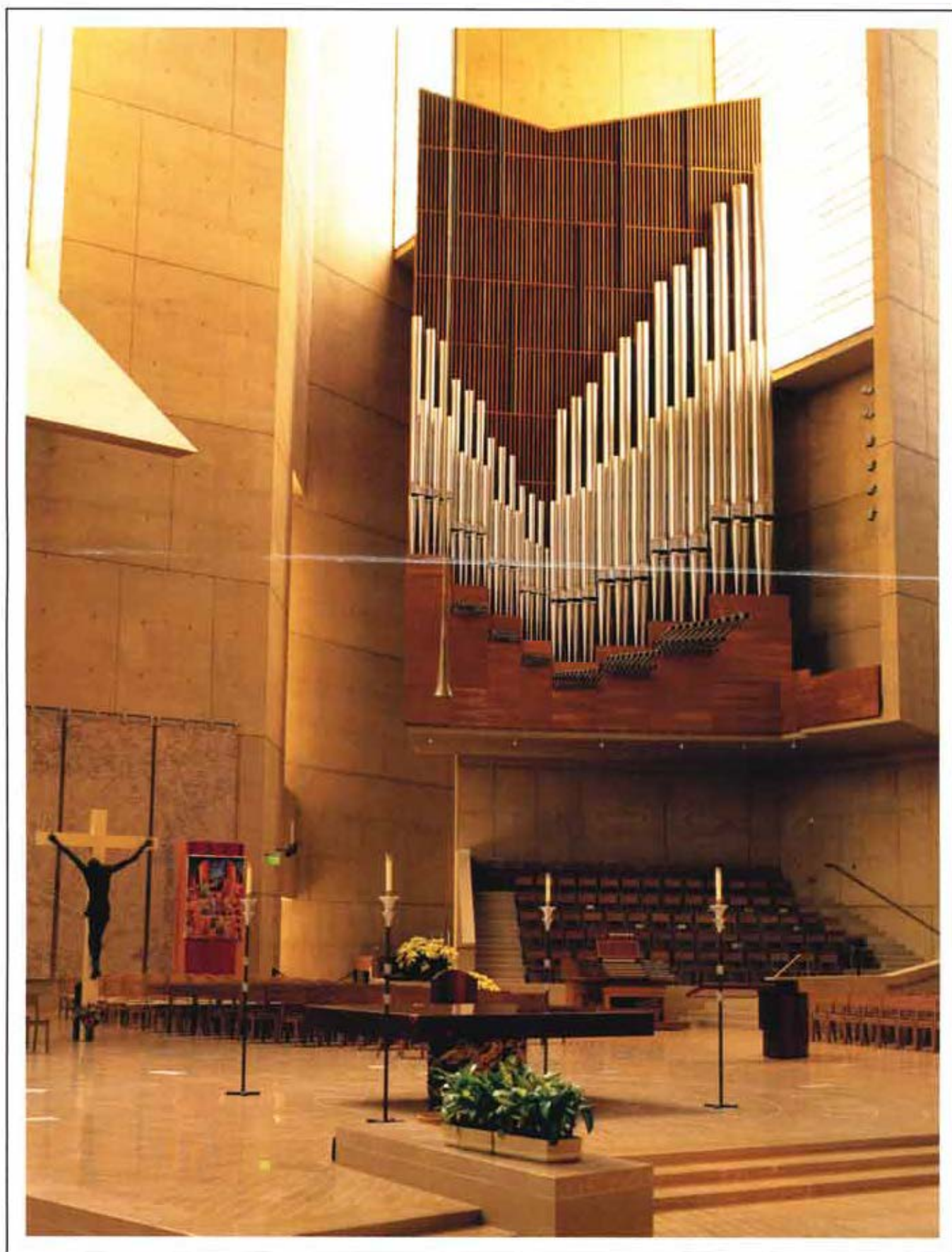


THE DIAPASON

NOVEMBER, 2003



Cathedral of Our Lady of the Angels, Los Angeles, California
Specification on page 24

Letters to the Editor

"All the Stops"

In the October 2003 issue of THE DIAPASON (page 12), James B. Hartman reviewed the book, *All the Stops: The Glorious Pipe Organ and Its American Masters*. I believe his review of "Chapter 3, G. Donald Harrison and Aeolian-Skinner: The American Classic Organ" contained some errors.

Skinner left Aeolian-Skinner sometime before 1942, and it was Skinner's own company that went bankrupt. Also Skinner outlived Harrison by approximately four years, dying in 1960.

Bob Gadbois

Dr. Hartman replies

RE: my review of Craig R. Whitney, *All the Stops: The Glorious Pipe Organ and Its American Masters*, in the October 2003 issue of THE DIAPASON.

It is always stimulating and informative to hear from an attentive and knowledgeable reader. Bob Gadbois notes that my statement in the comments on chapter 3, "G. Donald Harrison and Aeolian-Skinner: The American Classic Organ," is in error: "Although the 1932 merger of the Aeolian and Skinner companies seemed promising, differences between Harrison and Skinner led to the close of their bankrupt company in 1942" (bold emphasis added, and in the following). Whitney's actual formulation is: "Bankruptcy

forced the company to close on October 1, 1942." (An earlier reference is to Ernest M. Skinner & Son.) In fact, it is Skinner's own company that is referred to.

A concise and helpful clarification of this event in American organ history is provided by Orpha Ochse:

The Skinner Organ Company bought the Aeolian company in 1931, and at that time the now-familiar name, Aeolian-Skinner, was adopted. Ernest M. Skinner was not to remain long with the firm he had founded. Growing tension between the famous builder and his associate, G. Donald Harrison, exploded, with the curious result that Skinner left the firm. By 1935 he was re-established in Methuen, Massachusetts, but his factory was destroyed by fire eight years later. By this time, new tonal ideas were running roughshod over orchestral design, and the old builder, so positive of the validity of the style he had developed, lived to see his achievements pass into obsolescence. Ernest M. Skinner died in 1960 at the age of 94. Meanwhile, Skinner's bitterest rival, the Aeolian-Skinner company, rose to a position of first-rank importance, with its nameplate on some of America's most famous organs of the mid-twentieth century.

(*The History of the Organ in the United States*, Indiana University Press, 1975, pp. 368-69.)

—James B. Hartman

Here & There

THE DIAPASON has announced its 2004 Resource Directory, which will be the first comprehensive directory and buyer's guide for the organ and church music fields. The 2004 edition will be printed in a 5 1/2" x 8" handbook format and will be mailed with the January 2004 issue of THE DIAPASON. The Resource Directory will feature a supplier directory in the form of an alphabetical listing of companies and individuals, with web and e-mail addresses, and a product/service directory with the companies that provide them. Advertisers in the Directory will receive bold face listings in the supplier listing as well as a platinum showcase and link on TheDiapason.com. For information contact editor Jerome Butera at 847/391-1045; <jbutera@sgcmail.com>.

Christ Church Cathedral, Houston, has announced its 2003-2004 evensong recital series. Each recital takes place at 4:15 pm, followed by evensong at 5 pm sung by the Cathedral Choir: November 2, Rhonda Furr; January 11, Jerome Wells; May 30, Michael Stuart. For information: 713/222-2593; <www.christchurchcathedral.org>.

First Presbyterian Church, Gainesville, Florida, continues its music series: November 2, vocal recital; 11/23, Mark Coffey plays organ concertos with the Gainesville Chamber Orchestra; December 14, Nine Lessons & Carols; January 25, Michael Corzine; February 15, cello and piano; March 14, *Godspell*; 3/28, Olivier Latry; May 2, Duruflé, *Requiem*; June 6, Mark Coffey. For information: <office@1stpc.org>.

Independent Presbyterian Church, Birmingham, Alabama, presents its 39th season of November organ recitals: November 2, Clive Driskill-Smith; 11/9, Faythe Freese; 11/16, Marek Kudlicki; 11/23, Robert Bates. The IPC Choir will present its Christmas concert on December 14, featuring works of Bach, Vivaldi, and Victoria. For information: 205/933-1830.

The Church of the Covenant, Cleveland, Ohio, has announced its music series: November 2, Brahms, *German Requiem*; December 7, Circle-

Fest! featuring Todd Wilson and organ students from the Cleveland Institute of Music; 12/24, Lessons & Carols; January 11, Britten, *Canticle IV: The Journey of the Magi*; 1/27, Quirk vocal ensemble. For further information: 216/421-0482; <www.covenantweb.org>.

St. Bartholomew's Church, New York City, continues its music series: November 5, boy and girl choristers; December 4, Bach, *Magnificat*; 12/10, Handel, *Judas Maccabaeus*; 12/12, Veni Emmanuel a cappella program; 12/17, Christmas concert; 12/31, Bach, *Brandenburg Concerti* (7:30 pm); William Trakfa (11 pm); January 4, Bach, *Christmas Oratorio*, Parts I-III; 1/11, Bach, *Christmas Oratorio*, Parts IV-VI. For information: <www.stbarts.org>.

Trinity Church, Copley Square, Boston, continues its Fridays on the Square series of organ recitals at 12:15 pm: November 7, Douglas Marshall; 11/14, Ross Wood; 11/21, Daniel Sullivan; 11/28, Peter Krasinski; December 5, Dong Ill Shin; 12/12, Michael Smith; 12/19, Gregory Peterson; January 2, Nancy Granert; 1/9, Robert Poovey. The Parish & Trinity Choirs, soloists and orchestra present Handel's *Messiah* on December 14. For information: 617/536-0944 x212.

House of Hope Presbyterian Church, St. Paul, Minnesota, has announced its fall music events: November 9, James Frazier; 11/16, Bach, Cantata No. 39; 11/30, Ensemble Polaris with The Waltham Abbey Singers; December 21, Lessons & Carols; 12/24, Nancy Lancaster. For information: 651/223-7548; <www.hohchurch.org>.

Trinity Episcopal Church, Fort Wayne, Indiana, has announced its music series: November 9, voices and violes; 11/16, clarinet recital; February 22, evensong; March 7, Abendmusik; music of Buxtehude; May 14, Anita Cast and Wayne Peterson, four hands and two feet; June 6, *Eleganza Baroque Ensemble*. For information: 260/423-1693 x13; <precentorwayne@skynet.net>.

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Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirsten Symestvedt, and Christopher Urban; April 4, Mozart's *Coronation Mass*, Handel's *Coronation Anthems*; 4/25, musical potpourri. Information: 847/255-5900; <leenelson@ipcal.org>.

St. Cecilia Cathedral, Omaha, Nebraska, presents an inaugural year of events celebrating its new Pasi organ (see September cover feature): November 16, George Ritchie; December 21, members of the Omaha AGO chapter; January 18, Robert Bates; February 15, Marie Rubis Bauer; March 21, Kevin Vogt; 3/23, Olivier Latry; April 18, Craig Cramer; May 16, Heather Hernandez; June 20, Kimberly Marshall; July 18, Kevin Vogt and The Palladium Brass; August 15, Mark Pichowicz; September 19, James Higdon. For information: 402/558-3100 x243.

The Cathedral of the Madeleine, Salt Lake City, Utah, has announced its 2003-2004 concert season: November 16, St. Cecilia's Day Concert (Bach, *Magnificat*); December 21 & 22, Christmas Carol Service; 12/19, 22, 24, Britten, *A Ceremony of Carols*; March 21, Founders Day Concert (Lobo and Purcell); April 9, Pergolesi, *Stabat Mater*; May 9, Madeleine Festival Concert (Mozart and Vaughan Williams). For information: 801/328-8941.

The First Israeli Organ Festival will take place simultaneously in Tel Aviv, Haifa and Jerusalem, November 17-20, organized by the Israel Organ Society. In Tel Aviv the Festival will be held at the Clarimont Recital Hall on the Tel Aviv University campus. The hall houses a 39-stop, three-manual organ built in 2002 by the German organ builder Hermann Eule. In Haifa, events take place in the Hecht Museum Auditorium of Haifa University. The organ there was built in 1998 by the Israeli organbuilder Gideon Shamir, and comprises 32 stops and two manuals. Festival events in Jerusalem are scheduled at the Brigham Young University Center for Middle Eastern Studies on Mount Scopus. The organ is a 1983 Marcussen of three manuals and 38 stops.

The festival program features 18 two-hour organ concerts. It covers most of the classical repertoire and several modern pieces which will be heard in Israel for the first time. The organists taking part in this event include François Espinasse, titular of Saint-Severin church in Paris; Vincent Wamier, titular of Saint-Etienne du Mont church in Paris; Sabin Levi, organist and composer residing currently in the USA; Istvan Ella, well-known Hungarian organist from Budapest; Elisabeth Roloff, German organist residing in Jerusalem; Roman Krasnovsky, organist and composer residing in Israel; Yuval Rabin, organist and composer currently residing in Switzerland. For information: Israel Organ Society, 22, Itshar Street, Jerusalem, Israel; or contact Sabin Levi, 785/812-3323; <sabin@ku.edu>.

Madison Avenue Presbyterian Church, New York City, has announced concerts by the St. Andrew Chorale and Orchestra, John Weaver, conductor; November 23, Honegger, *King David*; March 21, Bach birthday bash; May 16, Three Mozart Missa Breves. For information: <jbw@mapc.com>.

The Chorus of Westerly has announced its 2003-2004 season: November 23, Bach, Cantatas 34, 137, 195; December 21, Christmas Pops; January 10, 11, Twelfth Night celebration; March 28, The Tallis Scholars; May 15, 16, Verdi, *Requiem*. For information: 401/596-8663; <www.chorusofwesterly.org>.

Longwood Gardens, Kennett Square, Pennsylvania, presents Christmas music events November 27-January 4, including choral, handbell and organ concerts. Each day there are organ sing-alongs at 1:30, 2:30, 3:30 and 4:30 pm, and choral concerts at 7 and 8 pm. Longwood organists include Marc Cheban, Justin Hartz, Don Kimmier, and Rudolph Lucente. For information: 610/388-1000; <www.longwoodgardens.org>.

Holy Trinity Church (Episcopal), New York City, continues its music series: November 30, Advent Lessons & Carols; December 7, Handel, *Messiah*; 12/21, Lessons & Carols; January 11, Epiphany Lessons & Carols. For information: 212/289-0615; <www.stephenjonhamilton.com>.

Trinity Episcopal Church, Santa Barbara, California, presents its 20th annual Advent organ recital series on Sundays at 3:30 pm: November 30, Mahlon Balderston; December 7, Emma Lou Diemer; 12/14, Ray Urwin; 12/21, David Gell. For information: <www.trinitysb.org>.

The Cathedral of Lausanne, Switzerland, will present inaugural concerts on its new organ by C. B. Fisk, Opus 120: December 3, Jean-Christophe Geiser with the Chamber Orchestra of Lausanne, two new concertos commissioned for the organ, the Poulenc Concerto, and works of Bach; December 5, Jean-Christophe Geiser solo recital; December 12 and 13, Jean-Christophe Geiser with the Pro Arte and Faller choirs, Britten works for choir and organ; 12/15, André Luy; 12/17, Olivier Laty; 12/20, Heinz Bally; 12/25 and



Fisk Opus 120, Lausanne Cathedral

12/31, Jean-Christophe Geiser. In 2004: January 30, François Delor; February 6, Kåre Nordstoga; 2/20, Felix Pachlatko; 2/27, Michael Pohl. For recital information, specification and more photos: <www.cbfsk.com>.

