 6/17, Ronald Stolk; 6/24, Peter Latona;

July 1, Dana La Rosa; 7/8, Mickey Thomas Terry; 7/15, Julie Vidrick Evans; 7/22, Paul Skevington, with trumpet; 7/29, Maurizio Corrazza;

August 5, Edward Moore; 8/12, Robert Remek; 8/19, Justus Parrotta; 8/26, Giorgio Parolini.

The organ recital each week is preceded by a half-hour program of carillon music beginning at 5:30 pm, played on the 56 bells of the Knights' Tower Carillon by Robert Grogan, basilica carillonneur and by guest and assisting artists. For information: <www.nationalshrine.com>.

St. James United Church, Montreal, Quebec, Canada, presents its summer recital series on Tuesdays at 12:30 pm: June 5, Sylvie Poirier & Philip Crozier; 6/12, Suzanne Ozorak, with French horn; 6/19, Jonathan Oldengarm; 6/26, Kurt-Ludwig Forg;

July 3, Giancarlo Scalia; 7/10, Ryan Enright; 7/17, Les Petits Chanteurs de

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Sister Mary Arnold; 6/20, Ruth Tweeten; 6/27, Bruce Bengston;

July 11, Chappie Stowe; 7/18, Brenda Portman; 7/25, William Tinker;

August 1, Ellen Bowlin; 8/8, Anita Werling; 8/15, Peter Sziebal; 8/22, Steve Steely; 8/29, Kirstin Synnestvedt. For information: 608/748-4411 x 271; <edushek-manthe@sinsinawa.org>.

North Shore Choral Society concludes its 71st season on June 10 at the Parish Church of St. Luke, Evanston, Illinois, with Haydn's *Mass No. 5 in C Major, Missa cellenisi*. NSCS, a community chorus of 120 members, is directed by Donald Chen, celebrating his 23rd anniversary with the chorus. For information: 847/272-2351; <www.northshorechoral.org>.

The Chicago AGO chapter celebrates its centennial anniversary on June 11 with a recital by Stephen Tharp at St. Vincent de Paul Catholic Church, Chicago. Following the organ recital, the chapter will host a buffet dinner/reception at the Cortelyou Commons Building on the DePaul University campus.

A native of Chicago, Tharp holds degrees from Illinois College in Jacksonville, Illinois and Northwestern University, studying organ with Rudolf Zuiderveld and Wolfgang Ribusam respectively. He has also worked extensively with Jean Guillou in Paris. A champion of new organ music, Tharp has commissioned organ works by Jean Guillou, David Briggs, Samuel Adler, Eugenio Fagiani, Thierry Escaich, Philip Moore, Anthony Newman, Martha Sullivan and Morgan Simmons. His 12 solo organ recordings can be found on the JAV, Naxos, Organum and Ethereal labels. Stephen Tharp has held positions in Manhattan at both St. Patrick's Cathedral and St. Bartholomew's Church. In 2006 he was appointed Artist-in-Residence at St. Peter's Church, Perth Amboy, New Jersey.

The program will include works by Widor, Demessieux, Sowerby, Persichetti, Vierne, and Briggs. St. Vincent de Paul is home to Opus 80 of Chicago firm Lyon & Healy, built and installed in 1901. After a fire in 1955 damaging the south end of the church, the 51-rank organ was rebuilt by the Tellers Organ Co. in 1959, retaining the original Lyon & Healy pipework. Several pedal extensions and borrowings were added by Frank Sauter & Sons of Alsip, Illinois in 1994. Alfred J. Butler III of New York has carried out extensive repairs recently including the installation of a new Austin Organ, Inc. drawknob console. For information: <www.chicagoago.org>.

The Friends of the Kotschmar Organ (FOKO) presents its 95th season of summer organ recitals at Merrill Auditorium, Portland Maine. All concerts begin at 7:30 pm, preceded by a 6:30 pm pre-concert talk with the exception of the June 12 opening per-

formance: June 12, Ray Cornils; 6/19, Cameron Carpenter; 6/26, John Scott;

July 3, Dave Wickerham; 7/10, David Briggs; 7/17, Carlo Curley; 7/31, Christa Rakich;

August 7, Alan Morrison; 8/14, Thomas Heywood; 8/21, R. Jelani Eddington; 8/28, Raúl Prieto Ramírez.

The Kotschmar Memorial Organ, built in 1912 by the Austin Organ Company of Hartford, Connecticut, was given to the City of Portland by Cyrus H. K. Curtis. It is this nation's oldest working municipal organ, with five manuals, over 6800 pipes, over 100 miles of wiring, and weighs more than 50 tons.

The Friends of the Kotschmar Organ (FOKO) was founded as a non-profit organization in 1981 to relieve the City of Portland of the tasks of raising funds for the organ's care and repairs. FOKO presents a wide variety of concerts including a summer classics and pops organ series, a silent film series, and Music from the World's Great Cathedrals series. For information: Kathleen Grammer, 207/883-4234, <mezzogram@earthlink.net>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: June 17, musical fireworks (Gounod, Thalben-Ball, Reubke); August 4, Old Spanish Days' Fiesta Concert; 8/26, Abendmusik. For information: <www.trinitysb.org>.

Old West Organ Society presents its 2007 summer concert series at Old West Church, Boston, Tuesday evenings at 8 pm on the C. B. Fisk organ: July 3, Andrew Scanlon; 7/10, Steven Patchel; 7/17, Steven Young; 7/24, Douglas Major; 7/31, Gail Archer; August 7, John Skelton; 8/14, Diane Luchese. For information: <www.oldwestorgansociety.org>.

Trinity Church Wall Street will present its second series of free summer concerts featuring performances on its state-of-the-art virtual pipe organ. This year's theme, Conservatory Stars, presents Cameron Carpenter, Nathan Laube, Tom Trenney, Felix Hell, Alan Morrison, and Paul Jacobs. Performances are scheduled July 5–August 9, Thursdays at 1 pm. All concerts will be available for viewing live and on-demand at <www.trinitywallstreet.org>.

The July 5 concert by Cameron Carpenter will serve a dual purpose, as the opening of Trinity Church's 2007 organ festival and as the closing concert of the national convention of the American Theatre Organ Society, which is meeting in New York during the first week of July. The American Guild of Organists New York regional convention is concluding that same afternoon, and AGO members are also invited as special guests.

The concerts feature the organ console in full view of the audience. In addition, large, flat screen monitors are positioned so that the performers' hands



Casavant organ, Queen of Rosary Chapel, Sinsinawa Mound

The Sinsinawa Dominicans present their annual summer organ recital series on Wednesdays at 7 pm. Recitals feature the Casavant organ designed by Lawrence Phelps (two manuals, 26 stops, 34 ranks) at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: June 6, Naomi Rowley; 6/13,



Bruce Neswick, R. Monty Bennett, Derrick Goff, and Thomas Schmutzler

The eighth annual **Richard and Betty Peek Masterclass and Recital** at Covenant Presbyterian Church, Charlotte, North Carolina, and the Charlotte AGO chapter presented

Bruce Neswick in an improvisation masterclass and recital on March 17 and 18. Pictured are Mr. Neswick with class participants R. Monty Bennett, Derrick Goff, and Thomas Schmutzler.

and feet can be seen close up. The schedule: July 5, Cameron Carpenter; 7/12, Nathan Laube; 7/19, Tom Trenney; 7/26, Felix Hell; August 2, Alan Morrison; 8/9, Paul Jacobs.

The Marshall & Ogletree virtual pipe organ is serving as a replacement for the Aeolian-Skinner pipe organ damaged by corrosive dust and debris following the collapse of the World Trade Center buildings. Installed in 2003, the new instrument is actually two 85-stop organs with two consoles, a 2,000-pound tone generation system, two audio systems, and proprietary software operating on the Linux platform.

The Episcopal Parish of Trinity Church, established in 1697, has a diverse congregation drawn from the New York region and offers 18 worship services during the week as well as daily interdenominational prayers for peace at St. Paul's Chapel. The church and the chapel in Lower Manhattan attract over 1.8 million visitors annually. The parish has a strong musical tradition, with a family choir, a professional choir with CD recording contracts, and a popular twice-weekly concert series.

The National Association of Pastoral Musicians national convention takes place July 9-13 in Indianapolis, Indiana. Presenters include Steven Warner, Michael Joncas, John Romer, Michael Bedford, Michael Helman, Lynn Trapp, Paul French, Scott Montgomery, Jennifer Pascual, Kent Tritle, and many others, in lectures, workshops, concerts, and worship services. For information: <www.npm.org>.

The Illinois American Choral Directors Association presents its Summer Re-Treat July 11-13 at Illinois Wesleyan University, Bloomington, Illinois. Presenters include Joseph Plummerfelt, Linda Spevacek, and Richard Bjella. For information: <tdcheek13@hotmail.com>.

The Organ Historical Society national convention, "A Hoosier Holi-

day," takes place July 12-17 in central Indiana. Convention headquarters is the Sheraton Hotel and Suites in Indianapolis. The schedule includes organs by six Indiana builders and 17 other American builders; recitals by Ken Cowan, Robert Hobby, Marilyn Keiser, Thomas Murray, Carol Williams, Chris Young, and more than 20 others. For information: <www.organsociety.org>.

The St. Albans International Organ Festival takes place July 12-21, just before the organ at St. Albans Cathedral is dismantled in advance of an 18-month rebuild. More than 50 organists entered for the first round of competition, and around 20 will be selected from recordings they have submitted. The winners will share a prize fund of more than £10,000.

One of the highlights of the festival will be the traditional Three Choirs Concert when the choristers of St. Albans Cathedral will be joined by the choirs of St. John's College, Cambridge, and St. Thomas Fifth Avenue, New York City. For information: <www.organfestival.com>.

The University of Michigan has announced an historic organ tour led by Marilyn Mason: Historic Tour 55, "Three Great Cities: Budapest, Vienna and Prague," September 14-25, Century World Travel; 248/486-1347; <centuryworldtravel@yahoo.com>.

In December 2006, the **Organ Historical Society** received a significant bequest of nearly one million dollars from the estate of the late William L. Huber of Sag Harbor, New York. One half of this amount is directed to the OHS Endowment Fund, where the annual interest will support the ongoing activities of the society. The other half establishes a new endowment for the American Organ Archives, the organization's research library. Stephen L. Pinel, archivist for the society, put Huber's bequest in perspective: "Bill Huber had a decided affinity for antique organs,

and because his wife was a professional librarian, had a profound affection for the American Organ Archives. This very generous bequest will enable both the society and the archives to expand its programming in areas not thought possible previously."

Founded in 1961, the American Organ Archives is widely regarded as the largest and most complete gathering of organ research materials in the world. The collection is owned by the OHS, directed by a board of governors, and maintained with assistance of the staff at Talbott Library, Westminster Choir College of Rider University, Princeton, New Jersey. The collection is open by appointment. The holdings of the AOA include about 15,000 books, 500 periodicals, artifacts, organbuilders' business records, ephemera, other printed and manuscript material, and photographic images pertaining to the pipe organ. The online public access catalog (OPAC) is available at <http://www.the catalog.org/ohs40/>.

William L. Huber (1912-2004) was a longtime member of the Organ Historical Society. Born in the Canarsie section of Brooklyn, he was trained as a draftsman and industrial engineer. During World War II, he worked in the Brooklyn Navy Yard, designing gun mounts for the war effort. In 1954, he married the late Gretchen Monroe (1915-97), a teacher and librarian, and they settled on Long Island. Huber became interested in the OHS in 1978 when the Henry Erben organ at First Presbyterian Church of Sag Harbor was restored by organbuilders Mann & Trupiano of Brooklyn. He attended several national OHS conventions and was an enthusiastic supporter of the society's programs. The principal of the Huber Endowment will remain forever intact; the income generated by the bequest will support the ongoing operations of the society and the library in perpetuity.

Further information about the programs and services of the Organ Historical Society is available at <www.organsociety.org>.

The Delaware chapter of the American Guild of Organists announces the winners of the **2007 Vernon deTar Scholarship Competition**, held at First & Central Presbyterian Church in Wilmington, Delaware, on March 31. This year's winners are **Tyler Canonico** of Baltimore, Maryland, and **Oliver Wolcott** of Charlottesville, Virginia.

Judges for the competition were David Furniss, David Herman, and Darryl Roland. David Schelat is chairman of the competition.

Prizes include a cash award of \$200 and tuition to attend an AGO-sponsored Pipe Organ Encounter. The annual scholarship competition was established by the Delaware AGO chapter to honor the late Dr. Vernon deTar, internationally known organist, church musician, and teacher, for his many contributions to church music over his long and distinguished career. The Vernon deTar Scholarship is open to organ students who are from 13 to 18 years of age, and who reside in AGO Area III: Delaware, Maryland, southern New Jersey, Pennsylvania, Virginia, West Virginia, and the District of Columbia.

The next Vernon deTar Scholarship Competition will be held on April 5, 2008. For more information, contact David Schelat at 302/654-5371 or <schelat@fandc.org>.

Pastoral musician **Steven Ottományi** and Paulist Father **Ricky Manalo** have been chosen as winners of the hymn competition, "That All May Be One," sponsored by the **National Association of Pastoral Musicians** (NPM) and the Friars of the Atonement. Both of the winning entries are based on the prayer of Jesus, "That all may be one" (John 17:21).

Steven Ottományi, director of liturgy and music at St. Vincent de Paul Parish in Huntington Beach, California, has created a new hymn text entitled "Family of Faith" that may be sung to several familiar tunes. Father Ricky Manalo, CSP, composer and author, is currently pursuing doctoral studies at the Graduate Theological Union in Berkeley, California. He has collaborated with Spanish and Vietnamese text writers to produce a new communion song entitled "That All May Be One in Christ." Rodolfo López and Nguyen Dinh Dien translated the text of Manalo's English refrain and then each created three original verses in Spanish and Vietnamese.

The two winning entries will be distributed widely by the Atonement Friars and by NPM in preparation for the celebration of the Week of Prayer for Christian Unity, January 18-25, 2008. Both songs will be available as free downloads for local churches to use in worship during the fall and winter as they prepare for ecumenical celebrations during the Week of Prayer for

University of Michigan Forum
28th International Organ and Church Music Institute
 June 24, 25, 26, 2007

Lectures: Richard Benedum, Marijim Thoene, Margarete Thomsen, Johan Van Parys
Recitals: Luke Davis, Kim Kasling, Abigail Woods, Michele Johns, Tapani Yrjola and UM faculty
Information: Marionette Cano (canom@umich.edu)

UM Historic Tour 54
"In the Steps of Bach and Buxtehude"
 with Marilyn Mason July 9 - 22, 2007
Conlin Travel: 3270 Washtenaw Ann Arbor, MI 48104
Attention: Sharon 888-426-6546

UM Historic Tour 55
"Three Great Cities: Budapest, Vienna, Prague"
 with Marilyn Mason September 14 - September 25, 2007
 In conjunction with the
 International Congress of the New Evangelization
Century World Travel: 326 N. Lafayette, St. Lyon, MI 48178
Attn: Carol 246-486-1347 (cell) 248-719-1956

The 47th Conference on Organ Music
 Sept. 30 - Oct. 3, 2007
"BACH AND BUXTEHUDE"
 In commemoration of the 300th anniversary of Buxtehude's death

Lectures: Michael Barone, Peggy Kelly Reinburg, Kerala Snyder and Christoph Wolff and UM faculty
 Pamela Ruitter-Feenstra

For additional information:
Marilyn Mason, Professor of Music, University Organist
 The University of Michigan School of Music, Theatre and Dance
 1100 Baits Drive, Ann Arbor, MI 48109
 734-764-2500
 mamstein@umich.edu



Albuquerque AGO chapter members' recital

A members' recital presented by the **Albuquerque AGO chapter** highlighted music of Spain, Mexico, Brazil, Argentina, and New Mexico on February 11 at First Presbyterian Church, Albuquerque (Eddie Saltz III, host organist). The recital was part of the chapter's 60th season programming, 2006-07. The performers, from both Santa Fe and Albuquerque, included organists Edwina Beard, Frederick Frahm, Maribeth Gunning, Marla Riggin-Clark, Iain Quinn, Eddie Saltz, Jane Smith, Maxine Thevenot, and cantor Craig Smith.

The program included works by Ginastera, Noble, Soler, Cabezón Valente Vieira, Frahm, and Ashdown. The players performed on First Presbyterian Church's Möller pipe organ,

opus 8615. Installed in 1955 and renovated in 2004 by Wilson Associates Pipe Organs of Colorado Springs, Colorado, it is the only four-manual instrument and one of the largest pipe organs in New Mexico. A reception followed in the church hall.

Earlier 60th anniversary season events were "Secrets of the Bach Code" with organists Kaayla Daniel and Ken Boiarsky (in both Santa Fe and Albuquerque, January); an ecumenical Thanksgiving Eve service (November 2006) at St. Paul Lutheran Church in Albuquerque; a talk and film on "Blended Worship" by Mark Thallander (Santa Fe/Albuquerque, October 2006); and a season kickoff celebration at Albuquerque's St. Thomas of Canterbury Episcopal Church (September 2006).

Christian Unity.

"That All May Be One" is the theme of the 2007 NPM national convention to be held in Indianapolis in July. The hymn "Family of Faith" will be sung at both the opening and closing events, and the communion song, "That All May Be One in Christ," will be sung during the Eucharistic celebration on July 11, the Memorial of St. Benedict.

Appointments

Arthur LaMirande, of New York City, has been appointed organist and music director of St. John's Episcopal Church, Elizabeth, New Jersey. The parish of St. John's is one of the oldest in New Jersey, dating to 1706. The current edifice, the largest Episcopal church in the state, was completed in 1865. The church is notable for having two organs: a 1950 Möller rebuild of an earlier Möller in the chancel, and a



Arthur LaMirande

1970 Penmoyer in the gallery (replacing an earlier gallery organ that was damaged). Both organs are playable from the chancel console.

Arthur LaMirande specializes in the organ music of Franz Schmidt and other 20th-century German/Austrian composers (Georg Trexler, Karl Höller,

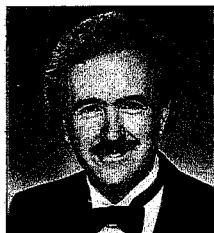
Siegfried Reda, Walter Pach, etc.), in addition to the standard repertoire and the French romantic school. He studied organ with Arthur Howes at Peabody Conservatory, Robert Knox Chapman at Christ Church Cathedral in Springfield, Massachusetts, and William Self at St. Thomas Church, New York City; he studied piano with Charles Mackey in Springfield, Massachusetts, and with Austin Conradi at Peabody Conservatory.

Interim organist in 1999 of St. Michael's Cathedral, Springfield, Massachusetts, LaMirande was previously organist of the Church of the Holy Name of Jesus, and of St. Catherine of Siena Church, New York City. He has given concerts in New York, St. Louis, San Francisco, Seattle, Montreal, Vancouver, Chicago, Washington, Paris, and London. He recorded organ music of Schmidt for Lyricord Discs (New York, 1975), and published the article "Franz Schmidt: A Neglected Master" in THE DIAPASON (March 1976). His most recent CD was recorded at Holy Rosary Cathedral in Vancouver, and includes

works by Franz Schmidt, Bernard Piché, Daniel-Lesur, and an improvisation. Further information is available at <www.concertartist.info/bio/LAM001.html>.

Arthur Lawrence has been appointed interim director of music at Scarsdale Congregational Church, United Church of Christ, in Scarsdale, New York. He succeeds **John F. Schuder**, who has retired from that position after a tenure of 34 years. Dr. Schuder continues in his positions as director of music at the Interchurch Center and organist of Congregation Rodeph Sholom in New York City. Dr. Lawrence, a graduate of Davidson College, Florida State University, and Stanford University, was formerly editor of THE DIAPASON and associate editor of *The American Organist*. He is a recent past dean of the New York City AGO Chapter and is a member of the steering committee for the 2007 Region II convention. A member of the organ faculty at the Manhattan School of Music, he has recorded for "Great

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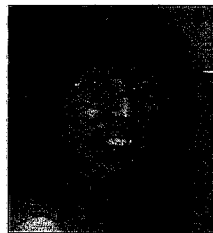
Cristina Garcia Banegas
Organist/Harpsichordist/Conductor

Organ Faculty and Chair
University of the Republic
Conductor, De Profundis
Vocal/Instrumental Ensemble
Director, International Organ Festival
Montevideo, Uruguay



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*Organist/Lecturer/
Recording Artist*

Organ and Soprano with
Polina Balva (St. Petersburg)
Titular Organist
St. Maria della Speranza
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Shin-Ae Chun
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Recording Artist*

Director of Music and Organist
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Gainesville, Florida



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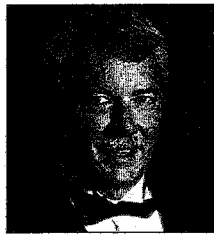
Michael Kaminski
Organist

Director of Music Ministries
Saint Francis Xavier Church
Brooklyn College Faculty
St. Francis College Faculty
Brooklyn, New York



Angela Kraft Cross
*Organist/Pianist/Composer/
Recording Artist*

Organist
Congregational Church
San Mateo, California



William Kuhlman
Organist

Professor of Music Emeritus
Luther College
Decorah, Iowa



Tong-Soon Kwak
Organist

Professor of Organ
College of Music
Yonsei University
Artistic Director
Torch International Organ Academy
Seoul, Korea



David K. Lamb
*Organist/Choral Conductor/
Oratorio Accompanist*

Director of Music/Organist
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Established in 1988



Arthur Lawrence

Organs of New York." His edition of the harpsichord music of Elizabeth-Claude Jacquet de La Guerre is forthcoming from the Broude Trust. In addition to performing throughout the U.S., Lawrence has been a recitalist in Austria, France, Germany, Great Britain, Italy, and Mexico.

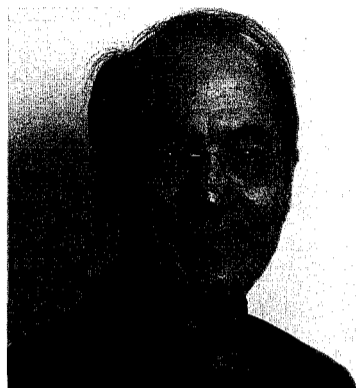


Thomas J. Rohlfs

QLF Custom Pipe Organ Components announces the appointment of **Thomas J. Rohlfs** as production man-

ager. Mr. Rohlfs has completed an apprenticeship certified by the Musical Instrument Makers' Guild of Baden-Wurttemberg, Germany, and has 25 years of experience in building, rebuilding, maintaining and tuning all types of organs, in Europe, New Zealand, and Canada. He joined QLF to become production manager over all departments and broaden QLF's capacity to meet their clients' needs. For information, e-mail <qlfcomponents@aol.com>.

Here & There



Richard P. Benedum

Richard P. Benedum retired from the University of Dayton, Ohio, where he is Professor Emeritus and Distinguished Service Professor of Music. From 2001-05 he held the endowed Alumni Chair in the Humanities, and served as chair of the music department from 1980-88 and from 1996-2001. He received numerous awards for teaching and other professional activities: the College of Arts and Sciences Award for Teaching in 1994; the Ohioana Library Association Music Citation, a state-wide award, in 1995; the inaugural Opus Award from Culture Works as the outstanding arts educator in greater Dayton in 1996; and the University of Day-

ton Alumni Award for Teaching in 1998. He is also the founder and former music director of the Dayton Bach Society, a semi-professional chorus, and has conducted all the major oratorios and numerous cantatas of Bach, as well as other major works from the 17th to the 20th centuries. In 2000 he was invited to join the Speakers Bureau of the Ohio Humanities Council and in 2003 joined the council's board.

Dr. Benedum has directed eleven summer seminars and institutes for teachers, based in Vienna and studying the music of Mozart, for the National Endowment for the Humanities between 1990 and 2006. He has also directed numerous interdisciplinary mini-institutes for teachers on operas, especially by Mozart, in Ohio and Florida, supported with NEH and Ohio Humanities Council funding. He wrote and produced a six-part series of programs for National Public Radio on "Mozart: His Music and His Letters," which was broadcast by an estimated 150 stations nationally. He has been a review panel member for the National Endowment for Humanities four times, and is a consultant for the Ohio Arts Council. He has received more than 250 national, state, and local grants for performances, workshops and symposia, and research, totaling more than \$2.5 million. From 1976-2006 he wrote program notes for the Dayton Philharmonic Orchestra.

Benedum received the DMA in organ performance from the University of Oregon, where he studied with John Hamilton. He subsequently studied organ and conducting with Helmuth Rilling (Stuttgart, Germany) and musicology with Christoph Wolff (Harvard University). His research interests include compositional process in Bach's works, the meaning and pattern of articulation marks in Bach's autograph manuscripts, and the operas and early biographical studies of Mozart. He recently moved to Sarasota, Florida, where he is presently organist and choir director at St. Wilfred's Episcopal Church.

Saint-Nom-de-Jésus, Montréal, the program includes *Grand pièce symphonique*, *Choral No. 2 in b, Prière*, and *Final*. For information: <www.arsisaudio.com>.



Paul Jacobs

Paul Jacobs, chairman of the organ department at the Juilliard School, was recently interviewed by the *New York Times*. In the interview, published in the March 20, 2007 edition, Jacobs emphasized his desire to "draw attention to an instrument that is sorely misunderstood and neglected by the mainstream of classical music." Jacobs stressed the need for "musicians who can promote their work with fire and conviction," and who possess "a healthy flair and virtuosity." The interview's publication was timed to highlight the first of three presentations Jacobs will make as part of his being awarded 2007's William Schuman Scholars Chair at Juilliard (the first organist to receive the award). The presentations included a lecture on March 21, and a panel discussion in April; in the final presentation on October 9 Jacobs will perform Messiaen's *Le Livre du Saint Sacrement* at the Church of St. Mary the Virgin in New York. Paul Jacobs is represented by Phillip Truckenbrod Concert Artists.



Volodymyr Koshuba and his daughter, Viktoriya

Volodymyr Koshuba and his daughter, Viktoriya, from Kiev, Ukraine, performed organ and piano recitals on their U.S. tour in November. They appeared in concert in Rochester, Minnesota; Atlanta, Georgia; La Crosse and Madison, Wisconsin; Evanston, Illinois; and West Palm Beach, Florida. Since 1981, Volodymyr Koshuba has served as chief organist of the Kiev Concert Hall of Organ and Chamber Music, which is housed in a medieval Gothic cathedral. Viktoriya has received two first prizes in international competitions in Turin, Italy, and Paris, France. She takes an active part in concerts in Kiev and other Ukrainian cities. They plan to return to the U.S. for concerts in November 2007.

The Organ Library of the Boston Chapter, AGO, has awarded a Margaret Power Biggs Research Grant to **Andrew Kotylo** for research on the life and organ works of the late M. Searle Wright, the topic of Mr. Kotylo's doctoral document at the Indiana University School of Music. The library is the repository for the archives and music of Mr. Wright, who was Andrew Kotylo's teacher in Binghamton, New York. His other teachers have included Carolyn Albaugh, Christopher Young, Larry Smith, and John Schwandt.

Kotylo presently serves as organist at St. Thomas Lutheran Church in Bloomington and was the recipient of the 2005 Ruth and Paul Manz Church Music



Ronald Ebrecht (photo: Sergei Kaliberda)

Ronald Ebrecht played recitals in March in Lithuania, Belarus, and Russia. Venues included Sant Kazimiero Basilica, Vilnius, Lithuania; Philharmonie, Minsk, Belarus; and the Organ Hall, Clinka Museum of Musical Instruments, Moscow, Russia. The programs included works by Jan Albert van Eyken, William Albright, Edmund T. Jenkins, J. S. Bach, Duruflé, Franck, Cindy McTee, and Miguel Bernal-Jimenez.

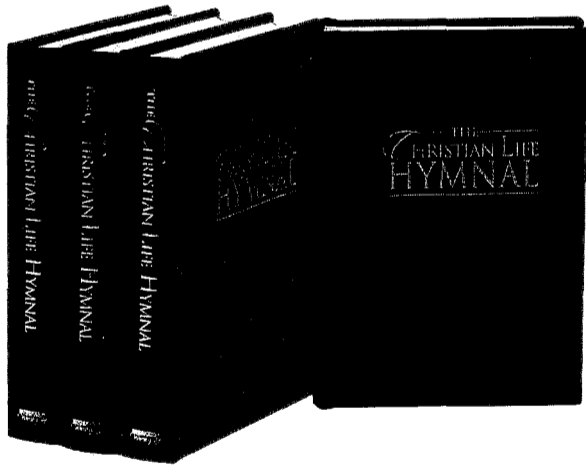


Roberta Gary

Roberta Gary is featured on a new recording, *César Franck: Œuvres pour Orgue* (Arsis SACD 401). Recorded on the Casavant organ at Église du Très-

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Andrew Kotylo



Jennifer Pascual



Robert Walters, Margi Griebing-Haigh, and Karel Paukert

Scholarship. He has concertized throughout the eastern half of the United States and England, including performances at regional and national conventions of the American Guild of Organists. He has been a first-place winner in the Arthur Poister and San Marino competitions and was a finalist in the 2005 Jordan International Competition (Columbus, Georgia).

Remembrance by Dan Locklair was heard as part of "American Mystics," a concert by the Cathedral Choral Society, J. Reilly Lewis, conductor, on March 4 at the National Cathedral, Washington, D.C. The composer's "... and call her blessed ..." from his *Windows of Comfort (Organbook II)* was also presented. *Remembrance* was written in 2006 for SATB chorus a cappella, organ and optional trumpet.

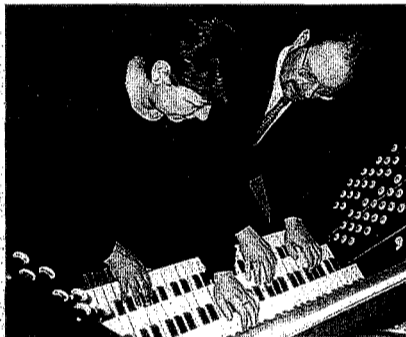
Locklair's *Stirring the Silence* was commissioned by the Virginia Chorale in honor of music director Robert Shoup's 10th anniversary season as part of the Virginia Festival of American Voices, where Locklair has also been named festival resident composer. The work was premiered March 23 at Regent University Theatre in Virginia Beach, Virginia, and the concert was repeated March 25 at the Ferguson Center for the Arts Concert Hall on the campus of Christopher Newport University in Newport News, Virginia.

Dan Locklair's *In Memory—H.H.L.* was given its world premiere by the Cleveland Institute of Music Orchestra, Kirk Trevor conducting, on April 4 at Kulas Hall of the Cleveland Institute of Music, Cleveland, Ohio. The string orchestra work was written in 2005 in memory of the composer's mother.

Jennifer Pascual, music director at St. Patrick's Cathedral in New York City, is featured on a new recording, *Organ Music & Gregorian Chant*, on the JAV

label (JAV 152). The program includes Tournemire, *Victimae Paschali Laudes*; Duruflé, *Choral varié sur le Veni Creator*, op. 4; Simonds, *Dorian Prelude on Dies Irae*; Trapp, *Images of the Exultet Chant*; Guilmant, *Prose sur le Stabat Mater Dolorosa*, op. 65; Dupré, *15 Pieces founded on Antiphons*, op. 18; Manari, *Concert Study on Salve Regina*. The chant is sung by the men of the cathedral choir before or in alternation with the organ work on which it is based.

The CD comes with a 32-page booklet that contains detailed program notes, an interview with Dr. Pascual, a history of the organs at the cathedral, a full stop-list, and numerous photographs. For information: <www.pipeorgancds.com>.



Sylvie Poirier and Philip Crozier

Sylvie Poirier and Philip Crozier are performing eleven duet concerts in Europe (Holland, Germany, and Iceland) July 3-August 5. Venues include Laurenskerk, Rotterdam; Benediktinerabtei, Ottobern; Don Bosco Kirche, Germering; Kath. Pfarrkirche St. Wolfgang, München; Wurzen Dom; Christuskirche, Dresden; St. Nikolai Kirche, Flensburg; St. Marienkirche, Raetig; Evangelische Stadtkirche, Hilchenbach; and Hallgrímskirkja, Reykjavik. See the calendar pages for dates and times.

Karel Paukert, curator emeritus of the Cleveland Museum of Art, and organist/choirmaster at St. Paul's Episcopal Church, Cleveland Heights, Ohio, established a concert series at his church this year. Programs included the Bonifantes Men and Boys Choir from the Czech Republic, the Copenhagen Girls' Choir of the Sankt Annae Gymnasium, Copenhagen, Denmark, and a program on March 4 entitled "Reeds

and Pipes" (music for oboe, English horn, and organ). Featured works included the world premiere of *Cortège d'antan* by Margi Griebing-Haigh, for oboe, English horn, and organ. Performers were Margi Griebing-Haigh, oboe; Robert Walters, English horn, and Karel Paukert, organ. The program also included works by Suk, Bartók, Baker, Houghton, Janáček, and Kodály.



Maxine Thévenot and Michael Boney

Maxine Thévenot played a recital at St. Michael's Episcopal Cathedral, Boise, Idaho, on March 11. The recital was followed by a performance of the Fauré *Requiem*, sung by the Cathedral Choir with Thévenot accompanying, under the direction of Michael Boney, director of cathedral music.

Marijim Thoene plays recitals this summer: June 21, Community of Christ Church, Ann Arbor, Michigan; July 11, Grace Episcopal Church, Washington, D.C.; August 13, St. Francis of Assisi Church, Ann Arbor, Michigan.

Carol Williams is working on a DVD series entitled "TourBus." Her website <www.melcot.com> contains



Carol Williams

previews for viewing. The series covers interesting organs, places and people. Venues already included in the series are the Cathedral of Our Lady of the Angels in Los Angeles, the Spreckels Organ in San Diego, Covenant Presbyterian Church in Fort Myers, St. Mary's Church in Andover, England, and Huddersfield Town Hall in England.

Williams, San Diego civic organist, was the subject of an article by Craig Whitney in the *New York Times* on April 28. The article discussed the four-manual Austin instrument in the Spreckels Organ Pavilion in Balboa Park, which opened in 1914 to celebrate the completion of the Panama Canal. The organ, whose curator is Lyle Blackinton, is owned by the city of San Diego, which with the Spreckels Organ Society provides financial support for the concerts. Williams talked of her education and programming for the pavilion concerts, as well as occupational hazards of playing an outdoor instrument. Carol Williams is represented by Phillip Truckenbrod Concert Artists.

Jennifer Zobelein is the author of a new book on the Walt Disney Concert Hall organ, *A Forest of Pipes: The Story of the Walt Disney Concert Hall Organ* (Balcony Press, \$24.95 plus tax and shipping).

The book includes interviews with architects, designers, builders, and musicians, and color photographs showing the entire process from design through installation. An included CD offers a "tonal tour" of the organ narrated by Manuel Rosales and demonstrated by Philip Smith, conservator, and other artists. The organ was designed by Manuel Rosales (Opus 24) and built by Glatter-Götz Orgelbau (Opus 9).

The Walt Disney Concert Hall is a sculptured building, designed by architect Frank O. Gehry. Inside is a perfectly symmetrical auditorium with terraced seating encircling the platform. The

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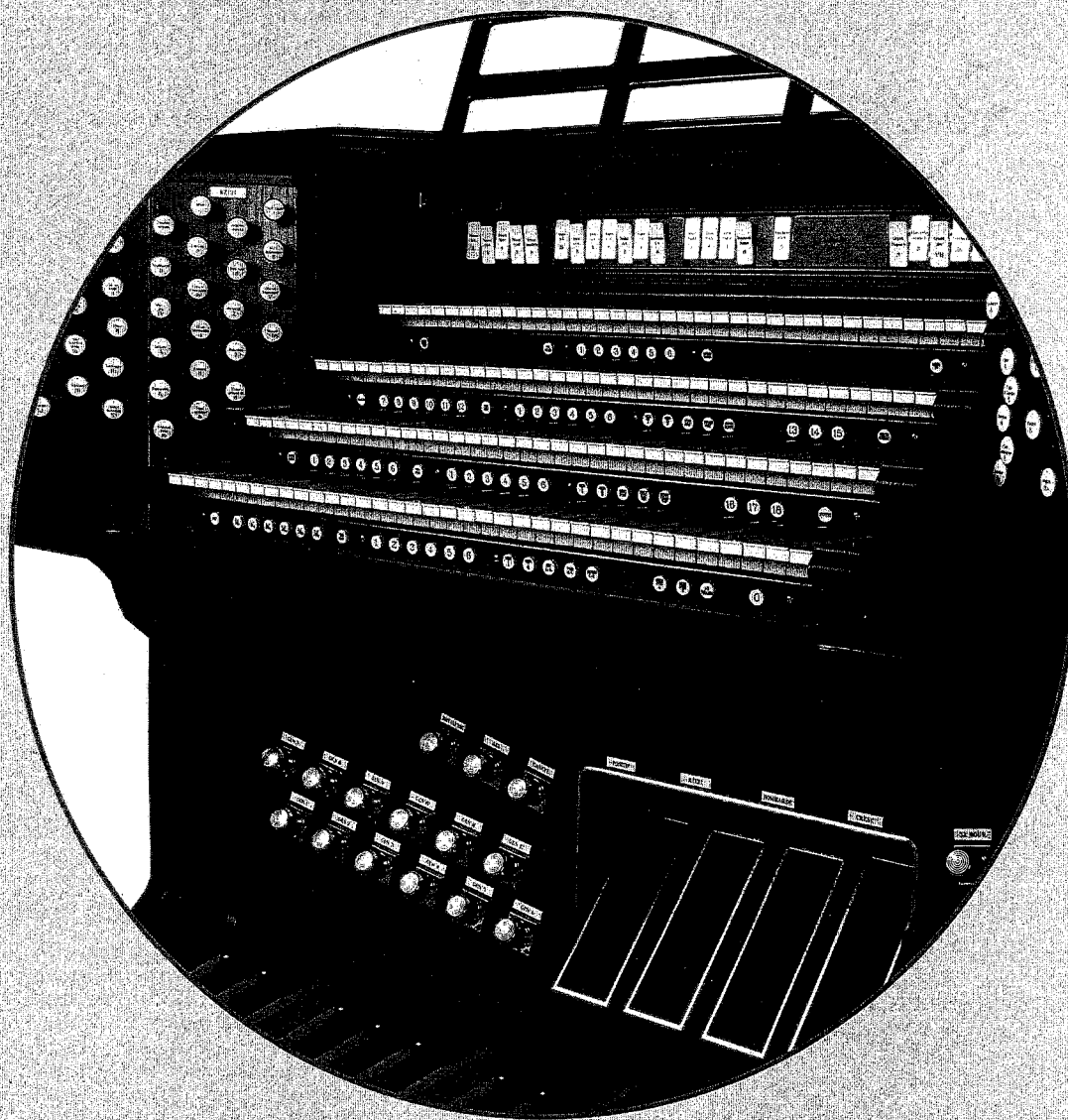


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Manuel J. Rosales was selected to consult with Frank Gehry, to define the parameters for Gehry, and agree upon a design that would allow the architectural expression desired, but also accommodate the mechanical and tonal needs of the organ. Once this was established, Rosales recommended Caspar von Glatzer-Götz to build the organ. The entire process, from early design concepts to the finished product, stretched over 15 years. For information: <www.aforestofpipes.com>.

Nunc Dimittis



Roberta Bitgood

Organist, choir director, composer, and teacher **Roberta Bitgood** died on April 15 at Lawrence and Memorial Hospital, New London, Connecticut, after a brief illness. She was 99. Dr. Bitgood, formerly of Quaker Hill, had been a resident of the Odd Fellows Home of Connecticut (Fairview) in Groton. She was also known locally as Roberta Wiersma, her married name.

During a long career in sacred music, Bitgood served as minister of music and organist in churches and synagogues throughout the United States. She worked first in New Jersey (Bloomfield), later in California (Riverside), and later still in Connecticut (Mystic and Waterford), as well as in upper New York state (Buffalo) and Michigan (Detroit, Bay City, and Battle Creek). She published more than 70 choral and organ compositions, including several pieces for organ and other instruments, and two choral cantatas based on biblical narratives. Her enthusiasm for making music accessible to all, and the broad scope of her musical activities, made her one of the most well-known 20th-century American music educators. She was known to organists worldwide as a committed yet down-to-earth professional leader, and to volunteer choir singers in many states as an inspiring and witty teacher.

Roberta Bitgood was born in New London on January 15, 1908, and began study of the violin at age 5. As a student at the Williams Memorial Institute (1920–24), she was already well known as a gifted performer on the violin and organ in local churches and school orchestras. Graduating with honors

from Connecticut College for Women, she received postgraduate and conservatory training in New York, where she was awarded the William C. Carl Medal upon graduation from the Guilman Organ School (1930), became a Fellow of the American Guild of Organists (also 1930), and earned a master's degree in music education from Teacher's College at Columbia University (1932), a master's degree in sacred music from Union Theological Seminary (1935), and later the doctoral degree in sacred music (1945), also from Union.

Dr. Bitgood was honored for her achievements and service to her profession and maintained an active relationship with her alma mater through fundraising efforts and performances at annual college reunions. In 1974 she was awarded the Connecticut College Medal, and in 1975 was elected president of the American Guild of Organists, continuing until 1981. In 1976, upon retirement from full-time employment in Michigan, Dr. Bitgood returned to her family home in Connecticut, serving for another 18 years in local churches and synagogues.

In 1993, the New London AGO chapter established an annual scholarship competition for new organists in Dr. Bitgood's honor, as part of a celebration of her contributions to sacred music and her 85th birthday. After retiring from professional life in 1999, Dr. Bitgood remained at home under the care of her family until 2003, when she moved to Groton. A memorial service took place April 21 at St. James Church, New London. Contributions may be made to the New London AGO-Bitgood Scholarship (P.O. Box 423, Quaker Hill, CT 06375), or to the Visiting Nurses Association of Southeastern Connecticut (Waterford).



Giuseppe G. Englert

Giuseppe G. Englert died of cancer on March 29 in Paris. He was 80. Born to Swiss parents in Fiesole, Italy, in 1927, he studied theory and composition with Willy Burkhard at the Zurich Conservatory (1945–48). From 1958 to 1963 he took part in the international summer courses at Darmstadt, attending seminars given by Leibowitz and Cage, among others. From 1970 to 1982 he taught at the University of Paris VIII–Vincennes, where he became a member of the computer department's Art et Informatique group in 1973. From 1964 to 1969 he was a co-director of the Centre de Musique, an organization founded by Keith Humble that promoted performances of new music at the American Center for Students and Artists in Paris. He joined the Groupe Art et Informatique de Vincennes (GAIV) in the computer department of the same university in 1973. As a composer and performer he toured Europe, Israel, and the United States. Since 1986 he was associated with the Groupe d'Étude et Réalisation Musicales (GERM) founded by Pierre Mariétan in Paris.

In the 1950s Englert studied organ with André Marchal and substituted for

him at the church of St. Eustache in Paris. He accompanied André Marchal on a number of his American tours and gave lectures on organbuilding at several American universities. In 1956 he attended the Organ Institute at Methuen Memorial Hall, where he was the translator for André Marchal. He assisted Peter Bartok in the Unicorn recordings of Marchal in 1957 at MIT in Cambridge. In 1961 in Oberlin, Ohio, he lectured on French organbuilding and at the 1963 Midwinter Conference on Church Music at Northwestern University, Evanston. He was married to Jacqueline Marchal in 1954. American organists familiar with Langlais' *Organ Book* may remember that it was dedicated to Jacqueline Marchal as a wedding gift and the last piece, "Pasticcio," contains the names of both Jacqueline and Giuseppe.

Englert's works include orchestral pieces, chamber music, compositions for organ, cello, and works for "new music theatre" and electronic music on tape for live performance using analog and digital means of production. In 1975 and 1976 he worked in the digital electronic music studio at SUNY/Albany, in 1977 at the New York Experimental Intermedia Foundation, and in 1978 in San Diego for the Ford Foundation at the Center for Music Experiment (CME).

Englert's works for organ include: *Palestra 64* (1959–64) and *GZ50 Musica Barbara pro Organo* (1979), the latter recorded by Gerd Zacher. In reference to his compositions for organ he stated:

The organ has always played a major role in my musical thinking. But it may be precisely because I know the instrument so well that I've written so little for it. The problem with the organ is that no two instruments are identical. Consequently the interpreter needs far more freedom because he or she has to play a piece differently depending on the instrument and the hall or church in which it stands. When I began working with a computer, I was thrilled by the possibility of programming the necessary freedom into an organ composition, in other words, of using a computer program to determine and define indeterminacy. That led to *GZ50*, the organ piece I wrote for Gerd Zacher's fiftieth birthday. It gives Zacher enormous freedom of interpretation. Time values are notated proportionally, but the duration of each page is not fixed. That leaves tempo completely to the performer, and the same holds true for tone color.

Until his last days he was surrounded by his former students and his nurses who recalled that they took him to a piano where he improvised a fugue. A large number of friends, colleagues, and former students attended the graveside funeral held April 2 at Père-Lachaise Cemetery. During the interment, Marchal's recordings of portions of Bach's *Orgelbüchlein* were played, interspersed with readings and tributes. Englert is survived by his wife, Jacqueline Englert-Marchal, a nephew and a niece. Contributions may be made to the Académie André Marchal, c/o Ralph Tilden, "Longview," P.O. Box 2254, Banner Elk, NC 28604.

—Ann Labounsky

Kenneth W. Matthews died January 19 in San Francisco at the age of 54. Born in Atlanta, Georgia, his first music lessons were with his father, who played organ in churches and in restaurants. Matthews earned a BA in music from Stetson University in 1976 and an MA in sacred music from Yale Divinity School in 1978. He then moved to San Francisco to study with Richard Purvis at Grace Cathedral. He also studied in Paris with Marie-Louise Langlais and played recitals in France.

Matthews was director of music at Old First Presbyterian Church in San Francisco from 1998 until his death. He had

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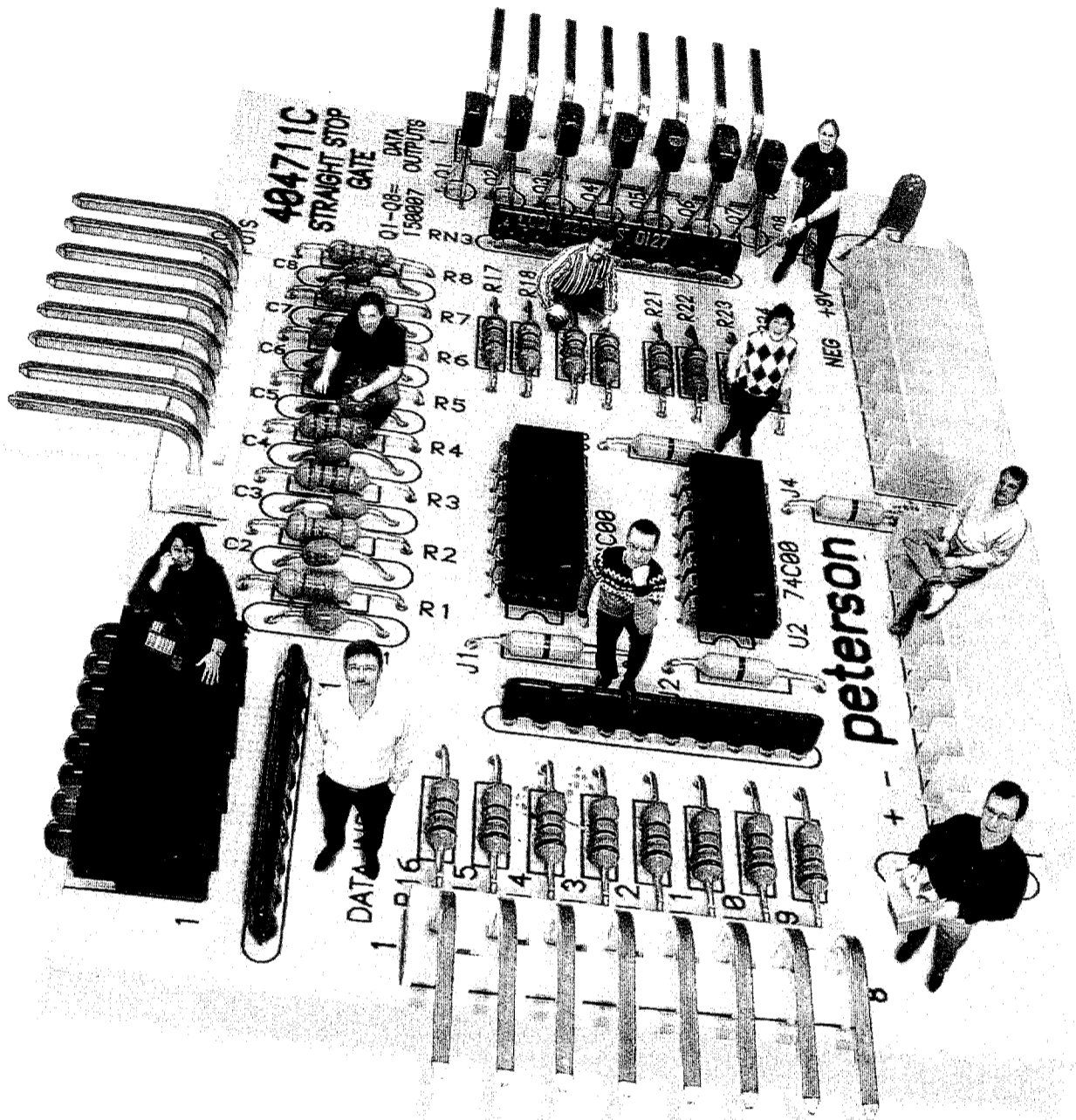
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previously served All Saints Episcopal Church and the First Church of Christ, Scientist, in San Francisco, the First Unitarian Church of Berkeley, and St. Stephen's Episcopal Church in Belvedere. He also supervised the support staff at Boalt Hall at the University of California, Berkeley, 1990-96. He played recitals at the California Palace of the Legion of Honor and at national conventions of the Organ Historical Society. A memorial service took place at Old First Presbyterian Church on February 24.



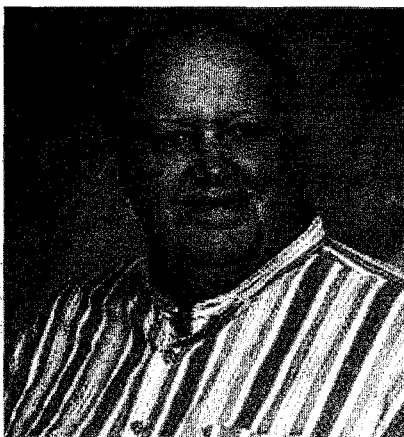
Monsignor Richard J. Schuler

Monsignor Richard J. Schuler, a major figure in sacred music in the 20th century and founder of the Church Music Association of America, died April 20 at the age of 87. Monsignor Schuler served as pastor at St. Agnes Church in St. Paul, Minnesota, for 32 years, from 1969-2001, and was the founding director of the Twin Cities Catholic Chorale in 1956.

Born in Minneapolis, Minnesota, December 30, 1920, he attended DeLaSalle High School and the College of St. Thomas before entering the St. Paul Seminary. He was ordained a priest on August 18, 1945, and was assigned to Nazareth Hall Preparatory Seminary to teach Latin and music. He held music degrees from the Eastman School of Music (M.A.) and the University of Minnesota (Ph.D.), and in 1954 spent a year of study of Renaissance music manuscripts at the Vatican Library on a Fulbright scholarship from the United States government.

An excellent organist and overall musician, he was also a pioneer in the use of large-scale polyphony and symphonic sung Masses after the Second Vatican Council. He is the author of many articles and lengthy studies on music and the liturgy. A funeral mass took place on April 24 at St. Agnes Church in St. Paul. Members of the Twin Cities Catholic Chorale sang the Mozart *Requiem* with orchestral accompaniment.

Gordon T. Whitley died April 20 at Obici Hospital in Suffolk, Virginia, from congestive heart failure. He was 66. Born November 16, 1940, to Moses and Mary Whitley in Suffolk, he attended Peabody Conservatory. His business included ownership of a beauty salon located in his home. Churches he had served as organist and choirmaster



Gordon T. Whitley

included St. Bride's Episcopal, Norfolk, Virginia, Faith Lutheran Church in Suffolk, and Murfreesboro (North Carolina) Baptist Church. At the time of his death he was a countertenor in the choir at Trinity Episcopal Church in Portsmouth, Virginia.

Whitley was a member of St. Grace and St. Peter's Episcopal Church in Baltimore. A former dean of AGO chapters in Maryland and Virginia, he was a member of Northeastern North Carolina AGO chapter, serving as dean from 1997-1999. He was a member of the Association of Anglican Musicians and the Friends of European Cathedrals. Survivors include a niece and a sister-in-law. A memorial service was held on April 22 at R. W. Baker Funeral Home Chapel in Suffolk.

—Rodney Trueblood



Alec Wyton

Alec Wyton died on March 18 at Danbury Hospital in Danbury, Connecticut, at the age of 85. He had been a resident of Ridgefield, Connecticut, for the last 20 years. His career included two decades as organist and choirmaster at the Cathedral of St. John the Divine in New York City. He was president of the American Guild of Organists 1964-69 and twice served as dean of the New York City chapter.

Born in London on August 3, 1921, he received his early musical training as a boy chorister and held his first job as organist at age 11. He earned the BA

from the Royal Academy of Music and the MA from Oxford University and was awarded fellowships in five professional societies. In 1946 he was appointed organist-choirmaster at St. Matthew's Church, Northampton, and also served as conductor of the Northampton Bach Choir and Orchestra. In 1950 he was appointed organist-choirmaster at Christ Church Cathedral in St. Louis, Missouri. In 1954 he was appointed to the Cathedral of St. John the Divine in New York City, where he also served as headmaster of the cathedral choir school 1954-62.

Wyton left the cathedral in 1974 to become organist-choirmaster at St. James' Church, Madison Avenue, in New York City. At that time he also became coordinator of the Standing Commission on Church Music that produced *The Hymnal 1982* for the Episcopal Church. In 1987 he left St. James' Church to become minister of music at St. Stephen's Episcopal Church in Ridgefield, Connecticut, a position he held until his retirement in 1997.

Wyton's published compositions number more than 100. In addition to his work on the Standing Commission on Church Music, he edited numerous publications, including *Anglican Chant Psalter* (Church Publishing, Inc.), and he was a member of the editorial team that produced *Ecumenical Praise* (Hope Publishing).

Wyton founded the church music department at the Manhattan School of Music in 1984, serving as chairman until 1990. He also taught at Union Theological Seminary in New York City and was chairman of the music department at Westminster Choir College in Princeton, New Jersey. He was awarded honorary doctorates from Susquehanna University and Virginia Theological Seminary. Services were held at St. Stephen's Episcopal Church in Ridgefield, Connecticut.

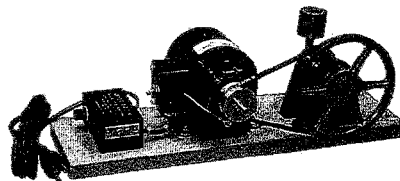
Here & There

The Church Music Association of America has announced the release of *Gregorian Chant for Church and School*, by Sister Mary Antonine Goodchild (1944), available as a free download or in softcover (\$13). The book serves as a textbook on chant for any age, and is free of verbiage or exaggerated detail. Short and clear on all aspects of learning to chant (notes, rhythm, Latin, style), it contains a vast amount of the basic repertoire, in neumes and with English translations, along with study questions. For information: <www.musicasacra.com>

Michael's Music Service announces the completion of the restoration of Dudley Buck's *Four Tone Pictures* for organ. The nine-month project concludes with the last and most difficult of the four, *Choral March*, based on *Ein feste Burg*. The

other titles are *Sunshine and Shadow*, *On the Coast*, and *The Holy Night*. This collection, published in 1891, is one of the first attempts by an American composer at program music for the organ. The restored versions include performance notes, photos, and a capsule biography of America's best-known 19th-century organist. For information: <michaelsmusicsservice.com> or 704/567-1066.

Wayne Leupold Editions has announced new releases: Michel Corrette, *Pieces pour l'Orgue* (WL600076, \$37); Godwin Sadou, *Five African Marches* (WL600101, \$9); Geoffrey Stanton, *Suite for Organ* (WL600194, \$10), and *The Digital Musician* (WL800019, \$28); Joao Wilson Faustini, *When Breaks the Dawn* (WL800014, \$14.95); and Clark Kimberling, *Sing to the Lord a New Song* (WL800017, \$12.95). For information: <www.WayneLeupold.com>



Arndt EZ-TREM

Arndt Organ Supply Company of Ankeny, Iowa, introduced their new EZ-TREM inertia-type tremolo at the 2006 AIO convention in Seattle. The tremolo is a proven design that has been in use for over 30 years. The new improved design is built using CNC-machined parts and precision-sealed ball bearings along with quiet continuous duty (UL) 110/120V ac motors. The units are available in two models: standard model A with a 1/15 hp motor and 10 oz., 16 oz. or 24 oz. weight for use on low to medium pressures, and the heavy duty model B with a 1/10 hp motor and a 43 oz. weight for use on large high-pressure reservoirs.

Using a trouble-free relay to control the 110/120V ac fused motor circuit with an input of 10-15V dc from the tremolo stop tab or draw knob makes it possible to use the tremolo on tracker instruments. The EZ-TREM is mounted directly to the top (center) of the reservoir (flat top or ribbed style) or chest swimmer plate with wood screws. With the adjustable speed and eccentric swinging weight, it drives the reservoir's top or swimmer plate evenly above and below its normal position, giving an even sine wave tremolo. The EZ-TREM is 5 1/2" wide x 18" long x 6 1/2" high and weighs 13 lbs.

More information about the new EZ-TREM and dump valve tremolos can be found on the Arndt Organ Supply website: <www.arndtorgansupply.com>

The Dobson organ at the Kimmel Center, Philadelphia, is featured on a new recording with the Philadelphia Orchestra, Christoph Eschenbach, conductor, and organist Olivier

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Jean Langlais Centennial Festival Langlais



Jean Langlais

The centennial of the birth of Jean Langlais (1907–1991) will be celebrated with various events around the world. Certainly the most important one in France will be held on July 1, 2007 in Paris, hosted by International Music Seminars and Tours. On this day American and British choirs will combine to celebrate the anniversary at Notre Dame Cathedral during the 11:30 am Mass and in concert that night at the American Cathedral.

In the morning the Chancel Choir of Ladue Chapel Presbyterian Church, St. Louis, Missouri; the Sanctuary Choir of Naples United Church of Christ, Naples, Florida; the Chancel Choir of Highland Park United Methodist Church, Dallas, Texas; and the Girls and Boys Choirs of Hill House School, London, England, will join to sing excerpts from the *Missa Salve Regina* and selected motets.

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Latry (Ondine ODE 1094-5). The CD was made during the inaugural concerts of the organ in May 2006. The new instrument is the largest pipe organ of any concert hall in the United States. The program includes Saint-Saëns, *Symphony No. 3 "Organ"*; Poulenc, *Organ Concerto*; Barber, *Toccata Festiva*. For information: <www.ondine.net>.

A new film documentary on the N. P. Mander organ at St. Ignatius Loyola has been released. *Creating the Stradivarius of Organs* is a behind-the-scenes look at designing, building and installing the largest tracker organ in New York City since the 19th century, the N. P. Mander pipe organ at the Church of St. Ignatius Loyola. In 1993, the organ was completed by the Mander firm in England and shipped to North America for its installation; it stands over 45 feet high, weighs over 30 tons, and comprises 5000 pipes.

Produced and directed by independent filmmaker Bert Shapiro (Pheasants Eye Productions), the 23-minute film contains archival footage and stills from the Mander workshop in England and the installation into the Church of St. Ignatius Loyola in New York, as well as interviews with John Mander, Kent Tritle, Nancianne Parrilla, Renée Anne Louprette, Michael Barone, and David Higgs, who performed the inaugural concert of the organ in April 1993.

The DVD is available as a double-bill with *The Organistas*, a 27-minute film about organists and organ-builders. The film uses music from Bach to Stephen Paulus and includes venues from churches, chapels, concert halls, and private homes. For further information: 212/288-2520; <www.saintignatiusloyola.org>.

At the evening concert, the choirs will present music by Langlais and Naji Hakim at the American Cathedral in Paris. Marie-Louise Langlais and Naji Hakim, Langlais' pupil for ten years, will present remembrances of Langlais, and Naji Hakim will play. Edward Tipton, director of music at the American Cathedral, will direct the combined choirs.

Born on February 15, 1907 in La Fontenelle, a small Breton village near the Mont-Saint-Michel, Jean Langlais was totally blind by the age of two. Since his parents were poor, he lived in darkness without the benefit of schooling until the age of ten, when a generous uncle sent him to the Institute for the Blind in Paris. There his musical gifts were quickly discovered. Among his teachers were Albert Mahaut, who was a pupil of César Franck, and André Marchal, the great organist-improviser and teacher.

Introduced to Marcel Dupré at the Paris Conservatoire, Langlais enrolled in his class in 1927, the same day as Olivier Messiaen. After obtaining his first prize in the organ class, Langlais continued his studies with Charles Tournemire and Paul Dukas.

Appointed organist of the Basilique Sainte-Clotilde in 1945, Langlais presided over César Franck's Cavaillé-Coll organ for 43 years. Jean Langlais' work consisted of concert tours (for the most part in the USA from 1952–1981), teaching improvisation and literature privately and at the Schola Cantorum and the Institute for the Blind, and composing, chiefly for organ and for choirs. His close friendship with most of the greatest French organists of the 20th century, including Dupré and Tournemire as teachers and Messiaen, Duruflé, Alain and Litaize as peers, coupled with his great genius, his expansive nature, and the fact that he was mentor and teacher to so many great organists throughout the world, has cast him as one of the greatest keepers of the legacy of these great 20th-century masters. As Catherine Crozier said, "Through the influence of Jean Langlais, the 'Sainte-Clotilde Tradition' has been continued in a most effective way, and of course, that influence has gone far beyond the Sainte-Clotilde Basilica. We are grateful for the presence of this remarkable musician."

Langlais' *Missa Salve Regina* was composed for and first performed at Notre-Dame de Paris during the Christmas Mass of 1954, a recording of which was awarded the Grand Prix du Disque in 1955, as well as the special "Prix Madame René Coty." The mass is

scored for men's chorus, women's chorus, a brass choir and two organs. The 200 singers will be under the direction of David R. Davidson, with Notre-Dame titular organist Olivier Latry at the grand orgue and Bradley Hunter Welch at the choir organ.

The Ladue Chapel choir is directed by David Erwin, the Naples Congregational Church choir is directed by Becky Weese, and the Highland Park United Methodist Church choir is directed by David R. Davidson. The Hill House School choirs are directed by Richard Townend.

Already there has been an outpouring of articles about Langlais, due to the huge number of former students—now professional organists—who felt his impact over the years. Among them is Marjorie Bruce, whose article in the latest *Choir and Organ* gives a description of his teaching gifts. "Had he not been blind," Ms. Bruce concludes, "he might have continued with the violin, but, owing to an accident of fate, the world of the organ was enriched by a musician of supreme accomplishment who was able to transform the instrument into one of profound expression and poetry."

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In the wind . . .

by John Bishop

Size matters, part two

First assignment: Please reread *In the wind* . . . in the May issue of THE DIAPASON. Thank you.

Robin Hall is a very cool man. I met him in his office on West 34th Street in New York late on a February afternoon. A two-foot model of Sponge Bob Square Pants hangs from the ceiling. Kermit the Frog sits on the desk next to a DVD of *Miracle on 34th Street*. The walls are painted Wasabi Green. Kermit clashes with the walls—*It isn't easy being green*. There's a rack of file folders on a shelf under the window behind his desk—the folders are bright orange, obviously chosen to complement the walls. A snappy haircut, stylish eyeglass frames, and a breezy enthusiastic manner complete the picture.

Mr. Hall is a vice president for Macy's department stores, and his office is in Macy's flagship store on Herald Square. He heads the company's department of Annual and Special Events. While I expect some department stores consider inventory to be the height of annual events, when you think of Macy's you think of the Thanksgiving Day Parade. The department employs about 50 people who produce the parade, in-store flower shows, and public fireworks displays, to name a few activities. The hanging Sponge Bob is a sculptor's model for a huge parade balloon. A few blocks away, there's a parade studio with welders, woodworkers, and the cadre of artisans needed to build the floats and balloons for the parade, the artsy little bridges and gazebos that are installed in the store for flower shows, and all the other gizmos and gadgets that are the products of this unique division.