In the early part of the 20th century, hundreds of North American theatre and residence organs made their way to Europe, made mostly by Wurlitzer and Aeolian, respectively. Church organs have been exported at a much smaller rate, perhaps just a dozen or so from 1878 on. In the recent past only Brombaugh (Göteborg, Sweden), Létourneau (two in England, Oxford and London), Phelps (Hexham, England), and Noack (two organs in Iceland) have installations in Europe. Fisk's "Magnum Opus" installation comprises five manuals, 124 ranks and 6,737 pipes, is the largest American contribution to Europe, and makes a small inroad in reversing the tide of trade.

C. B. Fisk, Inc. is the first American company in the 20th century to devote its attention exclusively to building new mechanical (tracker) action pipe organs. Since 1960 important organs have been built to serve educational institutions including Southern Methodist, Rice, Pomona, Buffalo, Oberlin, Stanford, Harvard, Wellesley, Michigan, Vermont, and Mount Holyoke. Concert hall organs have been installed in Dallas, Seattle, and Yokohama, Japan. Of the some 75 instruments constructed, 50 serve religious communities all over the United States. Fisk is presently completing an organ at Funnan University, and the next five years will see the construction of instruments in churches in Shoreview, Minnesota; Roanoke, Virginia; Chicago, Illinois; Snowmass, Colorado; Greenville, North Carolina; Tallahassee, Florida; Lexington, Virginia; Winston-Salem, North Carolina; and Kobe, Japan, and concert hall organs for San Luis Obispo and Orange County Performing Arts Center.

The Philadelphia Cathedral (Episcopal) presents its Advent organ recital series on Thursdays at 12:30 pm: December 4, Stephen Karr; 12/11, Ahreum Han; 12/18, Robert Ridgell. Also on the schedule: 12/7, Philadelphia Chamber Chorus (4 pm), Advent Lessons & Carols (9 pm); 12/28, Christmas Lessons & Carols. For information: 215/3860234 x122; <music@philadelphiacathedral.org>.

The Abbey of Gethsemani, Trappist, Kentucky, will present inaugural events celebrating the new Létourneau organ, opus 93, two manuals, 27 ranks: December 7 (5 pm), blessing of the instrument at solemn vespers and recital by Philip Hines; January 11 (3 pm), dedicatory recital by Dudley Oakes. For information: <abbey@monks.org>.

First Presbyterian Church, Lynchburg, Virginia, has announced its 2003-2004 music series: December 7, Cantate, the Children's Choir of Central Virginia; 12/14, Puccini, *Messa di Gloria*; 12/22, Youth Choir concerts at Biltmore Estate, Asheville, North Carolina; April 4, Haydn, *Mass in Time of War* and Vaughan Williams, *Toward the Unknown Region*; May 2, Cantate in concert at Calvary Baptist Church; 5/16, Cantate, "Voices of Spring." For information: <www.cantateva.org>.

The Ruth and Clarence Mader Memorial Scholarship Fund is now accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2004, applications must be received by March 1. Awards will be announced by March 31. Mader grants for research range from \$200 to \$1000, and preference is given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #C-38, Pomona, CA 91767; <ocochse@worldnet.att.net>. Further information is available on the web site <www.maderfund.com>.

St. Mary of Perpetual Help Church, Chicago, Illinois, celebrated the rededication of its historic 56-rank Austin organ with a concert by Colin Andrews and Janette Fishell on October 26, which marked the 75th anniversary of its installation. The concert also celebrated the 100th anniversary of the church's dedication and featured the Schola Cantorum of St. Peter the Apostle, the church's choir-in-residence under the director of J. Michael Thompson.

The American Guild of Organists has announced a bequest from the estate of William B. Weeks. Dr. Weeks' bequest of one-third of his residuary estate to the AGO totals more than \$200,000—the second largest single gift in the guild's 107-year history. Weeks died on June 18, 2001 in Seattle, Washington, at the age of 76. Born in Bridgeport, Connecticut, he lived in the Seattle area for 26 years. A member of the Seattle AGO chapter, he was a graduate of the Juilliard School, and received a PhD in music education from the University of Arizona.

Appointments



John A. Behnke

John A. Behnke has been appointed music editor of The American Guild of English Handbell Ringers, Inc., where he will be in charge of all handbell publications for this 9,000+ member national organization. Dr. Behnke, who is known for his work as a composer of church music, also teaches organ and handbells at Concordia University Wisconsin, directing The Alleluia Ringers, a touring 6-octave handbell choir.

Laura Ellis has been appointed associate professor in the School of Music at the University of Florida in Gainesville where she will teach undergraduate and graduate organ, harpsichord, and carillon. Her duties include performances as university organist and carillonneur. In addition, Ellis will serve as curator of the Andrew Anderson Memorial Organ in the University Auditorium, the Carillon in the Century Tower, and the historic keyboard instruments housed in the School of Music. Dr. Ellis holds the BA degree from Luther College and the MM and DMA from the University of



Laura Ellis

Kansas. She leaves a position as professor of music at McMurry University and organist at the Episcopal Church of the Heavenly Rest in Abilene, Texas.



Charles Griffin, Jr.

The Wicks Organ Company has announced the appointment of **Charles Griffin, Jr.** to the position of sales director for the states of Maryland, Delaware, the Washington, D.C., Philadelphia and surrounding area, and the southern portion of New Jersey. Charles Griffin is organist and choir-master at the Drexel Hill United Methodist Church in Drexel Hill, Pennsylvania. He holds the Master of Music degree in organ performance from Temple University where he studied with John Binsfeld. Undergraduate study was also at Temple where he was a student of the late Dr. J. Earl Ness. He has performed throughout the eastern United States and in Germany and has been featured as part of the Curtis Organ Society's Tuesday Noon Recital Series at the University of Pennsylvania, the Candlelight Concert Series of Bruton Parish Church in Williamsburg, Virginia, and the Tuesday Noon Series of the Philadelphia AGO chapter, of which he is a member. Charles Griffin, 19 Canoebirch Rd., Levittown, PA 19057; 215/547-7017; <cgriffinjr@aol.com>.



Martin Haselböck

Organist/conductor **Martin Haselböck** has been appointed professor of organ at the University of Vienna. Until this recent appointment, Mr.

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Haselböck taught at the University of Lübeck where he has been professor of organ for the past seventeen years. In addition to his new duties at the University of Vienna, Mr. Haselböck continues as a Vienna Court Organist and as the music director of the Wiener Akademie Orchestra, a position he has held since 1985. Haselböck has made over 60 solo organ recordings with repertoire ranging from Bach to Liszt to contemporary composers. He is represented in North America by Karen McFarlane Artists, Inc.



Thomas R. Pearce

Thomas R. Pearce has been appointed senior editor for MorningStar Music Publishers of St. Louis, effective September 1, 2003. He has served as part-time editor since the company was formed in the fall of 1986 and edited the first-issue publications released in the spring of 1987. Prior to that time, he served as a part-time editor for the Concordia edition of J.S. Bach's *Orgelbüchlein* and also for the Concordia Hymn Prelude Series. Mr. Pearce leaves the position of director of music-organist at St. Paul United Church of Christ, Belleville, Illinois, where he served as organist, directed the five adult choirs and handbell ensembles and administered the Fine Arts Series. He is a graduate of Washington University in St. Louis, a past dean of the St. Louis AGO chapter, and a member and former workshop leader of the Association of Disciple Musicians.

David Pickering has been appointed visiting assistant professor of music for the 2003-2004 school year at McMurry University in Abilene, Texas, where his duties include teaching applied organ, applied piano, class piano, music theory, and hymnology. In addition, he will serve as parish organist



David Pickering

for the Episcopal Church of the Heavenly Rest. Dr. Pickering received the doctor of musical arts degree in organ performance and a master's degree in organ performance and musicology from the University of Kansas as a student of James Higdon. He received his bachelor of music degree in organ performance from Brigham Young University as a student of Parley Belnap and J. J. Keeler. He began his organ studies with Arlene Small in Arlington, Texas. Dr. Pickering was a semifinalist in the 1999-2000 AGO National Young Artists Competition and a finalist in the 1999 Arthur Poister Competition.



John Schwandt

John Daniel Schwandt has been appointed assistant professor of music at the Indiana University School of Music, where he joins colleagues Marilyn Keiser, Larry Smith, and Christopher Young. Dr. Schwandt will teach courses in music theory, church music, organ, improvisation, and a new course offering (spring semester 2004) "Organ Con-

struction and Design," which will provide an overview of organ design and construction practices from the earliest times to the present. There will be a lab component where students will be required to assist in routine tuning and maintenance of the practice organs. In addition to his teaching duties, Dr. Schwandt also serves as curator of organs and overseer of the carillons. Previously he held church music directorships in Wisconsin, Minnesota, and Indiana, and has been active in college teaching for the past eight years. He is active as a recitalist, clinician, leader of hymn festivals, and as an organ consultant, and has performed for the AGO and OHS. He earned the BMus (cum laude) in organ/church music with departmental distinction from St. Olaf College. From Indiana University he earned the MM, Performer's Certificate, and DM. In 1998, he won first prize in the National Competition in Organ Improvisation. His teachers have included George Damp, John Ferguson, and Larry Smith. Schwandt's performances can be heard on *Pipedreams* as well as on recordings under the Calcante and GIA labels.

Here & There



Janette Fishell and Colin Andrews

Anglo-American duo Colin Andrews and Janette Fishell recently returned from six weeks in Europe and the UK, where they played recitals at St. David's Cathedral, St. Lawrence Jewry, London, and Halifax Parish Church, UK. The tour also included a week-long residency at the Oundle Summer School for young organists near Cambridge, a recital on the historic König organ at Basilika Steinfeld, Germany, and a solo recital each at Notre-Dame de Paris. Future engagements for the rest of the year include a tour of Australia and New Zealand, a recital for the Chicago AGO, a lecture at Northwestern University by Andrews, solo recitals and classes by Fishell in Wheeling, West Virginia, Hickory, North Carolina, and Norfolk, Virginia, a performance of the complete Messiaen *La Nativité* by Andrews at Duke University, and a duo recital on the new Casavant organ at Piedmont College, Demorest, Georgia. Andrews and Fishell are represented in the United States by Concert Artist Cooperative (707/824-5611).

R. H. ("Bud") Clark has retired after fifty years as a choirmaster and organist. Clark began his career at age ten and studied at Oberlin Conservatory, Cincinnati College-Conservatory of Music, and Southern Methodist University. His organ teachers include Ramona Beard, Fenner Douglass, Roberta Gary, and Robert Anderson. He has served Episcopal and Roman Catholic church-

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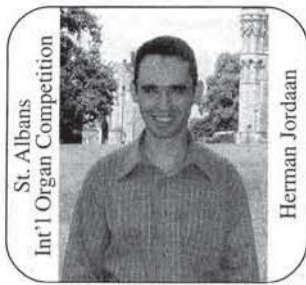
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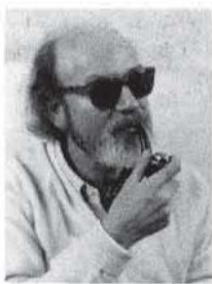
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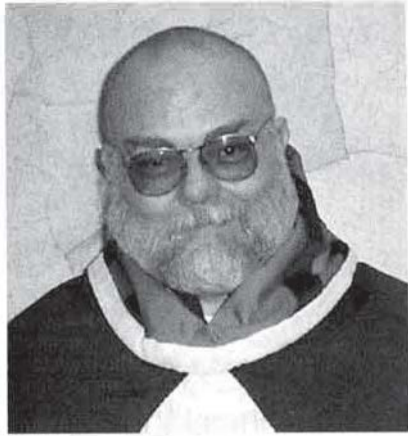
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percussion



R. H. ("Bud") Clark

es in Florida, Ohio, and California, including St. Luke's Episcopal Church, Mulberry, Florida; St. David's Episcopal Church, Lakeland, Florida; St. Paul's Episcopal Church, Winter Haven, Florida; Holy Rosary Roman Catholic Church, Cleveland, Ohio; St. James Anglican Catholic Church, Cleveland, Ohio; Old St. Mary's Roman Catholic Church, Cincinnati, Ohio; Holy Trinity Episcopal Church, San Diego, California; and St. Matthew's Anglican Catholic Church, Newport Beach, California. Clark will reside in San Diego, California, continuing to work as a composer, arranger, editor, and music engraver; he is developing a website for online liturgical music on demand; e-mail: <quilisma@cox.net>.



Craig Cramer

Craig Cramer, professor of organ at the University of Notre Dame, Indiana, is now under the sole management of Penny Lorenz Artist Management. Recital performances this fall will take him to Wheaton College, Wheaton, Illinois; Bethany Lutheran Church in Crystal Lake, Illinois; Good Shepherd Lutheran Church in Brooklyn, Ohio; Holy Trinity Lutheran Church in Lynchburg, Virginia; St. John's Episcopal Church in Elkhart, Indiana; Concordia Seminary in Fort Wayne, Indiana; and

Vassar College in Poughkeepsie, New York. For information: 425/745-1316; <penny@organists.net>.

Rex C. Engle was recently honored for his 30 years as pastoral musician at First Presbyterian Church, Jackson, Michigan. Special music was featured in worship, followed by a dinner and roasting of Mr. Engle by a seven-member panel, as well as gifts and notes from composers Allen Pote and John Leavitt. The presentation included reliving past and present times of the music ministry of the church. A 1973 graduate of Union Theological Seminary, Engle oversees or directs the Chancel Choir, Sacred Wind (a light-rock contemporary traveling group), S.H.O.U.T. (youth choir), Crusader Choir, Training Choir, the Wednesday afternoon Orff music program for grades K-5, and handbells. He was recently honored for his work in lower Michigan for many church schools with the Orff-Schulwerk program he oversees, administers and teaches in. A generous monetary gift was presented to Mr. Engle from the congregation, and a music scholarship fund was established in his name. He is also consultant to the sanctuary Pels organ rebuilding project (48 ranks) which should be completed before Christmas.



Stephen Hamilton

Stephen Hamilton, minister of music at the Church of the Holy Trinity (Episcopal) in New York City, has been elected president of the Alain Association in America, a society that promotes the music of the Alain family (www.jehanalain.com). In addition to his duties at Holy Trinity and his concertizing, Dr. Hamilton is also serving his third term as dean of the New York City AGO chapter and teaches organ at Hunter College and Queens College (www.stephenjonhamilton.com).

The Indianapolis Symphonic Choir has commissioned **Dan Locklair** to write a choral and organ work in honor of accompanist **Charles Manning's** 25 years with the choir. The 5-6 minute work will be premiered by the Symphonic Choir and Manning at the choir's annual Festival of Carols concert on December 6, 2003 at St. Luke's United Methodist Church. The 2002-2003 sea-

son marks the 25th year that Manning has served as the choir's accompanist, playing for all rehearsals and auditions and also appearing with them in performances as pianist and organist. A native of Charleston, West Virginia, he earned his bachelor's and master's degrees at the Indiana University School of Music. As a soloist, Manning has appeared with the Indianapolis Symphony Orchestra, Indianapolis Chamber Orchestra, Columbus Symphony, Bloomington Pops Orchestra, and Missouri Symphony. In 1996, Dan Locklair was named ACO Composer of the Year. He earned a master's degree from the School of Sacred Music at Union Theological Seminary in New York City and a DMA in composition from the Eastman School of Music. Locklair is currently composer-in-residence and professor of music at Wake Forest University in Winston-Salem, North Carolina.



Christine Caneba, Andrew McInnes and Marilyn Mason

Marilyn Mason, during a 5-day visit to the Lake Linden area of Michigan's Upper Peninsula, played recitals on August 16 and 17 at the Houghton County Heritage Center in Lake Linden. The program included works of J. S. Bach, Rinck, Carr, Taylor, and Massenet, and also featured two local young violinists, Christine Caneba and Andrew McInnes. Dr. Mason performed on the newly restored 1874 Garrett House organ, which has been in the Heritage Center (formerly First Congregational Church) since the late 1880s, remaining unchanged from its original specification.



Aaron David Miller

Several of organist/composer **Aaron David Miller's** choral works will be published later this year by Paraclete Press, including his cappella work, *Take my Life*, and *Laudate Dominum* for choir, soloists and organ, both of which were recorded by the Fourth Presbyterian Church (Chicago) Morning Choir on their recent recording, *O Light from Age to Age*. In addition, Kjos Music Company will soon publish his work for youth orchestra, *Wildwood Overture*, which was commissioned for the 100th anniversary of the Toledo Junior Youth Orchestra and premiered recently. Aaron David Miller is managed by Penny Lorenz Artist Management, 425/745-1316; <penny@organists.net>.

Theresa Pepin is featured on a new recording, *Tennessee Valley B. Rule Organ Opus 8*. The organ at the Tennessee Valley Unitarian Universalist Church, Knoxville, Tennessee, contains original components dating back to 1891, and was restored and rebuilt by B. Rule & Company of New Market, Tennessee. The program includes works of Duruflé, Messiaen, Dandrien, Stanley, Dunhill, Hollins, Bach, Rheinberger, Read, Powell, Harmon, Larsen, Bovet, and Mushel. The CD is available for \$15 (plus \$2 shipping), 865/523-4176; <www.tvuuc.org>.



Marilyn Stulken (center), with John Behnke (left) and James Freese (right)

On Saturday, May 17th, **Marilyn Kay Stulken**, noted church music historian and organist received an Honorary Doctor of Letters degree from Concordia University Wisconsin, in recognition of her exemplary teaching and contributions to the university and its Master of Church Music program over the past eight years. Shown in the picture are Dr. Stulken in the center, flanked on the right by Prof. James Freese, current director of the Master of Church Music program, and on the left by past director Dr. John Behnke.

Dale Warland, founder and music director of the Dale Warland Singers, was recently awarded the ASCAP (American Society of Composers, Authors and Publishers) Victor Herbert Award for distinguished service to American music. Warland received the award on May 22 at the ASCAP Concert Music Awards in New York City. This award is given to an ASCAP concert composer member who is the founder of an organization or performing ensemble that has distinguished itself for its service to the field of concert music. For more information about ASCAP, the Victor Herbert Award, or other honorees, visit <www.ascap.com>. For information on the Dale Warland Singers, visit <www.dalewarlandsingers.org>.

James Welch and Russell Hancock Duo, who together as the Welch-Hancock Duo perform the classical repertoire for organ and piano, have appeared several times recently in concert across the country: on March 15, at Community United Methodist Church, Half Moon Bay, California; on May 13, at the Redlands Festival, University of Redlands, California; on June 25, at the Mormon Tabernacle, Salt Lake City, Utah; and on August 6, at Methuen Memorial Music Hall, Methuen, Massachusetts.

San Diego Civic Organist **Carol Williams** is featured on a new recording, *Sunday at 2*, recorded on the Austin organ at Spreckels Organ Pavilion in Balboa Park. The CD offers a typical Sunday afternoon program at Spreckels with works by Tchaikovsky, Bach, Copland, Widor and Humphrey Stewart, who was the first civic organist of San Diego. Ms. Williams is represented by Phillip Truckenbrod Concert Artists.

Todd Wilson is featured on a new recording with his daughter Rachel Wilson, *Music for Cello & Organ*, on the JAV label. Recorded on the 1921 Skinner organ at the Parish Church of St. Luke, Evanston, Illinois, the program includes works of Elgar, Dupré, Messiaen, Saint-Saëns, Schumann, Lemare, and Bizet. The recording was made in October 2002, when Rachel Wilson was

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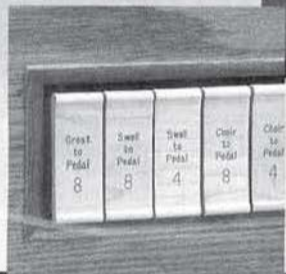
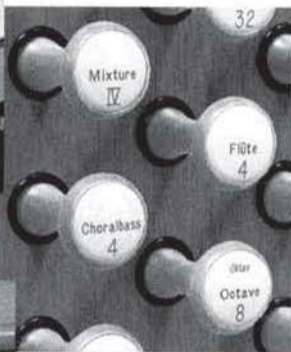
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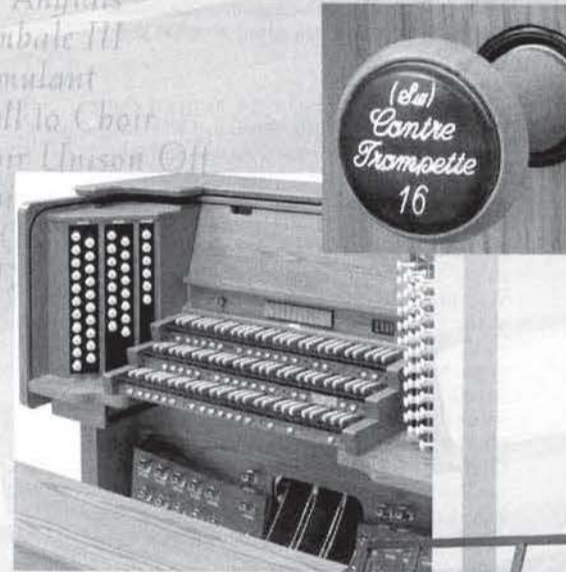
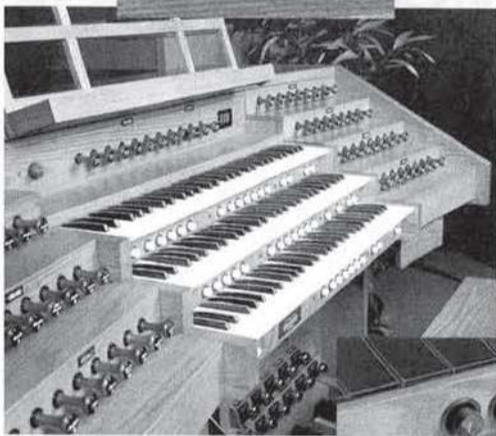
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Todd Wilson and daughter Rachel Wilson

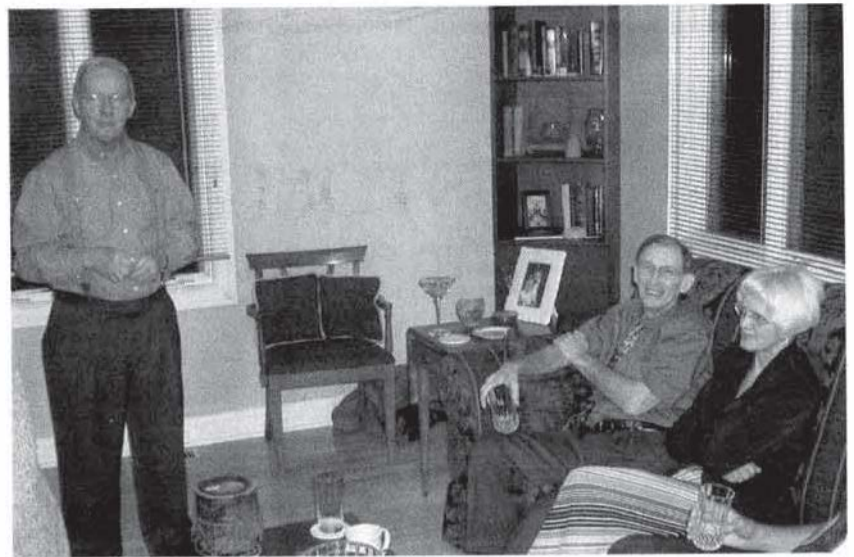
sixteen years old. She began studying the cello at the age of four. Born in 1985, she has studied with Richard Aaron and Alison Wells at the Cleveland Institute of Music. A member of the Cleveland Orchestra Youth Orchestra for the past six years, she has won numerous scholarships, competitions, and awards. Todd Wilson is director of music and organist at the Church of the Covenant in Cleveland, Ohio, and is head of the organ department at the Cleveland Institute of Music, as well as organ curator of the recently restored Skinner organ at Severance Hall, home of the Cleveland Orchestra. He received bachelor and master of music degrees from the College-Conservatory of Music at the University of Cincinnati, where he studied

with Wayne Fisher. He has won numerous competitions, including France's Grand Prix de Chartres and the Fort Wayne (Indiana) Competition. An active member of the AGO, he holds the Fellow and Choirmaster certificates and was a featured performer at the AGO national convention in New York City in 1996. For information: <www.piporgancds.com>.

Goulding & Wood retirement

On 1 July 2003 John Goulding and Thomas Wood officially retired from Goulding & Wood, Inc., the firm that they co-founded in 1980. Over the past several years, as their retirement grew imminent, John Goulding and Thomas Wood implemented a smooth and gradual transfer of power to ensure an uninterrupted continuity of the shop's activity. This dovetail of responsibilities encompassed both work flow and managerial oversight. Control of the company now rests with a Board of Directors comprising Jason Overall, President, Brandon Woods, Vice-President, and Mark Goulding, Secretary-Treasurer.

John Goulding began his career as an organ builder in the Gratian firm of Decatur, Illinois, soon after graduating from high school in his native Greensburg, Pennsylvania. After several years of internship, Mr. Goulding moved to Indianapolis where he became a project manager for E. H. Holloway Organ-builders. After a brief stint with the Holtkamp Organ Company, Mr. Goulding returned to Indianapolis to join Edward H. Holloway as partner of the newly reorganized E. H. Holloway Corporation. During his tenure at the Holloway Corp., Mr. Goulding built and installed a prodigious number of organs throughout Indiana as well as Ohio, Kentucky, Tennessee, North and South Carolina, Florida and Michigan. In



John Goulding, Thomas and Sara Wood

1979, Mr. Goulding joined forces with Thomas Wood, first under the auspices of Thomas Wood & Associates, which was reorganized in 1980 as Goulding & Wood, Inc.

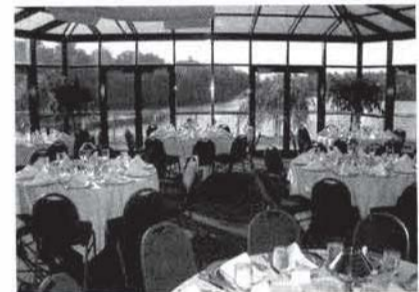
Thomas Wood, of Fairmount, Indiana, first gained experience as an organ maintenance technician while a summer intern with the E. H. Holloway Corporation during Mr. Wood's academic career at Purdue University as an electrical engineering student. After tenures at Shure Bros. in Chicago and full-time work at the E. H. Holloway Corp., Mr. Wood matriculated at Indiana University, earning Bachelor's and Master's degrees in organ performance. After completing his academic work, Mr. Wood oversaw the formation of the university's first electronic music laboratory and began maintaining the university's pipe organs. In 1975, Mr. Wood formed Thomas Wood & Associates, accomplishing several renovations, notably at the First Christian Church of Columbus, Indiana and St. Meinrad Benedictine Archabbey. Mr. Wood was joined in 1979 by John Goulding, leading to the creation of Goulding & Wood, Inc.

The alliance of John Goulding and Thomas Wood paired the complementary skills of Mr. Goulding's mechanical expertise and Mr. Wood's tonal design, enabling the firm to accomplish sophisticated organ installations from the outset. In 1982, the firm was selected by the Episcopal Church of America's National Conference organizers to provide an instrument for the daily worship services during the 1982 Convention in New Orleans, Louisiana. The next large installation to follow the convention instrument was the firm's Opus 6, a 45-rank three-manual organ for the First United Methodist Church of West Lafayette, Indiana. Building on the basis of these instruments, the company continued to grow and take on increasingly sophisticated projects, both renovations of significant existing instruments and new organs.

On 17 June 2003, the firm honored John and Tom with a celebration dinner and tribute recital. Over 130 friends, relatives, suppliers, organists and fellow



Cocktail reception before dinner



Place settings at dinner

organbuilders attended the dinner, some traveling from as far away as New Orleans, Louisiana; Portland, Oregon; Gloucester, Massachusetts; Greenville, South Carolina; Charlotte, North Carolina and the Washington, DC area. The recital took place on the firm's Opus 33 instrument at St. Luke's United Methodist Church, Indianapolis, with an audience of over three hundred in attendance, and featured organists Edie Johnson, Dorothy Scott, Charles Goehring, Ted Gibboney, Douglas Cleveland, and Thomas Nichols, and trombonist John Huntton. During the recital, John and Tom were presented with a commemorative plaques from Bob Arndt of Arndt Organ Supply, paperweights from Jan Rowland, display pipes and bottles of jenever gin from Jacques Stinkens Orgelpijpenmakers, tickets for Leslie Peart's England Organ Summer Tour from the employees of Goulding & Wood, and two large gift books containing tribute letters from churches, organ builders, organ consultants and other friends. ■

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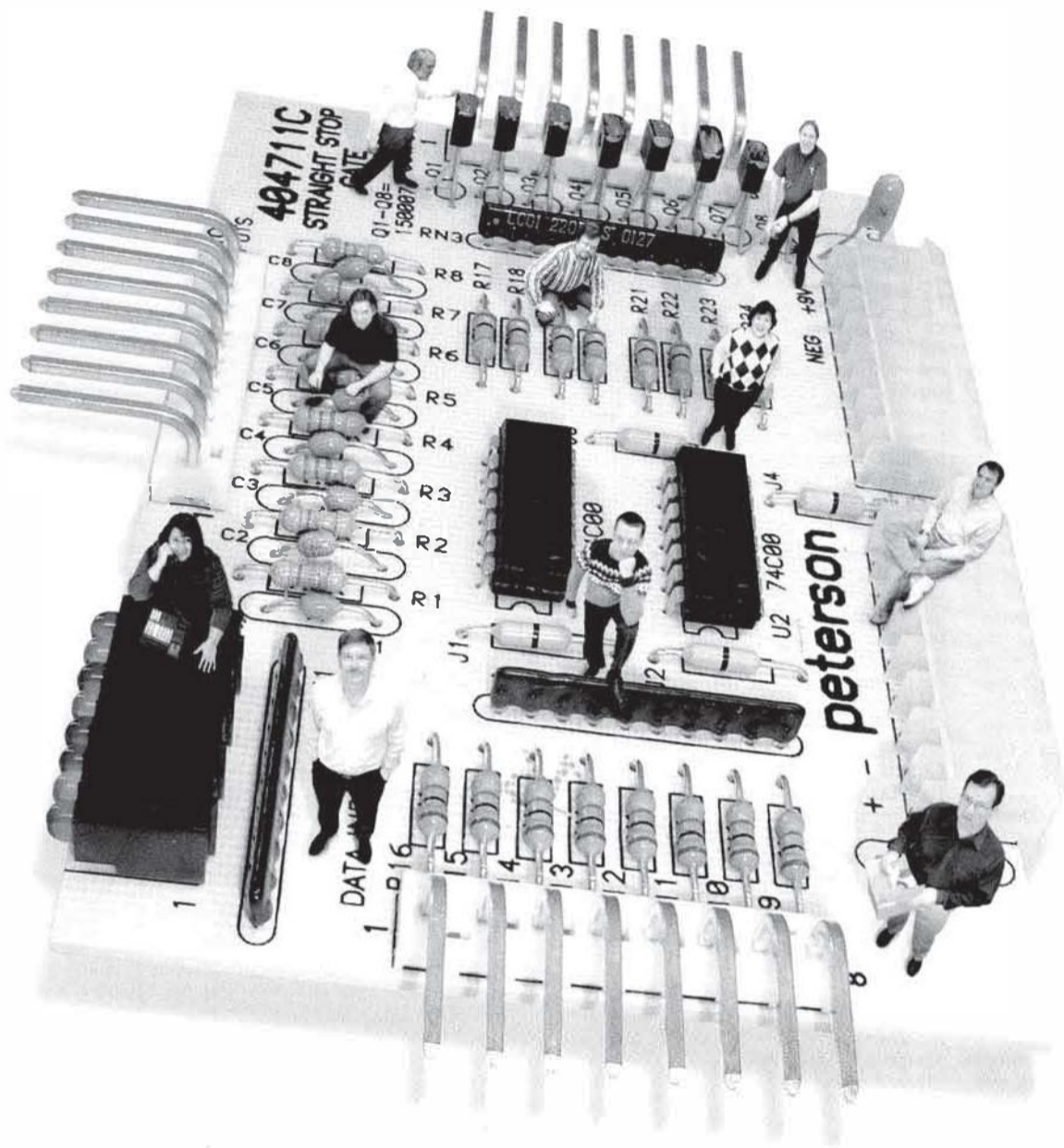
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Nunc Dimittis



Catharine Crozier (Herbert Ascherman Photography)

Catharine Crozier died on Friday, September 19, 2003 in Portland, Oregon, at the age of 89. The cause of death was a severe stroke with complications from pneumonia.