When I observed that he has a dream job, Robin pointed through the wall to the guy in the next office saying, "he's the one with the great job." He's the one who interviews, reviews, auditions, and coordinates the high-school bands that travel to participate in the parade each Thanksgiving. You might think that job to be a nightmare of logistics, cancellations, and odd requests from hundreds of people, but Robin referred to the huge excitement of the many families traveling to New York so their kids could march in the great televised parade. Attitude matters.

Our conversation was about an hour long, ebullient, rocketing from one thing to another. At one point Robin said, ". . . more than in many other



Photo 1: a disinterested listener

facets of modern life, passion is common in my world. I'm surrounded by passionate people doing the things they are passionate about." (See Photo 1: a disinterested listener.)

Wouldn't it be great if someone like this were in a position of responsibility for the care and promotion of a monumental public pipe organ?

A few years ago Macy's merged with Federated Department Stores. The new company spun off Lord & Taylor. Lord & Taylor moved out, and Macy's moved into a grand building on Market Street in Philadelphia, originally built by John Wanamaker to house his legendary department store, which included just that monumental public pipe organ. That's right—the people who produce the Macy's Parade are in charge of the Wanamaker Organ.

Last month I wrote about the history of that iconic instrument, hence the assignment for rereading. This month I share my reflections after spending 36 hours with the organ and the people around it. It was organ curator Curt Mangel who told me about Macy's hearty support of the organ. Curt encouraged me to get in touch with Robin Hall; that referral led to my interview with him. Robin told me that when Macy's acquired the Wanamaker properties, Melissa Ludwig, regional director of Macy's Stores for the Philadelphia area, "sent an e-mail around" that described the relevance and reputation of the Wanamaker organ and in effect encouraged store management to be aware of the importance of the stewardship of the organ.

Robin Hall told me much about the importance of music in Macy's heritage. He described an upcoming concert at Carnegie Hall, *A Tribute to Macy's,*



Photo 2: Peter Richard Conte (aka The conjurer)

which would include newly commissioned songs. Each of the 80 versions of the Macy's Parade has been a major musical event. For 40 years Macy's has produced the July 4th fireworks on the New York waterfront in collaboration with the New York Pops Orchestra. Live music is considered an important part of any Macy's event. Robin told me, for example, that the East Village Opera Company would be performing at upcoming corporate meetings. Special events are not a marketing tool, but central to the company's mission. Attractions like the parade and flower shows are assets to retail activity and an opportunity for Macy's to give back to the community. Simply put, Macy's has always believed that music and theater are an essential part of the shopping experience. Special events enhance the brand. And emotionalism is "almost a religion." How's that for a corporate priority?

As Macy's has long been devoted to musical and artistic extravaganzas, what better organization to have responsibility for the world's greatest musical instrument? I was told how the Wanamaker Organ was a perfect fit into the portfolio of the Special Events Division, that it would "have a natural place in the Macy's method." Plans are under way to feature the organ in new types of programs and to enhance the listening experience in the Grand Court. And beyond mere enthusiasm is considerable tangible support. In its first years of stewardship of the organ, Macy's has committed to the design and purchase of a new Peterson combination action (remember, there are 462 stop-tablets

and 167 pistons!) and to the refinishing of the massive ornamented case of the six-manual console.

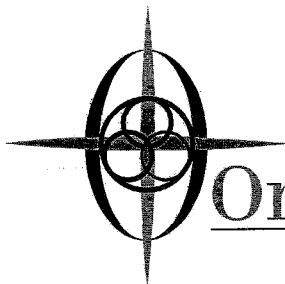
My hour in Robin Hall's office was inspiring—how thrilling to hear of a major retail corporation wholeheartedly involved in arts and culture. It was fun—Robin is a compelling and engaging person. And it was encouraging—we live in a world dominated by bad news, in a culture that celebrates mediocrity, and my heart was warmed by the enthusiasm emanating from a corporate office in Manhattan in support of an organ in Philadelphia.

But the real thrill that day was to hear Robin talk about Peter Richard Conte, the Grand Court Organist, and L. Curt Mangel III, the curator of the organ. Robin spoke of how Peter understands the mission of the organ, that he is a serious, exceedingly skillful classical musician who knows how to balance high culture and popular populist selections, and who has a highly developed sense of fun. He spoke of Curt's deep dedication to his work, his technical and organizational skills, his encyclopedic understanding of the instrument, and the work of keeping it in good condition. (See Photo 2: Peter Richard Conte [aka The conjurer].)

Peter Richard Conte has been Grand Court Organist at the Wanamaker Store since 1989. The hundreds of concerts he's played at the store—along with his active touring schedule—make him one of America's most experienced performers. In addition to what must be dozens of hours at the keyboard each week, Peter is both skilled and prolific at transcribing

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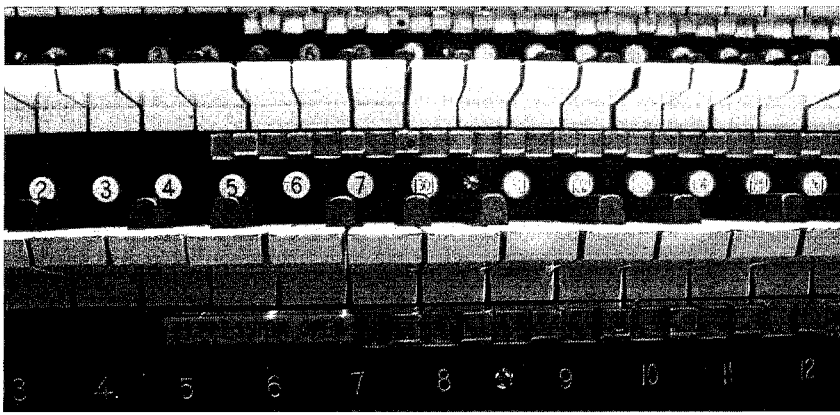


Photo 3: Swell Shoes?

major orchestral repertory for his performances. His neat large-format manuscripts are peppered with colored dots indicating registration changes—the preparation time is obvious. I felt privileged to stand next to Peter while he played a noontime recital that included the “Immolation Scene” from Richard Wagner’s *Götterdämmerung*, César Franck’s *Choral in A minor*, and Robert Hebble’s intricate and sexy *Danny Boy* (melody in the pedal, accompaniment packed with the “ten dollar chords” described in Ted Alan Worth’s rambling, moderately literate, intensely personal recollections of Virgil Fox in *The Dish*). The console is bewildering. I’ve mentioned 462 stop-tablets, but you have to see it to appreciate it. There are eleven expression pedals and six keyboards. Peter’s hands are just like everyone else’s except they each have eight telescoping fingers and each finger has three knuckles that are not double but universally jointed. He flies through the most complicated passages with apparent ease, the observer having hardly a chance of comprehending the relationship between the printed score and what’s happening on the keyboards.

It sounds like a parlor trick, but it’s so much more. While the symphony orchestra comprises dozens of separate voices that are independently expressive, it’s usual for organists to think of expression as a one- or two-dimensional concept. Peter Conte playing the Wanamaker organ produces expressive effects that defy the commoner’s understanding of the pipe organ. Independent voices on three keyboards simultaneously, two pedal voices, one of which is a high-note melody, and inexplicably one voice in decrescendo with another climaxing—oh yes, remember those brass bars under the keyboards that operate the shutters, and look at those sneaky thumbs. (See Photo 3: Swell Shoes?) Amazing. A decrescendo into nothingness accomplished by running a thumb across a row of stop tablets like a line of falling dominoes. Breathtaking. A powerful burst from an array of colorful stentorian solo reeds. Thrilling. And all the while, commerce is going on. Macy’s customers are trying on shoes, sampling cosmetics, matching neckties to shirts, paying for their purchases. Peter’s abilities as an organist and performer are exceeded only by his understanding of the limitless instrument at which he sits.

The late Charles Fisk reportedly defined a “reed” as “an organ stop that needs two days of work.” This organ has 82 ranks of reeds. There are more than 30,000 pipes, each with a valve that’s a potential cipher. Heaven may or may not know how many electrical contacts there are, but Curt Mangel does. (See Photo 4: L. Curt Mangel III—The man behind the curtain.) Curt is a brisk energetic man whose gait announces his sense of purpose. He speaks with authority and precision, each sentence including an extra clause for explanation. It’s hard to ask him questions, because so much of what he says is answers. Curt has been curator of the Wanamaker Organ since March 2002. He guided me through the instrument, talking of history, challenges, dreams, and accomplishments. He told me how it’s possible, even usual, for two or three tuners to work in the organ at once, each with an assistant at a tuning keyboard, working in different divisions with shutters closed. His command of

technical details reveals the diligence and intensity with which he has informed himself about the organ.

Curt showed me the newly commissioned organ workshop on the third floor of the store. Assistant curator Samuel Whitcraft and apprentice Scott Kip work with Curt to facilitate large-scale restoration projects and day-to-day maintenance. New equipment, large windows looking out at City Hall, spacious work areas, and historic photos combine to make a most agreeable working environment, space provided by Macy’s in the spirit of their positive attitude toward the future of the organ. (See Photo 5: The Wanamaker Organ Shop.)



Photo 4: L. Curt Mangel III (The man behind the curtain)

Together and separately, Peter and Curt are enthusiastic advocates of this mammoth organ. They speak freely about their love of the instrument, their devotion to its heritage, history, and future, and of their mutual respect. They are working in a climate of collegiality and cooperation with the people at Macy’s—reveling in the opportunity to work with this special instrument with the support and encouragement of its owner. But it was not always like that. There have been long periods during which it was difficult to secure funding. There have been man-

agement teams that limited practice time because of the cost of after-hours security. There have been disputes over decibel levels during daytime performances. There have been periods during which the future of the organ was uncertain. Perhaps the greatest contribution to the organ by long-time curator Nelson Buechner was his dedication during what devotees to the Symphonic Organ might term the long dark days of the *Revival of the Classic Organ*.

And in the darkest of those appeared Ray Biswanger, founder and president of

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Photo 5: The Wanamaker Organ Shop

the Friends of the Wanamaker Organ. Ray has been instrumental and effective in the advocacy of the organ to its various owners. Working with Curt Mangel, the Friends has established the Symphonic Organ Symposium, an educational effort that organizes the gathering of ten or so volunteers, all professional organ-builders, for four or five days at a time, about four times a year. Curt lays out large repair projects, lays in the necessary materials, and lays on the marching orders. This confluence of talented professionals provides an unprecedented forum for the exchange of ideas, techniques, and experiences—hence the emphasis of the symposium's educational value. This extraordinary effort is what allows us to experience the Wanamaker organ in such wonderful condition. The Friends of the Wanamaker Organ provide lodging and meals for symposium participants who volunteer their time and pay their own travel expenses.

Recently there was a special event to unveil the new organbuilding workshop. At the same time, the newly restored chorus of Vox Humanas was introduced. Originally part of the Orchestral Organ (currently under restoration), Manual 8' Vox Humanas I-VII (originally I-VI—they added one—you can't have enough Voxes!), Manual 16' Vox Humana, and Pedal 16' Vox Humanas I-II (count 'em, ten ranks of Voxes in the same room) have been installed in their own division in a prominent location behind the shutters that were originally for the Orchestral Organ. As the ten ranks stand neatly in pairs on windchest divisions, there are five regulators and five tremulants to "complete the beat." Amazingly, but after all logically, Peter asked Curt to provide "Vox divisional pistons!" Sure enough, that extraordinary chorus has its own pistons allowing *Vox crescendi* and *Vox decrescendi*. And the proof is in the pudding—what a singular effect when that thumb runs down the buttons at the end of a phrase. (See Photo 6: You don't see this every day.)

Free of the burden of all those Voxes, the restored Orchestral Organ will be installed in a new location to the right of the main organ at the same level as the String Organ. It is testament to the community's regard and opinion of the



Photo 6: You don't see this every day

organ that 380 new square feet of floor space are being provided for the organ. Think how many Speedos and bikinis they could sell in that amount of commercial space. The Orchestral Organ is scheduled for installation in the spring of 2008. After that, the restoration of the Great Chorus—a separate division of large solo Diapason, Flute, and String voices—will begin in the fall of 2008.

Philadelphia is a good vacation destination. Excellent restaurants and hotels abound, historic shrines and sites are everywhere. There are dramatic vistas that include photogenic bridges and waterfronts. And for the organ nut there is immense wealth. If you want to plan a trip, look into schedules of organ performances at the new Kimmel Center (home of the Philadelphia Orchestra and the new 125-rank Dobson organ) and Irvine Auditorium of the University of Pennsylvania (162-rank Austin). You might also try the Girard College Chapel where there's a 102-rank E. M. Skinner organ. Four terrific organs, 851 ranks.

In the last few years, the Organ Clearing House crew has spent considerable time in Philadelphia dismantling, packing, and later shipping the massive Möller organ from the now-destroyed Philadelphia Civic Center (it's now at the University of Oklahoma, where it will be restored as part of that school's new American Organ Institute). That work, along with the 2002 AGO convention, and the fact that Philadelphia is "on the way" from Boston to lots of other places, have provided me with ample opportunities to visit the Wanamaker Store. And the longer that organ, Peter Conte, Curt Mangel, and the good people of Macy's are working together under the same ornate roof,

the more reason for all of us who love the pipe organ to visit Philadelphia.

Writing about statistics, stoplists, or histories cannot do real justice to the experience of hearing this organ. You must go. There are countless opportunities—go to <www.wanamakerorgan.com> to see the schedule of concerts, to join the Friends of the Wanamaker Organ, to make a contribution to this amazing work, and to purchase a copy of Ray Biswanger's thoughtful, balanced, and copiously illustrated book about the organ, *Music in the Marketplace*. Tell them I sent you. There is nothing else like the Wanamaker Organ, anywhere. Don't take my word for it. And don't miss the Brazilian steak house next door. ■

Photos by John Bishop

Music for Voices and Organ

by James McCray

Spirituals!

The more we do, the more we learn. Even if we don't do it "right" we have at least learned yet another way of not doing it. That's learning; that's growth.

—Peter McWilliams, *Life* 101

Spirituals provide a wonderful compromise for those traditional choirs not wanting to perform "true" pop music, yet looking to enliven their repertoire with rhythmic elements beyond mere fast tempos. Church choirs singing spirituals usually receive glowing compliments from the congregation. Spirituals may be categorized as fast and rhythmic or slow and emotionally sad. Certainly there are other distinctions such as accompanied or unaccompanied, with or without a soloist, and with or without narrative verses and refrains. However, fast/rhythmic or slow/emotional are often a main consideration for choir directors.

Clearly, directors prefer the rhythmic/fast settings; those toe-tapping contributions to the worship service usually elicit positive adulation from the pulpit and the congregation. It is a safe sanctuary for even the most conservative of church choir directors. This is not to minimize the potential impact of the slow/emotional type, particularly when an effective vocal soloist is used, yet rhythmic/fast settings probably are the most popular with singers and listeners.

Singing a couple of spirituals throughout the church year is also valuable for the choir members who greatly enjoy the energy provided in the music. Most choir members have numerous experiences singing spirituals in high school and community choirs; in many cases, they came to realize how important singing was to them because of the emotions they experienced while performing joyful, rhythmic settings.

Not all spirituals are fast and rhythmic; many draw on the history of the culture found in the text and harmonies. Popular arrangements of works such as *Deep River* or *Sometimes I Feel Like a Motherless Child* focus on issues of slavery. Church stories including *Were You There* and *There Is a Balm in Gilead* grace the standard repertoire of church choirs, probing the emotional depths with the same fervor as settings of *Amazing Grace* or *In the Bleak Midwinter*. Each con-

tributes in its own way and results in a reflective understanding for the listener.

Church choir directors should look at their repertoire over the past few years to not only identify how many spirituals were sung, but also to pinpoint the mood of the music. If only fast and rhythmic spirituals were performed, then slow and emotional settings should be considered for the new season. Perhaps one of each style (fast/rhythmic or emotional/slow) could be performed during the church year. And, for those more academic directors there is another generic classification in which the tempo is moderate with varying emotional moods. Whatever style is used, it is important for the conductor to help the choir understand the historical background that was intended in the spiritual. For example, *Deep River* is discussing the Atlantic Ocean, which separated the captured slaves from their families and homeland. Reminding the choir about those connotations helps them perform the music more effectively.

Keep in mind the old axiom: "Efficiency is getting the job done right. Effectiveness is getting the right job done."

Slow/emotional spirituals

***Sometimes I Feel Like a Motherless Child*, arr. Rosephanye Powell. SATB, divisi and unaccompanied, Gentry Publications (Hal Leonard distributor), JC 2327, \$1.80 (M+).**

In this adaptation the arranger moves beyond traditional simple harmony into a far wider palette of chords that often have a jazz-like quality. The choir is almost always in some kind of divisi within the sections. It begins with an extended introduction of melismatic lines on "oo" before the famous melody enters above the continued "oo" background. Later, African texts are inserted. There is a long, chromatic wailing section prior to the chant-like closing, which ends on an "Amen" that dissolves on a sustained hum.

***Were You There*, arr. Carla Giomo. SATB, keyboard, and assembly, GIA Publications, G-5831, \$1.20 (E).**

The keyboard plays a short introduction, then simply doubles the choral parts, which are on two staves. The assembly sings the familiar melody. On the fourth and final verse, there is a soprano descant on "oo." Easy enough for any small choir.

***Wayfarin' Stranger*, arr. Ken Berg. SATB unaccompanied, Choristers Guild (Lorenz Corporation distributor), CGA998, \$1.75 (M-).**

The arrangement opens with the men singing the melody while the women sing "oo"; later the sopranos have the melody. Much of the work is in a four-part syllabic style. There is a wide range of dynamics for the various verses. The music is not difficult, and there is a keyboard reduction of the parts.

Fast/rhythmic spirituals

***Joshua Fit de Battle of Jericho*, Howard Helvey. SATB and piano four hands, Beckenhorst Press, Inc. BP 1772, \$1.85 (M).**

Helvey has established himself as a leader in arranging church music for choir with piano using four hands. Here, the melody is prominently heard, sometimes in unison above a rhythmic, syncopated keyboard background. The choral parts are relatively easy and are

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Little David, Play on Yo' Harp, arr. Adolphus Hailstork. SSA unaccompanied, Theodore Presser Co., 312-41829, \$1.50 (M).

Most of the arrangement is in two parts (SA) with SSA or SAA used occasionally. The vocal lines have very limited contrapuntal areas with all voices singing vertical, syllabic phrases. There are brief soprano solos and wide contrasts of dynamics. Especially suited for a high school girls' chorus.

Rockin' Jerusalem, arr. Damon Dandridge. SATB unaccompanied, Alliance Music Publications, AMP 0481, \$1.70 (M+).

This exciting setting has a long, repeated section for the men; divisi basses sing a one-measure ostinato pattern while the tenors have longer, more lyric phrases. This continues to repeat with contrasting patterns added by the women, building to a loud, broad ending. The music is not difficult, but will require a large choir because of the numerous divisi passages.

Moderate tempo spirituals

I'm a-Rollin', arr. Paul Rardin. SATB and piano, Santa Barbara Music Publishing, SBMP 475, \$2.35 (M).

The setting has a jazz quality as it moves in 2 with instructions to "swing the eighths heavily." The piano is used sparingly—much of the piece is to be sung unaccompanied. With a mixture of homophonic and polyphonic textures, the music draws on triplets and frequent dynamic changes as the choir rolls through an "unfriendly world."

Lord, if I Got My Ticket, arr. Stacey Gibbs. SATB divisi and unaccompanied, Gentry Publications (Hal

Leonard distributor), JG 2320, \$1.80 (M).

A treble soloist is used throughout the entire arrangement. That singer opens the setting with a call/response pattern with the choir, then continues, sometimes singing in unison with the soprano section. The music is to be sung with "heavy accents"; there is a section in which the choir provides a humming backdrop for the soloist. Divisi is used in all SATB sections.

Give Me Jesus, arr. Kurt Kaiser. SAB and keyboard, Fred Bock Music Co., BG 2418, \$1.60 (E).

From the series "For Small Church Choirs," this has an easy part for the men with the ladies often singing the more challenging areas. The keyboard part is not difficult and is on two staves with an expression marking of "Relaxed." This setting is also available for SATB (BG2390).

Stop by, Lord, Doris Wesley Bettis. SATB, solo and piano, GIA Publications, G-5595, \$1.60 (M).

Much of the music is in a four-part block chord structure, with full chords in the accompaniment. The soloist sings two short verses between the refrains. The ending builds to static choral phrases on the text "oh stop by," separated by rests. The music has a gospel style and is in the African American Church Music Series.

New Recordings

David Dunnett Plays Organ Music from Norwich. The English Cathedral Series, Volume VII, Regent Records REGCD175 (2002); available from <www.regentrecords.com>.

Fanfare, John Cook; *Rhapsody*, op. 4, Harold Darke; *A Trumpet Minuet*, Alfred Hollins; *Evening Song*, Edward Bairstow; *Flourish for an Occasion*, William Harris; *Sonatina*, Ronald Wat-

son; *Fantasia*, op. 136, York Bowen; *An Occasional Trumpet Voluntary*, Patrick Gowers; *Rhapsody in D-flat*, op. 17, no. 1, Herbert Howells; *Concert Overture No. 2 in C Minor*, Alfred Hollins. Total playing time: 76:07.

David Dunnett has been Organist and Master of the Choristers at Norwich Cathedral since 1996. He studied organ with David Sanger while an undergraduate at Clare College, Cambridge, and afterwards continued for a year with Sanger at the Royal Academy of Music, London. He was David Hill's sub-organist at Winchester Cathedral for the four years before his appointment at Norwich.

The organ at Norwich Cathedral is fundamentally a large romantic symphonic instrument built by William Hill, Norman and Beard in 1940-42. Since then, it has been enlarged, especially in the upperwork. There are 105 stops, spread over four manuals and pedal. Dunnett's choice of program for this CD shows off the organ's many great strengths.

The program consists entirely of 20th-century English works that are, to varying degrees, melodious and tonal. They might be said to have wide popular appeal. The pieces by Cook, Hollins (*A Trumpet Minuet*, but not the *Concert Overture*), Harris, and Howells are widely played today at church services and recitals. The others range chronologically from the late Victorian salon piece, *Evening Song*, by Bairstow, to Watson's recently composed *Sonatina*, which is in a popular, uncomplicated, light idiom. The organist performs the program with solid musicianship and technical polish.

Cook's lively *Fanfare* is replete with rousing confident optimism. It is an excellent vehicle for showing off Norwich's powerful mellow solo trumpet stop, and Dunnett keeps the material interesting partly by means of the many swift registration changes in the accompaniments to the intermittent solo trumpet passages, and the secondary ideas heard between the trumpet appearances.

The organist's detached touch in articulating the work's many syncopations also contributes to the success of *Fanfare*.

He captures perfectly the nostalgia and romance of Bairstow's *Evening Song*. The outer sections feature a soft slow melody for clarinet over an undulating accompaniment, and there is a louder chordal Mendelssohnian scherzo-like middle section.

Dunnett throws off Harris's *Flourish for an Occasion* with just the right sense of majesty, dignity, and dramatic flair. In the fanfare outer sections he demonstrate the Norwich organ's robust Great principal chorus, with reeds adding an extra layer of complexity to the sound, while the Great division's sweet and substantial 8' diapasons are perfect in the reflective developments of the middle section. Dunnett achieves the piece's long crescendos and diminuendos, which require highly coordinated maneuverings of the swell pedal and stop changes, with admirable smoothness. To observe that the adding of the Tuba Mirabilis stop on the final chord is a breathtaking *coup de theatre* is an understatement.

The least known of the composers on the CD is almost certainly Ronald Watson. In his 12½-minute *Sonatina*, he writes in a mildly dissonant, mainly traditional idiom, which he melds with a 1950s light music ambience. The work was a commission for a piece that would show off the resources of a large four-manual organ, and Dunnett's enthusiastic performance is proof that the composer's score resoundingly achieves this target.

Two bridge passages link the three short movements together into a continuous work. In the first movement, titled *Fanfare-Toccata*, a lively solo trumpet motif is developed, intermingled with a contrasting effervescent rippling manual idea for the principal chorus.

Reminiscences of the first movement's trumpet motif reverberate through the bridge leading to the slower second movement, called *Aria*. Here, the trumpet motif evolves constantly within a



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thoughtful, somewhat sad mood.

The bridge passage into the third movement is an extensive pedal solo that contains a reference to the fugue subject of Bach's *Fantasia and Fugue in G minor*. The finale, *Capriccio*, starts quietly in a pastoral mood. There is a sudden shift into an equally restrained second section. This is in the form of a chorale prelude, and is based on a melody that contains reminiscences of the Lutheran hymn tune, *Ein feste Burg*. The *Sonatina* ends optimistically and loudly with a terse coda in which there are references to the solo trumpet idea of the work's opening.

My Dancing Day: Anthems and Carols for the whole year with the Choir of Birmingham Cathedral. Christopher Allsop, organ, and Marcus Huxley, director. Regent Records REGCD215, Wolverhampton, England; available from <www.regentrecords.com>.

My Dancing Day (b, m), Carl Rüttli; *With My Whole Heart* (g), S. S. Wesley; *In manus tuas III* (m), John Sheppard; *Magnificat* (from *The Eton Choir Book*) (g, m), Nesbett; *The Reproaches* (b, m), John Sanders; *It is a Thing most wonderful* (g, m), Philip Moore; *Agnus Dei* (from *Missa Brevis*) (g), Andrew Carter; *Christ is risen* (from *Christ Rising Again*) (b, m), William Byrd; *Let All Mortal Flesh Keep Silence* (b, m), Edward Bairstow; *I Am the Resurrection and the Life* (b, m), Heinrich Schütz; *Duo Seraphim* (b), Richard Deering; *Hymne au soleil* (from *Pièces de Fantaisie*) (organ solo), Louis Vierne; *The Firmament* (b, m), John Sanders;

Mirabiles elationes maris (b, m), Josquin des Prés; *What are these that glow from afar?* (b, m), Alan Gray; *Suscepit Israel* (from *Magnificat*, BWV 243) (g+altos), J. S. Bach; *The holly and the ivy* (b, g), John Gardner.

(b = Boys; g = Girls; m = Men)

St. Philip's Cathedral is situated in a beautiful square in the heart of the administrative and business center of Birmingham, England's second largest city, in the center of the country's industrial heartland. Completed in 1715, the edifice was designed in the Baroque style, serving as a parish church until it was elevated to cathedral status on 1905. It is claimed to be the smallest English cathedral building.

The principal Birmingham Cathedral Choir, under the able leadership of Marcus Huxley, is the traditional Church of England formation of men and boys. In addition, there is a girls' section that was formed in 1992, and this group sings regularly with the men. Between them, the boys, girls, and men sing five or six choral services in the cathedral each week during school term time, and, in addition, give concerts in the cathedral and perform at other venues in the Midlands and beyond.

The program of *My Dancing Day: Anthems and Carols for the whole year with the Choir of Birmingham Cathedral* is organized chronologically through the seasons of the Christian year, beginning and ending with Christmas. The quality of the performances is excellent. The syncopation, blues harmonies, and dramatic changes of dynamics in Rüttli's 1996 carol, *My Dancing Day*, for example, are executed with just

the right degree of gay abandon and fullness of vocal tone, and Christopher Allsop executes the pointillist organ accompaniment with precision and an admirable sense of blending with the voices. In contrast, S. S. Wesley's elegant, thoughtful anthem, *With My Whole Heart* (from a little-known anthem *Wherewithal Shall a Young Man Cleanse His Way?*), is sung by unison girls in a pleasing lyrical style and a purity of intonation that could hardly be excelled. In yet other veins, there is a compelling sense of awe and magnificence conveyed in the performance of Bairstow's eight-voice *a cappella* anthem *Let All Mortal Flesh Keep Silence*, and a mood of grandeur and sense of spaciousness are projected in the interpretation of Schütz's *cori spezzati* motet *I Am the Resurrection and the Life* for double chorus.

If there is a high point in the recording, it is possibly Sanders' eight-minute *The Firmament*, which was commissioned by the Birmingham Cathedral Choir to celebrate the new millennium in 2000, and which, since its publication, appears to have become popular with many accomplished choirs. The anthem, a joyous celebration of the world's creation, is a setting of Joseph Addison's hymn text "The spacious firmament on high," together with similar texts from the psalms. The work begins with a brilliant, dramatic, at times quite dissonant, extended flourish for choir and organ in which the piece's principal thematic idea is introduced. An expansive development of this melodic idea follows, in a setting of words from Addison's hymn and excerpts from the *Benedicite* canticle in

English translation. Particularly notable, perhaps, is a treble solo, in which the soprano ecstatically floats over the choir voices in their lowest tessitura. With the greatest possible solemnity, the basses, in the bottom of their range, then sing "What though in solemn silence all Move round the dark terrestrial ball; . . ." after which choir and organ bring the work to an end with a fanfare and short recapitulation of the joyous music of the opening of the anthem.

It seems unfortunate that such an imaginative program should end with Gardner's vapid *The holly and the ivy*.

In the accompanying booklet, Marcus Huxley provides succinct, informative program notes, but the words of the pieces are not printed, which is a pity. There are also biographical sketches of Huxley and Allsop, as well as details of the choir's makeup and involvement in the cathedral services, and its performances elsewhere in Britain and abroad.

—Peter Hardwick

Minesing, Ontario, Canada

Victorian Organ Sonatas, Volume Two. John Kitchen, the Hill organ of Coats Memorial Church, Paisley. Priory Records Ltd., PRCD 805, <www.priory.org.uk>, and from the Organ Historical Society, <www.ohscatalog.org>.

Sonata No. 2 in A-flat, Alan Gray (1855–1935); *Sonata No. 1 in F*, William Wolstenholme (1865–1931); *Sonata in A*, Edward Hopkins (1818–1901); *Sonata in D minor*, William Faulkes (1863–1933).

John Kitchen is the City and University Organist in Edinburgh, Scotland. Coats Memorial Church, or the "Baptist Cathedral of Europe" as the vast and reverberant church is sometimes known, is situated in the city of Paisley, not far from Glasgow, and possesses one of Scotland's finest Victorian organs. This is a large four-manual instrument built by Hill & Son of London in 1890—around the same time that its creator Thomas Hill (1822–1893) was building his *magnum opus* at Sydney Town Hall in Australia. The Coats Memorial Church organ is not an instrument of whose existence I was previously aware, but from the sound of this recording it is a truly magnificent instrument. Among other things it has massive yet clear and brilliant choruses and an absolutely stunning Tuba.

The first of the four sonatas on this recording is by Alan Gray, Stanford's successor as organist of Trinity College, Cambridge. The first movement is an introduction whose majestic opening on full organ segues into a finely crafted fugue that builds up to a climax on the Solo Tuba played against the full organ at the end. A *Romanza* that then follows features some of the instrument's string and solo flute effects. The final movement is a march in ternary form in which the full organ again figures to good effect in the first and third sections. There is a softer central section introducing more of the individual stops of the organ that include a very rich and lovely Open Diapason. In the climax at the end of the final section the Tuba is reintroduced in a rather blatant manner that is not perhaps in the best of taste, but it is so impressive that I for one am prepared to forgive the lapse!

Next follows the *Sonata No. 1 in F* of the blind organist William Wolstenholme, a very prolific and once extremely popular composer for the organ. The work was published in 1901 and is a *tour de force* in the Imperial style that is very much evocative of the music of Wolstenholme's close friend Sir Edward Elgar. Elgar's *Organ Sonata No. 1* of 1895 was doubtless a model for Wolstenholme's sonata, but it is also an original work with a pleasing chromaticism to its melodic motifs. The extended first movement displays numerous interesting contrasts between the loud and soft registrations of the organ. The Solo Clarinet is particularly effective here. The beginning of the *Andante con moto* second movement is evocative of the soft movements of Mendelssohn's organ sonatas, particularly the *Andante tranquillo* final move-

From *Das Orgelbuch*, by Leonardo Ciampa (Op. 193, No. 5)

V

Elevazione

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ment of the *Sonata No. 3 in A major*. The theme is then taken and developed through numerous modulations, however, in a way that is more reminiscent of Franck than of Mendelssohn. At the end it returns to its original key of A-flat, and as the notes describe it "places the lyrical melody in the tenor . . . accompanied by an engaging rippling figuration in the right hand" before ending in a whisper on the strings. A rare and attractive stop found on this organ is the 8' Saxhorn on the Solo division, a register that is used to good effect for the tenor melody toward the end of this movement. The influence of Elgar is again apparent in the rumbustious *Allegro vivace* last movement, particularly in its repeated descending arpeggios. The recapitulation of the main theme of the first movement in this surprisingly short final movement ties the whole composition together extremely well, and there is no denying that Wolstenholme was a fine craftsman.