Catharine Crozier was born in Oklahoma, where she began to study the violin, piano and organ at an early age, making her first appearance as a pianist at the age of six. She was awarded a scholarship to the Eastman School of Music in Rochester, New York, where she studied organ with Harold Gleason and graduated with the Bachelor of Music degree and the Performer's Certificate. As a graduate student, Ms. Crozier received the Artist's Diploma and the Master of Music degree. In 1939 she was appointed to the organ faculty of the Eastman School of Music and became head of the organ department in 1953. Ms. Crozier received the following honorary degrees: Doctor of Music, from Smith College, Baldwin-Wallace College, and the University of Southern Colorado; the Doctor of Humane Letters from Illinois College, and in October, 2000, the Doctor of Musical Arts from the Eastman School of Music, University of Rochester.

Following her debut at the Washington National Cathedral, Washington, DC, in 1941, Catharine Crozier joined the roster of the Bernard LaBerge Concert Management (currently Karen McFarlane Artists, Inc.) with which she remained for 61 years. Dr. Crozier played recitals throughout the United States, Canada and Europe, and was heard on national radio in many European countries, the United States, and on Danish National Television. She was one of three organists chosen to play the inaugural organ recital at Avery Fisher Hall at Lincoln Center in 1962, and was engaged for a solo recital there in 1964. She returned to Lincoln Center to perform a concerto with orchestra at the inauguration of the Kuhn organ in Alice Tully Hall in 1976, followed by a solo recital there one year later. In 1979 she

was awarded the International Performer of the Year Award by the New York City AGO chapter, presented to her by Alice Tully at the conclusion of Crozier's award recital at Alice Tully Hall. Shortly after this event, she recorded many of the pieces from that recital for Gothic Records.

From 1955 to 1969 Dr. Crozier was organist of Knowles Memorial Chapel at Rollins College in Florida. She conducted master classes throughout the United States, teaching at Union Theological Seminary in New York, the Andover Organ Institute, at Claremont College and Stanford University in California, and Northwestern University. In addition she served as a member of the jury at many international organ competitions, the latest being the 1994 Calgary International Organ Festival.

In addition to performing and teaching, Dr. Crozier co-edited several editions of the *Method of Organ Playing*, written by her husband, Harold Gleason. The first edition of the Gleason book appeared in 1937. Following the death of Dr. Gleason, Catharine Crozier edited the seventh edition (1987) and the eighth edition (1995).

In 1993 Catharine Crozier moved to Portland, Oregon, where she was artist-in-residence at Trinity Cathedral until early 2003. As artist-in-residence, she frequently played organ voluntaries at services, gave solo recitals and continued to teach. Her recent performances were broadcast over Oregon Public Radio and in 2001 she was a featured artist on Oregon Public Television's "Oregon Art Beat." Known for her definitive playing of organ works of Ned Rorem and Leo Sowerby, two of the five Delos International CDs she made during the last twenty years of her life included the major organ works of these two composers.

On Dr. Crozier's 75th and 80th birthdays, she performed solo recitals from memory at The Crystal Cathedral in Garden Grove, California; her 85th birthday recital was played at The First Congregational Church of Los Angeles. Recently, the American Guild of Organists began to compile a video archive series of great organists; Catharine Crozier was the subject of *The Master Series, Vol. 1*, which shows her performing and teaching in her 86th year.

A memorial service/concert and reception will be held on January 26, 2004, at Trinity Cathedral in Portland, Oregon, with the Trinity Cathedral Choir (John Strege, director) and organists David Higgs and Frederick Swann. Memorial donations may be sent to: Music Endowment Fund, Trinity Cathedral, 147 NW 19th Avenue, Portland, OR 97209.

Morris Chester Queen died on August 3. Born on September 30, 1921, he grew up in Baltimore, Maryland, where he began music study at age 7. He became musically active at Mt. Zion Methodist Episcopal Church, where he and his family worshipped, and played piano and organ for the church, sang tenor in the Senior Choir, and directed

the youth choir at age 17. During World War II, he served in the U.S. Navy, where he directed the Great Lakes Naval Octet. In 1947 he was appointed music director at Sharp Street Memorial Methodist Episcopal Church, Baltimore, where he would serve for 55 years. That same year he entered Howard University, where he received both the bachelor of music and bachelor of music education degrees. In 1955, he received the master of music degree in composition and choral conducting from Howard University. In addition to his church post, he also founded and conducted the Morris Queen Chorale and taught at Lemmel Junior High School and then at Walbrook Senior High School. He also directed the Baltimore Chapel Choir, including more than 20 performances of Handel's *Messiah*. During his tenure at Sharp Street Church, he served under 11 pastors and missed only one Sunday in 55 years. On May 6, 2002, he was awarded the Honorary Doctor of Sacred Music by the Richmond, Virginia Seminary. He is survived by his wife, Ovella Queen, nieces, nephews, cousins, and a host of other relatives and friends. A memorial service was held on August 9 at Sharp Street Memorial United Methodist Church, Baltimore.



Bethel Knoche

Remembering Bethel Knoche (1919-2003)

Bethel D. Knoche, 83, the first person to serve as principal organist at the world headquarters of the Community of Christ (formerly, Reorganized Church of Jesus Christ of Latter Day Saints) in Independence, Missouri, died on April 27, 2003, at her home in Independence following a long illness. During her service to the world church, which was a period of nearly thirty years, Bethel's ministry reached literally thousands of people internationally, initially as organist for the church's radio broadcast of daily morning devotions from the Stone Church and subsequently during her years presiding at the Auditorium Organ as a participant in worship at world conferences, recitalist, workshop leader and teacher, and as originator of the weekly broadcast recital, "The Auditorium Organ."

A native of Arcadia, Kansas, she moved with her family to Independence when she was eight. Following graduation from William Chrisman High School, Bethel attended Graceland College for a year and then returned to Independence, whereupon she began her service with the world church. In addition to her radio work, her responsibilities included playing for many church

services, accompanying various choirs at the Stone Church, as well as providing the organ accompaniment for the church's annual broadcast performance of Handel's *Messiah*. During that time she began studying organ with Powell Weaver, well-known Kansas City organist and composer, and completed a bachelor of music degree in 1946 from Central Missouri State Teachers College, Warrensburg, Missouri. She then entered a master's degree program at the Eastman School of Music in Rochester, New York, where she was a student of Harold Gleason for the next six years.

Many area organists began to recognize that there was something quite special about Bethel's playing, and thus her career as a teacher began. In addition to her serving on the faculties of Graceland and at Warrensburg, she joined the faculty of the newly-formed, but short-lived, Independence branch of the Kansas City Conservatory of Music. She also served a number of years as an adjunct instructor of organ at the University of Missouri-Kansas City's Conservatory of Music, where she taught degree-seeking students at the bachelor's, master's and doctoral levels. Following her tenure at the Auditorium, Bethel continued to influence the lives of hundreds of children by teaching elementary music in the Raytown, Missouri public school system until her retirement.


In the 1940s Bethel was in a position to share the dreams and aspirations of the church leadership of having a fine pipe organ in the world headquarters building, which at the time was a large incomplete domed shell. It was her association with Harold Gleason and his famous wife, organ virtuoso Catharine Crozier, that culminated in the design and installation of the Aeolian-Skinner organ in the Auditorium, completed in 1959, which at the time was the largest free-standing organ in the United States. Dr. Gleason served as organ consultant for the church, Ms. Crozier played the inaugural recital in November 1959, and Bethel was at the organ for its dedication during the church's world conference in April 1960.

The arrival of the organ, which was considered by many (including Aeolian-Skinner's president, Joseph Whiteford) to be Aeolian-Skinner's masterpiece, heralded a new era in the musical life of the community as well as the church. From the very beginning, Bethel invited many distinguished guest musicians from all over the United States and abroad to perform in Independence, a tradition which continues to the present day. Not only has the Auditorium Organ been a superb instrument for performing great organ literature, it was designed to possess in abundance the necessary qualities for encouraging a vast congregation to sing. A congregational hymn with Bethel Knoche at the Auditorium Organ was a truly inspiring moment for all present. The organ also provided a new outlet for the church's longstanding commitment to radio ministry and eventually became one of the most frequently heard organs on the air. "The Auditorium Organ," a program heard for more than thirty years, originated as a 30-minute recital featuring Bethel Knoche and broadcast weekly over an international network. The organ also set a new standard of excellence against which all future organs in

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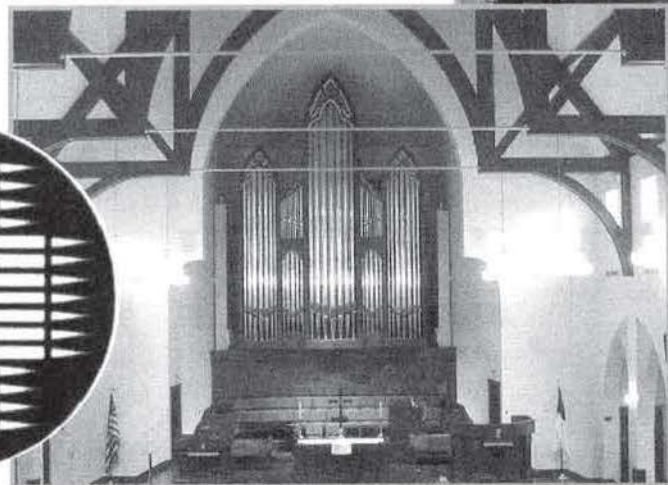
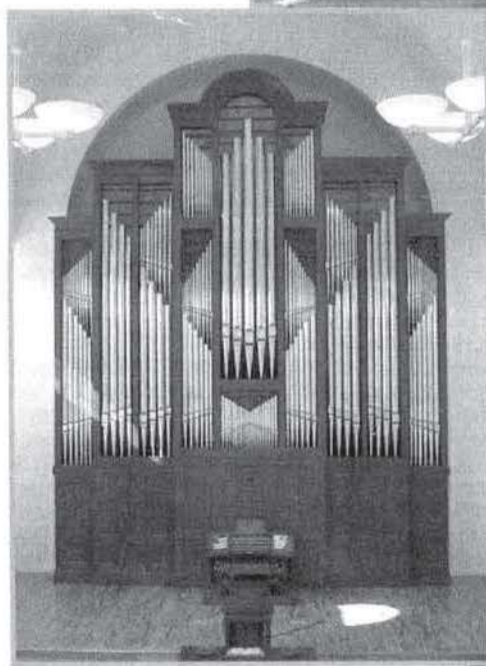
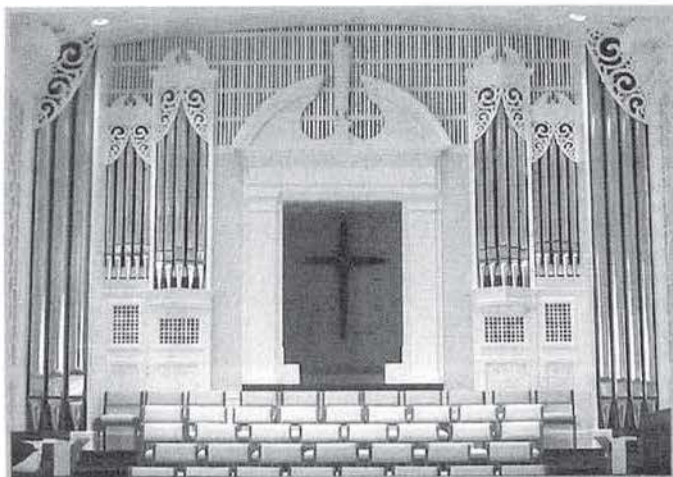
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the Midwest would be measured, and Bethel provided invaluable assistance to countless congregations in their selection and purchase of new organs.

Sensing the need to have many people prepared to play the new organ on a regular basis, Bethel assembled and trained a small, but very dedicated, corps of volunteer organists to share the playing responsibilities at the many events that would be taking place in the Auditorium. In addition to the many services that occur in conjunction with the church's biennial world conference, a daily listening period was instituted, for which the organ staff would provide invaluable assistance, enabling countless visitors to the building to experience the beauty and power of the splendid new organ. The daily recitals have continued to the present day (daily during the summer and weekly throughout the rest of the year), made possible by a volunteer staff that now comprises thirty-five gifted musicians.

Bethel is survived by her husband of fifty-six years, Joseph T. Knoche; her daughter, Anne McCracken of Jackson, Tennessee; her son, Joseph K. Knoche of Independence; her sister, Shirley Elliott of Fremont, Nebraska; five grandchildren; seven great-grandchildren, and a host of former students, friends and admirers from all over the world. Plans are now being formulated for an appropriate world church commemoration of the life and ministry of Bethel Knoche.

—Rodney Giles
Et. Lauderdale, FL and
Cherry Grove, NY
Past Dean, Greater Kansas City AGO

Here & There

Organ Building Project

This past summer proved to be "very exciting" for fourteen-year-old Katie Bender, a freshman at North High School in Appleton, Wisconsin. As a recipient of a summer grant from the Wisconsin Center for Academically Talented Youth (WCATY), she was able to explore organ building through hands-on experience. By working with mentor Christoph Wahl from the Wahl organ building firm of Appleton, she designed and built a model organ of two pipes, a connector and bellows. She has supplemented her model with a large display of pictures and materials that document and describe her work. Not only has she answered her own initial question of how a pipe organ produces sound, Katie also can educate others regarding the King of Instruments by showing and demonstrating her project.

While Katie had anticipated that her project would be "interesting," she did not realize that it would be "very exciting!" Throughout the entire summer her enthusiasm grew as she demonstrated a natural aptitude for working with wood and tools and a genuine curiosity



Katie Bender with her organ building project; also pictured are her two mentors, Christoph Wahl and Naomi Rowley.

regarding the complexities of design and construction. Katie is interested in exploring organ building more extensively in the future, perhaps through a summer job in the Wahl shop.

On Saturday, October 4, 2003, Katie was recognized for her achievements at the 2003 WCATY Young Scholar Fair in Madison, Wisconsin. Here she had an opportunity to showcase her project, meet other Young Scholars from around the state, participate in a workshop to introduce other Talent Search students to the Young Scholar Project Program and attend a luncheon in honor of the 2003 WCATY Scholars. Katie's parents and sister as well as the two mentors for her project, Christoph Wahl and Naomi Rowley, also attended.