The third sonata on this disc is Edward John Hopkins' *Sonata in A*, very much my favorite of the four on the recording. Dr. Hopkins is remembered today as largely responsible for establishing the renowned men and boys choir at the Temple Church in London, for writing the leading scholarly book on pipe organs in Victorian England, and as a composer of the hymn tune "Elders" and of several Anglican chants that are still widely sung today. His advocacy of "head tone" for the choristers of the Temple Church, influenced by the 18th-century operatic tradition of *Bel Canto* singing, was very much an innovation at the time. Thus he deserves to be remembered, along with Zechariah Buck at Norwich Cathedral, as one of the two founding fathers of the present-day English cathedral choral tradition. Hopkins was himself a fine singer and one of his last public appearances was singing tenor along with his choir at Queen Victoria's Diamond Jubilee at St. Paul's Cathedral in 1897, when the Temple Church choir was given the honor of leading the procession. As a choral and organ composer, however, Hopkins is sadly neglected, and this is all the more unfortunate since it is apparent in this sonata at least that as a composer he was outstandingly gifted. In comparison with the Edwardian bombast of the other three sonatas on this compact disc the Hopkins sonata is elegantly understated. The style of writing is in some ways similar to that found in Rheinberger's sonatas, although I have no idea whether Hopkins had any knowledge of these at the time he was writing. The first movement contains some extremely fine writing in canon, including some very effective solos on the Clarinet, followed by a short coda on full organ that is all the more impressive for being unexpected. The second movement is a delicate *Adagio cantabile* with some attractive solos on the Clarinet and flutes. The final movement again evokes Rheinberger's neo-classicism and displays some extremely fine contrapuntal writing of a kind rarely found in the 19th century, although it also possesses a romanticism than points forward to the compositions of Elgar in the 20th century. The whole sonata is tightly crafted and displays a remarkable restraint that rarely allows the instrument to get much beyond a *mezzo forte* before it briefly builds up to full organ right at the end.

William Faulkes, who was responsible for last of the sonatas on this compact disc, is the least well known of the four composers featured on this recording. He spent much of his life in relative obscurity as the organist of St. John-the-Baptist, Tuebrook, Liverpool, and later of St. Margaret, Anfield, Liverpool. He had fine three-manual Hill organs in both churches, so the Coats organ seems a particularly suitable medium for the performance of his music. He left several hundred compositions for organ, and it may actually be fortunate that most of these have fallen into complete disuse. The *Sonata in D minor*, however, is one of his better efforts and, despite a few moments of maudlin sentimentality, contains some fine writing, particularly in the fugue in the middle of the last movement.

The magnificent Hill organ of the Coats Memorial Baptist Church in Paisley is an instrument definitely not to be missed. In addition, the compact disc contains some very interesting repertoire, especially the Hopkins and Wolstenholme sonatas, and Dr. Kitchen plays it all extremely well.

—John L. Speller
St. Louis, Missouri

The Art of the Symphonic Organist, Vol. 3. Thomas Murray, organist; Toledo Museum of Art, Skinner organ, Opus 603, 48 ranks. JAV Recordings, <www.pipeorgancds.com>.

Mendelssohn-Bartholdy, *Prelude and Fugue in E Minor* (1841); Mozart, *Fantasia in F Minor*, K. 594; Cook, *Fanfare* (1952); Vivaldi, arr. Bach, *Concerto in D Minor*, RV 565; Howells, *Rhapsody*, op. 17, no. 3; Pierné, "Scherzando" (*Trois Pièces*, op. 29); Jongen, *Chant de Mai*, op. 53, no. 1; Guillemant, *Sonata No. 1 in D Minor*, op. 42.

According to the informative 32-page booklet, this organ was relocated from a smaller auditorium where it was installed in backstage wings, to a much larger "Peristyle" with improved acoustics. In recent years the instrument has been restored, and now shines as an example of Skinner's work.

An ideal performer to show the organ at its finest is Thomas Murray, whose registrations at any given moment are exactly right. A bonus in the booklet is that several of the stops being used for various pieces are indicated—a nice touch. The repertoire, of course, is chosen in part to show off the instrument, and it succeeds in every instance: Even the familiar *Fanfare* of John Cook, written long after the organ was built, sounds wonderfully fresh on the Tuba Mirabilis, and the perky rendition of the Vivaldi-Bach does not make me long for a tracker instrument at all!

Now, it no doubt is a great flaw in my character that I consider Howells to be highly overrated as a composer. I can't help it. His music often presents one good idea after another, none of which are developed. Prof. Murray plays the *Rhapsody* sensitively, but nonetheless it meanders about to little avail, in my estimation. The Pierné and Jongen, on the other hand, are beautiful compositions beautifully played. Guillemant's great *Sonata in D minor* is a rousing concluding piece, and is given a definitive performance.

The Complete Symphonies of Louis Vierne. Martin Jean, organist; Hutchings-Votey/Steere/Skinner organ, Yale University, 12,592 pipes. Loft Recordings, LBCD 1071-1074, 4 CDs, \$34.98, <www.gothicrecords.com>.

These recordings were made over a period of two years, involving five console assistants and one heroic organist! By any standard this is an immense accomplishment in the world of organ playing. All the symphonies have five movements except the first, which has six. Therefore we have 31 pieces of music, most of considerable length, and none of which is easy. Many are difficult, some very difficult, and a few fiendish! (I propose the "Scherzo" of the sixth as a case in point.) The organ and the performer are ideally suited for this immense task, beautifully realized.

The accompanying booklet is crammed with information, including the fact that Vierne thought his First Symphony had a certain "lack of taste"! Several of those movements originally were published separately. It is true that musical progression in sophistication can be traced through the symphonies, which pretty much span Vierne's musical life. They certainly represent the pinnacle of symphonic composition for the organ. Vierne's life was filled with tragedy: through the years he experienced continuing difficulties with his eyes, the loss of a son and brother in the war, divorce, death of his mother and of Guillemant, a beloved mentor. His music sometimes seems to reflect these setbacks, but is

often offset by bursts of sheer joy: listen to the end of the Sixth—wow!

Prof. Jean is to be congratulated for this tremendous accomplishment and gift to the organ world. It would be difficult to over-praise this wonderful playing.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania

Book Reviews

Choral Music in the Twentieth Century by Nick Strimple. Amadeus Press, 389 pp., 32 musical examples, 9 b/w photos, 1 line drawing, 6" x 9" paperback, \$18.95; <www.amadeuspress.com>.

Choral Music in the Twentieth Century is a reference book that presents an overview of choral music from around the world in the last century, with a major focus on the United States choral scene. The book considers composers from the following areas: Austria, Germany, France, Switzerland, the Low Countries, British Isles, Czech Republic, Slovakia, Hungary, Poland, Russia, other countries in the former Soviet Republic, Scandinavia, the Baltics, Greece, the Balkans, Italy, Iberian Peninsula, Africa, the Middle East, Mexico, the Caribbean, Central America, South America, Canada, Pacific Rim and the United States.

Strimple culls composers of note from those areas listed above, and provides a miniature biography in some cases, with titles and descriptions of seminal works for the composer. The presentation is primarily chronological within the geographical demographics of the chapter.

The book's most important feature for this reviewer is the works lists at the end of the book, which includes composers mentioned in the text. Strimple has arranged the lists by voicing and accompaniment (*a cappella* or accompanied; the accompanied section is broken down into piano, organ, other

instruments, band, orchestra, chamber ensemble, full orchestra). This list of works would be very useful in programming concerts, offering choirs different repertory, locating titles of obscure composers, and offering many unusual and/or unknown works. Unfortunately, no publisher information is given.

Also included is an extensive bibliography, a useful research tool in itself. If you conduct choirs that may be ready to take on contemporary harmonies, and perhaps more difficult and newer literature (and often, unheard!), this book will be helpful in identifying works to add to your library.

—Sharon L. Hettinger
Lawrence, Kansas

New Organ Music

Jeanne Joulain, *Prélude et Fugue sur le nom d'Antoine Drizenko*. Editions Chantraine EC117, \$17.25 (from Theodore Presser).

Joulain, now honorary professor emerita at the Conservatoire at Lille, wrote this prelude and fugue a decade ago at the age of 77, but it remains a stylish and substantial concert piece. The chromatic theme is constructed on the letters of the name of her pupil Antoine Drizenko, titular organist of Saint-Etienne-Saint Maurice de Lille. This technique could be said to be a specialty of Joulain's, having been employed by her previously on the names of Allan Remsen, Pierre Camus, and Louis Vierne. Textural variety and rhythmic vitality hold the listener's attention. A contrapuntal exposition for two and then three voices is followed by a full-textured *plainte*, which gives way to a lively dance figure marked *con fuoco*. The *plainte* style returns as a solemn and melodic *lento*. A lively fugue on the Drizenko theme brings the movement to a close.

—Gale Kramer
Ann Arbor, Michigan

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Some Aspects of Smart Organ Fingerings or "the best cheater tricks in town"

Wolfgang RübSam

My past article on the "Seven Golden Rules of Organ Practicing"¹ started with the provocative statement, "Let's not beat around the bush," and it fits so well again in this controversial context. Let us admit it again: we are often too lazy and the nose is stuck high as we think we are such splendid sight readers, when, in fact, only some among us can claim that rather limiting skill.

Limiting? Really? Why? Well, according to the *Harvard Dictionary*,

sight reading: The ability to read and perform music at first sight, i.e., without preparatory study of the piece. This type of playing makes entirely different demands on the performer from those of ordinary finished playing. In fact, from the technical as well as the psychological point of view, it is its very opposite, so that accomplished pianists and virtuosos are very poor at sight reading.²

So, you will be glad to know that you are better off by needing a little help with fingerings. What can fingerings do, you might ask?

They can do wonders, and they can at the same time waste your time massively when applied in the "old fashioned way." That is, the learning of a new complex organ score of Romantic and possibly contemporary music (the eras I am addressing here) either sinks or swims, because of fingerings. If it swims securely within a reasonable amount of learning time, I call it **smart fingerings**. Should the results sink because of too many mistakes and lots of tension and technical nervousness, then the call is to look for some serious help via this article.

Again, let's not beat around the bush. Almost every organist, even the most famous, could use a little help and hopefully discover a much easier way after going through today's assignment: an extremely slow reading of my fingered score of the fugue from Josef Rheinberger's stunning *Sonata No. 17 in B-Major*. (See Examples 1 and 2, the first two pages of the Rheinberger fugue.)

B-major, of all things: wide reaches, lots of nice sharps, great double sharps, lovely naturals, just the right "playground" (or is it really hell?) to test our lousy sight reading skills. I think we'd better grab that sharpened pencil quickly for some smart ideas on fingering.

The basic question comes to mind: Do you like to cook? And do you cook without a cookbook? I hope so! It is actually a similar issue when experimenting with **smart fingerings** to get that "technical taste" just right. As there are basic, fundamental rules in cooking (with salt being the most dangerous ingredient I can think of), so also there are some fundamental rules necessary even to **dream** of "cooking up" smart fingerings.

Provocatively enough, your piano fingerings may be "a start," but they are indeed limiting for the complexities of the organ repertoire. By the time we are in that kitchen of "goodies" in the key of B-major, well, it's time to get the skillet and oven just hot enough in the **right manner**, so we do not burn our fingers. And yes, we burn them all the time by way of impossible tension among and in the fingering patterns, and by not knowing that the cast-iron wrist (so handy for some painful tendonitis) is the best excuse to quit practicing altogether. After all, the doctor will "advise ya so," not knowing the clever way out of this devilish situation.

Luckily, there are organists, myself for example, who never have had such uncomfortable excuses, even after hours and hours of competition practicing. The No. 1 "ingredient" for such freedom is a very relaxed and tensionless wrist/hand/arm combination. Otherwise expressed, in a military tone of voice here, "DO NOT LOCK UP!!!" Answer: "Yes, Sir!"

Smart fingerings depend on that very important "culinary principle," namely, no tension! When observed 100%, you suddenly can consider experimenting and try totally new aspects of fingerings your past organ training and teaching never have revealed to date (or declared legal to apply!)

Want another chuckle? OK, how about saying that such wild experimental "ingredients" could be called "cheaters." Want to call them that? Yes, **you should gladly**, as we are going to learn here "how to cheat" to be ahead of the rest of "them" organists and literally **beat the past!!!**

The word "cheating" comes in handy here, as it conveniently and ever so happily pushes that awful spider technique, otherwise known as the **godlike legato**, into the uncomfortable corner it so **richly deserves to occupy**. It is exactly those terrible legato habits that prevent us from considering trying the following "cheater techniques," namely:

Smart Fingerings

These general "cheater techniques" for complex organ scores are going to surface here:

Use a given finger twice. Yes, it could be any one of our ten puzzled and troubled fingers, depending on the particular score situation. Or for chuckles' sake, and for shouting out the truth, let us "**shove off much consecutivity**" and "**shove off substitution**" as much as possible.

Substitution is probably the **worst enemy of quick, effective learning**, just like my reference to salt and cooking without a book, as it not only slows

down the learning speed, it also wastes at least 50% of energy available. Substitution also destroys a certain amount of clarity in **sound ethics** (which we are going to discuss a bit later on).

Just think for a moment how this awareness might benefit you. It will get rid of certain **finger tensions** and, yes, it may chop your **lovely old-fashioned spidery legato** to bits. But when applied at the right spot, it will actually provide clarity and assure superb results via the **natural cheater technique**, ridding you and your audience of this "**gooey cheese-like sound quality**."

Sound quality from fingerings, you wonder? "Come on!" you say! Now we seem to be cooking with too much garlic. But hold on, it's just that right amount of garlic that we are looking for when talking about

Sound Ethics

Sound ethics are actually sound preferences of **our time today**, which should influence our choice of touch and fingerings. Why would one ever want to copy **Straube's chordal, thick Reger legato** today on instruments that are designed on totally different concepts, and (hopefully) for something better than an acoustically dead music-school hall?

To be more specific, we **need not resort** to the same "dish of fingerings" as instructed by such historic figures as Straube when playing complex, loud passages **today**. Our tastes have changed to the point that **gooey touch qualities** in the Romantic repertoire are painful to endure.

Organ registrations of *forte* through *fortissimo* usually require a more **pointed touch** in general to be clear in a large and wonderful Romantic acoustical environment. Therefore, we are safely "cooking" by using fingers occasionally twice, and, as is often quite necessary, to use our thumbs in the alto or tenor often two, three, or even four times in a row to manage the complexities of the score without getting technically knotted up.

We can call that a **happy grasshopper technique**, as opposed to an **oily thumb snowboarding technique** that produces an ever so glue-like artificial legato, a truly horrible effect on such impressive large organ registrations. What we are seeking today is **clarity**, much like a translucent shade, which allows for some light to shine through the window instead of the unrelenting **darkness of unbroken legato**.

But our grasshopper can jump only if our base wrist is helping with the jumps! Finger jumping by itself alone is not at all comfortable or successful. A loose wrist action is essential.

Let's look at another smart cooking spice:

Crossing Over at the End

when we should "really" have been given by God a sixth finger! Wow, that's a delicious one, going 1-2-3-4-5-4! Or call that simply the little **pinky cover up**—for chuckles' sake!

Yes, time for another good and healthy chuckle over past misleadings. Why cross painfully under with the thumb when crossing other fingers over looks even more elegant, even with a nice roll-off to the sides, causing totally relaxed technical ease and even teasing a nice smile upon the "landing."

Yes indeed, yummy cooking and what a timesaver in practicing! But don't stop here. Other fancy options for crossovers "to the side" do exist, such as 1-2-3-4-3, or 2-3-2-3-4, especially when sharps are involved along the way, as well as for the final key to provide the happiest of "landings." Even a daring 1-2-3-4-2 can work occasionally, causing a convenient articulated **shift of the hand** in just the right context and preparing the hand for upcoming reaches.

Ready for another **violation**? Bear with me; the cooking lesson is almost over, but it's not over until it's over, and we are almost at the end, and **the best always must come last**. Since we are now factually using some of the same fingers twice or more in a row, and since we are now aware that coordination on the organ is among the hardest skills to achieve, the "**best cheater trick in town**" well might be

Parallel Simultaneous Fingerings

These are the "cooking tricks" when in both hands the same fingers are used at the **very same time**, or are possibly slightly offset with respect to each other. (See Examples 1 and 2 loaded with these wonderful spicy cookies.)

Parallel fingerings are tricks that hold the score together, so to speak. You really can grab on to such and feel securely in control with an often very underestimated tool capable of repairing many difficult measures. Discovery depends on your priorities, and my priority is not a given slur marking of the composer.

Again, remember that, in general, larger slur markings should **not have priority** over fingering decisions, as they do not at all indicate legato playing in the first place or in most cases. Larger slur markings, especially in works of Josef Rheinberger and Max Reger, are more to be interpreted as **fashionable slurs** for musical indications of direction and tension, than as indicators of actual touch markings. Of course, there are always exceptions, but let's chuckle again in saying, if we do not have twenty fingers, the spider hardly can manage to see its prey through the murky ink of some Romantic scores.

Another chuckle? Well, while we are at it anyway, I have not seen anyone yet able to reach two octaves in one hand or manage the **wide intervals** in Rheinberger's compositions either. The point here in summary: why be a **spider in pain** when by using natural innovative fingerings, such tasks suddenly become effortless, resulting in so much practice time to spare.

With the above brief motivation and generalization "at hand," approaches to smart fingering considerations should be easily understood via the provided assignment example by playing slowly through the Rheinberger fugue of this article.

It will be necessary to keep all of the above in mind when reading this provocatively fingered score, as every measure is **loaded** with examples from the preceding technical suggestions. Notice that progressions of thirds *never* are assigned to the finger pairs of 3-4, 4-5, and seldom to 1-2 and 2-3, leaving it to the best pairs of 1-3, 2-4, and 3-5. The fingered score also advises avoiding placement of the 1st and 5th fingers on sharps as much as possible. The lazy finger pair 4-5 also is given plenty of "vacation time" throughout the score for very obvious reasons.

Finger Characteristics

Let us reflect briefly on some characteristics of fingers 1 through 5 within our suggested parameters and what is reflected in the fingered score.

1 = best and busiest finger within our **grasshopper technique**. Also, a finger



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Example 1. Rheinberger, Fugue (Sonata No. 17 in B-Major, op. 181), p. 1 (Copyright © Carus-Verlag Stuttgart, reprinted with permission)

Example 2. Rheinberger, Fugue (Sonata No. 17 in B-Major, op. 181), p. 2 (Copyright © Carus-Verlag Stuttgart, reprinted with permission)

that quickly shifts the hand to new starting positions, and one able to reach large intervals, including "take overs" from another voice, alto or tenor.

2 = a very fast finger and about as long as No. 4, favors No. 3 for trills and No. 4 for thirds. This finger is a secure choice for huge crossover shifts onto natural and sharp keys and might be even the **choice starting finger** of a virtuoso passage instead of starting such with the 5th finger. No. 2 is also a "helper" in open passagework to take over one note or more with partner No. 3 easing technical issues and energy (as well as saving incredible amounts of practice time).

3 = is quite similar in character in its natural ability to No. 2, but somewhat by nature "at war" with No. 4 for repetitive figuration work. No. 3 is possibly our strongest finger and should be assigned for huge jumps, often starting passagework. He is also among the "helper crew" in open passagework for either hand.

4 = secure and fast for starting passagework. **Never** plays an interval of a **third** within a passage with No. 3 as partner, only in five-part chordal texture may No. 4 even talk to No. 3. He will be civil, but barely will smile due to a spastic feeling.

5 = seems to be the little cute sonny-boy that wiggles and sort of laughs on the side when all the other fingers are busy showing off their virtuosity. On occasion, No. 5 will then just tip in a note here and there. However, sonny-boy is the right word, as that fellow finger is relatively lazy and weak in passagework. Wow, that finger loves octaves and big chords, especially when the wrist of the hand provides the energy especially during mechanically coupled manuals. I hear him singing out of tune frequently: **You got no wrist, then take the risk.** Therefore I have long decided to give tiny sonny-boy No. 5 much "beach time," so he is freshly energized when asked to perform reliably. He also sings: **You may not need me, but do feed me.** Thus, we will surely treasure him from time to time.

Summary

Fingerings, your own included, must be questioned at all times. But keep in mind, no critique is fair until you have found a better solution that speeds up the learning process and **improves coordination**, including coordination between pedal and manuals. And yes, we always should be ready to look for better solutions, which are simply called

learning to spice up your cooking with smarter fingerings.

The fingered score of Rheinberger's stunning fugue is meant to serve as a learning example. Each measure could be cause for lengthy discussions and other possible options. It is, however, intended to cause the serious organist to wonder and, it is to be hoped, **discover attitudes** for achieving amazing technical facility, clarity in sound ethics and polyphony without destroying the Romantic line, tension and direction, thus serving as an example for other works to be studied in the future.

It is my hope that our mutual chuckles over our "cooking lesson" can give rise to a critical viewpoint and general awareness of better choices that are available to us when it comes to **"smart fingerings"**—the best kept secret of most major prize-winners in organ competitions, past and present! May I be so humble as to say it is my hope that this article might turn out to be one of the best organ lessons you have experienced.

Enjoy the cheater fun!

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taught at Northwestern University, Evanston, Illinois, for 23 years and holding the position of University Organist at Rockefeller Chapel, the University of Chicago, for over 10 years. Winner of the Chartres International Organ Competition, Interpretation, 1973, his recordings include the complete works of Bach (two editions: Philips and Naxos), Franck, Alain, Buxtehude, and Mendelssohn. His complete recording of Vierne organ works is about to be released by IFO Records Germany <www.ifo-music-media.de>. Presently Wolfgang Rübsam is completing his recording of the complete organ works of Josef Rheinberger on the Naxos label. He serves also as artistic director of the Organ Encyclopedia for Naxos Records, as well as producer and engineer of most releases.

Wolfgang Rübsam was born in Germany and received his musical training in Europe from Erich Ackermann, Helmut Walcha and Marie-Claire Alain, and in the United States from Robert T. Anderson. Called upon frequently to give recitals and masterclasses in the USA and Europe, he has also served on the juries of the most prestigious competitions.

Notes

1. "Zur Methodik des Orgelbübens: Von der Not, der Notwendigkeit und den verborgenen Freuden einer leidigen Pflicht," in ORGAN—Journal für die Orgel, 3/Heft 3 (2000), S. 24-29, and <www.trierer-orgelpunkt.de/ruebsam.htm>.
2. Harvard Dictionary of Music, third printing, 1970. ISBN 674-37501-7.

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For many years I taught a college course entitled "Form and Analysis," and one of my favorite lectures was one in which the students and I discussed the organization of the ostinato principle in the *Crucifixus* from Bach's *Mass in B-Minor*, long before I knew about the earlier version of the work from Cantata BWV 12. It was my chance to introduce the students to the meaning of the work through Bach's use of number symbolism, dissonance, texture change from polyphony to homophony, and finding where B-flat + A + C + B-natural, his well-known musical signature, is hidden. We then listened to two different recorded performances of the work, and discussed the pros and cons of each performance.

When completing his *B-Minor Mass* in 1748-49 why did Bach reuse a 35-year-old composition from the opening choral movement of cantata BWV 12, *Weinen, Klagen, Sorgen, Zagen* (Weeping, Lamenting, Worrying, Quaking), as the basis (parody) for his recomposed setting for the *Crucifixus*?¹ Undoubtedly, he realized that the cantata text demonstrated an equivalency of meaning with the text of the *Crucifixus*. "Indeed, the basic theme of the *Crucifixus* is identical to that of the cantata movement, since it also concerns the suffering inflicted upon a man, Christ, because of humanity's sins."² An examination of the cantata text and that of the *Crucifixus* demonstrates this equivalency.

Weinen, Klagen,
Sorgen, Zagen,
Angst und Not,
Sind der Christen Tränenbrot
die das Zeichen tragen.

Weeping, lamenting,
Worrying, quaking,
Anxiety and distress:

[These] are the bread of affliction for Christians

Who bear the mark of Christ.

Crucifixus

Crucifixus etiam pro nobis
sub Pontio Pilato passus
et sepultus est.

He was crucified also for us
suffered under Pontius Pilate
and was buried.³

The cantata movement, composed in 1714, is a large ABA form in F minor. Both the original and the recomposed *Crucifixus* are based on the ostinato/passacaglia bass of section A, marked *Lente* (hereafter, simply called ostinato): the discarded B section, marked *un poco allegro*, is not based on an ostinato principle. The bass line of section A is notated in half notes that state the chromatic ostinato 12 times.

Let us now look closely at the symbols and numbers in the first movement of cantata BWV 12. The key signature of three flats may be a symbol of the Trinitarian God, or the three days Christ spent in the tomb. (The key of F minor now has four flats, but minor keys in Bach's day were derived from the Dorian mode, which requires the sixth scale step to be lowered when needed.) According to eighteenth-century writers on key characteristics, the key of F minor was "the most pathetic of all, lugubrious and despairing."⁴ The meter is 3/2, which might refer to Christ as the second person of the Trinity, or if 3 and 2 are added to total five, a stronger symbol for Christ results because 5 symbolizes the wounds of Christ on the cross, as well as the cross of Christ with its 5 points, and man with his 5 senses and 5 appendages.⁵ (I am not suggesting that whenever Bach used 3/2 meter he was referring to the Trinity and Christ; I merely suggest the possibility here because of the subject matter.) The ostinato bass line has a total of 13 notes—a symbol of Christ and the apostles or the Last Supper, and also a universal symbol of misfortune.

The halfway point

For proportional or symbolic reasons, Bach often marked the halfway point in his compositions.⁶ Techniques that he used to indicate these points include: 1) a change of texture; 2) introducing new material; 3) using a previously introduced motive in a way that had not been used before, and will not be used again in the same composition; and 4) introducing his own musical signature (B-flat+A+C+B-natural) at this halfway point. In BWV 12 this point occurs on the first beat of measure 25, where the chorus comes to a stop with the ostinato at the first full cadence; then a sudden change of texture demands attention with the first homophonic choral phrase in the movement so far. (Example 1)

Example 1

Example 2

Other symbols

On the first beat of measure 33, two remarkable and unmistakable symbols occur: the first is a sudden silence brought about by the only notated rest for the chorus at the moment that the ninth ostinato statement begins. Of course, the number 33 represents Christ's age, and the number 9 the hour of his death. (Example 2) In light of the preceding picture, the 12 statements of

the ostinato can be seen now as a reference to the Church as founded by the 12 Apostles.

Crucifixus from *Mass in B Minor*, BWV 232/17

An examination of the *Crucifixus* shows several alterations from the earlier cantata movement. (Orchestration changes and modernizations are not relevant to this study of numbers and sym-



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bol.) The first noticeable change is the four-measure introductory statement of the ostinato; this changes the total number of statements from 12 to 13, and the number of measures from 49 to 53; might the number 53 be a symbol of the atonement of Christ as found in the 53rd chapter of Isaiah? This thirteenth ostinato statement may be a reference to the Last Supper with Jesus and the 12 apostles, as well as to misfortune/death often associated with this number; and if one counts from the first entrance of the chorus in measure five, ignoring the introductory statement, then the numbers 33 and 9, symbols for the death of Jesus at the ninth hour as found in the cantata, are still valid.

The original half notes of the ostinato bass have been changed to quarter notes, creating an effect of quiet excitement and movement, as in the beating of an anxious human heart. The 24 notes of the ostinato might refer to rebirth or regeneration, since 2×4 is 8, and Christ rose on the 8th day after his entry into Jerusalem; the eighth day of the week is a new beginning, just as the eighth note of the octave renews the musical series. Another important change is the change of key to E minor, a key that is described as "pensive, profound, sad and expressive of grief; in such a way, however, that some chance of consolation remains" (emphasis mine). The letter "E" is the fifth letter of the alphabet, and another symbol of the cross and the wounds of Christ.

The cantata movement and the *Crucifixus* both make use of many dissonant intervals, harmonically and melodically; clearly these dissonances symbolize the pain of the crucifixion. Some of these intervals are called "false intervals;" take for example, the notes G up to A#, an augmented second on the page, but a minor third to the ear. Bach introduced additional "false" intervals to the soprano and alto voices in measures 13 and 14 of the *Crucifixus*, changing the original major seconds to augmented seconds, undoubtedly to symbolize the falsely accused Christ.

As previously stated, the number two refers to Christ as the second person of the Trinity, and number five refers to Christ and the cross. Let us now look at the first entrance of the chorus in measure five. The soprano enters on the second beat with a five-note motive of two different pitches, C and B; in the German scale B is actually H; therefore the pitches spell the first two letters in Christ's name. (Example 3)

In the concluding ostinato statement, a modulation is required to connect with the next movement, the "Et resurrexit" in D major. Bach ends the *Crucifixus* a third higher in G major (Christ rose on the third day), and then as if to confirm his belief that Christ died for him, he introduced his musical signature (B-flat+A+C+B-natural) hidden between alto and soprano voices, beginning on the third beat of measure 51. (Example 4)

Numerically equivalent numbers

Basic rules or techniques of number symbolism are found in treatises from the Middle Ages that explain how to find numerically equivalent numbers. The procedure is a simple one—they can be found through cross-multiplication or cross-addition. An example using the number 33 will make this clear: this number represents $9 \times 3 \times 3$; therefore 33 and 9 are symbolically equivalent numbers. On the other hand, if cross-addition is applied as in $3 + 3$, then 6 and 33 are also symbolically equivalent numbers.⁷

Equating letters with numbers is an ancient tradition known as *gematria*. Descriptions of it are found in the Jewish mystical practice of *cabala*, and there is some evidence to indicate that the technique was known in ancient Greece. The alphabet in Bach's day consisted of only 24 letters, in which the letter "I" and the modern "J" were counted as one, as were the modern "U" and the Latin "V." To demonstrate *gematria* and numerical equivalency, let us begin with BACH: the corresponding alphabet numbers are 2138; by adding these numbers ($2+1+3+8$) we arrive at the number 14; if we multiply them ($2 \times 1 \times 3 \times 8$) we arrive at 48; therefore, 14 and 48 are also numerically equivalent numbers.

One may wonder where I am going with this, and why it might be important. The reason is that the *gematria* for the title *Weinen, Klagen, Sorgen, Zagen* is 237; when multiplied, $2 \times 3 \times 7$ equals 42, an equivalent BACH number as in 3×14 . The *gematria* for *Crucifixus* is 127, and $1 \times 2 \times 7$ equals 14, or BACH; thus Bach's signature as composer can be found in the very titles of these two compositions—accidental perhaps, but surely deserving of further study.

Is it just a coincidence, or did Bach really think it important to use numbers and other symbols in his music? Did he do it to challenge his own artistic abilities to create effortlessly sounding music that was secretly confined by numerical constraints? Did he do it to give pleasure to future analytically minded generations, or did he believe that numerical associations strengthened artistic perfection? The only answer to these questions is that we can never know the true answer to any of them. Yet who can deny that the discovery of these numbers gives us an unexpected pleasure that is separate from the pleasure we receive from hearing or playing the music itself? If we cannot agree or believe that employing numbers in his music was a decision Bach consciously made, then perhaps we can at least admit the truth of the great German philosopher/mathematician Leibnitz who wrote in 1712 that "Music is a secret exercise in the arithmetic of the soul, unaware of its act of counting."⁸

Notes

1. Christoph Wolff, "Et Incarnatus and Crucifixus—The Earliest and the Latest Settings of Bach's B-Minor Mass." In *Eighteenth-Century Music in Theory and Practice: Essays in Honor of Alfred Mann*, edited by Mary Ann Parker. (New

York, 1994), 1-17.

2. Lisa Szeker-Madden, "Topos, Text, and the Parody Problem in Bach's Mass in B Minor, BWV 232," *Canadian University Music Review* (No. 15, 1995), 109-125.

3. *Ibid.*, 114.

4. All remarks on key characteristics are quoted from Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, UMI Research Press, 1983.

5. For a complete review of numbers and symbols see Edmund Shay, "New Insights into Bach's *Orgelbüchlein*, Part 1," *THE DIAPASON*, April 1985, 12-13.

6. For other examples of halfway points see Edmund Shay, "The Schübler Chorales & The Numbers Game," *THE DIAPASON*, September 1999, 16-17. Also see the analysis of *Dies sind die heil'gen zehn Gebot* in Edmund Shay, "New Insights into Bach's *Orgelbüchlein*, Part 2," *THE DIAPASON*, May 1985, 12-13.

7. The following have been invaluable to me for my study of number symbolism: David Taylor, III, *Numerical Proportion and Symbolism: A Key to Understanding Renaissance Music*, University of Colorado, 1979. Francis Stephen Ackert, *Numerical Structures in the Organ Works of Dietrich Buxtehude*, The University of Wisconsin-Madison,

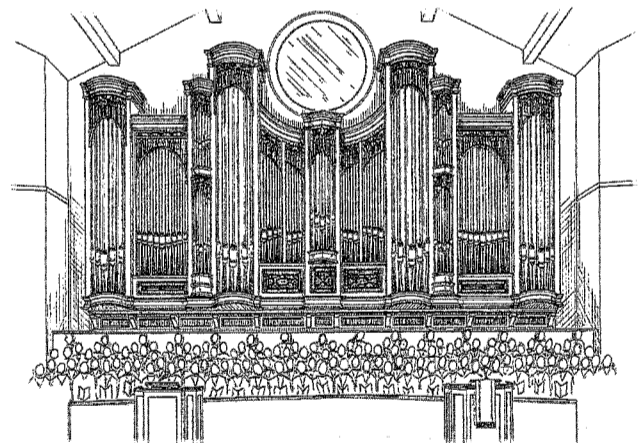
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8. Quoted from Shay, "Schübler Chorales," 11.

To many *DIAPASON* readers, the name of Edmund Shay will be familiar as the writer of numerous reviews and articles on various subjects. "The Parody Comundrum" is another in a series of articles whose subject is number symbolism in the music of J. S. Bach. In 2004 Dr. Shay retired from teaching at Columbia College, where he directed and performed for the yearly summer seminar called *Bach Week*: its international faculty attracted teachers and graduate students from the east coast to the west. And as a church musician he has written four sets of highly acclaimed hymn harmonizations published by MorningStar Music.



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When in Rome: A conversation with Francesco Cera

Joyce Johnson Robinson

In the 1980s I was a graduate student in Rome, doing research on oratorios in the archive adjacent to the sanctuary of the Chiesa Nuova (Santa Maria in Vallicella). That church, established by St. Philip Neri, witnessed the flourishing of the oratorio in the 18th century; more oratorio performances were held there than at any other venue in Rome. Oratorios, performed weekly from November through Lent, were written by the leading opera composers of the day.

Twice weekly (the archive was only open from 5–7 pm on Tuesdays and Fridays; this explains why my research took a while), I entered the large sanctuary and walked toward the altar on my way to the archive. Though the church still revealed its Baroque splendor, there was no splendor—i.e., in playable condition—organ. So I took no note of the instrument; lack of maintenance on an organ was not an uncommon situation in Roman churches.

Fast forward to 2003, to the office of THE DIAPASON, where I was now on the editorial staff. A new CD had arrived,¹ featuring organist Francesco Cera playing the Guglielmi organ at Santa Maria in Vallicella, the instrument having been restored by Fratelli Ruffatti.² I was impressed by the marvelous playing and the incisive sound of the instrument. Even the temperament was revelatory; the meantone tuning gave the dissonances extra pungency and made their resolutions all the more satisfying.

Francesco Cera, born in Bologna, now resident in Rome, studied organ and harpsichord with Luigi Ferdinando Tagliavini and Gustav Leonhardt. He has appeared as a soloist in international festivals and has played historic organs in various European countries. His recordings of the complete keyboard works of Michelangelo Rossi, Tarquinio Merula, Bernardo Storace, and Antonio Valente were praised by the international press. He is currently the conductor of the Ensemble Arte Musica, which specializes in Italian vocal repertoire, from the madrigals of Gesualdo to 18th-century cantatas.³ Cera has led masterclasses and seminars at such institutions as the Accademia di Musica Italiana per Organo, Academie d'Orgue de Fribourg, the Royal Academy of Music in London, the University of Illinois, the University of Evansville, and the Eastman School of Music.

I felt it was worth a try to see if I could meet Mr. Cera in person. An e-mail was graciously answered and led to further exchanges, and my husband and I were able to meet Cera on our next trip to Rome. He was most kind and agreed to show and play the organ for us. We met at the church one December day, along with the organist of Santa Maria in Vallicella. After mak-

ing our way up the curving staircase to the shallow loft, Cera fired up the instrument. He began playing some works by Rossi, but had not played for very long when the competition arrived—another organ was being played, to lead a rehearsal of children singing. We weren't going to win this one, so we ceased and desisted and headed for the coffee bar across the street.

Time passed. Cera's CD was given a glowing review in THE DIAPASON.⁴ In October 2006 he made a tour to the United States to present concerts and masterclasses, to demonstrate Italian organ music of the 17th century. His tour included a stop in Chicago, where he played on the Plentrop organ in Holy Name Cathedral. We were able to meet up with him once again, to discuss the Guglielmi organ and its restoration in further detail.

JR: Was the Guglielmi organ in Santa Maria in Vallicella installed when the church was first built?

FC: The organ that we hear today is the second built by Giovanni Guglielmi for the church, and for centuries it was paired with a second organ, also built by Guglielmi, for the newly built church, in about 1590. The church of Santa Maria in Vallicella (called the Chiesa Nuova) was constructed at the request of St. Filippo Neri, who in the nearby oratory founded the order of the Philippine fathers; thus it is a crucial place in the history of the Catholic Church. The organ we hear was built in 1612, according to archival research.

JR: Is the Guglielmi organ typical of other Roman instruments? How does its design reflect the style of Italian organ building of the 17th century?

FC: Yes, the Guglielmi organ is a traditional type of organ quite frequently found in large Roman churches at the end of the 16th century. I would say that this organ is clearly distinct from those built in northern Italy during the same period, for example those of Antegnati and his followers. It is typically Roman because it exhibits construction characteristics that are very similar to those of organs built in Rome (such as in the 1598 Luca Blasi organ in the basilica of San Giovanni Laterano, in the small organ ca. 1600 by an unknown builder in Santa Barbara ai Librari, and later in the century in the 1673 Testa-Alari at San Giovanni dei Fiorentini). We can note these characteristics in even later instruments that have survived, and through descriptions in old contracts: a short-octave 50-key manual, C–f3 (plus five chromatic split keys for D-sharp/E-flat, and G-sharp/A-flat); a Ripieno based on a 16' Principal, an 8' Trumpet



Francesco Cera at Holy Name Cathedral, Chicago (photo credit: Joyce Robinson)

with full-length resonators (called Tromboni)⁵, and a pair of flutes pitched at 4' and 2½'. The scales of the principals and of the Ripieno ranks are very narrow, giving much transparency to the 16' Ripieno, and a very silvery sound, full of light, to the organ. These narrow scalings produce a very clear and pungent timbre, compared to, say, Tuscan organs of the same period, which have wider scalings and tend towards a rounder sound. The Tromboni, frequently found in Roman organs, add power and color. The sound of the Guglielmi organ seems to reflect the grandeur and luminosity of Rome.

JR: The organ's case design is something special, too.

FC: Its golden case, redesigned in 1699, is a triumph of the Roman Baroque, clearly inspired by Bernini's style. Gilded carvings show angels that seem to float across the façade: bas-reliefs with putti, garlands of flowers, and a big shell crowning the top just behind the major pipes. Three pipes are embossed with a twisting surface, including the central one, 16' low C. The pipe mouths are also gilded with decorative patterns.

JR: Is the Guglielmi organ similar to any of the masterpieces of Italian organbuilding?

FC: I don't believe so. For example, the famous organs of San Petronio in Bologna (Lorenzo da Prato, 1475, and Baldassare Malamini, 1596) or the 1545 Antegnati at San Maurizio in Milan have quite a different sonority from the Guglielmi. In fact, the characteristic of Italian organbuilding of every era—from the Renaissance to full-blown Romanticism—is to conceive of nuances of sonority that are distinct in every single region (remember that Italy was divided into many small states until 1860).

At times we have stops typical of a school of organbuilding—for example, in the Venetian school, the 8' Tromboncini (a short-resonator reed); in the Lombardy school, the orchestral stops such as *Corno Inglese* or *Flauto traversiere*; or in the Tuscan school, the multi-rank *Cornetti*. But it is interest-

ing to note how very many old organs having the same stoplist (for example, the most common in various parts of Italy is a Ripieno, a 4' or 2½' Flauto, Voce Umana, and 16' Contrabasso in the pedal) offer quite diverse sonorities, above all in timbre (tone color), due to the scaling and type of voicing. The major organbuilders imparted a personal "character" to their instruments, and it was inevitable that a local "school" resulted. This is the great fascination of the Italian organ—the different nuances of timbre, which still needs to be better understood. The Guglielmi organ is a masterpiece of Roman organbuilding.

JR: The instrument is based on a 16' Principal—is that typical for that time?

FC: Almost all the large Roman churches had instruments whose Ripieno was based on a 16' Principal. This was probably felt to be necessary due to the vastness of the churches, but certainly also for the desire for a very solemn sound. At the same time, the narrow scalings provided great luminosity and clarity.

JR: Who played the Guglielmi organ? What documents refer to the organ?

FC: Among the famous organists who played the organ were Bernardo Pasquini, who was the organist at Vallicella from 1657–1664, and also in the 17th century Giovanni Battista Ferrini and Fabrizio Fontana (both of them, along with Pasquini, wrote organ music of high quality). Various documents about the organ and its maintenance through the centuries have been published by Arnaldo Morelli, in the musicological journal *Analecta Musicologica*.⁶

JR: When was the organ abandoned and no longer maintained?

FC: At the end of the 19th century, a romantic-style organ was built in the right-side choir loft, and from that point the old Guglielmi, after some mediocre work, was gradually abandoned. Yet most of the 17th-century pipework was not altered—neither the mouths nor the pipe lengths. Thus,

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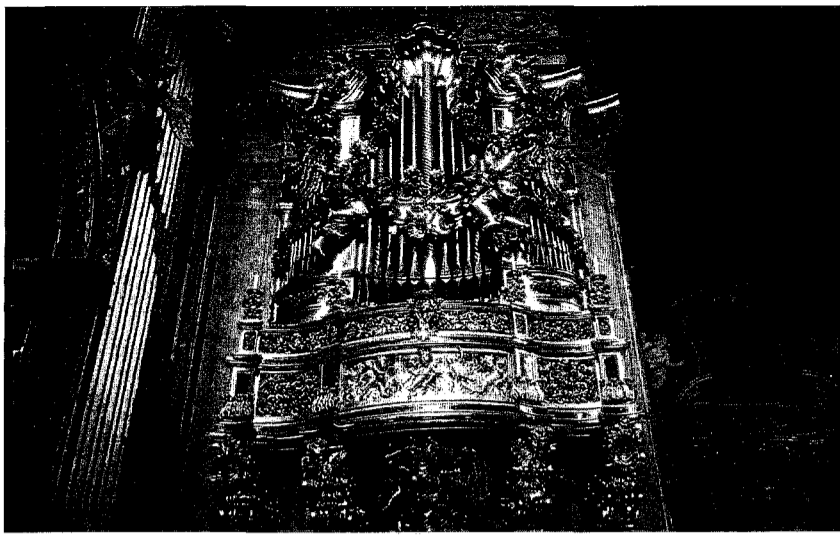
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Guglielmi organ (photo credit: Joyce Robinson)

Santa Maria in Vallicella ("Chiesa Nuova"), Rome, Italy
Organ attributed to Giovanni Guglielmi, ca. 1612
Restored 1999–2000 by Fratelli Ruffatti

- 16' Principale bassi (1–29 in façade)
- 16' Principale soprani (doubled from e3)
- 8' Ottava bassi
- 8' Ottava soprani (doubled from a3)
- 4' Decimaquinta
- 2²/₃' Decimanona
- 2' Vigesima Seconda
- 1¹/₃' Vigesima Sesta
- 1' Vigesima Nona
- 2²/₃–¹/₂' Trigesima terza e sesta
- 4' Flauto in XV
- 2²/₃' Flauto in XIX
- 8' Trombe bassi
- 8' Trombe soprani
- Contrabassi

Tirattuti (activates the Ripieno ranks, from the 8' Ottava up)

Manual: c1–f5 compass, with short bottom octave, and split keys on g#2/a-flat2, d#3/e-flat3, g#3/a-flat3, d#4/e-flat4, and g#4/a-flat4. Treble and bass break: bass ends c3, treble begins c#3 (keys 21–22).⁸

Pedalboard: 17 pedals (c1–g#2, with first short octave)

Meantone temperament, quarter-comma; A = 400

48 mm wind pressure

notwithstanding the negligence, it was possible to again have the original sound, without having to reinvent it, as it was necessary to do in other cases. This was a very good thing.

JR: How did organ restoration in Italy begin and evolve?

FC: Historic restoration in Italy originated with the pioneering work of the celebrated organist Luigi Ferdinando Tagliavini and the great scholar, the late Oscar Mischiati. The first organ "saved" from restorations that had a tendency to alter and "modernize" historic organs was Graziadio Antegnati's 1581 masterpiece in the church of San Giuseppe in Brescia, restored back in 1956. In subsequent years, following the directives of these two great experts, it became more common to respect the original features of every instrument, including the short-octave manuals and pedalboards, which previously had been "normalized" through the addition of chromatic keys. Then came the practice of reconstructing the pipes of lost ranks, with faithful copies of authentic pipes by the same maker. In the late 70s there was a return to the old temperaments, where there had been some surviving traces (meantone and its variants). All this spread at first in the north, with the help of government financing, and since the 1980s, also in central and south Italy. Today my country can claim at least ten organ builders who have specialized for a long time in restorations of the highest quality—work that is on a par with the best carried out in the rest of Europe, perhaps even characterized by a deeper historic consciousness.

JR: Who provided the funds for restoring the organ? When did this come about?

FC: The Italian government provid-



Francesco Cera at the Guglielmi key-desk (photo credit: Kimberley Robinson)

ed funding for the restoration, and the work took place between 1998–2000. The superintendent of historic and artistic works of Rome entrusted the work to Fratelli Ruffatti of Padua, due to their experience in restoring historic organs in various regions of Italy, with the leading expert Oscar Mischiati as consultant.

JR: What work needed to be done on the organ?

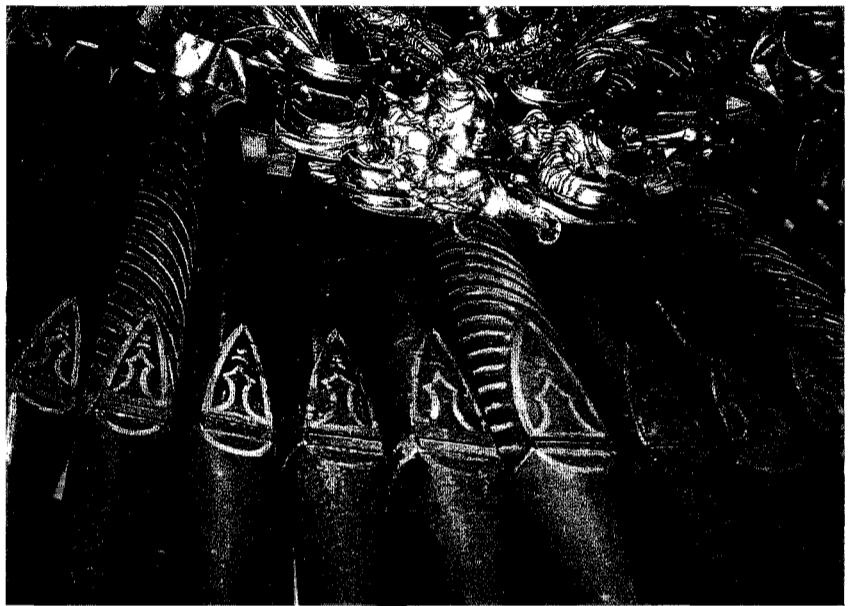
FC: The spring windchest that was found in the organ was almost destroyed by rainwater that had leaked in, but although it was probably from the 19th century it seemed inspired by 17th-century building technique—thus it was reconstructed with the same design. Also lacking was the console, but after an accurate analysis of the pipes, it appeared clearly that its compass was of 50 keys (c1 to f5, with the first "short" octave), plus five added "split" keys, for a total of 55 keys, and the stops arranged vertically.⁷ The keyboard and pedalboard were reconstructed according to models of the period. The surviving group of original pipes was simply put in the best possible playing condition, and the temperament reset to meantone, with the pitch being detected as A=400—quite low, but close to the documented pitch in use in Rome at that time (i.e., around A=390). Ruffatti's work has produced a very satisfying result.

JR: What are some other important recent restorations?

FC: Italy has the good fortune to possess very many Renaissance organs, which have had only minor modifications. Among these are the two organs at San Petronio in Bologna (to which I referred earlier), whose restoration, done by Tamburini under the supervision of Tagliavini and Mischiati, was completed in 1982. These two organs have been recorded on many CDs and have been visited by many organists from all over the world. Then there is



Organ case, with angels (photo credit: Joyce Robinson)



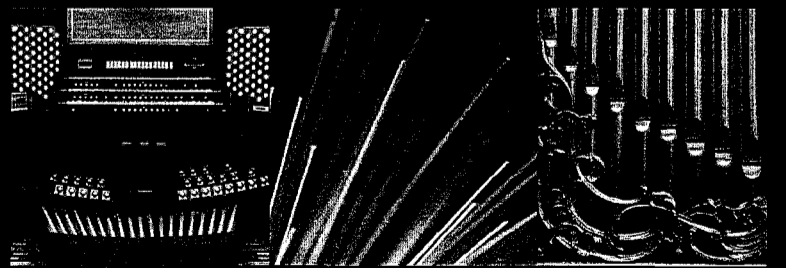
Façade pipe detail (photo credit: Joyce Robinson)

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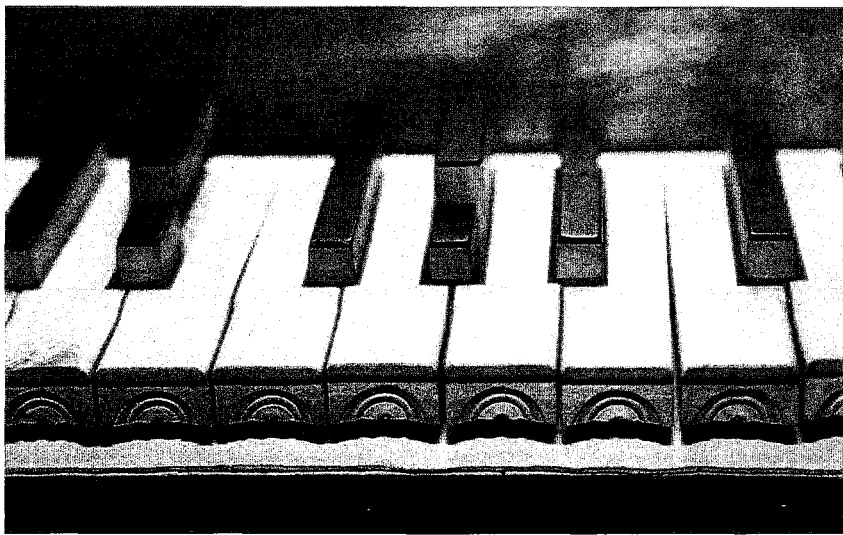
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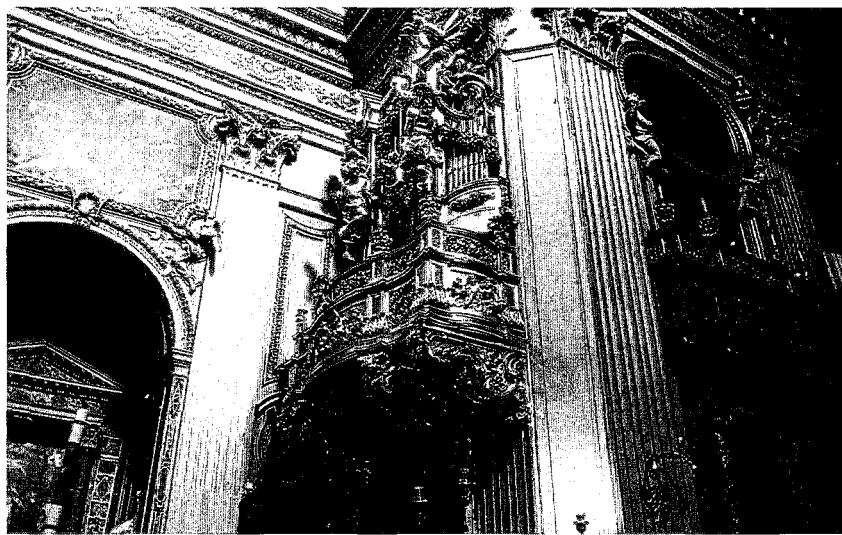


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Manual detail, showing split keys (photo credit: Fratelli Ruffatti)



Façade (photo credit: Fratelli Ruffatti)



Pedalboard (photo credit: Fratelli Ruffatti)

the splendid 1556 Giovanni Cipri instrument at San Martino (also in Bologna), and the 1521 Domenico di Lorenzo at the church of the Annunziata in Florence.

Among the most important recent restorations, I would name the 1509 Pietro da Montefalco in Trevi (Umbria), restored by Pinchi-Ars Organi, the 1852 Tronci with three manuals and two small pedalboards at Gavinana (Tuscany), restored by Riccardo Lorenzini, and the 1775 Gaetano Callido at Fano (the Marches), restored by Francesco Zanin. Lastly, there is the 1565 Graziadio Antegnati organ in the church of Santa Barbara in Mantua, within the Gonzaga palace, an imposing 16' instrument with seven split keys for D-sharp and A-flat, restored by Giorgio Carli. I had the honor of playing the inaugural concert.

JR: Has there been much publicity about the Guglielmi organ?

FC: Unfortunately, after the restoration, nothing was published regarding the organ, and few organists played it. Realizing its importance—a great Roman organ from the time of Frescobaldi—I proposed to Radio France that they do a CD recording for their “Temperaments” series, and Gilles Cantagrel, artistic director and noted Bach and organ scholar, accepted right away.

The CD notably helped develop interest in this important instrument, which restores the authentic sonority of the organs that the great Frescobaldi—and also Rossi, Pasquini, and their German pupils (Froberger, Kerll, Muffat)—would have regularly played, and for which they conceived their organ works.

JR: Francesco, you have toured a few times in the United States. Do you find that American organists know much about Italian organs?

FC: Generally, I think that it's quite a mystery—people have only a vague idea—but all the organists that I've met in America are very interested to know more! For example, someone who heard the Guglielmi organ through my CD was extremely surprised by the very clear, or as they say, “stringy” sound—but also by the presence of the trumpet rank. Both

these aspects are not part of their conception of the Italian organ, if their idea of the Italian organ only comes from visits they made to organs in Bologna rather than Florence. In Italy today, the Italian language is spoken with many varied accents (in the past, dialects were spoken more than they are today), and these differences are found in our old organs as well. It seems to me that the interest in Italian organ music, and the desire to explore it in all its vast scope, is growing. I have the impression that lately, after having concentrated on German Baroque works, people are looking for new repertoire, and the Italian repertory is clearly gaining popularity!

JR: Tell us something about your latest trip to the U.S.

FC: I was surprised to be able to play two historic Italian organs! I had heard of the 18th-century organ at the Eastman School in Rochester, inaugurated last year and now at the center of a strong, thorough study of Italian organ music. Its placement within the museum is really splendid; being surrounded by Italian Renaissance and Baroque paintings, it is put in a cultural context that is so important for those who are knowledgeable as well as for American students. Equally excellent is the positive organ that I played at Cornell University in Ithaca—an instrument with a strong Neapolitan character, built by Agostino Vicedomini in the 1720s. I think that both these instruments were restored very well.

I was also delighted with the sound of the big Flentrop at Holy Name Cathedral in Chicago—faithful to the Dutch Baroque aesthetic—and also the John Brombaugh organ in Springfield, Illinois, a fine balance between historic copy and personality. I hope that soon the United States can have more organs in Italian style, maybe entrusting their construction to Italian builders so that the true Italian sonority—luminous and full of character—can be more widespread. I think that in mid-size churches with good acoustics, such an organ could be successful, or in churches where in addition to a traditional instrument there is a desire for an organ with a different sonority. Why not? ■



Keydesk (photo credit: Fratelli Ruffatti)

Notes

1. *Rome Baroque de Pasquini à Haendel*. Francesco Cera, organ. Radio France (Temperaments series) TEM 316030; <www.radiofrance.fr/diver/boutique/cd/>.

2. Francesco Ruffatti has written extensively about historic Italian organs. See “Gaetano Callido (1727–1813), Organbuilder in Venice,” *THE DIAPASON*, Vol. 89, No. 12 (December 1998), pp. 14–18, and “The Historical Italian Organ: Tradition and Development,” *THE DIAPASON*, Vol. 92, No. 6 (June 2001), pp. 14–16.

3. See review of their recording, *Ghirlanda Sacra*, by John Collins in *THE DIAPASON*, Vol. 98, No. 3 (March 2007), pp. 16–17. Cera's complete discography can be found at <www.francescocera.it>.

4. Reviewer Sarah Mahler Hughes called this “music that unites motion and emotion, body and spirit” and added that “Cera's committed, historically informed performance brings the passion and vitality of this early Baroque music to life.” Reviewed in *THE DIAPASON*, Vol. 96, No. 6 (June 2005), pp. 16–17.

5. *Tromboni* is the term used in Rome in the 16th–17th centuries for the register now called *Trombe* (trumpet).

6. Arnaldo Morelli, *Gli organi della chiesa e dell'oratorio di S. Maria in Vallicella (Chiesa Nuova)*, in *Amici dell'organo di Roma*, 1986, pp. 122–29, gives a chronology of the Guglielmi instrument: built by Guglielmi in 1612; 1649, Girolamo Borghese restores “a Fifteenth rank of lead pipes”; façade and cases remade, and the 16'

C reworked by Giacomo Alari, 1698–99; 1752, Celestino Testa leaves a note describing work done: “Make the basses speak more promptly and strongly. Reassemble and tune it to perfectly match the organ of the primo coro. Make the Tiratutto. Reinforce the bellows. Make the binding for the pipes from the second Principal, which are supported only by a leather sieve...” 1778, work done by Ignazio Priori; 1835, work done by Filippo Priori: “8 old bellows,” “Entire trumpet rank reattached, some pipes remade.” 1895: Nicola Morettini works on the old organ on the right, and perhaps also that on the left.

7. Francesco Ruffatti notes that the windchest “was manufactured entirely of spruce, a material that is not suitable for the purpose, considering the delicate mechanisms of a spring chest! This would further explain why the windchest was reconstructed rather than restored. Also, the windchest supposedly built in the 1800s was built without the channels for the split keys, while the rearrangement of the original pipes indicated clearly that the split keys did indeed exist originally.” E-mail communication, March 27, 2007.

8. The compass is notated here in the Italian fashion, the note with the number corresponding to its octave.

The author wishes to thank Fratelli Ruffatti, and especially Francesco Ruffatti, for their kind assistance. All translations are by the author.

Joyce Johnson Robinson is associate editor of *THE DIAPASON*.

Austin Opus 1206

Soldiers and Sailors Memorial Auditorium, Chattanooga, Tennessee

Restoration by Milnar Organ Company

Milnar Organ Company, LLC, Eagleville, Tennessee, has completed the restoration of the Austin organ, Opus 1206, at the Soldiers and Sailors Memorial Auditorium in Chattanooga, Tennessee. A rededication celebration will feature Hector Olivera on July 2.

Originally installed in 1924, the organ comprises 81 ranks, 114 stops, and 5,261 pipes. Edwin H. Lemare, as newly appointed municipal organist, assisted in the design and installation, and played the inaugural concert on February 12, 1925. In 1950 the auditorium was renovated; a new sound system was installed and the acoustics improved. When the auditorium was renovated again in 1964, the organ suffered. Parts were removed to make room for air conditioning equipment; many parts disappeared, some were discarded, some disconnected. Through the years, leaks in the auditorium roof caused water to pour in and to rot the cotton ties on pipes, causing them to fall on one another; wooden pipes rotted, and broken plaster fell throughout the organ. Vandals pilfered a number of pipes and parts.

For lack of maintenance, the city-owned organ was about half playable, when the Chattanooga Music Club in 1985 undertook the task of restoring it. Austin Organs made a study of the organ and assisted the club in the early years of restoration. By 1989 the project had stalled due to limited funds; in May of that year volunteers removed pipes and the console for storage during remodeling. In the 1990s the pipes were washed, the console repaired and restored, and many missing pipes (including the 438-pipe String Organ and 73 auditorium pipes) were returned. In 1997, Milnar Organ Company was engaged to take over the project, following the original plans as closely as possible.

The first major phase of the restoration involved the 19-rank Great division. The windchest top board had to be replaced, chimes that hung high above the Great had fallen and destroyed hundreds of pipes, and all the actions and bellows required new leather, in addition to a thorough cleaning of everything.

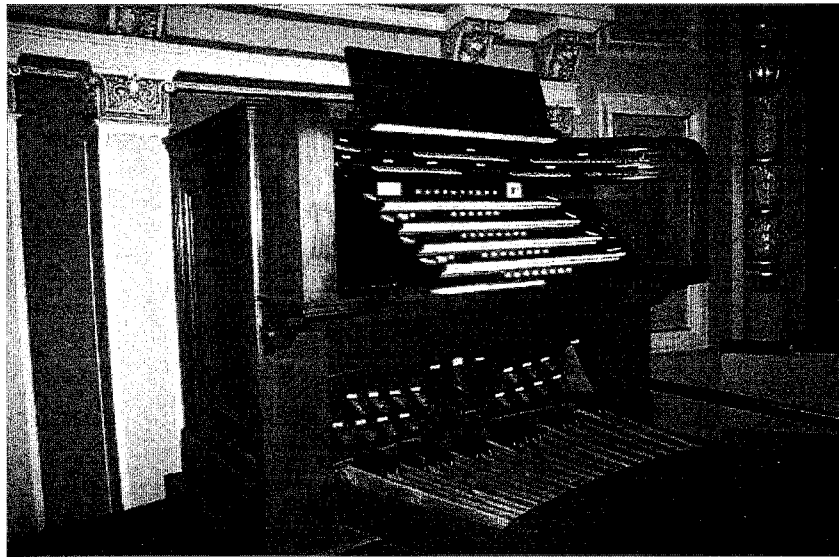
The Choir division, with harp, chimes and bells, was completely rebuilt and restored. The Swell had also suffered damage; the low 16' octave of the Contra Posaune was missing, along with about 100 other pipes; bellows, actions and tremolos needed rebuilding.

The low 12 pipes of the 32' Open lay on their sides in stacks of three with their own chest and bellows. The lowest several notes each have three 4" valves that feed air into each pipe. Those have been rebuilt along with the Solo division. Two stops were missing and the winding and internal panels were in disarray. The entire toy counter was also missing; Robert Arndt has provided a new toy counter, including a 34" Chinese gong. The Solo has a full set of tubas and a special Tuba Mirabilis on 20" of wind.