Katie's interest in playing the organ began two years ago when she was named an organ scholar at First Congregational Church, Appleton, Wisconsin, where Mary Kay Easty is director of music. Katie has benefited greatly from the support and encouragement provided through the parish's excellent organ scholarship program. Her organ teacher is Naomi Rowley.

Through her project, Katie is eager to interest and educate more people regarding the pipe organ since she is concerned about the decline in the number of organists. Already she has several opportunities in the coming months. These possibilities include her church, First Congregational in Appleton, as well as the Spring 2004 Pipe Organ Discovery Day for Middle and High School Youth at First United Methodist Church in Appleton where her teacher is principal organist. In addition, she has been invited to display her project at the 2004 Spring Open House of the Lawrence Academy of Music in Appleton where her instructor is an organ teacher.

—Naomi Rowley

CanticaNova Publications has released its full 2003 catalog of "traditional music for the contemporary church." The catalog includes new hymns (*CNP Hymn Resource Collec-*

tion), liturgical settings, choral works and organ works, along with booklets of chant, mass settings, processions, psalms, and instrumental works. For information: <www.canticanova.com>.

Theodore Presser has announced new releases including the *Church Music Handbook 2003-2004*, with hymns, anthems, organ music and service information for every Sunday and special day of the year. Selections are based on the Revised Common, Episcopal, Lutheran, and Roman Catholic lectionaries. A choral sampler is included with four new choral works along with a listing of new releases from several major publishers. For information: <www.presser.com>.

Thanks in part to the continuous efforts and cooperation of Father Charles Krauss and organist Donald Barnum, J.H. & C.S. Odell has signed a contract for the first phase of restoration work for the 111/35 Odell pipe organ at the Church of St. Charles Borromeo in Brooklyn Heights, New York. Odell Opus 178 has faithfully served the parish since 1880; the organ is played weekly despite the fact that much of the action is original. It is the only extant 3-manual mechanical action instrument built by J.H. & C.S. Odell to be found within the five boroughs of New York City. The organ has been specifically mentioned in several works on American organbuilding, including Orpha Ochse's *The History of the Organ in the United States*, as well as the recently published *Pulling Out All the Stops* by Craig Whitney.

The new C.B. Fisk organ at Finney Chapel, Oberlin College, incorporates **Solid State Organ Systems** products. The SSOS Direct Connect slider control system provides optimum and controllable power to the stop action slider solenoids. Piston memory is via a MultiLevel Capture action with Total Recall piston backup. With Total Recall, all piston settings on all memory levels can be saved to floppy disks. These saved settings can be restored to the capture action at a

later time. SSOS products were chosen by Erickson, Christian, & Associates of Glen Ellyn, Illinois for their refurbishment of the organ at Edison Park Lutheran Church, Edison Park, Illinois. Systems used for this installation are MultiSystem for all switching and coupling and the integrated Capture for MultiSystem with 25 levels of memory. With the CFM SCOPE feature, the organist can make any piston affect any groups of stops allowing the piston assignments to be changed on an as-needed basis. For information: <www.ssoystems.com>.

A recent e-mail update from **Wicks Organ Company** included information on a new Wicks installation at Good Shepherd Lutheran Church in Manchester, Missouri; several additions and re-installations of existing Wicks organs; Wicks console specifications and options; blower maintenance; and continuing Direct-Electric® test cycles. For information: <www.wicks.com>.

Music for Voices and Organ

by James McCray

Epiphany and Christmas II

Far away, what splendour comes this way?
The wind is waving many coloured banners;
I see a cavalcade in fine array,
O rich and fair are the robes they wear,
And bright gold gleams on the harness of
the camels,
And on their turbans glitter jewels are rare.
Anonymous 18th c.

Epiphany comes from the Greek word meaning "manifestation" and is actually a festival older than Christmas, dating from the third century. It is held on January 6 and possibly had some original connection to the date of the pagan New Year festivities. Most churches emphasize the story of the three Kings described in the ancient carol above. There are, however, four manifestations of Jesus which are celebrated in this season: 1. His appearance to the Shepherds; 2. His appearance to the Kings; 3. His baptism in the Jordan; 4. His first miracle at Cana in Galilee where he changed water into wine.

For church musicians, the weeks leading up to Christmas are among the busiest in the year, so that once Christmas Eve has passed, there tends to be huge retrenchment of both singers and director. With Christmas on a Thursday this year, music is needed for Wednesday Eve and then again just a few days later on Sunday morning. In many churches that Sunday service features soloists rather than a choir, often even the ministers are gone, and substitutes are brought in from the ranks of the retired clergy. Then, the next Sunday is Epiphany and that is hampered in terms of rehearsals if the traditional weekly practice is on a Thursday which this year will be New Year's Day.

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RECORDINGS OF THE SAINT THOMAS CHOIR AND ORGANS

With all of these obstacles it will probably mean a smaller observance of Epiphany. To wait until the following week for a musical celebration is possible, and the emphasis could be on one of the other manifestations rather than the Shepherds or Kings. It will require careful planning since music for those other two events will be less plentiful or popular.

Keep in mind that this season after Epiphany Sunday continues until February 25, Ash Wednesday. Often it becomes one of the difficult times in the church year as the dark days of winter follow the extended festivities of the Advent-Christmas periods which are filled with numerous concerts and related church and/or family events.

Advent, Christmas, and Epiphany are times of great celebration in the church. They cover a long time of truly positive reflections. How different that is from Easter which is prefaced by a long period of sadness culminating in Good Friday. The emotions of that period are far different than the consistent happiness of the seasons surrounding Christmas.

We are aware of the holiday spirit that emerges during this time of the year. But, it was not until 1894, thanks to President Grover Cleveland, that for the first time civil servants were given Christmas Day off. Since then, most people enjoy that day away from work. However, church musicians, your labor of love continues on that day and into Epiphany. Since many churches have lost that celebration of Epiphany, you are challenged to be keeper of the flame. Start the year by bringing the forgotten manifestations into clear focus for your congregation.

Epiphany

Adoration of the Magi, Andrew Clarke. SATB and organ, Gemini Press of Theodore Presser Co., 392-0103, \$1.25 (M-).

There are four stanzas, three to the same obvious theme in various arrangements (unison, 2-part women, and 3-part mixed). The music has a pulsating processional feel to it, some interesting harmonies, and a delightful text from a 19th-century poet. Very attractive and useful for small church choirs.

Disturbed by Light, Sally Ann Morris. SATB and piano, GIA Publications, G-5263, \$1.10 (M-).

There are three verses, refrain and coda in this short setting. Much of the choral music is in unison, and the keyboard part is simple. The text by Thomas Roeger is especially interesting. It is subtitled "A Contemporary Epiphany Carol."

March of the Kings, John Leavitt. Two-part treble and piano, Concordia Publishing House, 98-3726, \$1.50 (E).

Taken from Leavitt's Christmas musical, this simple anthem for children may be sung in unison. It has two verses and a closing section. The keyboard is accompanimental with a "boom-chick" rhythmic background. The music and text will appeal to young people.

An Epiphany Prayer, Gilbert Martin. SATB and organ, The Sacred Music Press, S-146, no price given (E).

This ethereal setting has a somewhat free, almost chant-like character. The voices float above some sustained organ chords; they move in and out of unison while progressing through several keys. The setting closes with a quiet Amen.

Thou Child So Wise, Vincent Persichetti. Unison and piano, Elkan-Vogel of Theodore Presser Co., 362-3403, \$1.00 (E).

Persichetti, one of America's truly wonderful composers, published this simple work before his death. It speaks of Christ as a four-year-old child and is taken from the poetry of Hilaire Belloc. Although simple in construction, the melody has a remote freshness to it. The keyboard is accompanimental as a series of arpeggios that support the voices. Haunting music.

A Cappella II (New recording). Music for a cappella voices and music for solo organ. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*, with Judith Hancock, *Organist*. *Eternal Light, Sowerby; Go to Dark Gethsemane, Noble; A Setting of the Collect, Parker; Heaven and Heart, Piccolo; Draw Us In The Spirit's Tether, Ossewaarde; Three Motets: Justorum animae, Coelos ascendit hodie, Beati quorum via, Stanford; Magnificat, Gray; Nunc dimittis, Wood; 'Tis the Day of Resurrection, Wood; Vox dicentis: Clama, Naylor; Cinquième Sonate en Ut mineur, Opus 80: Choral et Fugue (Allegro), Guilmant; Three Spirituals: Deep River, Traditional, arr. Hancock; Ain'-a That Good News, arr. Dawson; Ezekiel Saw de Wheel, arr. Dawson.* A Koch International Digital Recording, available on CD only.

Silent Night at Saint Thomas. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*, with Judith Hancock, *Organist*. *Silent night, Gruber; Jesus child, Rutter; Adam lay ybounden, Ledger; A hymn to the virgin, Britten; Lullay, my liking, Holst; O little town of Bethlehem, Traditional English, arr. Vaughan Williams; Lord of the dance, American Shaker Melody, arr. Bertalot; God rest you merry, gentlemen, Traditional English, arr. Willcocks; Alleluia, a new work is come on hand, Wishart; Singet frish und wohlgemut, Distler; Away in a manger, Kirkpatrick, arr. Willcocks; Infant holy, infant lowly, Traditional Polish, arr. Hancock; O come, all ye faithful, Traditional English, arr. Willcocks.* A Priory Records Recording, available on CD; a Dolby System Recording, available on Cassette.

The Saint Thomas Tradition. Music for a cappella voices and music for solo organ. The Saint Thomas Choir of Men and Boys directed by Gerre Hancock, organ solos by Judith Hancock. *Prelude and Fugue in G minor, Op. 7, no. 3, Dupré; O sing unto the Lord, Tomkins; Hear my prayer, Purcell; Laudate Dominum, Tallis; Ave verum corpus, Emendemus in melius, Laudibus in sanctis, Byrd; Regina coeli, Berkeley; Plebs angelica, Tippett; Sing, my soul, his wondrous love, Rorem; Magnificat in A, Nunc dimittis in A, Vox dicentis, Naylor; Prelude and Fugue in B major, Op. 7, no. 1, Dupré.* A Priory Records Recording, available on CD only.

Christ the Fair Glory. A journey through the liturgical year in Hymns and Psalms with masterworks for the Organ. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Judith Hancock and Patrick Allen, *Organists*. A Koch International Digital Recording, available on 2-CD album for \$36.

Sunday Music. Judith Hancock playing the Arents Organ of Saint Thomas Church. *Fifteen Pieces Founded on Antiphons, Vêpres du Commun de la Sainte-Vierge, Opus 18 Dupré.* Sunday Music: *Fantasia I-II, Moto Ostinato, Finale, Peter Eben.* A Gothic Digital Recording, available on CD only.

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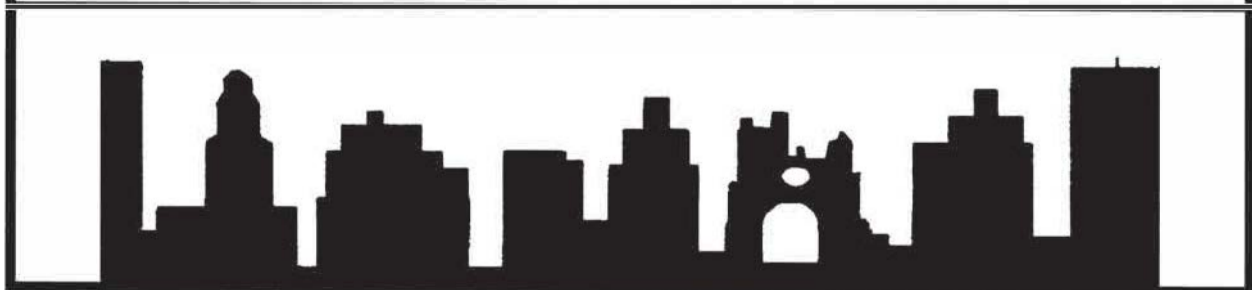
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Christmas Part II

Mater Ora Filium, Colin Brumby. SATB, organ, with optional descant and solos, Theodore Presser Co., 312-41804, \$1.25 (M-).

The macaronic text has verses in English surrounded by a Latin refrain. Each of the three verses focuses on a different phase of Yuletide, with the first on Mary (Advent), the second on the Child (Christmas), and third on the Kings (Epiphany). The solos (i.e., stanzas) alternate between a male and a female. There is a descant above the final section which is based on the opening material but with a more conclusive ending.

Late at Night Long Ago, Russell Nagy. Unison and keyboard, High Street Music, J11562, \$1.40 (E).

Although this may be designed for children, it would work well as a solo or for an adult choir. It is easy so limited rehearsal time is needed; the sweet text tells the Christmas story. Probably best for piano, as it is a simple background accompaniment.

When Christ Was Born, Vicki Hancock Wright. Unison, piano, and optional Orff instruments, Choristers Guild, GCA918, \$2.50 (E).

Subtitled "Three Pieces for Advent, Christmas and Epiphany," here is the work that will take any children's choir through the season. The Orff instruments have a separate part at the end of each piece in addition to being on the full score. Two-octave handchimes, recorder, finger cymbals, conga, glockenspiel, xylophone, and guiro are used in the various movements. The ranges are limited, tuneful and highly suited to young voices. Included with the score are optional drama scenes with speaking parts which may be performed prior to the music for each season. Clever and very useful.

Hodie Christus Natus Est, Ariel Quintana. SATB double choir unaccompanied, Alliance Music Publications, AMP04050, \$1.50 (D-).

With some divisi in each choir, this piece will require a large, solid ensemble. Often there is antiphonal singing in echo style. Only a Latin text is used. The music is festive with mixed meters and full vocal ranges, especially for the men. A great opener for a Christmas concert or service.

Shepherds, Rejoice! Lift Up Your Eyes, Dan Locklair. SATB unaccompanied, Subito Music Publishing, 492-00057, \$1.50 (M).

The text and tune are taken from *The Sacred Harp* of 1860. The short thematic idea has eight verses which draw heavily on the repeated melodic ideas in several variations. There is a somewhat raw, early American spirit that is modified by more modern chords with mild dissonance. The syllabic setting grows to a slower, louder ending.

On the Morning of Christ's Nativity, Richard Wienhorst. SA and harp or keyboard, ECS Publishing Co., 5714, no price given (M).

Using a paraphrase of John Milton, this setting for women's choir is very festive in a somewhat modified strophic form. The harp part works just as well on piano. The syllabic setting is the original text and the composer's added Alleluias have melismas. The vocal parts are not difficult and have limited ranges.

Noel: Christmas Eve, 1913, Kenneth Jennings. SATB and viola, Neil Kjos, #8979, \$1.60 (D-).

Subtitled *Pax hominibus bonae voluntatis* and based on the poetry of Robert Bridges, this dramatic setting is probably best suited to an advanced choir for use in a concert. The viola is used throughout with double and triple stops, *col legno*, and an extensive solo cadenza. The choir has a brief half-sung/half-spoken statement at the end. Solid, challenging music.

Book Reviews

Dies Irae: A Guide to Requiem Music, by Robert Chase. Lanham, MD: Scarecrow Press, 2003; xiv +704 pp. ISBN 0-8108-4664-0. 1-800/338-4550; <www.scarecrowpress.com>.

In its pre-Vatican II version, the requiem, the Catholic church's votive mass for the dead, certainly presented the most dramatic of liturgical texts. Its graphic depictions of judgment and the terrors of damnation along with pleas for divine mercy attracted and challenged the efforts of numerous composers at least as far back as the fifteenth century. The earliest polyphonic requiem to come down to us is Johannes Ockeghem's partial setting, made around 1470. Ockeghem's elder contemporary, Guillaume Dufay, evidently wrote a requiem too, for he refers to it in his will. But Dufay's setting, however complete and whenever he wrote it (before or after Ockeghem's work), appears to be lost.

Over the five centuries since these two masters worked, a number of composers—generally the most gifted—have succeeded magnificently in capturing the drama of the requiem text. Others, less gifted, have fallen far short of their ambition. Be that as it may, Dr. Chase has endeavored to document as many settings as possible, from relatively modest essays to the masterpieces that define the requiem in the concert repertoire. His book is the fruit of patient and careful, thorough and exhaustive scholarship. The sheer volume of detailed information in its 700-plus pages is rather more than impressive, and no description in a review such as this can begin to do it justice.

The book is arranged chronologically

by period. Within such chapters as Renaissance and Franco-Flemish, High Renaissance, Baroque, and so on, are contained commentaries on individual composers, general descriptions of particular settings, and basic data on each setting. This data includes editions, discography, and required performance resources. Individual movements are described as to duration, structure, measure count and scoring.

Chase broadens his definition of the genre to include related pieces, from the Flemish era *déploration* to such twentieth-century works as Paul Hindemith's setting of Whitman's "When lilacs last in the dooryard bloom'd." Especially valuable is his study of works from the Byzantine, Russian and Armenian liturgies. The volume also contains a 38-page Appendix listing of additional requiem settings, mostly minor works by lesser-known composers from Aavik to Zucchini. The closing bibliography is thorough and carefully organized.

It is striking how small the requiem bibliography is. There are monographs and articles on individual pieces, but the only focused study of the genre that comes to mind is Alec Robertson's *Requiem: Music of Mourning and Consolation*, published over thirty-five years ago. Accordingly, Dr. Chase's study is an especially welcome addition to the literature.

—John Ogasapian
University of Massachusetts, Lowell

New Recordings

Agnes Armstrong, Alexandre Guilmant Noëls, op. 60. Richardson Recordings RR-1001; available from the Organ Literature Foundation, 781/848-1388; <organlitfd@juno.com>.

Agnes Armstrong's complete recording of Guilmant's opus 60 reveals nineteenth-century noël settings that are as winsome as the eighteenth-century settings by Daquin, Dandrieu and Balbastre. The Åkerman and Lund organ of 1995 at the Kallio Church in Helsinki, Finland, is closely modeled after French romantic instruments, especially Cavallé-Coll, in terms of voicing, wind pressure, chest layout and action, and it provides an ideal tonal milieu for the interpretations on this recording. Only the reed stops betray that this instrument is a copy rather than an authentic French instrument. (They are slightly more polite and considerably more in tune than one could expect on a French instrument.) Agnes Armstrong clearly understands the style and gives readings with effective phrase shaping and rhythmic nuance. The recording quality and clarity is quite good. If this recording convinces organists that these pieces should be added to their Christmas repertoire,

one should note that at least two easily accessible and affordable editions of opus 60 are available from Wayne Leopold Editions and from Masters Music Publications.

Roberto Bertero Plays the Van Den Heuvel Organ in the Church of St. Eustache, Paris (Great European Organs No. 59). Priory PRCD 690; available from the Organ Historical Society, \$14.98 plus \$3.50 shipping, 804/353-9226; <www.ohscatalog.org>.

Roberto Bertero has recorded original organ works and several transcriptions on the Van Den Heuvel magnum opus at St. Eustache in Paris. Priory has recorded the organ well and the ambiance of the room is captured with stunning realism. Surely, the recording is worth obtaining as a vital sound document. With regards to the interpretations, the original organ pieces, including Percy Fletcher's *Festival Toccata* and Durufle's *Toccata*, are given compelling, highly virtuosic performances. The transcriptions tend towards highly colorful, almost pointillistic registrations and often rather clipped, prickly articulations. This approach works quite well in the transcription of the "Montagues and Capulets" from Prokofiev's *Romeo and Juliet*, and also provides an intriguing viewpoint on Debussy's *Children's Corner* suite. This same transcriptional approach seems considerably less well suited to Romantic era works; Tchaikovsky's *Romeo and Juliet Overture* and Borodin's *In the Steppes of Central Asia* plead for rounder, less piquant registrations and a more legato, cantabile phrasing.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

New Organ Music

Toccatas, Carillons and Scherzos for Organ. 27 Works for Church or Concert Performance. Edited by Rollin Smith. Dover Publications, Inc. 0-486-42431-6, \$14.95.

The title of the volume and its publication information say it all. In this day and age when inflation is officially low because so much of it is surreptitious (have you noticed the five pound bag of sugar is now only four?), Dover's reprint volumes are even greater values. It goes without saying that in a collection such as this, many organists will already own much of this music; but it also is true that many of us do not own everything in this edition and would enjoy the opportunity to familiarize ourselves with lesser-known gems at minimal cost. Given that the pieces are reprints from different sources, the quality of the printing varies. But this is still a great bargain.

The toccata grouping includes: Bach, *Toccata and Fugue in d* (BWV 565, ed. Lemare); Böllmann, *Toccata (Suite gothique)*; Callaerts, *Toccata in e*; Dnbois, *Toccata in G (Douze Pièces)*; Fletcher, *Festival Toccata*; Gigout, *Toccata in b (Dix Pièces)*; MacMaster, *Toccata in A* (op. 67, no. 2); Maily, *Toccata in d (Trois Pièces)*; Mulet, "Tu es Petra" (*Esquisses Byzantines*); Renaud, *Toccata in d* (op. 108, no. 1); Renzi, *Toccata in E*; Shelley, *Fanfare d'Orgue*; Tournemire, *Toccata in b (Suite de Morceaux)*; Widor, *Toccata (Symphony V)*; Yon, *Humoresque*, "L'Organo Primitivo." The carillon group includes: Böllmann, *Carillon (Douze Pièces)*; Bourdon, *Carillons (Dix Pièces)*; Grison, *Les Cloches: Verset-Prelude for the Magnificat*; Marty, *Les Carillons de Saint-Paul d'Orleans*; Morandi, *Bell Rondo*; Mulet, *Carillon-Sortie in D*; Sowerby, *Carillon*. The scherzos include: Bingham, *Roulette (Six Pièces, op. 9)*; Bossi, *Scherzo in g* (op. 49, no. 2); Dethier, *Scherzo*; Fumagalli, *Capriccio*, "La Caccia" (op. 257); Gigout, *Scherzo in E (Dix Pièces)*.

—Joyce Johnson Robinson



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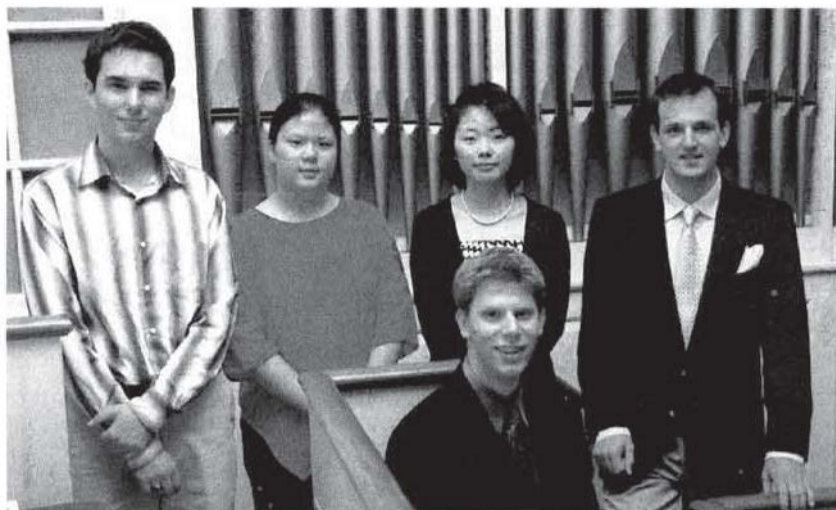


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Back row: (l to r) David Enlow, Andrew Pester, Christopher Houlihan, Colin Andrews; front row: (l to r) Nancy Andersen, Jin-Ah Yoo, Stephanie Liem, Janette Fishell, Frederick Hohman, David Spicer



Albert Schweitzer Organ Festival/USA 2003 winners (l to r) Christopher Houlihan (1st place high school division), Stephanie Liem (2nd place high school division), Jin-Ah Yoo (3rd place college/young professional division), David Enlow (1st place college/young professional division); seated is Andrew Pester (2nd place college/young professional division)

The sixth annual Albert Schweitzer Organ Festival/USA was held at the First Church of Christ in Wethersfield, Connecticut, September 5-7, 2003. The festival opened with a celebration concert on Friday evening, September 5. David Spicer, Minister of Music and the Arts at First Church of Christ and co-founder of the festival, served as organist/choirmaster for the choral portions of the concert. The opening carillon selection was Bach's *Liebster Jesu, wir sind hier*, one of Albert Schweitzer's favorite chorale settings. The Campanella Handbell Choir, directed by Linda Henderson, then played *Paeon of Praise* (based on *Pasticcio*) by Jean Langlais, adapted and arranged by Sue Mitchell-Wallace for handbells and organ. Following the handbell selection, all in attendance were invited to sing "Christ is made the sure foundation" (tune: *Christ Church* by Richard W. Dirksen). The Festival Choir sang the Kyrie from Louis Vierne's *Messe Solennelle*.

Mr. Spicer introduced the three judges: Colin Andrews and Janette Fishell from Greenville, North Carolina, and Frederick Holman from South Bend, Indiana. Next the two high school finalists were introduced: Christopher Mark Houlihan from Somers, Connecticut, and Stephanie Y. Liem from Haverford, Pennsylvania, followed by the three college/young professional division finalists: David Enlow from New York City, Andrew Cornell Pester from Dayton, Ohio, and Jin-Ah Yoo from Cedar Falls, Iowa. Then the three judges performed: Frederick Holman played his own composition, *A Patriot's Processional*, Janette Fishell played *Moto Ostinato* by Petr Eben, and Colin Andrews played *Concert Variations* by Joseph Bonnet.

After all the festival sponsors were acknowledged and thanked, the choir sang *He Comes to Us* by Jane Marshall (with text from *The Quest for the Historical Jesus* by Albert Schweitzer) and the anthem *Go Ye into All the World* by Robert Wetzler. The concert concluded with all singing "Let Heaven Rejoice" (tune: *Rock Harbor* by Alan MacMillan and text by Hal M. Helms).

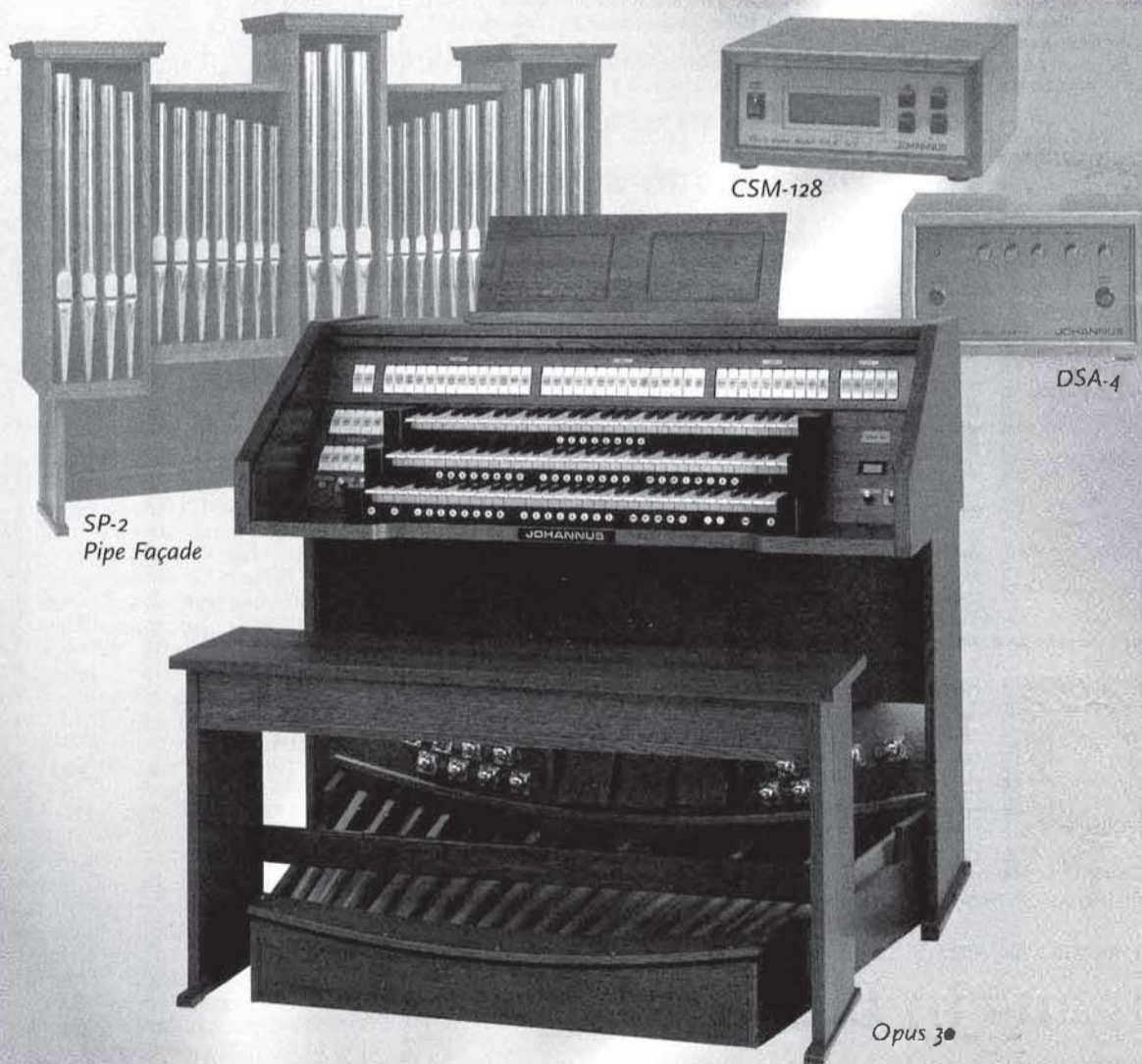
On Saturday, September 6, the high school division competition was held from 10 am to 12 noon, and the college/young professional division competition from 2-5 pm. The judges made the following decisions: high school division, first place, \$1500, was awarded to Christopher Mark Houlihan, a junior at Somers High School and a student of John Rose; second place, \$500, was awarded to Stephanie Y. Liem, a junior in high school attending the Friends' Central School outside Philadelphia, and a student of Michael Stairs. In the college/young professional division: first place, \$3250, was awarded to David Enlow, a student of John Weaver at the

Julliard School in New York City (this award includes a return concert at First Church of Christ on March 21, 2004 at 7 pm); second place, \$1000, was award-

ed to Andrew Cornell Pester, a student of Hans Davidsson at the Eastman School of Music in Rochester, New York; third place, \$500, was awarded to

Jin-Ah Yoo, a student of Marilou Kratzenstein and Melody Steed at the University of Northern Iowa in Cedar Falls, Iowa.