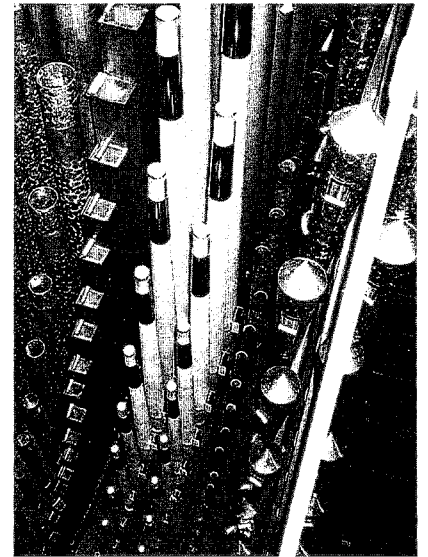
Austin Organ Company Opus 1206
Restored 2007, Milnar Organ Company

GREAT

- 16' Major Diapason (1-12 Ped 2nd Open)
- 16' Bourdon
- 8' Diapason I
- 8' Diapason II
- 8' Diapason III*
- 8' Flauto Major (ext Ped Open Diap)
- 8' Claribel Flute*
- 8' Violoncello
- 4' Octave
- 4' Wald Flute
- 2 1/2' Nazard* (Sesquialtera)
- 2' Super Octave* (Sesquialtera)
- VI Sesquialtera* (12-15-17-19-21-22)
- 16' Trombone*
- 8' Tromba*
- 4' Tromba Clarion*
- Cathedral Chimes*
- * Enclosed



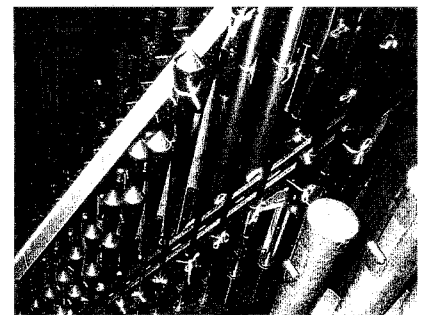
Console



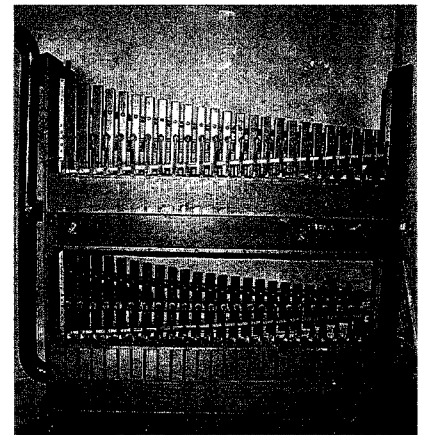
Swell pipes



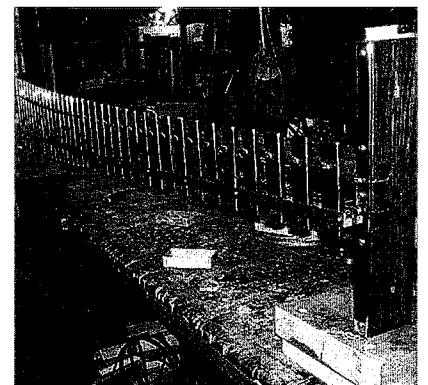
Back row (l to r): Derek Milnar, Chris Sias, Todd Milnar and Tim Murphy; front row kneeling (l to r): Greg Milnar, Kevin McGrath, Jeff Milnar and Dennis Milnar; standing at right: Barbara Kelly (toy counter donor) and Dr. Jack Kennedy (Music Club member)



Swell pipes



Xylophone



Bells



Blower

SWELL

- 16' Lieblich Bourdon
- 8' Diapason Phoson
- 8' English Diapason
- 8' Melodia
- 8' Chimney Flute
- 8' Viol d'Orchestre
- 8' Voix Celeste
- 8' Aeoline
- 8' Aeoline Celeste
- 8' String Organ (from separate division)
- 4' Principal
- 4' Harmonic Flute
- 4' Violina
- 2' Flageolet
- V Cornet (12-15-17-19-22)
- 16' Contra Posaune
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana (separate chest, box, tremulant)
- 4' Clarion
- Tremulant (valve)

CHOIR

- 16' Contra Viole
- 8' Violin Diapason
- 8' Concert Flute
- 8' Flute Celeste
- 8' Violoncello
- 8' Dulciana
- 8' Vox Angelica
- 8' Cor de Nuit
- 8' String Organ (from separate division)
- 4' Flauto Traverso
- 2' Harmonic Piccolo
- 16' Cor Anglais
- 8' Orchestral Clarinet
- 8' French Horn
- Harp Celesta (61 bars and resonators)
- Tremulant (valve)

SOLO

- 8' Grand Diapason
- 8' Orchestral Flute
- 8' Wald Flute
- 8' Unda Maris
- 8' String Organ (from separate division)

- 4' Harmonic Flute
- 16' Tuba Major
- 8' Tuba Mirabilis
- 8' Tuba Sonora
- 8' Orchestral Trumpet
- 8' Orchestral Oboe
- 8' Vox Humana
- 4' Tuba Clarion
- Bells (stroke), Bells (repeat), Xylophone
- Tremulant (valve)

STRING

- 8' Orchestral Violoncello
- 8' Violoncello Vibrato (sharp rank)
- 8' Nitsua
- 8' Nitsua Celeste (flat rank)
- 8' Orchestral Violin
- 8' Violino Vibrato (sharp rank)
- Tremulant (valve)

PEDAL

- 64' Gravissima (resultant, 32' Open)
- 32' Double Open Diapason (ext)
- 32' Sub Bourdon (ext)
- 16' Open Diapason I
- 16' Open Diapason II
- 16' Violone
- 16' Bourdon (Great)
- 16' Lieblich Bourdon (Swell)
- 16' Contra Viole (Choir)
- 8' Flauto Major (ext Open Diap I)
- 8' Claribel Flute (Great)
- 8' Violone (ext)
- 8' Violoncello (Choir)
- 4' Super Octave (Gt Flauto Major)
- V Mixture (from Bourdon and Violone)
- 32' Contra Bombarde
- 16' Bombarde (ext)
- 16' Tuba Major (Solo)
- 16' Contra Posaune (Swell)
- 8' Tromba Magna (ext Bombarde)
- 4' Tuba Sonora (Solo)
- 4' Clarion (ext Bombarde)
- Bass Drum (single stroke), Kettle Drum (roll), Snare Drum (single stroke), Snare Drum (roll), Chinese Gong, Cymbal, Triangle

Cover feature

**Russell & Co. Organ Builders,
Chester, Vermont
First Presbyterian Church, Ithaca,
New York**

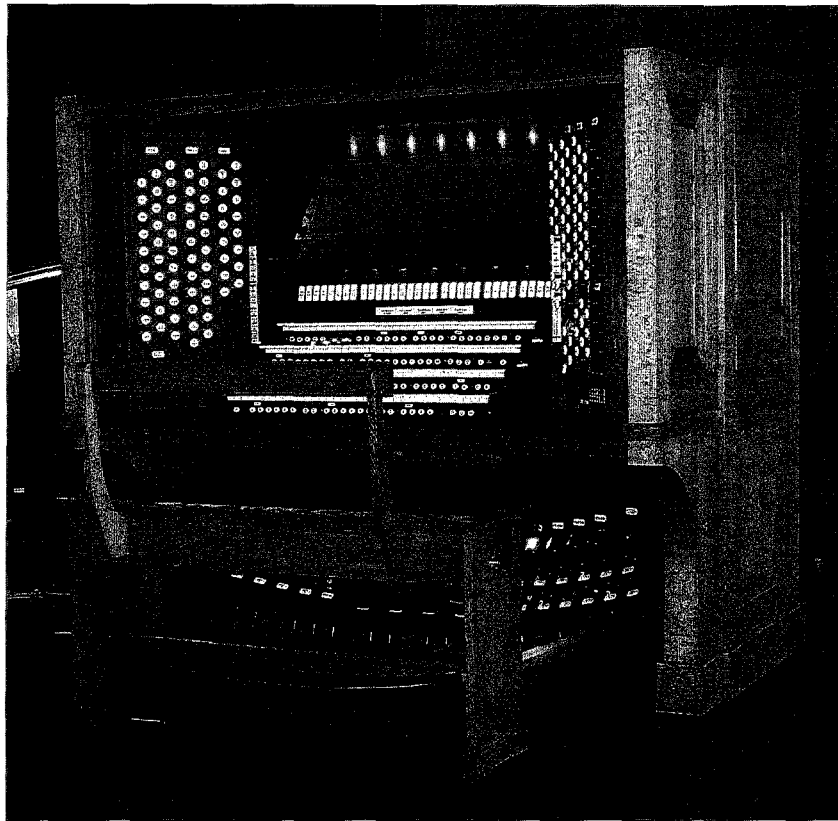
From the builder

The term *magnum opus* is often used in the organbuilding trade to denote the apotheosis of an organbuilder's career. It is an impressive expression, and the organs that receive such an accolade are usually equally impressive. It is interesting to note, however, that the distinction of *magnum opus* can be an ephemeral one. What a builder thinks of as his 'biggest and best' may be eclipsed just a few years later with an *opus magnum novum*. In any event, at the outset of a project an organbuilder has termed his *magnum opus*, he inevitably approaches the creation of the instrument with great reverence and dedication. When we received the contract to build our opus 47 for First Presbyterian Church in Ithaca, New York, we knew this would be our *magnum opus* and, regardless of whether a grander organ would leave our shop in years to come, took on the project in this way, making no little plans to design and build a pipe organ worthy of this special moniker.

First Presbyterian is a grand Romanesque stone structure built in 1894 and located in the heart of downtown Ithaca. The sanctuary seats 500 under a high barrel vault, coffered and richly ornamented with plaster florets. The church enjoys a large, vibrant congregation and an equally active music program, including a sizable adult choir, children's choir, and handbell choir. In conjunction with the organ project, the sanctuary was renovated to remedy the less-than-desirable acoustics. Previously, the entire floor of the room was carpeted, and the pews were cushioned in heavy velvet. A completely new ceramic tile floor, new and less-absorbent seat cushions, hardened wall surfaces, and a new rear wall designed to reflect sound randomly all contribute to a lively and supportive acoustic, approaching three seconds of reverberation.

The preceding instrument began its life in 1901 as Austin's opus 39—a three-manual instrument of 47 ranks, including a five-rank Echo organ added in 1930. The organ was installed in the front of the church behind a handsome white oak case crowned with a magnificent central tower rising nearly the full height of the sanctuary. Designed in traditional early 20th-century style, the organ contained the typical myriad of foundation stops, with sparse trimmings of upperwork, undergirded by an ample and satisfying pedal department. Sixty-five years later, Austin was called to rebuild the organ in keeping with the tonal thinking of the day. The result was completely new pipework typical of late 1960s construction and voicing; the Echo organ, thanks to the organist, Dorothy Arnold, was retained and unchanged. With many manual stops sharing common basses, and the pedal division largely borrowed from the manuals, there was little foundation tone. The scaling of the new pipework exacerbated this condition, with halving ratios that resulted in a thin bass and a treble ascendancy unwelcome in so dry a room. The impressive 16' and 8' 1901 façade was completely replaced by much narrower-scaled pipes with English bay mouths, leaving large, odd-looking gaps between the pipes.

By the 1990s, the organ proved to be inadequate for the many demands the church's music program placed upon it. Mounting mechanical problems toward the end of the decade that rendered the instrument increasingly unreliable led the church's organist, George Damp, and the director of music, Larry Doebler, to realize that a completely new instrument was needed to correct the tonal inadequacies of the existing instrument and to fill the needs of the extensive music program. The church named



Console (photo credit: Alice Damp)

John Schwandt as consultant on the project. Dr. Schwandt recommended requesting proposals from lesser-known builders of high quality. After a national search, Russell & Co., of Chester, Vermont was selected in late 2002 to build the new organ.

A profusion of new romantic organs in recent years, as well as a renewed reverence and interest in the work of early 20th-century American builders, specifically Skinner, was the milieu for the design and construction of this instrument. While Russell & Co. have built several large instruments along French romantic lines, an American romantic/symphonic organ presented a new challenge: how to take all the lessons learned from our previous instruments, combine them with a century of progress in American organbuilding, and produce an organ capable of accompanying congregational song, playing choral and orchestral literature, and still be able to play the solo organ repertoire, all the while staying true to a 'symphonic' ideal.

This challenge was met valiantly with an effective partnership between our firm and George Damp. Having spent all his professional life as an organist, teacher, and church musician, George brought years of experience and a clear idea of what he wanted to the drawing board—a grand, large-scale organ that would make Ernest Skinner proud, but would also not disappoint the likes of G. Donald Harrison. While orchestral voices and ensembles were of great importance, so too was the presence of well-developed and blended choruses in each division.

Our initial proposal was for a three-manual organ with a separately enclosed Solo and Choir sharing one manual. However, during our early discussions with the church music staff, it became clear that to fill all the demands placed upon it, a significantly larger, four-manual instrument would be better suited and would eliminate several reluctant compromises in the original design. Having completed the rebuild of a four-manual Aeolian-Skinner, opus 1433, for First Unitarian Church in Worcester, Massachusetts, and the building of a new, large three-manual French romantic organ for the Cathedral of St. Paul, also in Worcester, we felt ready to tackle our first new four-manual organ. During the selection process, George visited Worcester's First Baptist Church, home to a rebuilt Reuter for which we constructed a new, large four-manual Skinner-style console. Skinner consoles have

long been renowned for their visual elegance, impeccable craftsmanship, and intuitive and comfortable ergonomics. It was agreed First Presbyterian should possess such a console to complement the new organ.

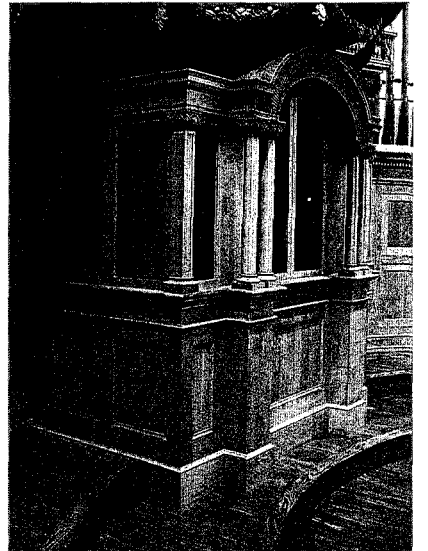
First Presbyterian has long been host to performances of choral and chamber music by numerous local ensembles, and the acoustical renovation that preceded the organ installation only made the space more attractive for outside groups' use. Knowing this, we included in the initial proposal a small division designed for use as a continuo organ at chancel level. George was hesitant at first—it seemed like a water and oil situation to have such a division included in a grand romantic organ. However, with a large, higher-pressure instrument as the main organ, George and Larry Doebler agreed that it would be futile to attempt to use it in continuo playing, and not only agreed to the division's inclusion, but encouraged its enlargement. What started out as a small five-stop division grew into a full-fledged low-pressure Positiv, complete with a Sesquialtera and a very gently voiced four-rank Scharff. Its elegant case makes use of the crown and columns of the large throne chair that used to sit in the middle of the chancel, blending the case with the rest of the chancel decoration.

While spacious, the two front organ chambers had previously housed 47 ranks of pipes, including a very small pedal division. One of the project's greatest challenges was to make 79 ranks of pipes fit in these same chambers—including a large-scale independent pedal division with three 32' stops—while maintaining easy access to each pipe and mechanism. After much experimenting in the forgiving world of computer-aided design, a layout that achieved both of these goals was reached. Aside from the Antiphonal and Positiv, the entire instrument is installed behind the organ case, with the Great, Solo and Choir divisions to the congregation's left, and the Swell and Pedal on the right. There is no ceiling over these chambers, allowing for a great deal of sound to ascend into the barrel vault over the chancel, creating a wonderful blending chamber of sorts, which then projects the sound well into the room. Even from the center of the chancel, it is difficult to tell from which side sounds are coming.

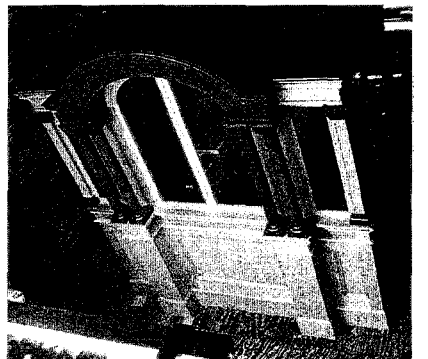
The Antiphonal organ is located high up in the right rear corner of the sanctuary. The Antiphonal Swell division, con-



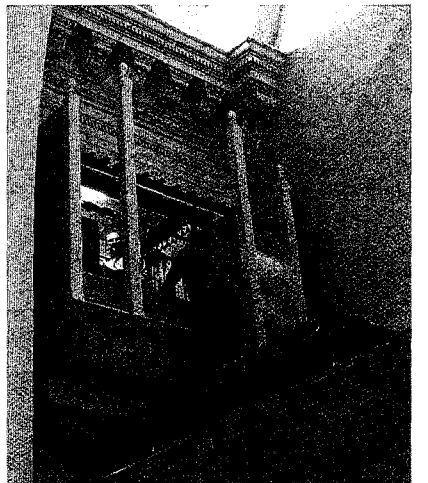
Swell motor assembly



Positiv case



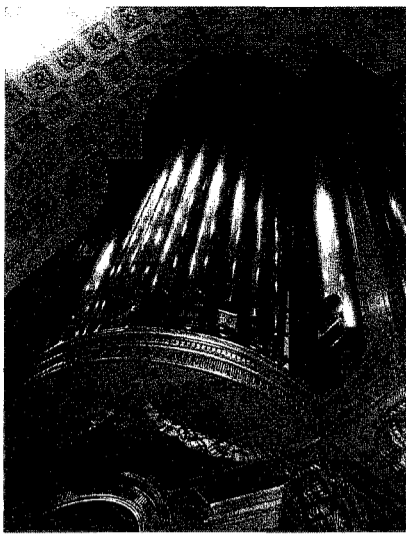
Positiv case in shop showing old and new material



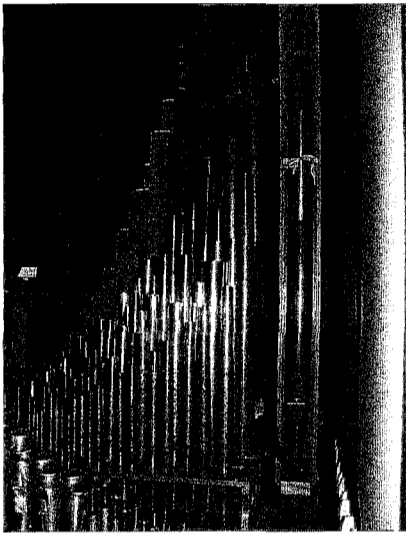
Antiphonal installation (photo credit: Carole Russell)

sisting of the original Echo organ with two additions, is housed in the former Echo organ chamber. The two stops of the Antiphonal Great sit on a newly constructed ledge in front of the chamber, with the pipes from the 8' Prestant forming a simple and elegant façade.

The console constructed for opus 47 models the console at First Baptist in Worcester. Built of quarter-sawn red oak and walnut with a hand-rubbed oil and stain finish, it complements the elegance of the renovated sanctuary and restored organ case. With manual keys



Tower (photo credit: Alice Damp)



Choir pipes (photo credit: Alice Damp)



George Damp on ladder in front of Bourdon 32'

The key and stop action throughout the instrument is electro-pneumatic, a departure from our usual practice of employing slider and pallet chests. The chests are modeled on late 1960s Aeolian-Skinner pitman chests, with several of our own modifications. Even the Positiv, speaking on 2½" pressure, plays on a pitman chest and works beautifully, resulting in quick and desirable pipe speech, ideal for its anticipated continuo use.

A design goal from the outset of the project was to make the organ large enough to have four complete manual divisions (seven, including the Positiv and Antiphonal Great and Swell), but to keep costs manageable, all the while not sacrificing quality. To this end, we looked to the existing Austin pipework, all having been new (with the exception of the Echo) in 1969, to see what might be reused in the new organ. While hard to believe this neo-baroque pipework could blend its way into an American romantic organ, we found much of the pipework was well constructed and cut up low enough to permit its successful rescaling and revoicing in a very different style.

Of the 40 completely new ranks of pipes added to the organ, all new choruses and flutes are constructed of 94% lead alloy, a practice we have long employed, allowing our voicers to achieve a degree of tonal superiority unattainable with the use of lighter, higher tin content alloys. In general, this allows the 8' line to be weighty and warm, progressing through a velvety chorus to light and silvery upperwork—all mixtures in the organ are also of the same high-lead content. The epitome of this construction and voicing style is the 8' Montre on the Great, a 42-scale Diapason more English than French, despite its name. Being placed outside the Great expression box, the Montre's tone is commanding, warm and strong, and is paired with the enclosed 44-scale 8' Principal for lighter choruses. True to the design objective, choruses through at least 4' were provided in the three main manual divisions (Great, Swell, Choir), resulting in three very independent divisions that terrace and blend successfully for the performance of French literature. With the old Great 8' Principal revoiced as the Swell Diapason, and the 45-scale English Diapason in the Choir of special variable scale, the five combined 8' Diapasons create a rich, singing tone that serves as a lush solo color, as well as the basis for the aforementioned well-blended choruses.

One of the hallmarks of an American symphonic organ is the abundance of orchestral reeds, so carefully developed by the likes of Skinner a century ago. Fittingly, opus 47 has a delicious array of imitative stops spread out amid the manual divisions. The demand for these stops allowed us to use several ranks we had been storing in our stockroom for many years while the popular organ style called for very different reed stops. In the Choir division, the Clarinet finds its traditional home, and comes to Ithaca as a restored Johnson Bell Clarinet. In our study of early 20th-century American organs, a common finding was that the Choir division, while potentially having enough foundation tone, nearly always lacked the trumpet-class reed timbre to assert itself against the Swell organ. In this light, the second Choir reed deserves special note as an unusual stop, even in this age of rediscovered orchestral sounds. The 8' Waldhorn uses restored Aeolian pipes from the Higgins estate in Worcester, Massachusetts. This medium-scaled, capped trumpet is not quite a French Horn, and not quite a Trumpet, but something in between. It has a chameleon-like quality in that it is a beautiful and haunting solo voice, but when drawn with the full Choir, it acts as a chorus reed, giving the Choir a definite presence amidst full organ.

Two new reeds, the English Horn in the Solo, and the Orchestral Oboe in the Antiphonal Swell, were beautifully voiced by Chris Broome, turning out exactly as we had wanted them, and

possessing striking imitative qualities.

For climactic moments in both repertoire and accompaniments, two solo chorus reeds are provided in the Solo division. The enclosed Tuba Mirabilis has harmonic resonators from tenor F# and is voiced on 15" pressure, providing the traditional dark, smooth and powerful tone suggested by its name. The 8' Silver Trumpet, played on 10" pressure, serves to contrast with the Tuba for a different effect. Envisioned in the same manner as the Solo Trumpet Harmonique at Yale's Woolsey Hall, the pipes are constructed with French shallots and placed outside the Solo enclosure, yielding a brighter and brassier tone. While neither stop is oppressively loud, when combined they yield a tone of refined power that can top full organ with single notes.

Another criterion from early on in the project was to have a profusion of string stops of varying power and brightness to enable a truly orchestral string crescendo from *pp* to *ff*. While there are the usual strings sprinkled throughout the Choir and Swell, the Solo strings truly cap the string chorus, possessing incredible intensity and brilliance. Although the Solo was originally designed with one pair, the discovery of two ranks of Skinner orchestral strings in our stockroom led to the addition of a second set to be the pinnacle of the string chorus. Voicer Ted Gilbert worked wonders with these two pairs—the Gamba is the quieter of the two, possessing an almost woody quality, whereas the Cello represents the extreme limit of bright, powerful, shimmering string voicing. Twelve ranks of string or undulating tone in the organ, from the Swell Flauto Dolce through the Solo Cello, provide a seamless powerful crescendo, made even more effective with the use of double expression in the Solo.

No symphonic organ is complete without an expression system that can fully restrain the power of the instrument and instantly change the dynamic of the stops drawn. To this end, no fewer than six Skinner-replica whiffletree expression motors are used in this organ. While the Swell, Choir, and Antiphonal Swell are enclosed and expressive as expected, the Solo and Great warrant description of their expressive capabilities. From the outset, we had designed the Great to be partially enclosed, mainly the reeds and upperwork. Additionally, the Solo was to speak through its own shades into the Great box, providing the division with the aforementioned double expression.

The Great organ's expressive capabilities were expanded early on with the decision to enclose the entire division with the exception of the 8' Montre and 16' Principal. Through careful scaling and voicing, the division doesn't suffer its enclosure with the shades open, and contains the tonal resources necessary to lead enthusiastic congregational singing with all 500 seats filled, as well as serving its traditional role in the performance of organ literature. However, with the added benefit of 16-stage expression, these same tonal resources can be manipulated to match any congregation size, as well as provide another enclosed division of power for choral accompaniment.

At the same time, to give the Solo and Great more independence from each other, we added a second set of shades to the Solo, allowing the division to speak directly into the chancel. This provides the Solo division with a *third* expressive option. As installed, the Solo swell box is behind the Great box and four feet higher. The primary Solo shades open into the Great, with the Solo chancel shades being at the very top of the Solo box, four feet high, and opening directly into the room. While giving an acceptable dynamic range, these smaller shades provide an enormous *timbral* range, noticed especially with the strings. With the full Solo string chorus playing and the main Solo shades open, the full weight of the 8' stops comes through—one can almost hear bows drawn across the strings. However, when the upper shades open,

the full range of upper harmonics from these stops erupts from the box, filling out the sound just when you thought it couldn't be any brighter and more sonorous.

The control of all these expression options is met with four swell shoes, including the crescendo shoe. The Solo shoe normally controls the chancel shades. However, when the "Solo Double Expression" drawknob is drawn, the Solo shoe operates both sets of Solo shades, as well as the Great shades, in a set sequence to give the maximum crescendo possible. Additionally, a second drawknob closes the Solo chancel shades should that be desired, and sets the Solo shoe to control only the main Solo shades. The Great and Antiphonal Swell expression functions are independently assignable to any shoe, including crescendo. When not assigned, the shades default to a position settable by the organist. Harris Precision Products retrofitted two of their standard drawknob units with potentiometers to set these defaults, and thus these controls are seamlessly integrated into the console via rotating drawknobs. All Swells to Swell is provided to afford simple control over the entire dynamic range of the organ, and indicators are provided below the coupler rail to show the position of each set of shades.

The use of such sophisticated expression functions allows the organist to present the full dynamic range of the orchestra, and the use of the smaller Solo chancel shades allows for the ultimate in dynamic and timbral expression, a feature unique to this organ, and one we hope to further develop and use in subsequent installations.

To complement the varied and colorful manual divisions, a large, independent Pedal division affords the appropriate bass sonority for whatever registration is drawn on the manuals. Consisting of eleven independent ranks and 29 stops, the Pedal organ is augmented by judicious borrowing from the manuals. Four 32' stops are provided to underpin the instrument and provide a true feeling of *gravitas*. From the initial planning phases of the project, it was made clear that no digital voices were to be used in the organ; thus, all 32' stops play real pipes, or are derived. The Bourdon, of generous scale, is voiced gently for use with the softest registrations, but with enough quint in its tone to be made stronger as more pedal stops are added. The 32' Principal, an extension of the 16', uses Haskell pipes to GGGG#, the rest of the 32' octave being a resultant. The full-length 32' Contra Posaune, also masterfully voiced by Chris Broome, gives plenty of weight and power to full organ, but without being brash or rattling. For a 'second' 32' reed, the Harmonics is a 10% cornet, derived from the Great 16' Double Trumpet and 16' Gemshorn, giving the semblance of 32' reed tone underneath smaller *tutti* registrations.

With the added features of sophisticated expression, as well as the inclusion of more fully developed choruses, First Presbyterian's instrument represents a logical and successful extension and merging of the two dominant styles of 20th-century American organbuilding: the symphonic and American classic schools. The instrument serves as a platform for the successful performance of a wide body of organ literature, as well as fulfilling its accompanimental roles. In its design, construction, voicing and tonal finishing, we feel truly proud to call this instrument our *magnum opus*, regardless of what instruments leave our shop in years to come, and thank First Presbyterian for the opportunity to set our sights high and build an organ we have so long dreamed of creating. We therefore commend this instrument to the glory of God and the people of First Presbyterian Church as a product of our finest craftsmanship. May it long bring joy and inspiration to those who hear and play it, just as it has inspired us as organbuilders in its creation.

Those working on the project included: Stephen Russell, David Gordon, Gail Grandmont, Carole Russell, Theodore

Gilbert, Jonathan Ortloff, Larry Chace, Frank Thompson, Matthew Russell, Peter Walker, Allan Taylor, Eric Johanson, and Andrew Lawrence.

—Jonathan Ortloff

From the organist

Now in my fifth decade of deep affection for the pipe organ, its music, and its role in worship, I am brought to this point of extraordinary magnificence in the creation of the opus 47 Russell & Co. organ. During these five decades, I have witnessed many trends and fads in organbuilding. The commitment of this church to the pipe organ as its primary medium for the leading of congregational song is all the more inspiring to me.

This instrument transcends the fads of recent decades. The organ/sanctuary committee, formed by this church in the fall of 2000 and guided by our organ consultant, John Schwandt, selected several organbuilders to consider for the project. This committee authorized my colleague Larry Doebler and me to travel far and wide to experience the work of the builders we had selected as finalists, each of whom subsequently visited the church to inspect the sanctuary space and existing organ. In the end, we all had no doubt that Russell & Co. was the appropriate choice for us.

While we were confident that our new organ would be very fine indeed, we could not have anticipated the level of magnificence that has been achieved here by Stephen Russell and his colleagues. In my 50 years of playing pipe organs, I have never been privileged to play an organ so elegant, expressive and versatile as this one. The word synergy is one that I have never before been comfortable using. This powerful word, meaning "combined or cooperative action or force," is the perfect term to describe the wondrous emergence and continuing presence of this organ. Beginning with the collective sharing of the original committee, the guidance of Anita Cummings, pastor of this church at the outset of the project, the beneficence of Mrs. Dorothy Park, church member and donor of funds for this organ, the courage and vision of church members to undertake and fund the acoustical transformation of the sanctuary from sonically "dead" to vibrant and moderately reverberant, and the mutual respect and creative sharing of organbuilder, consultant and resident organist, have resulted in the ultimate synergy: the harmonious blending of thought, craft, sound and space that is far greater than the sum of its parts.

I offer gratitude and the highest of commendations to master organbuilder/voicer, Stephen Russell, his dedicated staff, and the many others who have had a hand in the three-year process of the emergence of opus 47!

—George Edward Damp

From the church

The history of our new Russell organ begins with the construction of our current sanctuary in 1894. In 1901, the Austin Company installed our first permanent organ (the oak façade that currently supports the visible organ pipes behind the choir is part of that original installation). In 1930, the Echo organ (above the southwest entrance to the sanctuary) was added. In 1969, Austin built a completely new organ in the chancel, one typical of that period—an instrument that, with its sheer power and rough voicing, overwhelmed our beautiful, but acoustically rather dead, sanctuary.

Problems with the Austin organ started to appear in the early 1990s. Minor problems continued to occur, and it was clear that something needed to be done. An organ/sanctuary committee was formed that, early in its existence, possessed the keen insight that the sanctuary itself was a part of the organ (the box that the organ's voice is dispersed into), and that any renovations to the organ must be accomplished within the acoustical framework of the sanctuary.

As a result, the committee hired an organ consultant, John Schwandt, and an acoustical consultant, Scott Riedel, to guide them through the decision-making

process of repairing our organ. Each made an initial, individual presentation to the committee, but most memorable was their joint participation in a lengthy "town meeting" with the committee and members of the congregation. The meeting ended with a focus for the project—to improve our worship experience by enhancing both music and the spoken word through renovations to both the organ and the sanctuary.

Early on in this process, then-pastor Anita Cummings and organist George Damp approached Mrs. Dorothy Park with the invitation to become a supporter of this exciting adventure for the church. After several subsequent discussions, Mrs. Park indicated that the church deserved the finest organ created by the finest builder, and that she would cover the cost of the organ if the congregation would pay for the acoustical renovations.

A clear consensus decided that Stephen Russell was the right person to build the new organ. At the same time, Schickel Architecture of Ithaca was selected to design the renovations to the sanctuary. Several significant changes to the sanctuary were implemented to improve the acoustical environment. Certainly the most outstanding component of the sanctuary renovations is the reconstruction of the rear wall of the sanctuary. Its subtle sunburst pattern surrounding a high circular window is both extremely pleasing to the eye as well as functional in randomly scattering sound.

Suffice it to say, every aspect of the organ, from its general layout to the voicing of each individual pipe (all 5,000 of them) was accomplished with the unique features of our sanctuary in mind. The outcome is truly a gift for the ages, something that First Presbyterian Church can share with Ithaca and the surrounding area for decades to come. One can only hope that the generosity of Mrs. Park and the efforts of those involved in this project will be more than repaid by the joy and exhilaration shared by all those who experience our wonderful new organ.

—Tom Owens,
Elder and member of session,
First Presbyterian Church

From the consultant

It is a privilege to offer a few words regarding Russell & Co. opus 47. In a world that so desperately hungers for and needs beauty, it is satisfying to have been a part of a long process that has ultimately yielded a thing of great beauty that will inspire the generations yet to come.

My primary involvement in this project occurred before contract-signing. It is my fervent belief that consultants should provide general education and thereby enable church committees to make an informed decision about what is best for their congregation's worship and community life. However, before we could start to talk about organs, it was very important to have the bigger picture in perspective, namely the inferior acoustical properties of the room. The committee wisely considered the importance of good acoustics that benefit congregational prayer, singing, oratory, as well as but not limited to instrumental music. Scott Riedel provided acoustical consultation; the action taken on most of his recommendations yielded a vastly improved sacred space.

The pipe organ, while not the only possible instrument for worship, remains the best single instrument to lead corporate worship because of its ability to sustain tones from soft to loud and from every pitch level. A well-designed and constructed pipe organ should enable an organist to creatively and expressively accomplish this musical leadership, often interpreting music of many different styles. It was my recommendation that an organ of rich, warm tone and with ample variety of color from all pipe families (principal, flute, string, and reed) be considered. The great organbuilders of the past were not striving to build instruments after someone else's style, but to create organs suited to the rooms in which

they were installed and reflecting the cultural identity of their time and place. That Russell opus 47 resembles in some aspects organs of the early half of the 20th century is entirely irrelevant. The fact remains that it is not an E. M. Skinner organ, an Aeolian-Skinner organ, a Kimball organ, or any other organ. Rather, I believe that this instrument transcends labeling of any kind. Opus 47 has richness of color, overall warmth, and clarity. In previous periods of organ building, rich fundamental tone and clarity were thought to be mutually exclusive attributes; one could not have both. The refined voicing and the mechanical perfection of the pitman windchest exemplify an organ that will allow for music of any style. Congratulations are due to the committee and congregation for investing in their future so well!

—John D. Schwandt

Russell & Co. Organ Builders, Opus 47: First Presbyterian Church, Ithaca, New York, May 2006

GREAT – II (Expressive)

16'	Principal*	49 pipes, 1–12=Pedal
16'	Gemshorn*	12
8'	Montre*	61
8'	Principal	61
8'	Bourdon	61
8'	Flûte Harmonique	49
8'	Gemshorn	61
4'	Octave	61
4'	Rohrflöte	61
2 3/4'	Nasard	61
2'	Fifteenth	61
1 3/4'	Fourmiture IV–V	297
16'	Double Trumpet	61
8'	Trumpet	61
	Chancel Great Off	
	MIDI on Great	
	*Unenclosed	

SWELL – III (Expressive)

16'	Lieblich Gedeckt	61
8'	Diapason	61
8'	Bourdon	61
8'	Viola	61
8'	Viola Celeste	61
8'	Flauto Dolce	61
8'	Flute Celeste	49
4'	Octave	61
4'	Nachthorn	61
2'	Octave	61
2'	Plein Jeu IV–V	296
16'	Fagotto	61
8'	French Trumpet	61
8'	Oboe d'Amour	61
8'	Vox Humana	61
4'	Clarion	61
	Tremulant	
	MIDI on Swell	
	Swell Sub	
	Chancel Swell Off	
	Swell Super	

CHOIR – I (Expressive)

8'	English Diapason	61
8'	Hohlfloete	61
8'	Quintadena	61
8'	Erzahler	61
8'	Erzahler Celeste	49
4'	Octave	61
4'	Koppelflöte	61
2 3/4'	Nazard	61
2'	Flute	61
1 3/4'	Tierce	61
16'	Corno di Bassetto	12
8'	Waldhorn	61
8'	Clarinet	61
	Chimes	Ant. Swell
	Tremulant	
	Choir Sub	
	Choir Off	
	Choir Super	
	MIDI on Choir	

POSITIV – I

8'	Gedeckt	61
8'	Spillflöete	61
4'	Prestant	61
2'	Principal	61
1 3/4'	Quint	61
2 3/4'	Sesquialtera II	122
1'	Scharff III–IV	232
	Tremulant	
	Zimbelstern	
	Positiv Off	

SOLO – IV (Expressive)

16'	Cello	12
8'	Concert Flute	61
8'	Cello	61
8'	Cello Celeste	61
8'	Gamba	61
8'	Gamba Celeste	61
8'	English Horn	61
8'	Tuba Mirabilis	61
8'	Silver Trumpet* 70, double trebles	
	Chimes	Ant. Swell
	Tremulant	

Solo Sub
Solo Off
Solo Super
MIDI on Solo
*Unenclosed

ANTIPHONAL GREAT – II

8'	Prestant	61
8'	Stopped Flute	61
	Antiphonal Great Off	
	Antiphonal Great Super	

ANTIPHONAL SWELL – III

8'	Gedeckt	61
8'	Viole Aetheria	61
8'	Vox Angelica	49
4'	Flute d'Amour	61
8'	Orchestral Oboe	61
8'	Vox Humana	61
	Chimes	
	Tremulant	
	Antiphonal Swell Sub	
	Antiphonal Swell Off	
	Antiphonal Swell Super	

PEDAL

32'	Principal (GGGG#)	4
32'	Contra Bourdon	12
16'	Open Wood	32
16'	Principal (Gt. Bass)	32
16'	Gemshorn	Great
16'	Bourdon	32
16'	Lieblich Gedeckt	Swell
16'	Cello	Solo
8'	Octave	32
8'	Bourdon	32
8'	Lieblich Gedeckt	Swell
8'	Gemshorn	Great
4'	Choral Bass	32
4'	Spitzflöete	32
4'	Concert Flute	Solo
4'	Mixture V	76
32'	Contra Posaune	12
32'	Harmonics	Derived
16'	Posaune	32
16'	Fagotto	Swell
16'	Corno di Bassetto	Choir
8'	Tromba	32
8'	Trumpet	Great
8'	Fagotto	Swell
4'	Schalmey	Swell
	Chimes	
	Pedal Divide	
	Pedal Silent	
	MIDI on Pedal	

ANTIPHONAL PEDAL

16'	Gedeckt (Ant. Swell)	12
8'	Prestant	Ant. Great
8'	Stopped Flute	Ant. Great

Expression

All Swells to Swell
Solo Chancel Shades Closed
Solo Double Expression
Great Shade Position
Antiphonal Swell Shade Position

100 stops
5000 pipes in 87 ranks

Couplers

Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Positiv to Pedal
Swell to Pedal Super
Choir to Pedal Super
Solo to Pedal Super

Swell to Great
Choir to Great
Solo to Great
Positiv to Great
Swell to Great Sub
Swell to Great Super
Choir to Great Sub
Choir to Great Super
Solo to Great Sub
Solo to Great Super

Swell to Choir
Solo to Choir
Swell to Choir Sub
Swell to Choir Super
Solo to Choir

Great to Swell
Choir to Swell
Solo to Swell
Positiv to Swell

Great to Solo
Swell to Solo
Choir to Solo
Positiv to Solo

Cover photo: John Ulberg

All other photos by Stephen Russell unless indicated otherwise.

Full description of the organ and console accessories, including provenance of pipework, can be found at <www.russellorgans.com>.

New Organs



**Dobson Pipe Organ Builders,
Lake City, Iowa
University of Delaware,
Newark, Delaware**

For years without a pipe organ on campus, the University of Delaware in Newark is now the home of Dobson Op. 74, a two-manual mechanical-action

instrument of 22 ranks. Made possible by the generosity of Edward and Naomi Jefferson and named in their honor, the new organ is installed in the original home of Newark's St. Thomas Church (Episcopal), which stands adjacent to the campus and was purchased and restored by the university for use as a

small recital hall. Deconsecrated in 1956, the former church's subsequent physical decline has been arrested by a careful restoration directed by Homsey Architects of Wilmington, Delaware.

Located in an intimate setting with only seventy seats, Op. 74 has been designed primarily for use as a teaching and recital instrument. It is capable of accommodating a generous range of organ literature and is well suited for use with small instrumental ensembles. Because of the modest size of the hall, the voicing treatment emphasizes warmth and color rather than strength or brilliance. The metal pipes are made of alloys containing from hammered 12% tin to burnished 75% tin. The Pedal Subbass and basses of the manual 8' flute stops are made of poplar and cherry, while the Great Flute 4' has open pipes of hard maple. The instrument is voiced on a wind pressure of 70 millimeters, supplied from a large, weighted, single-rise reservoir.

The instrument's location in a balcony of modest depth led to the unusual placement of the console on the right side of the instrument when viewed from the front. The Great is located immediately adjacent to the console; the Swell, whose enclosure has shutters on three sides, is in the center of the case; the Pedal is at the left side. The case-work is constructed of white oak with a fumed, oiled and lacquered finish, and is embellished with colors and 24K gold leaf. The woodwork of the drawknob console incorporates black walnut, ebony, rosewood, Carpathian elm burl and cow bone. The instrument has mechanical key and stop actions. For increased versatility, a system of mechanical duplexing permits the three Pedal voices to play at both unison and

octave pitches.

Dedication series recitalists included David Herman (Trustees Distinguished Professor of Music and University Organist), Thomas Trotter, and William Owen. In addition to being the first organ on campus, the instrument carries another distinction: it is thought to be the first pipe organ whose entire installation, from delivery to final tuning, was broadcast live on the Internet. Video clips and stills recorded by the webcam can still be found at

<<http://www.udel.edu/pipeorgan/>>.

—John Panning

Photo credit: Lynn Dobson

GREAT (58 notes)

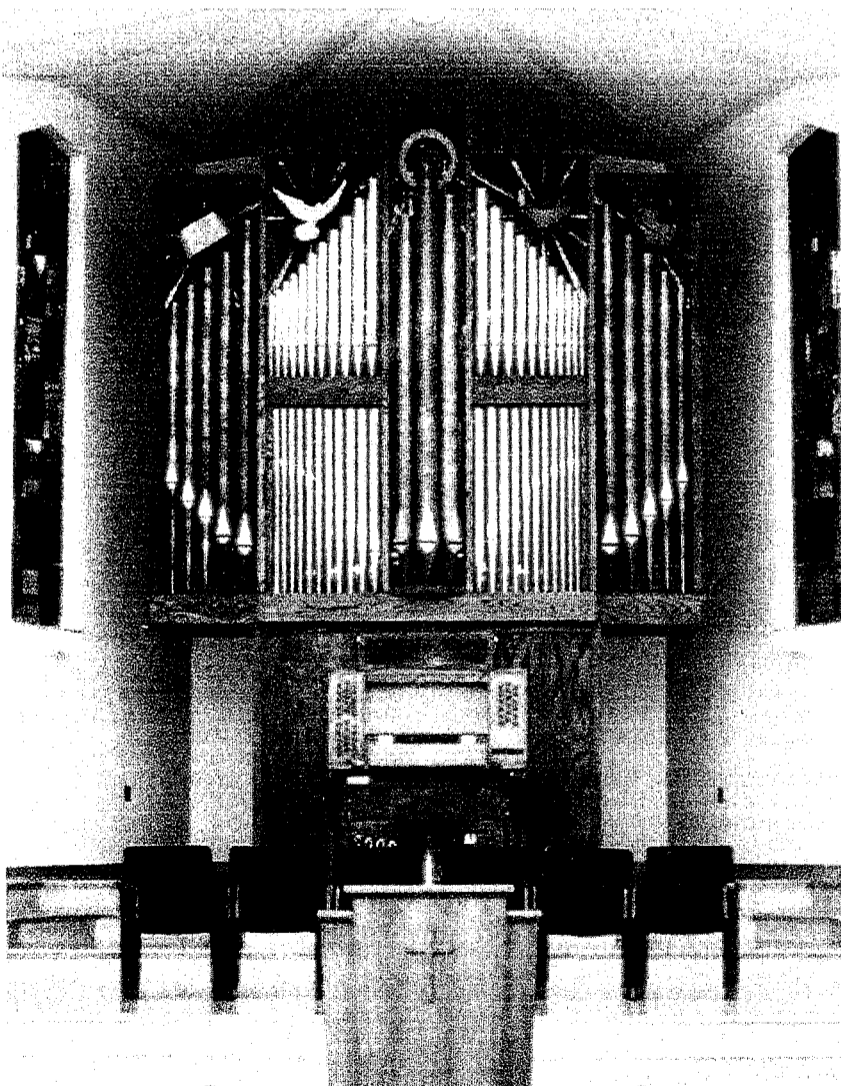
- 8' Prestant
- 8' Chimney Flute
- 4' Octave
- 4' Flute
- 2' Super Octave
- 1 1/2' Mixture IV
- 8' Trumpet
- Swell to Great

SWELL (58 notes, expressive)

- 8' Bourdon
- 8' Salicional
- 4' Principal
- 4' Chimney Flute
- 2' Piccolo
- 1 1/2' Gemsquinte
- 2 3/4' Cornet II
- 8' Oboe
- Tremulant (affects entire organ)

PEDAL (32 notes)

- 16' Subbass
- 8' Principal
- 8' Gedackt (ext)
- 4' Choralbass (ext)
- 16' Trombone
- 8' Trumpet (ext)
- Great to Pedal
- Swell to Pedal



**Fowler Organ Company, Lansing,
Michigan, Opus 21
Andrews University, Theological
Seminary Chapel
Berrien Springs, Michigan**

The instrument is centered in the front of the chapel, which seats approxi-

mately 400. It is housed in a free-standing case built of red oak with the console contained within the case. The case is a contemporary adaptation of a classic case form with the bass pipes of the 8' Principal/8' Pedal Octave in flamed copper. The upper flat is from the Great

Principal, the lower flat is the Pedal Octave, both in polished tin.

Since the instrument dominates the front of the chapel, it was felt that it needed to make a statement of purpose beyond simply being a musical instrument. The pipe shades were designed in collaboration with the builder and carved by Norman Moll; he and his wife Dorothy are significant benefactors to the university and to this instrument. The carvings are symbols that can be seen both in a traditional sense and yet be open to wider interpretation. The center tower contains the circle surrounding the Alpha and Omega, representing God the Father and creator eternal. The other carvings—the dove, the lamp, the book, and the praying hands—can be interpreted in a variety of ways depending on the experiences of the viewer. These are set on a background of rays radiating outward, clad in flamed copper.

The layout of the instrument follows

GREAT

- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Rohrflute
- 2 1/2' Nazard
- 2' Blockflute
- 1 1/2' Tierce (T/C)
- III Mixture
- 8' Trompette (Sw)
- 8' Cromorne
- Tremulant
- MIDI on Great
- 16' Swell to Great
- 8' Swell to Great
- 4' Swell to Great
- 16' Great
- Unison Silent
- 4' Great

SWELL

- 8' Holz Gedeckt
- 8' Viole de Gambe
- 8' Viole Celeste (T/C)
- 4' Harmonic Flute
- 4' Viola
- 2' Principal
- 8' Trompette
- 8' Cromorne (Gt)
- 4' Clarion

the case design with the Swell in the lower center, the Great directly above, and the Pedal divided on either side. The action is electro-mechanical throughout, and the operating system is multiplex solid state. This includes a multi-memory combination action, transposer, and MIDI control with onboard synthesizer and sequencer. The manual keys are rosewood with maple sharps; the drawknobs were hand turned from hard maple by Mr. Moll's father.

Tonal design follows an "American Classic" model. The flues are generously scaled, voicing is lightly articulate and clearly defined. The reeds are quite colorful and distinctive. The Great Cromorne, built with "clarinet" style resonators and closed German shallots, has the ability to play solo or blend into the ensemble. The Trompette is extended to 16' with half-length basses and Cavallé-Coll-style shallots.

—Brian Fowler

- Tremulant
- MIDI on Swell
- 16' Swell
- Unison Silent
- 4' Swell

PEDAL

- 32' Resultant Bass
- 16' Subbass
- 16' Gedeckt bass
- 8' Octave
- 8' Bourdon
- 4' Choralbass
- 2' Doublette
- 16' Bombarde
- 8' Trompette
- 4' Cromorne
- MIDI on Pedal
- 8' Great to Pedal
- 4' Great to Pedal
- 8' Swell to Pedal
- 4' Swell to Pedal

Accessories

- Multi-memory combination action
- Transposer
- Sequencer
- Digital synthesizer
- Balanced swell expression
- Crescendo pedal

2007 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall
Sundays and July 4 at 1 pm
June 3, Charles Semowich
June 17, Amy Heebner
June 24, George Matthew
July 1, David Maker
July 15, Alexander Solovov, Elena Sadina and Sergei Gratchev
July 22, Adolph Rots and Auke de Boer
July 29, Toru Takao
June 10, July 4, 8, TBA

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 10, Toru Takao
July 17, Sara and Ana Elias
July 24, Tin-shi Tam
July 31, Charles Dairay

Allendale, Michigan

Grand Valley State University, Cook Carillon
Sundays at 8 pm
June 17, Julianne Vanden Wyngaard
June 24, Sue Bergren
July 1, Julianne Vanden Wyngaard
July 8, Suzanne Magassy
July 15, Gijsbert Kok
July 22, GVSU Carillon Collaborative
July 29, George Gregory
August 5, Laura Ellis
August 12, Todd Fair
August 19, Julianne Vanden Wyngaard

Ann Arbor, Michigan

University of Michigan, Burton Memorial Tower
Mondays at 7 pm
July 9, Anne Kroeze
July 16, Tin-shi Tam
July 23, Toru Takao
July 30, John Widmann
August 6, Charles Dairay
August 13, Richard Giszczak
August 20, Steven Ball

Arlington, Virginia

Arlington National Cemetery, Netherlands Carillon
Saturdays in June, July, and August, 6 pm; Independence Day, Labor Day, and Saturdays in September, 2 pm
June 2, Lisa Lonie
June 9, Edward Nassor
June 16, Robert Grogan
June 23, Amy Johansen
June 30, July 4, Edward Nassor
July 7, Doug Gefvert
July 14, Adolph Rots and Auke de Boer
July 21, Gijsbert Kok
July 28, Edward Nassor
August 4, Andrea McCrady
August 11, Edward Nassor
August 18, James W. Smith
August 25, September 1, 3, Edward Nassor
September 8, Lawrence Robinson
September 15, Julia Littleton
September 22, Edward Nassor
September 29, Donald R. Traser

Belmont, North Carolina

First Presbyterian Church
Sundays at 7 pm
June 24, John Widmann
July 22, Mary McFarland

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 5 pm
June 10, Julianne Vanden Wyngaard
June 17, Jenny King
June 24, Patrick Macoska
July 1, David Enos
July 8, Toru Takao
July 15, Anne Kroeze
July 22, Ronald Kressman
July 29, Julia Walton
August 5, Sara and Ana Elias
August 12, Joseph Daniel

Kirk in the Hills Presbyterian Church

Sundays at 10 am and 12 noon
June 17, Dennis Curry
June 24, Koen Cosaert
July 8, Toru Takao
July 15, Anne Kroeze
July 22, George Gregory
August 5, Sara and Ana Elias
August 12, David Enos
September 2, Dennis Curry

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 12, Anne Kroeze
July 19, David Enos
July 26, Toru Takao
August 2, Sara and Ana Elias
August 9, Charles Dairay

Bryn Mawr, Pennsylvania

Bryn Mawr Presbyterian Church
Sundays at 7 pm
June 3, Thomas Lee
June 10, Jonathan Lehrer
June 17, Robin Austin
June 24, Amy Johansen
July 1, Charles Dairay
July 8, Sara and Ana Elias
July 15, Toru Takao

Centralia, Illinois

Centralia Carillon
Sundays at 2 pm
June 10, Carlo van Ulft
July 8, Dave Johnson
August 12, Andrea McCrady
September 9, Julianne Vanden Wyngaard
October 14, Carlo van Ulft and Lindsay Garrison

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
June 24, Tiffany Ng
July 1, Suzanne Magassy
July 8, Adolph Rots and Auke de Boer
July 15, Todd Fair
July 22, Lee Cobb
July 29, Patrick Macoska
August 5, Judy Ogden
August 12, Sally Slade Warner

Culver, Indiana

Culver Academies Memorial Chapel
Saturdays at 4 pm
June 2 (7:30 pm), June 23, July 7, 14, 21, 28, September 1, John Gouwens
June 30, Toru Takao

Detroit, Michigan

Jefferson Avenue Presbyterian Church
June 24, noon, Jenny King
July 12, 7:30 pm, Gijsbert Kok

St. Mary's of Redford Catholic Church

Saturdays at 5:15 pm
July 7, Patrick Macoska
July 14, Tin-shi Tam
July 21, Dennis Curry
July 28, Sara and Ana Elias
August 4, Charles Dairay

East Lansing, Michigan

Michigan State University, Beaumont Tower
Wednesdays at 6 pm
July 4, Julianne Vanden Wyngaard
July 11, Toru Takao
July 18, Anne Kroeze
July 25, George Gregory
August 1, Ray McLellan

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 12, Toru Takao
July 19, Sara and Ana Elias
July 26, Tin-shi Tam

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
Tuesdays at 7 pm
July 3, Charles Dairay
July 10, Sara and Ana Elias
July 17, Toru Takao
July 24, Lisa Lonie, Steven Schreiber, Bea Gardner
July 31, Thomas Lee and Emily Johnson

Frederick, Maryland

Joseph Dill Baker Memorial Carillon
Sundays at 6 pm
July 15, Adolph Rots & Auke de Boer
July 22, Sara and Ana Elias
July 29, Lee Cobb
August 5, Andrea McCrady
June 10, 17, 24, July 1, 8, August 12, 19, 26, TBA

Gastonia, North Carolina

First Presbyterian Church
June 24, 6 pm, Church Carillonneurs
July 4, 8 pm, Mary McFarland

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
June 4, Sue Bergren
June 11, Tim Sleep
June 18, Jim Brown
June 25, Lee Cobb
July 2, Toru Takao
July 9, Stasys Zilevicius
July 16, Jim Fackenthal
July 23, Laura Ellis - Christmas in July
July 30, Wylie Crawford
August 6, Mark Lee
August 13, Karel Keldermans
August 20, Jonathan Lehrer
August 27, Christine Power

Gloucester, Massachusetts

Our Lady of Good Voyage Church
Tuesdays at 7 pm
July 3, Suzanne Magassy
July 10, Adolph Rots and Auke de Boer
July 17, Todd Fair
July 24, Lee Cobb
July 31, Marilyn Clark

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at 12 noon
July 11, Suzanne Magassy
July 18, Anne Kroeze
July 25, George Gregory
August 1, Julianne Vanden Wyngaard

Grosse Pointe Farms, Michigan

Christ Church Grosse Pointe
July 15, 11:30 am, Gijsbert Kok

Grosse Pointe Memorial Church

Tuesdays at 7 pm
July 10, Phyllis Webb
July 17, Steven Ball
July 24, Toru Takao
July 31, Sara and Ana Elias

Hartford, Connecticut

Trinity College Chapel
June 25, 26, 27, Trinity College 75th Anniversary Carillon Festival

Kennett Square, Pennsylvania

Longwood Gardens
Sundays at 3 pm
June 10, Jonathan Lehrer
June 24, Amy Johansen
July 8, Charles Dairay
July 22, Stephen Schreiber
August 12, John Courter
August 26, James W. Smith

Lawrence, Kansas

University of Kansas, World War II Memorial Carillon
All recitals by Elizabeth Berghout
Sundays, 5 pm, June 10-July 22
Wednesdays, 8 pm, June 6-July 25
July 4, 10 pm

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in June, July, and August at 8 pm
Saturdays and Sundays in September and October at 2 pm
July 22, Gijsbert Kok
July 24, Sara and Ana Elias
August 9, Andrea McCrady
David Breneman on all other dates

Madison, Wisconsin

University of Wisconsin, Memorial Carillon
Thursdays at 7:30 pm
July 5, Justin Ryan
July 12, Gerald Martindale
August 9, Sara and Ana Elias
July 19, 26, August 2, TBA

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Memorial Day, Independence Day and Labor Day at 2 pm
Sundays at 7 pm
June 3, Roel Smit
June 10, 24, July 4, 22, August 5, 19, September 2, Richard Gegner
June 17, July 1, 8, 15, August 12, 26, September 3, Richard Watson
July 29, Richard Gegner and Richard Watson

Middlebury, Vermont

Middlebury College
Fridays at 4 pm
June 29, Sergei Gratchev
July 6, Elena Sadina
July 13, Laurel Buckwalter
July 20, Adolph Rots and Auke de Boer
July 27, Toru Takao
August 3, Teun Michiels
August 10, TBA
August 17, George Matthew, Jr.

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
June 19, Jim Brown
June 26, Lee Cobb
July 3, Toru Takao
July 10, Stasys Zilevicius
July 17, Jim Fackenthal
July 24, Laura Ellis
July 31, Wylie Crawford
August 7, Mark Lee
August 14, Karel Keldermans
August 21, Jonathan Lehrer

New Haven, Connecticut

Yale University, Yale Memorial Carillon
Sunday, June 10 and Fridays at 7 pm
June 10, Yesol Huh
June 15, Claire Halpert
June 22, Koen Cosaert
June 29, David Maker
July 6, Anne Kroeze
July 13, Adolph Rots and Auke de Boer
July 20, Toru Takao

July 27, Ellen Dickinson
August 3, Brendan Woo and Carrie Smith
August 10, George Matthew

Northfield, Vermont

Norwich University
Saturdays at 1 pm
June 30, Sergei Gratchev
July 7, Alexander Solovov
July 14, Laurel Buckwalter
July 21, Adolph Rots and Auke de Boer
July 28, Toru Takao
August 4, Teun Michiels

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
June 25, Tiffany Ng
July 2, Suzanne Magassy
July 4, 3 pm, Lee Leach and Suzanne Magassy
July 9, Adolph Rots and Auke de Boer
July 16, Todd Fair
July 23, Lee Cobb
July 30, Patrick Macoska
August 6, Judy Ogden
August 13, Lee Leach

Ottawa, Ontario

Peace Tower Carillon
July and August, weekdays except Canada Day (July 1), 2 pm
September to June, most weekdays, noon
Gordon Slater, Dominion Carillonneur

Owings Mills, Maryland

McDonogh School
Fridays at 7 pm
July 6, John Widmann
July 13, Toru Takao
July 20, Sara and Ana Elias
July 27, Jonathan Lehrer
August 3, Andrea McCrady

Philadelphia, Pennsylvania

First United Methodist Church of Germantown
Mondays at 7:30 pm
June 25, Thomas Lee
July 2, Charles Dairay
July 9, Janet Tebbel
July 16, Toru Takao

Princeton, New Jersey

Princeton University, Grover Cleveland Tower
Sundays at 1 pm
June 24, R. Robin Austin
July 1, Charles Dairay
July 8, Sara and Ana Elias
July 15, Toru Takao
July 22, Jonathan Lehrer
July 29, Thomas Lee
August 5, John Widmann
August 12, James W. Smith
August 19, John Courter
August 26, Laurel MacKenzie
September 2, Scott Brink Parry

Rochester, Minnesota

Mayo Clinic
July 30, Lisa Lonie
August 6, John Gouwens
August 12, Sara and Ana Elias

Rochester, New York

University of Rochester, Hopeman Memorial Carillon
Mondays at 7 pm
July 9, Toru Takao
July 16, Sara and Ana Elias
July 23, Tin-shi Tam
July 30, Charles Dairay

St. Louis, Missouri

Concordia Seminary
Tuesdays at 7 pm
June 5, Roel Smit
June 12, Karel Keldermans
June 19, Sue Bergren
June 26, Karel Keldermans

St. Paul, Minnesota

House of Hope Presbyterian Church
Wednesday, July 4 and Sundays at 4 pm
July 4, Richard Watson
July 8, Jonathan Lehrer
July 15, Janet Tebbel
July 22, Jeff Daehn
July 29, Lisa Lonie
August 5, John Gouwens
August 12, Dave Johnson

Santa Barbara, California

University of California, Storke Carillon
June 16, 17, Margo Halsted

Spokane, Washington

Cathedral of St. John the Evangelist
Thursdays at 7 pm
July 4, 9 pm, Andrea McCrady
July 5, Toru Takao
July 12, Lee Cobb
July 19, Gijsbert Kok
July 22, 7 pm, Andrea McCrady
July 26, Lisa Lonie

Springfield, Illinois

Thomas Rees Memorial Carillon
June 3, 7 pm, Gordon Slater
June 3, 7:45 pm, Karel Keldermans

June 4, 7 pm, Mary McFarland
 June 4, 7:45 pm, Vegar Sandholt
 June 5, 7 pm, John Widmann
 June 5, 7:45 pm, Gordon Slater
 June 7, 7 pm, Roel Smit
 June 7, 7:45 pm, Mary McFarland
 June 8, 7 pm, Vegar Sandholt
 June 8, 7:45 pm, John Widmann
 June 9, 7 pm, Roel Smit
 June 9, 7:45 pm, Karel Keldermans

Valley Forge, Pennsylvania
 Washington Memorial Chapel
 Wednesdays at 7:30 pm
 July 4, Charles Dairay
 July 11, Sara and Ana Elias
 July 18, Toru Takao
 July 25, Doug Gefvert and the Irish
 Thunder Bag Pipe Band
 August 1, Thomas Lee

August 8, Andrea McCrady
 August 15, John Courter
 August 22, Doug Gefvert
 August 29, Lisa Lonie

West Hartford, Connecticut
 First Church of Christ Congregational
 Thursdays at 7 pm
 July 5, George Matthew
 July 12, Amy Heebner
 July 19, Toru Takao
 July 26, Sergei Gratchev

Williamsville, New York
 Calvary Episcopal Church
 Wednesdays at 7 pm
 July 18, Sara and Ana Elias
 July 25, Tin-shi Tam
 August 1, Charles Dairay
 August 8, Gloria Werblow

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
 Florida Singing Sons; Grace Church, Utica, NY 7:30 pm

17 JUNE
Alan Morrison; Washington National Cathedral, Washington, DC 5 pm
Ronald Stolk; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
 Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
David Arcus; hymn festival; First Presbyterian, Atlanta, GA 7:30 pm
Ken Cowan; Church of the Nativity of Our Lord, St. Paul, MN 7:30 pm

18 JUNE
David Higgs; Cathedral of St. Thomas More, Arlington, VA 7:30 pm
Bill Porter; St. Bede's Episcopal, Atlanta, GA 9:30 am
Matt Curlee; Holy Innocents Episcopal, Atlanta, GA 11:15 am
Peter Marshall; Trinity Presbyterian, Atlanta, GA 2 pm and 3:15 pm
The Chenaults; All Saints' Episcopal, Atlanta, GA 8 pm
Jim Brown; carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

19 JUNE
Cameron Carpenter; Portland City Hall, Portland, ME 7:30 pm
Scott Montgomery; First Presbyterian, Glens Falls, NY 7:30 pm
Joan Lippincott; Spivey Hall, Morrow, GA 2 pm
Jim Brown; carillon; Millennium Carillon, Naperville, IL 7 pm

20 JUNE
Ingrid Gutberg; Methuen Memorial Music Hall, Methuen, MA 8 pm
Joan Lippincott; workshop; First Presbyterian, Atlanta, GA 9 am
Mary Preston; Peachtree Road United Methodist, Atlanta, GA 8 pm
Ruth Tweeten; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 JUNE
 Vivaldi, *The Four Seasons*; St. Bartholomew's, New York, NY 8 pm
Marijim Thoene; Community of Christ Church, Ann Arbor, MI 7 pm

23 JUNE
Victoria Shields Harding; Franciscan Monastery, Washington, DC 12 noon

24 JUNE
S. Wayne Foster; Washington National Cathedral, Washington, DC 5 pm
Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

25 JUNE
Patricia Snyder; St. John's Episcopal Cathedral, Providence, RI 9:30 am
Mark Steinbach; Brown University, Providence, RI 3:30 pm
Paul Jacobs; First Baptist, Providence, RI 8 pm, masterclass 10:45 am
 Choral concert, with brass; St. Mary Church (RC), German Village, OH 7:30 pm
Lee Cobb; carillon; Chicago Botanic Garden, Glencoe, IL 7 pm
Gregory Hand; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE
John Scott; Portland City Hall, Portland, ME 7:30 pm
Brink Bush; St. George's School, Middletown, RI 10 am
Andrew Galuska; St. Joseph's, Newport, RI 8 pm
Gillian Weir; masterclass; Cathedral of St. Peter and Paul, Providence, RI 4:45 pm
Huw Lewis; Ohio Wesleyan University, Delaware, OH 9 am
Steven Egler; with flute; Asbury United Methodist, Delaware, OH 10:30 am
Marilyn Keiser; workshop; Trinity Episcopal, Columbus, OH 2:30 pm
Mary Preston; Broad Street Presbyterian, Columbus, OH 8 pm
Douglas Cleveland; First Presbyterian, Atlanta, GA 7:30 pm
Lee Cobb; carillon; Millennium Carillon, Naperville, IL 7 pm