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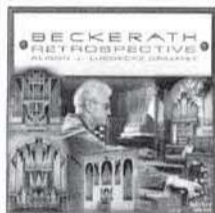
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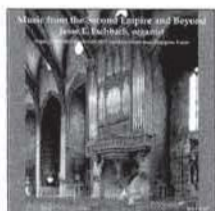
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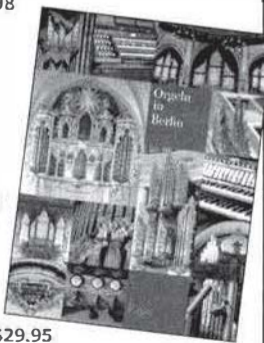
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Frederick Hohman, Janette Fishell, Colin Andrews, David Spicer and Nancy Andersen

Saturday evening the judges, finalists and invited guests enjoyed a lavish meal prepared by Dana Spicer at Mainly Tea in Wethersfield. On Sunday, September 7, the second and third place winners played during the 8, 9:15 and 11 am services of worship, and at 4 pm the two first place winners were featured in recital. Awards were presented during this concert.

Special thanks to First Church of Christ hosting ASOF/USA 2003, Nancy Andersen, ASOF/USA manager; Karen Franzen, administrative assistant; Betty Standish, chair of the music committee; David Gilbert for photography, and to the following sponsors. Collegelyoung artist division, first prize: The Austin Grand Prize Award, \$2000, Austin Organs, Inc., Hartford; Jenny Fong Award, \$300 (given in memory of King-Ao Tze); Helen L. Reinfrank Award, \$200; concert appearance, \$750; second prize: The Betty Standish and Evelyn Lee Award, \$500 (given in memory of Richard M. K. Lee); Dutch Point Credit Union Award, Wethersfield, CT, \$500; third prize: Hartford AGO Chapter, \$500. High school division, first prize: Fleet Bank of Hartford Award, \$1500; second prize: Jason Solomonides Award, \$500; Judges Award, Helen L. Reinfrank Music Fund Award. The Albert Schweitzer Organ Festival/USA is grateful to Bon Smith of Austin Organ Service Co. in Avon, Connecticut for the gift of

tuning and maintenance of the Austin Organ used in this festival.

The repertoire of this year's finalists included Bach: *Trio Sonata No. 5*, BWV 529, *Prelude and Fugue in D Major*, BWV 532, *Prelude and Fugue in f minor*, BWV 534, *Prelude and Fugue in G Major*, BWV 541, *Fantasy and Fugue in g minor*, BWV 542; Franck: *Choral No. 1*, *Choral No. 2*, *Choral No. 3*; Widor: *Andante Cantabile (Symphony No. 4)*, *Allegro Cantabile (Symphony No. 5)*; Dupré: *Cortège et Litanie*, *Prelude and Fugue in B*; Barber: *Variations on "What Wondrous Love Is This?"*; Sowerby: *Toccata*; Langlais: *Épilogue (Hommage à Frescobaldi)*.

Next year's Albert Schweitzer Organ Festival/USA will be held September 10-12, 2004. The deadline for competition applications is June 1, 2004. Interested candidates may find information about ASOF/USA 2004 by visiting our website: www.music@firstchurch.org and click on Seventh Annual Albert Schweitzer Organ Festival/USA or call 860/529-1575 x209.

David Spicer is Minister of Music and the Arts at First Church of Christ in Wethersfield, Connecticut, and co-founder of the Albert Schweitzer Organ Festival/USA. Undergraduate studies were at the Curtis Institute of Music in Philadelphia, where he studied organ with Dr. Alexander McCurdy. Graduate studies were at the Eastern Baptist Theological Seminary, also in Philadelphia.



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John Tavener's *The Veil of the Temple*

Barbara Betenbaugh

When my husband and I purchased our tickets early in the spring of 2003 for this new major choral work by Sir John Tavener, we were unaware at the time that it was a 7-hour overnight event beginning at 10:00 p.m. and ending at 5:00 a.m. Our Chancel Choir at First Presbyterian Church in Lynchburg, Virginia, had sung some of Tavener's works, and we were eager to hear the latest. With some trepidation we approached the 4th of July for the second full performance of Tavener's magnum opus at the Temple Church in London (home of the Knights Templar and built "in the round" like the Church of the Holy Sepulchre in Jerusalem). The Knights accompanied pilgrims on crusades to the Holy Land to serve as protection. Many are buried at the church, and their effigies lie with eyes open and swords ready to be drawn waiting for the return of Christ at the sound of the last trump for the final battle between good and evil.

The Temple Church is also well known for the "Battle of the Organs" (the Father Smith and the Renatus Harris, both of which were played by C. F. Handel). The long line of distinguished organists there include John Stanley, Dr. Edward John Hopkins (the founder of Anglican Psalmody), Sir Henry Walford Davies and Sir George Thalben-Ball. Thalben-Ball became a celebrity with the famous 1927 recording of Mendelssohn's "Hear My Prayer" with boy soprano Ernest Lough. The famous Harris "Battle Organ" was lost in the 1941 blitz along with the church. It was 17 years before the church was repaired. The famous, but undistinguished, Harrison organ was given by Lord Clentannar at the restoration of the church. The Temple has a small 5-bay nave with pews in monastic positions (facing each other) and dry acoustics but a feast for the eyes. With this commissioned work by Sir John Tavener, the Temple Church hopes to return to the forefront of church music in London.

Upon our arrival at the incense-filled Temple on July 4, the Master of the Temple greeted everyone with a short history of the church and helpful hints for the evening. We soon learned that we needn't have worried about the length of the concert as the night flew by amidst glorious sound. Hardly anyone slept, and we did not! *The Veil of the Temple* is written in eight cycles, all with a common theme that builds to a climax at dawn when Mary Magdalen recognizes Jesus in the Easter Garden and says to him, "Ravouni" ("Master"). It was an ethereal journey from dusk to dawn, darkness to light, death to resurrection and the epiphany of realization that the rending of the veil made God's Son available to everyone.

Each of the cycles began with a recitative and the entrance of a very tall burning pillar candle. There were recurrent musical themes starting with a lovely melodic Kyrie (sung by the boy choristers of the Temple Church) which grew in dynamics and voice parts throughout the course of the night into a swell of sound. Other texts used were many Beatitudes (most unfamiliar to this listener), Psalms, a lovely prayer to Mary, and quotations from 15th and 16th century monks. Eastern and Western writings, music and instruments were brought together. The performers were the professional choir of men and boys

of the Temple Church and the Holst Singers (top-class amateurs), both under the direction of Stephen Layton, organist/choirmaster of the Temple. They sang in several combinations of voice parts from multiple locations throughout the church (we counted seven). Soprano Patricia Rozario sang the role of Mary Magdalen. The English Chamber Orchestra Brass were joined by organ, Indian harmonium, duduk, Tibetan horn, and percussion which included temple bowls, tubular bells, and tam-tam-Simantronsynthetizer.

The haunting melody of the Kyrie sung both in Greek and English will not soon be forgotten. Nor will the words of the thief on the cross as he petitions Christ to remember him when Christ comes into His kingdom. The Lord's Prayer was also sung numerous times. As dawn broke at 4:50 a.m. the choir was around the inside perimeter of the church surrounding the listeners singing fortissimo *Come, Receive the Light of Christ! Shine, Shine, O New Jerusalem, for the Glory of the Lord Hath Arisen*

upon Thee. This was "goose bump" time.

The night was truly an ethereal and sensory experience. The listeners (pilgrims together on this journey) were encouraged to move about throughout the night. Follow the choir from place to place and experience the event. There was much movement with the soft shuffle of feet, but also reverence and awe with many tears as the choir was singing. To aid us during the night, each attendee was given a "comfort package" which consisted of a souvenir pillow and two large chocolate bars with special wrappers for the occasion, thus completing the attention paid to all five senses of each attendee. The very large program book was also part of the package.

At the end of the last cycle, the choir processed out of the church into the Temple Gardens where 600 people had paid £10 each to watch throughout the night on a large screen video. By this time the choir had changed from black clothing into white, and the representative "knights" had on white with a red sash to simulate the white tunics with

red crosses the knights used to wear over their armor. Sir John remained in attendance throughout the night, a tall, lean figure dressed in black with a white scarf.

Twelve extracts of this major work will become anthems, and we anxiously await their publication as well as the forthcoming recording. Everything we heard was very accessible, both for listening and singing—melodies that "stay in one's head." We have even been told that many of the singers have programmed their cell phone rings with Sir John's melodies, understandably so! It was a wonderful way for us to spend America's Independence Day while on sabbatical in London. ■

Barbara Betenbaugh is the chapel organist and assistant choir director at Virginia Episcopal School in Lynchburg, Virginia. She is also associate organist/choirmaster at First Presbyterian Church in Lynchburg. She and her husband, Gordon, have recently returned from a 13-week sabbatical to the United Kingdom where they spent time in Cambridge, Oxford and London.

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On the Road in Bach Country with Michael Barone

Pipedreams Organ Tour, April 21–May 3, 2002, Part 3

Mary Ann Dodd

Part 1 of this article appeared in the September issue of *THE DIAPASON* (pages 22–25), Part 2 in the October issue (pages 21–25).

Day 8 Altenburg

Monday morning dawned much sooner than some of us might have wished. But here we were in Altenburg, seeing it for the first time by daylight. Located on the Pleisse River in the northeastern corner of Thuringia, Altenburg is a small, industrial city noted for its production of sewing machines and playing cards and also for the fact that it fortuitously managed to escape the Allied bombing in WW II. Its neighbors were not so lucky. But our destination on this gray and chilly morning was the castle church and its famous “Bach” organ. The castle dates back to the twelfth century and has survived at least three fires and at least as many restorations. Today only the tower and the chapel are open to the public. The original organ, built at the end of the fifteenth century, had already undergone several renovations when Gottfried Silbermann’s advice was sought in the year 1733. A proposal for a new instrument by the local Thuringian builder, Tobias Heinrich Gottfried Trost, was accepted at that time. Trost, whose organ at Waltershausen we had visited only a few days before, was a colleague and a good friend of Bach’s, and we can well imagine that Bach might have taken a lively interest in this instrument, whose disposition does indeed seem to reflect many of Bach’s ideas and preferences regarding organ design. It is interesting to speculate on the fact that somewhere along the way, two additions were made to the original specification—a 32’ posaune and a glockenspiel! Due to financial and technical difficulties, the organ was not actually completed until 1739, at which time Bach performed on the instrument and declared it an unqualified success. Also of interest is the fact that Johann Ludwig Krebs, perhaps Bach’s most famous pupil, was court organist at Altenburg for a quarter of a century (1756–1780), and it was for this instrument that his organ works were written. Helmut Werner of the Eule firm was responsible for the recent restoration (1974–76) of this important instrument.

The interior of the chapel, with its high, vaulted ceiling, is breathtaking. The organ (II/39) sits high on the north wall, its shallow case magnificently ornate with gilt and elaborate carving. The scene is altogether one of quintessential “Baroque” splendor. But by now we had become somewhat inured to the sight of gorgeous castle interiors, and it is the indescribable sound of this instrument that draws us in and wraps itself around us. It is penetrating, yet gentle; bold, yet never brash. The plenum has presence, but is never overpowering. There is *gravitas* aplenty, and the tierce rank in the mixtures gives the full organ a reedy flavor. There is a preponderance of 8’ flue stops, and the strings really sound orchestral. Organist Felix Friederich was on hand to greet us and to demonstrate the instrument. There was open console time for those who wished to play.

I found myself reluctant to leave. Not only were we leaving Altenburg, but also Thuringia. For the past three days, though we had traveled to several cities and visited many organs, we had remained always within a rather circumscribed area at the heart of Bach country. For me, musically, it had been a landmark experience. The sights and sounds of Thuringia had altered forever my perceptions and my understanding of Bach, the man, and his musical legacy.

Saxony

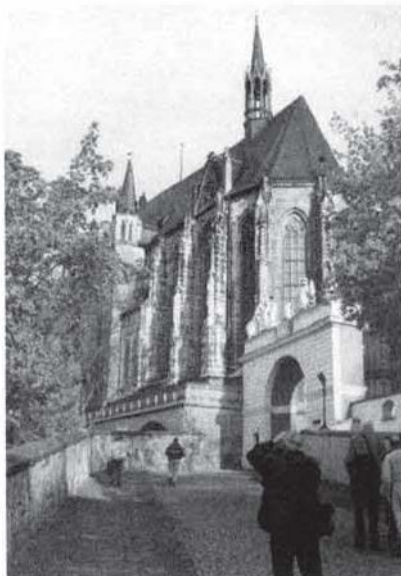
But now it was on to Saxony. Destination: Dresden. We had a relatively long drive ahead of us—nearly two hours—and with his infallible sense of timing, Michael seized this opportunity to let us get better acquainted with our fellow passengers. Our bus was equipped with a good portable microphone, which Michael and Sonja had been putting to excellent use along the way. Now each of us was invited, as the spirit moved us, to take over the microphone and share briefly something about ourselves and what had led us to this time and place.

Everyone, indeed, had a story, the telling of which space does not permit. But let me attempt a brief summary. There were perhaps only six among us who had professional ties to the organ. There were, as one might expect, a number of retired people. Some were seasoned travelers; others were neophytes. Professions represented were many and various: organ builder, physician, librarian, pastor, farmer, securities analyst, commodities trader, tour guide, lawyer, restaurateur, academic administrator, engineer, computer experts, and teachers. One among us had a famous name, being none other than the son of Alexander Schreiner of Mormon Tabernacle renown. We hailed from every corner of the county, from Alaska to California, to Florida, to Rhode Island, and everywhere in between. Almost without exception, all were loyal fans of Michael Barone and *Pipedreams*. Once begun, this “oral history” project took on a life of its own and would continue, as traveling time allowed, for the remainder of our trip.

Meissen

Our first stop along the way was the ancient city of Meissen where we were scheduled to tour the famous porcelain factory and see and hear the Meissen/Jehmlich organ, I/4, with pipes of porcelain. Meissen is a picturesque city on the banks of the Elbe River, whose mix of medieval and Gothic architecture attests to its more than one thousand years of history. Since the thirteenth century, porcelain had been produced only in China. But in 1710, as a result of the research instigated by Augustus II, King of Poland and elector of Saxony, the manufacture of white, European, hard porcelain was begun in Albrechtsburg Castle, high atop a hill overlooking the town below. Later on, in the nineteenth century, the operation was moved from the castle to the Meissen factory, which we would be visiting today. A tour of the facility takes perhaps an hour and a half, affording the visitor the opportunity to actually observe the complex process of porcelain making at each step of the way from the creation of the design to the finished product. The *pièce de résistance* is a walk through the many showrooms of priceless pieces on display. The Meissen factory has been, from the very beginning, a state-owned business, drawing thousands of visitors annually from all over the world.

In 1730, and again in 1920, unsuccessful attempts had been made to produce sounding organ pipes of porcelain. Since a porcelain pipe is not adjustable, the technological problem is to find a way to position the lips of the pipe accurately so as to enable the wind to set up an appropriate vibrating air column. In the year 2000, success was finally achieved through collaboration between Horst Jehmlich of the Jehmlich Orgelbau of Dresden and Ludwig Zepner, porcelain designer and artistic director of the Meissen factory. The instrument is undeniably a work of art. The case of the little Positiv is of pearwood with porcelain door wings designed by the Meissen artist Christoph Ciesielski. The



Altenburg Castle (photo by Roland Rutz)



The “porcelain” organ at Meissen: Jehmlich, 2000, I/4 (photo by Roland Rutz)

twenty-two façade pipes are porcelain flutes at 2’ pitch. The organ is opus 1140 of the Jehmlich firm, one of the oldest organbuilding firms in Germany. All involved in this project are justifiably proud of this unique connection between porcelain and music.