27 JUNE
Hope Davis; Central Congregational, Providence, RI 9:30 am
Gillian Weir; Cathedral of St. Peter and Paul, Providence, RI 8 pm
Paul Bisaccia; piano; Unitarian Church, Provincetown, MA 5 pm
Eileen Hunt; Methuen Memorial Music Hall, Methuen, MA 8 pm
James David Christie; masterclass; First Congregational, Columbus, OH 10:30 am
Carole Terry; St. Agatha Church, Columbus, OH 2 pm
Craig Cramer; St. Joseph Cathedral, Columbus, OH 8:30 pm
Douglas Cleveland; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Michael Batcho; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Bruce Bengston; Sinsinawa Mound, Sinsinawa, WI 7 pm

28 JUNE
James David Christie & Jane Parker-Smith; with choir and brass; First Congregational, Columbus, OH 8 pm

1 JULY
John Scott; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Paul Jacobs; Washington Cathedral, Episcopal, Washington, DC 5 pm
Dana La Rosa; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Ralph Tilden; Boone United Methodist, Boone, NC 4 pm
Stephen Alltop; Shepherd of the Bay Lutheran Church, Ellison Bay, WI 7 pm

2 JULY
Thomas Trotter; Brick Presbyterian, New York, NY 2 pm
James Feddeck, Renée Anne Louprette, and Nancianne Parrella; with orchestra; St. Ignatius Loyola, New York, NY 8 pm
Mary Beth Bennett; Basilica of the Assumption, Baltimore, MD 7 pm
Hector Olivera; War Memorial Auditorium, Chattanooga, TN 7 pm
Toru Takao; carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
 Park Ridge, IL
 Pickle Piano & Church Organs
 Bloomingdale, IL

PATRICK ALLEN

GRACE CHURCH
 NEW YORK

WILLIAM AYLESWORTH

D. M.

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Christopher Babcock

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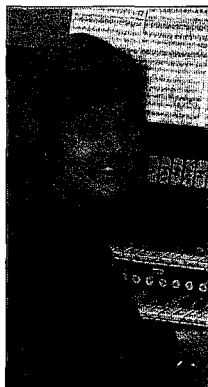
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3 JULY

Dave Wickerham; Portland City Hall, Portland, ME 7:30 pm
Andrew Scanlon; Old West Church, Boston, MA 8 pm
Ann Elise Smoot; Church of the Holy Trinity (Catholic), New York, NY 2 pm
Christopher Marks; St. Michael's Episcopal, New York, NY 4 pm
Jane Parker-Smith; Fifth Avenue Presbyterian, New York, NY 8 pm
Ronald Stolk; Mt. Calvary Episcopal, Baltimore, MD 10:30 am
Eric Plutz; St. Bartholomew's, Baltimore, MD 1 pm
Hymn festival; Brown Memorial Presbyterian, Baltimore, MD 7:30 pm
Toru Takao, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

4 JULY

Paul Bisaccia, piano; Trinity College, Hartford, CT 6:30 pm
Stephen Tharp; St. Mary the Virgin, New York, NY 2 pm
Erik Wm. Suter; Washington Cathedral, Episcopal, Washington, DC 11 am
Bruce Stevens; Westminster Hall, Baltimore, MD 11:45 am
Buxtehude Vespers; Christ Lutheran, Baltimore, MD 4:30 pm
James David Christie; Christ Lutheran, Baltimore, MD 7:30 pm
Jonathan Hall; Old Salem, Winston-Salem, NC 12 noon

5 JULY

Jon Gillock; Temple Emanu-El, New York, NY 12 noon
Donald Sutherland; Leith Symington Griswold Hall, Baltimore, MD 9:45 am and 11:15 am
Cherry Rhodes; Cathedral of Mary Our Queen, Baltimore, MD 3:45 pm
Cameron Carpenter; Trinity Church Wall Street, New York, NY 1 pm

8 JULY

Scott Foppiano; Cathedral of St. Patrick, New York, NY 4:45 pm
Mickey Thomas Terry; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

9 JULY

Ann Elise Smoot; Chapel of the Cross, Chapel Hill, NC 7:30 pm
Stasys Zilevicius, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

10 JULY

Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
David Briggs; Portland City Hall, Portland, ME 7:30 pm
Steven Patchel; Old West Church, Boston, MA 8 pm
John & Margaret Mueller; Christ Episcopal, Roanoke, VA 7:30 pm
Gerre & Judith Hancock; All Saints Chapel, Sewanee, TN 7:30 pm
Stasys Zilevicius, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

11 JULY

Jon Gillock; Methuen Memorial Music Hall, Methuen, MA 8 pm
Marjith Thoene; Grace Episcopal, Washington, DC 8 pm
Michael Grant; Old Salem, Winston-Salem, NC 12 noon
Birmingham-First Chamber Choir; Nardin Park United Methodist, Farmington Hills, MI 8 pm
David Jonies; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Chapple Stowe; Sinsinawa Mound, Sinsinawa, WI 7 pm

12 JULY

Nathan Laube; Trinity Church Wall Street, New York, NY 1 pm
Marilyn Keiser; Christian Theological Seminary, Indianapolis, IN 10:30 am
Carol Williams; North United Methodist, Indianapolis, IN 8 pm

13 JULY

Thomas Murray; St. Luke's United Methodist, Indianapolis, IN 8 pm

14 JULY

Hector Olivera; The Breakers, Newport, RI 9 pm

15 JULY

Julie Evans; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

16 JULY

Christopher Young; St. Mark's United Methodist, Bloomington, IN 3 pm
Jim Fackenthal, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

17 JULY

Ann Hartzler; First Parish Church, Brunswick, ME 12:10 pm

Carlo Curley; Portland City Hall, Portland, ME 7:30 pm
Steven Young; Old West Church, Boston, MA 8 pm
Bradley Hunter Welch; First Presbyterian, Glens Falls, NY 7:30 pm
Grant Hellmers; Christ Episcopal, Roanoke, VA 7:30 pm
Ken Cowan; Zion Evangelical United Church of Christ, Indianapolis, IN 8 pm
Jim Fackenthal, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

18 JULY

Chelsea Chen; Methuen Memorial Music Hall, Methuen, MA 8 pm
Peter Richard Conte; Ocean Grove Camp Meeting Assn., Ocean Grove, NJ 7:30 pm
Frances Nobert; Old Salem, Winston-Salem, NC 12 noon
Brenda Portman; Sinsinawa Mound, Sinsinawa, WI 7 pm

19 JULY

Tom Trenney; Trinity Church Wall Street, New York, NY 1 pm

22 JULY

Douglas Kostner; Cathedral of St. Patrick, New York, NY 4:45 pm
Bach Vespers; Holy Trinity Lutheran; New York, NY 7 pm
Paul Skyevington, with trumpet; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

23 JULY

Laura Ellis, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

24 JULY

Sean Fleming; First Parish Church, Brunswick, ME 12:10 pm
John Weaver; Greensboro United Church of Christ, Greensboro, VT 8 pm
Douglas Major; Old West Church, Boston, MA 8 pm
Harry Huff; Christ Episcopal, Roanoke, VA 7:30 pm
Laura Ellis, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

25 JULY

Jared Johnson; Methuen Memorial Music Hall, Methuen, MA 8 pm
William Tinker; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 JULY

Felix Hell; Trinity Church Wall Street, New York, NY 1 pm
Olivier Latry; Overture Hall, Madison, WI 7:30 pm

27 JULY

Olivier Latry, lecture and masterclass; Overture Hall, Madison, WI 9:30 am lecture, 10:45 am masterclass
Tom Trenney, silent film accompaniment; Redeemer Lutheran, Peoria, IL 8 pm

29 JULY

Bach Vespers; Holy Trinity Lutheran, New York, NY 7 pm
Maurizio Corrazza; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

30 JULY

Wylie Crawford, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

31 JULY

Phil Fournier; First Parish Church, Brunswick, ME 12:10 pm
Christa Rakich; Portland City Hall, Portland, ME 7:30 pm
Gail Archer; Old West Church, Boston, MA 8 pm
Gerre Hancock; Christ Episcopal, Roanoke, VA 7:30 pm
Wylie Crawford, carillon; Naperville Millennium Carillon, Naperville, IL 7 pm

UNITED STATES West of the Mississippi

17 JUNE

Mary Preston; Church of the Transfiguration, Dallas, TX 6 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Colin Walsh; Grace Cathedral, San Francisco, CA 4 pm
David Gell, with cantor; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Angelus Consort; All Saints Episcopal, Beverly Hills, CA 5 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

18 JUNE

Hymn festival; First Presbyterian, Lincoln, NE 7:30 pm
Peter Sykes; First United Methodist, Richardson, TX 9 am

•Hyeon Jeong & James Diaz; St. Andrew United Methodist, Plano, TX 11:30 am
 •Cristina Garcia Banegas & S. Wayne Foster; Myerson Symphony Center, Dallas, TX 8:30 pm

19 JUNE

•James David Christie; Cornerstone Chapel, Lincoln, NE 8:30 am, also 10:15 am
 •Dean Billmeyer, with piano; St. Paul United Methodist, Lincoln, NE 1:30 pm
 •Victoria Sirota, with choir and brass; St. Paul United Methodist, Lincoln, NE 7:30 pm
 •Susan Ferré; Episcopal School of Dallas, Dallas, TX 10:45 am
 •Dong-ill Shin; Bentwood Trail Presbyterian, Dallas, TX 1:45 pm
 •Jesse Eschbach; University of North Texas, Denton, TX 4 pm

20 JUNE

•Samuel Gaskin; St. Paul United Methodist, Lincoln, NE 9:50 am
 •George Baker; Perkins Chapel, Southern Methodist University, Dallas, TX 8:45 am
 •Matthew Dirst; Church of the Ascension, Dallas, TX 3:30 pm

21 JUNE

•Marie Rubis Bauer; St. Cecilia Cathedral, Omaha, NE 9:30 am
 •David Spicer; St. Robert Bellarmine, Omaha, NE 2:30 pm
 •Paul Jacobs; First-Plymouth Congregational, Lincoln, NE 7:30 pm

24 JUNE

•Otter Dreaming; Union Sunday School, Clermont, IA 2:30 pm
 •John Obetz; First United Methodist, Joplin, MO 2 pm
 Archdiocesan Choir of St. Louis; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
 •Carol Williams; Balboa Park, San Diego, CA 2 pm

1 JULY

•Trio con Brio; First Baptist, Portland, OR 7:30 pm
 •Robert Adams; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

2 JULY

•David Lines; Temple Beth Israel, Portland, OR 10:30 am
 •Joseph Adam; Trinity Cathedral, Portland, OR 7:30 pm

3 JULY

•Nancy Cooper, with Cantores in Ecclesia; Holy Rosary, Portland, OR 7:30 pm

4 JULY

•Jeannine Jordan; Old Church, Portland, OR 12 noon
 •Julia Brown & Barbara Baird; St. Bartholomew, Portland, OR 6:30 pm

5 JULY

•David Dahl, hymn festival; Zion Lutheran, Portland, OR 9 am

8 JULY

•Aaron David Miller, hymn festival; St. Paul United Methodist, Houston, TX 5:30 pm

David Christensen; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
 Gundula Mueller; Westwood United Methodist, Los Angeles, CA 3 pm
 Carol Williams; Balboa Park, San Diego, CA 2 pm

9 JULY

•Robert Bates; Villa De Matel, Houston, TX 4:30 pm

12 JULY

•Carol Williams; Balboa Park, San Diego, CA 7:30 pm

13 JULY

•Julia Brown; Episcopal Church of the Resurrection, Eugene, OR 12 noon

15 JULY

•Angela Kraft-Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
 •Carol Williams; Balboa Park, San Diego, CA 2 pm

17 JULY

•David Gell, with cantor; Trinity Episcopal, Santa Barbara, CA 3:30 pm

18 JULY

•Felix Hell; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm

22 JULY

•Marilyn Keiser; University Christian Church, Fort Worth, TX 7:30 pm
 •Angela Kraft-Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
 •Namhee Han; Westwood United Methodist, Los Angeles, CA 3 pm
 •Carol Williams; Balboa Park, San Diego, CA 2 pm

23 JULY

•Olivier Latry; Balboa Park, San Diego, CA 7:30 pm

29 JULY

•Joan DeVee Dixon; Union Sunday School, Clermont, IA 2:30 pm
 •Stephen Lind; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
 •Carol Williams; Balboa Park, San Diego, CA 2 pm

30 JULY

•John Scott; Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JUNE

•Przemyslaw Kapitula; Cattedrale di S. Stefano, Biella, Italy 9 pm

16 JUNE

•Stephan Lennig; St. Katharinen, Oppenheim, Germany 11:15 am

17 JUNE

•Przemyslaw Kapitula; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
 •Jean-Pierre Lecaudey; St. Sulpice, Paris, France 4 pm

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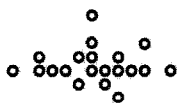
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Marie-Agnès Grail-Menet; St. Jean-Baptist, Contz Les Bains, France 5 pm
Sylvie Poirier & Philip Crozier; Eglise Sainte-Marie, Sainte-Marie de Beauce, Quebec, QC, Canada 3 pm
Christopher Cook; St. John's Cathedral, Brisbane, Australia 3 pm

18 JUNE
Carolyn Shuster Fournier; Versailles Cathedral, Versailles, France 8:30 pm
Per Ahiman; Lincoln Cathedral, Lincoln, UK 7 pm

19 JUNE
Jean Guillou, Winfried Bönig, Martin Baker, Roberto Bonetto, Bernhard Buttman, Silvio Celeghin, Jürgen Geiger, Giampaolo di Rosa, Jürgen Wolf, Hélène Colombotti, Johannes Skudlik; St. Eustache, Paris, France 8:30 pm
Jonathan Oldengarm; St. James United Church, Montreal, QC, Canada 12:30 pm

20 JUNE
Gillian Weir; Knox United Church, Owen Sound, ON, Canada 7:30 pm

23 JUNE
Roland Dopfer; St. Katharinen, Oppenheim, Germany 11:15 am
Nigel Allcoat; St. John the Evangelist RC Church, Islington, UK 7:30 pm

24 JUNE
Jörg-Hannes Hahn; Kirche "Zur frohen Botschaft", Berlin Karlshorst, Germany 5 pm

26 JUNE
Kurt-Ludwig Forg; St. James United Church, Montreal, QC, Canada 12:30 pm

27 JUNE
Paul Hale; Crediton Parish Church, Crediton, UK 7:30 pm
Camerata of St. John's; St. John's Cathedral, Brisbane, Australia 7 pm

29 JUNE
Paul Hale; St. Mary Redcliffe, Redcliffe, UK 1 pm
Olivier Latry; Royal Albert Hall, London, UK 7:30 pm

30 JUNE
Ralf Bibiella; St. Katharinen, Oppenheim, Germany 11:15 am

Roy Massey; Bridlington Priory, Bridlington, UK 6 pm

1 JULY
Choral concert; St. Katharinen, Oppenheim, Germany 7 pm

3 JULY
Carolyn Shuster Fournier; Turku Cathedral, Turku, Finland 8 pm
Leo van Doeselaar; Kirche "Zur frohen Botschaft", Berlin Karlshorst, Germany 8 pm
Sylvie Poirier & Philip Crozier; Laurenskerk, Rotterdam, Holland 7:30 pm
Nigel Potts; Trinity Lutheran, London, ON, Canada 8 pm

5 JULY
Carolyn Shuster Fournier; Espoo Cathedral, Espoo, Finland 10 pm
Craig Cramer; Petrus Kerk, Woerden, The Netherlands 8 pm

7 JULY
Sylvie Poirier & Philip Crozier; Benediktinerabtei, Ottebeuren, Germany 4 pm
Craig Cramer; Oude Kerk, Amsterdam, The Netherlands 8:15 pm
Juliette Grelloty-Bosviel; St-Gervais, Paris, France 4 pm

8 JULY
Carolyn Shuster Fournier; Helsinki Cathedral, Helsinki, Finland 8 pm
Sylvie Poirier & Philip Crozier; Don Bosco Kirche, Germering, Germany 11:15 am

9 JULY
Alessandro Bianchi; Lincoln Cathedral, Lincoln, UK 7 pm

10 JULY
Ryan Enright; St. James United Church, Montreal, QC, Canada 12:30 pm

11 JULY
Sylvie Poirier & Philip Crozier; Katholische Pfarrkirche St. Wolfgang, Munich, Germany 8 pm

12 JULY
Sophie-Véronique Cauchefer-Choplin; Saint-Sulpice, Paris, France 4 pm
Paul Jacobs; Lichfield Cathedral, Lichfield, UK 12 noon

13 JULY
Suzanne Chaisemartin; Cathédrale, Le Mans, France 5:30 pm

14 JULY
Sylvie Poirier & Philip Crozier; Wurzen Dom, Germany 7:30 pm
Craig Cramer; Dunblane Cathedral, Dunblane, Scotland 7:30 pm

15 JULY
Guy Bovet; Abbaye, Romainmôtier, Switzerland 5 pm
Hartwig Barte-Hanssen; Westminster Abbey, London, UK 5:45 pm
Olivier Latry; Basilique Notre-Dame, Montreal, QC, Canada 7 pm

16 JULY
Sylvie Poirier & Philip Crozier; Christuskirche, Dresden, Germany 7:30 pm
Otto Kraemer; All Souls, Langham Place, London, UK 7:30 pm

17 JULY
Simon Preston; Westminster Abbey, London, UK 7 pm
Les Petits Chanteurs de Monaco; St. James United Church, Montreal, QC, Canada 12:30 pm

18 JULY
Peter Planjavsky; Collégiale, Neuchâtel, Switzerland 8 pm
Andrew Henderson; St. John's Anglican Church, Elora, ON, Canada 5 pm

21 JULY
Sylvie Poirier & Philip Crozier; St. Nikolai Kirche, Flensburg, Germany 11 am
Ann Elise Smoot; Beverley Minster, Beverley, UK 6 pm
Andrew Sampson; St. John the Evangelist RC Church, Islington, UK 7:30 pm

22 JULY
Sylvie Poirier & Philip Crozier; St. Marienkirche, Rachtig, Germany 5 pm
Joris Verdun; Abbaye, Romainmôtier, Switzerland 5 pm
Christa Rakich; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Michael Bower; Westminster Abbey, London, UK 5:45 pm
Jennifer Chou; St. John's Cathedral, Brisbane, Australia 3 pm

23 JULY
Mario Duella, with trumpet; Santuario Madonna delle Grazie della Novareia, Portula, Italy 5 pm

24 JULY
James O'Donnell; Westminster Abbey, London, UK 7 pm
Régis Rousseau; St. James United Church, Montreal, QC, Canada 12:30 pm

25 JULY
Guy Bovet; Collégiale, Neuchâtel, Switzerland 8 pm
Mario Duella, with soprano; Chiesa nuova, Oropa, Italy 9 pm
Benjamin Righetti; Church of Saessolsheim, Saessolsheim (Alsace), France 7 pm

26 JULY
Benjamin Righetti & Francis Jacob, with percussion; Church of Saessolsheim, Saessolsheim (Alsace), France 7 pm

27 JULY
Przemyslaw Kapitula; Cathedral, Lausanne, Switzerland 8 pm
Luciano Zecca; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Freddy Eichelberger, harpsichord; Church of Saessolsheim, Saessolsheim (Alsace), France 7 pm

28 JULY
Nigel Potts; Klagenfurt Cathedral, Klagenfurt, Austria 7 pm
Francis Jacob; St. Thomas Church, Strasbourg, France 9 pm
Matteo Galli; Chiesa di S. Anna al Montirigone, Borgosesia, Italy 9 pm
Philip Rushworth; Bridlington Priory, Bridlington, UK 6 pm
Sylvie Poirier & Philip Crozier; Hallgrímskirkja, Reykjavík, Iceland 12 noon

29 JULY
Luigi Ferdinando Tagliavini; Abbaye, Romainmôtier, Switzerland 5 pm
Mario Duella; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm
Ian Wicks; Westminster Abbey, London, UK 5:45 pm
Sylvie Poirier & Philip Crozier; Hallgrímskirkja, Reykjavík, Iceland 8 pm

30 JULY
Johan Hermans; Lincoln Cathedral, Lincoln, UK 7 pm
Ken Cowan; Francis Winspear Centre for Music, Edmonton, AB, Canada 8 pm

31 JULY
Robert Quinney; Westminster Abbey, London, UK 7 pm

Organ Recitals

GAIL ARCHER, St. Thomas Church Fifth Avenue, New York, NY, January 21: *Sonata in e-flat*, Parker; *Praeludium super "Pange Lingua"*, Noon; *Ascent*, Tower; *Sonata for Organ*, Persichetti.

SALLY CHERRINGTON BEGGS, Cathedral of the Holy Angels, Gary, IN, April 15: *Sonata in D*, op. 65, no. 6, Mendelssohn; *Pageant*, Sowerby; *Moto Ostinato (Sonntagsmusik)*, Eben; *Mozart Changes*, Gárdonyi; *El Día de Fiesta*, En El Silencio de la Noche (*San Antonio Suite*), Goemanne; *Carillon Sortie*, Mulet.


BYRON L. BLACKMORE, American Lutheran Church of Sun City, AZ, March 18: *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Liebest Jesu, wir sind hier*, BWV 731, Bach; *Toccata*, op. 7, no. 3, Barié; *Flute Voluntary*, Thorley; *Prélude au Kyrie (Homage à Frescobaldi)*, *Poem of Happiness*, Langlais.




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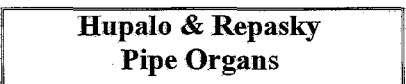
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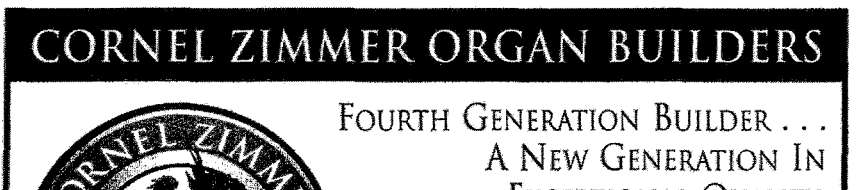
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KEVIN BOWYER, St. Thomas Church Fifth Avenue, New York, NY, February 11: *Steben Sterne*, Ferneyhough; *Manifold Music*, Babbitt; *Natural Fantasy*, Wuorinen, Gmeoerh, Xenakis.

JEREMY S. BRUNS, St. Thomas Church Fifth Avenue, New York, NY, February 25: *Deuxième Fantasia*, Alain; *Prélude au Kyrie (Hommage à Frescobaldi)*, Langlais; *Symphonie VI*, op. 42, Widor.

EMANUELE CARDI, St. Thomas Church Fifth Avenue, New York, NY, January 14: *Concerto IX, Op. 6, appropriato all'organo da Thomas Billington*, Corelli; *Concerto in a*, Vivaldi, transcr. Bove; *Modérato cantabile*, Variations, Finale (*Symphonie VIII in B*, op. 42, no. 4), Widor.

JOHN COURTER, Berea College, Berea, KY, February 25: *Prelude and Fugue in f-sharp*, Buxtehude; *Allein Gott in der Höh' sei Ehr'*, BWV 664, *Vor deinen Thron tret' ich*, BWV 668, *Komm, heiliger Geist, Herre Gott*, BWV 651, Bach; *Fantasia in a*, op. 19, Richter; *Prélude, Fugue et Variation*, op. 18, Franck; *Chant de Paix, Pasticcio*, Langlais; *Meditation on Were You There*, Simpson-Curenton; *Wondrous Love*, op. 34, Barber; *Three Preludes on Hymn Tunes*, Courter.

ROBERT G. DELCAMP, First United Methodist Church, Murfreesboro, TN, February 25: *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Allegretto in b*, op. 19, Guilman; *Concerto in d*, BWV 596, Bach; *Suite Laudate Dominum*, Hurford; *Recollection (Soliloquy No. 2)*, Conte; *Allegro vivace*, Adagio, *Toccata (Symphony No. 5 in f*, op. 42), Widor.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, January 14: *Fugue et Caprice No. 3*, Roberday; *Dernier Kyrie: Dialogue*, Raison; *Toccata and Fugue in G*, Reinken; *Nachspiele*, Rinck; *Voluntary in g*, *Fugue in F*, Roseingrave; *Voluntary No.*

V, Voluntary No. X, Russell; *Sonata in G*, Rheinberger; *Benedictus*, Reger; *Benedictus*, Rowley; *Trumpet Tune in F*, Rohlig; *Theme Varié*, Ropartz.

PAUL JACOBS, Francis Winspear Centre for Music, Edmonton, AB, Canada, February 2: *Prelude and Fugue in a*, BWV 543, Bach; *Prélude, Fugue, et Variation*, op. 18, Franck; *Fantasia and Fugue on BACH*, op. 46, Reger; *Alleluias sereins d'une âme qui désire le ciel*, Transports de joie d'un âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen; *Sonata on the 94th Psalm*, Reubke.

ARTHUR LAMIRANDE, All Saints Church, Brooklyn, NY, February 18: *Prélude, Fugue, and Variation*, Franck; *Tryptyque*, Vierne; *Meditation on the Gregorian chant for the Feast of the Assumption of the Virgin Mary*, Murgatroyd; *Hymne de gloire à la bienheureuse Marguerite Bourgeoise*, Piché; *Nun komm, der Heiden Heiland*, *Wachet auf, ruft uns die Stimme*, Bach; *Two Chorale-Preludes*, Schmidt; *Trois Méditations sur la Sainte Trinité*, Langlais; *Postlude de Noël*, Piché.

SCOTT LAMLEIN, St. Thomas Church Fifth Avenue, New York, NY, February 4: *Prelude and Fugue in C*, BWV 545, *Wachet auf, ruft uns die Stimme*, BWV 645, *Meine Seele erhebet den Herrn*, BWV 648, *Wir glauben all an einen Gott*, BWV 680, Bach; *Mein junges Leben hat ein End*, Sweelinck; *Nun bitten wir den heiligen Geist*, BuxWV 209, BuxWV 208, Buxtehude; *Prelude and Fugue in C*, BWV 547, Bach.

RENEE ANNE LOUPRETTE, Church of St. Ignatius Loyola, New York, NY, February 28: *Praeludium in d*, BuxWV 140, Buxtehude; *Vater unser im Himmelreich*, *Capriccio in D*, Böhm; *Recercar Cromaticho post il Credo (Fiori musicali)*, Frescobaldi; *Ricercare per organo (Omaggio a Girolamo Frescobaldi)*, Ligeti; *Prelude and Fugue in b*,

BWV 544, Bach; *Troisième Symphonie*, op. 28, Vierne.

CHRISTOPHER MARKS, with John Bailey, flute, Scott Anderson, trombone, University of Nebraska Brass Quintet and Joseph Holmquist, percussion; University of Nebraska-Lincoln, Lincoln, NE, January 25: *Baroques*, Bingham; *Fantasy on Slane*, Larsen; *Four Psalms for Flute and Organ* (mvt. 3 and 4), Albrecht; *Two Invocations for Trombone and Organ*, Eben; *Concerto for Brass and Organ*, Bingham.

JOHN SCOTT, St. Thomas Church Fifth Avenue, New York, NY, January 28: *Laus Deo*, *Fantasia*, *Toccata for Organ and Tape*, Harvey; *Ricercare: Omaggio a Girolamo Frescobaldi*, *Two Etudes*, *Harmonies*, *Coulée*, *Volumina*, Ligeti.

WILLIAM PETERSON, Duke University, Durham, NC, February 25: *Praeludium in G*, Bruhns; *Wenn wir in höchsten Nöten sein*, BWV 641, *Contrapunctus I*, *Contrapunctus IV*, *Canon all Ottava*, *Contrapunctus XI (The Art of Fugue*, BWV 1080), *Wenn wir in höchsten Nöten sein*, BWV 668a, Bach; *Canzonetta*, BuxWV 171, *Canzona*, BuxWV 168, *Praeludium in g*, BuxWV 148, Buxtehude.

CHRISTA RAKICH, St. James Parish, Farmington, CT, February 9: *Prelude and Fugue in e*, Mendelssohn, transcr. Best; *Sonata No. 5 in C*, BWV 529, Bach; *Nun ruhen alle Walder*, *Her, nun laß in Friede*, *Mache dich mein Geist bereit*, *Herr ich habe mißgehandelt*, *Lobet den Herrn*, Senfter; *Lotus*, Strayhorn; *Sonata in Sea: Cape Cod*, Woodman.

DOUGLAS REED, Carroll College, Waukesha, WI, February 25: *Pièce héroïque*, Franck; *Canzona Sesta*, *Canzona Quarta (Second Book of Toccatas and Partitas)*, Frescobaldi; *Prelude and Fugue in b*, BWV 544, Bach; *Clair de lune*, *Toccata (Pièces de*

Fantaisie, op. 53), Vierne; No. 4 in A-flat, No. 6 in B (*Six Études in Canonic Form*, op. 56), Schumann; *Tango Fantastico*, Ragtime Lullabye, Hymn, Alla Marcia (*Flights of Fancy*), Albright.

DAVID SCHRADER, St. Chrysostom's Church, Chicago, IL, February 11: *Cantabile in B*, *Pièce Héroïque*, Franck; *Sonata in d*, BWV 527, *Toccata in d*, BWV 565, Bach; *L'Ascension*, Messiaen; *Sonata in d*, op. 42, Guilman.

CARL SCHWARTZ, The Falls Church (Episcopal), Falls Church, VA, February 28: *Praeludium in g*, BuxWV 149, *Ein feste Burg ist unser Gott*, BuxWV 184, *Vater Unser im Himmelreich*, BuxWV 219, *Passacaglia in d*, BuxWV 161, *Fuga in C*, BuxWV 174, *Buxtehude*; *Offertoire (Festum Omnium Sanctorum—La Toussaint)*, Tournemire; *Antiphon (Suite No. 1)*, Hampton; *Marche Religieuse on a theme of Handel*, op. 15, Guilman.

JUDY HUCHTHAUSEN THOMPSON, St. Richard's Episcopal Church, Chicago, IL, February 18: *Festive Prelude*, Pethel; *Solemn Melody*, Davies; *Toccata in d*, Bach; *Rhosymedre*, Vaughan Williams; *Stand up, Stand up for Jesus*, Cassler; *What a Friend We Have in Jesus*, Fedak; *I Come with Joy*, Ogasapian; *A Balm in Gilead*, Miller; *Chorale Prelude on Eventide*, Parry; *Sortie*, Dupré.

CAROL WILLIAMS, Avila on the Hudson, Germantown, NY, February 18: *Songs of Praise*, Chappell; *Morceau de Flutes*, Lasceux; *Adagio (Concerto in d)*, Vivaldi, transcr. Bach/Fox; *Hungarian Dance No. 5*, Brahms, arr. Lemare; *Amazing Grace! How Sweet the Sound*, Shearing; *Toccata (Suite Gothique)*, op. 25, Boëllmann; *The Brothers Gershwin*, Cable; *The Entertainer*, Joplin, arr. Williams; *Theme from Palladio*, Adienus; *Songs of Sanctuary*, *Trumpeting Organ Morgan*, Jenkins; *Sabre Dance*, Khachaturian, arr. Williams.

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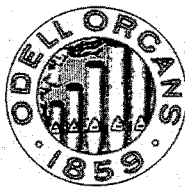
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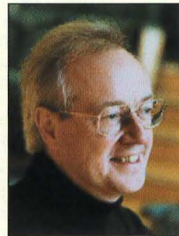
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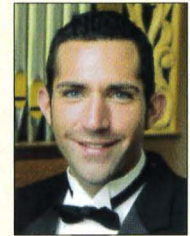
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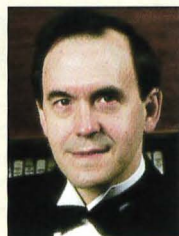
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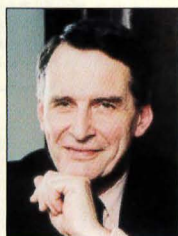
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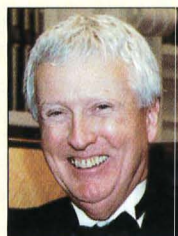
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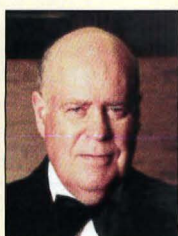
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