Coswig

We had one more stop to make before we reached Dresden, and that was the Alte Kirche in the town of Coswig. The church, whose newly restored organ may well be the oldest in Saxony, celebrated its 500th anniversary in 1997. The builder of the organ is not known, and the earliest documentation is from 1735, the year it came to Coswig. It is thought to be quite old, probably dating back to the seventeenth century. The organ, of one manual and ten stops, had become quite dysfunctional by the end of the nineteenth century. Since there were no funds to replace it with a new instrument, the church made do with a harmonium. A slowly evolving restoration project in the ‘30s was interrupted by the war, at which time all of the metal pipes were taken. In 1989, at the time of the reunification, Christian Wegscheider approached the authorities about the possibility of a restoration, and the work was begun in 1992. Almost all of the pipes are new, and a zimbelstern has been added. The keyboard has a short octave, and the hand bellows date from 1531. The pipe shades and their decoration are from the eighteenth century, and the instrument has been tuned in an early Baroque meantone. The organ was back in its case in time for the 500th anniversary jubilee in 1997, and has been playable since 1998. It was demonstrated for us on this day by the music director Volkmar Werner, who



The “Krebs” organ at Altenburg Castle: Tobias Trost, 1739, II/39 (photo by Roland Rutz)



The medieval tower (1497) of the Alte Kirche, Coswig (photo by Roland Rutz)



Michael Barone at the Coswig organ, Wegscheider restoration completed in 1998 (photo by Arnold Kloock)

played a Pachelbel toccata followed by sets of variations by Pachelbel and Sweelinck. Herr Werner thoughtfully provided us with the organ specification as well as the registrations he used to show off the rather amazing variety of delightful sounds. But I’m getting ahead of myself.

From the outside, this late-Gothic structure, with its rather massive tower and gated stone walls, seemed to me more suggestive of a fortress than a house of worship. It is not a graceful structure, but rather staunch, and stolid, and firmly rooted, as if serving notice that it has every intention of standing unaltered for at least another five hundred years. When one enters the church, it is indeed to step back in time. There is an aura of decay, and the air itself seems to come from ages past. The walls are full of cracks and peeling plaster. The ancient stone floor, dark, sturdy wooden pews, and large multipaned



Anonymous Renaissance organ, 1/10, the Alte Kirche, Coswig (photo by Roland Rutz)

Gothic windows are neither warm nor welcoming, and are a far cry from the golden splendor to which we had recently become accustomed. The room is not large and seats perhaps 100 people. The ceiling is flat and surprisingly low, and there is a small gallery running along the north and west side which houses the organ. What seem to light the room from within and bring it aglow with life and warmth are the extraordinary Gothic-style paintings on the wooden panels of the ceiling and on the fronts of the gallery rails. They are painted directly onto the wood and date from 1611. It was a space unlike anything in my experience—a place of sanctity, diffuse with an eerie loveliness. That this ancient organ with its mysterious origins should reside here seemed most apt.

It was something of a jolt to leave this otherworldly place and find ourselves once again in the real world. As we gathered to re-board our bus, I was touched to take note of a World War I memorial, which had been erected on the church grounds. It listed on five separate plaques the names of the dead for each year from 1914 through 1918. Whether members of this church or of the entire community, it was not clear, but I was surprised to see that there were so very many of them.

Loschwitz

Back on the bus, we were rapidly approaching the city of Dresden. But first we had one more stop to make in the suburb of Loschwitz, where Michael had arranged for us to visit the Evangelical Church and its new 11/20 organ by Christian Wegscheider, whose restoration of the anonymous Renaissance organ we had just visited in Coswig. The original organ and the original church both dated back to the eighteenth century. The organ had been expanded and altered in typical fashion over the years. And then, in 1945, both church and organ were destroyed by a firebomb. The reconstruction of the church was completed in 1994, and a new instrument has been built according to eighteenth-century practice. Christian Wegscheider has incorporated design elements, which reflect the work of Silbermann, Hildebrandt and Leibner, the builder of the original organ. Parking turned out to be a bit problematical, and we ended up leaving our bus on a residential side street across from a row of neat and rather uniform houses. The houses were smallish, as were the lots, and all were impeccably kept. Colorful gardens reflected loving care. This was working-class suburbia, and one presumed that the owners were likely off in Dresden earning their livelihood. And we too were on our way to Dresden and our next adventure.

Dresden

We would spend the next two nights in Dresden, and during that time we would see quite a bit of the city—some of it on foot, and much of it by bus as we moved between various locations. Dresden is a manufacturing city and a cultural center of more than half a million people, comparable perhaps to Leipzig, though not quite so large. Like Leipzig,

it is for us to imagine, nearly all of this was destroyed in 1945 during one awful night of firebombing during which as many as 35,000 people were killed. Fortunately, the paintings had been removed and stored for safekeeping somewhere outside the city. Now, more than half a century later, the city is still in the process of rebuilding, stone by stone.

Dresden is also an important inland port on the Elbe River. Four graceful bridges cross the Elbe, and beautiful old homes line the banks of this long, narrow river valley with the occasional hill-top palace and/or castle sitting high above the river on the other side. There is the usual commercial river traffic, and there are pleasure boats and paddle-wheel steamers as well, filled with tourists and visitors on holiday. Lilacs and rhododendrons were in bloom, and there were vineyards along the river valley and lovely old half-timbered houses, which were by now becoming a familiar sight. Always with us were the contrasts of old and new, as in the occasional sighting of an encroaching shopping mall or the ubiquitous "Golden Arches." We could not know that only a few months hence, this beautiful river would be over its banks and on the rampage, leaving a path of destruction in its wake and the recently restored historic buildings of the old city partly sub-

merged. Three thousand people were evacuated. Miraculously, the more than 4,000 paintings were salvaged by heroic efforts, and the Semper opera's production of *Carmen* was staged last fall in the Volkswagen factory. "No more fire—the flood next time!" This is indeed a remarkably resilient city whose citizens treasure their cultural heritage and are determined to preserve it.

Kreuzkirche

That evening some of us elected to attend an organ concert at the Kreuzkirche. This eighteenth-century church was seriously damaged in World War II and is still rebuilding after 57 years. There are colorful medieval paintings, and there is a curious mix of old and new stone work. The church is home to the famous Dresden Kreuzchor and was a meeting place for freedom demonstrators in the eighties, as was the Nikolaikirche in Leipzig. The organ is a 1963 Jehmlich (IV/76) with mechanical action and an enclosed Swell. The specification is typical neo-Baroque eclectic. The performer was Christian Collum from Cologne, and the performance was in memory of his father, Herbert Collum, who had been organist at this church for 47 years (1935-1982). It was the twentieth anniversary of his death, and the second half of the program was devoted entire-

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ly to his compositions. The program was well attended, and the audience was attentive and enthusiastic. I enjoyed the evening thoroughly and felt very much at home in my non-tourist guise.

And then it was back to our hotel to settle in for the night and to ponder the multitudinous events of an unbelievably full day.

Day 9

A new day. Tuesday morning, so it must be Dresden. Dresden is, of course, the capital of Saxony, and Saxony is Silbermann country. All of my professional life, I had heard about Silbermann organs and tried to imagine their "silvery" sound. And now, here we were, about to spend an entire day seeing, hearing, and playing the instruments of Gottfried Silbermann.

Gottfried Silbermann (1683–1753) was a friend and colleague of Bach's. He had learned the art of woodworking from his father, and then he had apprenticed as an organ builder with his older brother Andreas, during which time he had spent two years in France, where he came under the influence of both French and Italian sounds and ideas. In 1710 he returned to his native Saxony where he set up his shop in Freiberg and built his very first instrument for his hometown of Frauenstein. He built 45 instruments in all, and 31 organs remain extant today. By 1723, such was his reputation that he requested and was granted the title "Honorary Court and State Organ Builder to the King of Poland and Duke of Saxony."

St. Nicholas, Langhennersdorf

On this particular day we were scheduled to visit at least five Silbermann organs—all in the general vicinity of Dresden. But first on our schedule was a stop in the village of Langhennersdorf to visit a 1722 Hildebrandt (II/21) in the parish church of St. Nicholas. Some of the non-organists in our group had elected to stay behind and do some sightseeing on their own, so we were a somewhat smaller group than usual. What a pleasure it was to get off the main highways and escape the ever-encroaching roadside emblems of modernity in the form of automotive centers and shopping malls. Instead, winding, narrow roads took us past storybook villages and small rural farms with only an occasional graceful church spire punctuating the horizon.

The church of St. Nicholas has an ancient medieval tower, dating from 1350, which was part of the original fortification around the town. The more recent adjoining chapel dates from 1530. The present organ was, so to speak, the "graduation project" of Zacharias Hildebrandt at the end of his apprenticeship to Gottfried Silbermann. The instrument is earlier and much smaller than the Hildebrandt we had heard in Naumburg on Friday. It was regrettably, but predictably, altered in the early twentieth century. In 1989, after the reunification, the restoration was begun by Christian Wegscheider and completed in 1996. The casework is

lovely with gilded pipeshades, and the contrasting panels—behind the case and on either side of the key desk—are in that same lovely shade of blue we had seen earlier at Naumburg. Andreas Hain, the parish organist, demonstrated for us with music of Sweelinck, Scheidt, Bruhns and, predictably, the Bach D-minor Toccata and Fugue. Perusing the stoplist, one can see that this early instrument is smaller, more conservative, and lacking in some of the innovative color stops and the *gravitas* of the larger, later Hildebrandt. But the glorious sound of this little organ blows us away, leaving absolutely nothing to be desired. It is a sound that is, quite literally, incomparable and sufficient unto itself. How does one describe such a sound? Let me try: rich, intense, vibrant, but never overbearing. It visibly lifted our spirits—a real ear-opener in every way. What a way to start our day!

Perhaps this might be a good place to comment on the relationship between the organs and those among us who were playing them. For several days now, I had become aware of a subtle yet unmistakable transformation that was taking place with each individual player. It was fascinating to observe the mysterious and complex interplay that was occurring as mind, body and instrument responded to each other, becoming more and more as one. Many times I had to remind myself that these complex conglomerations of wood and metal, to which we have given the name organ, are, nevertheless, inanimate objects. All evidence to the contrary, they do not have hearts and minds and wills of their own.

St. Petrikerche, Freiberg

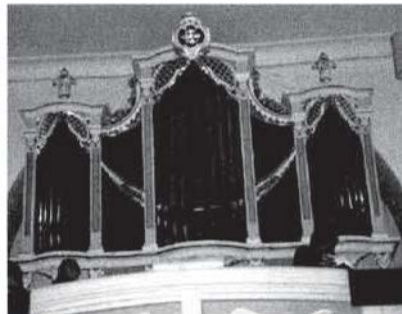
And then it was back on the road and on to Freiberg where we would see, hear and play no less than three Silbermanns. Freiberg is an old city whose wealth came from its iron and silver mines. Our first stop was the St. Petrikerche. Situated high on a hilltop, it is perhaps the oldest and most important of the Freiberg churches, dating back to the year 1210. It has been altered, damaged and reconstructed many times over the centuries, and the original organ no longer exists. The present instrument (II/32) was completed by Silbermann in 1735. It is the largest of Silbermann's two-manual instruments. Nineteenth-century additions and alterations were removed in the 1959 restoration. Much to our surprise, our demonstrator turned out to be none other than Andreas Hain, who had just played for us at Langhennersdorf. Herr Hain is the cantor at St. Peter's, and, in an apparently not-all-that-unusual arrangement, his services are divided among three congregations. On this occasion, we heard works by Mendelssohn and Petr Eben.

St. Mary's Cathedral

Next on our agenda was St. Mary's Cathedral, which houses two Silbermanns—a 1714 (III/44) and a 1719 (I/14). Both instruments were restored by Jehmlich in 1983. Gottfried Silber-



St. Mary's Cathedral, Freiberg: Silbermann, 1714, III/44 (photo by Roland Rutz)



The 1788 Oehme organ, II/20, in the Elisabethkirche at Zethau (photo by Arnold Kloock)

mann built only four three-manual organs in his lifetime, and this was his first. It was demonstrated for us by Jacob Wagler. It was interesting to note that though the St. Peter's instrument was built twenty years later than that of St. Mary's, the stoplists were basically identical, and the sounds—including those of the one-manual organ—were unmistakably Silbermann. Silbermann was greatly admired and respected in his time, and continues to be today. His craftsmanship was solid, and he found his own distinctive voice early on—powerful, colorful and brilliant. I would not have described it as "silvery." Unfortunately, we were unable to visit the two-manual 1718 Silbermann in the Jakobikirche because of structural work being done on the building.

Grosshartmannsdorf and Zethau

And so we left Freiberg and continued on to Grosshartmannsdorf to see a typical two-manual Silbermann from 1741. And then it was on to the village of Zethau and the recently restored 1788 Oehme organ (II/20) in the Elisabethkirche. This lovely old Baroque church, built between 1728 and 1736, stands atop a rather steep hill. One must park below and climb the path leading up to the old tower and gatehouse. The old gated cemetery is here and—as we have come to expect—is beautifully landscaped and tended. The interior of the church, with its vaulted ceiling and double galleries, is at once simple and elegant. The building has been lovingly restored between the years 1982 to 1983. Adam Gottfried Oehme (1719–1789) apprenticed under Silbermann and was perhaps his most important student. The restoration by Christian Wegscheider was completed in 2001.

Parish Church, Nassau

One more Silbermann to go, and that would be in the parish church at Nassau. In 1745 the congregation decided to replace their organ from which pipes had been stolen, leaving it in a very sad state of disrepair. On the basis of his reputation for quality materials and workmanship, a contract was signed with Gottfried Silbermann for a "stan-

dard" village organ of two manuals and nineteen stops. Not only were there problems in coming up with the necessary cash, but the Silesian War was raging, and Prussia had invaded Saxony. Two thousand cavalry troops were quartered in Nassau during the winter of 1745, and the village suffered all manner of hardships and deprivation. The details are not precisely clear, but apparently some financial assistance was forthcoming through the offices of authorities in Dresden and/or Freiburg. In 1748, the organ was finally delivered. After the reunification in 1990, the church itself was restored, and in 1998, the Jehmlich firm of Dresden undertook a complete restoration of the organ in time for its 250th anniversary in 1998.

Another beautiful, park-like setting with lovely tall shade trees. The graveyard and the surrounding grounds enchant us. The church is impressive both outside and in. A tall tower graces the steep, slate-tiled roof. Inside, narrow, arched floor-to-ceiling windows illuminate the interior and its two-tiered galleries. The acoustics are wonderful—live and very intimate. Before we take our turns at the organ, Herr Katschke demonstrates for us with works by Zachau, Pachelbel and Krieger.

What a day it has been. We take our leave reluctantly, our ears filled with Silbermann sounds, and our hearts filled with the beauty and the peace of these lovely old churches and the surrounding countryside. It is late afternoon as we settle in for our drive back to Dresden. Time to reflect on what we have seen and heard as we pass through evergreen forests punctuated by birch and accompanied by ever-meandering streams. Far off to our right, in the distance, we could see the Czech Republic across the border. It was dinner on our own this last night in Dresden, and some of the hardier souls in our group had made plans. Three of us joined forces and made our way to an outside table at what appeared to be a popular restaurant/bar up above the street level. Relaxing over a beer and a simple meal, my companions and I pretended that, for at least a little while, we were simply "Dresdenites"—old friends out to enjoy the early evening.

Day 10

Up early. Ah, yes, I particularly remember the birds of Dresden—no silent spring here! My hotel room was high and overlooked a commercial, not-all-that-attractive back street with relatively few trees. I slept with my window open and had wakened each morning to the cheerful song of birds soaring over and above the traffic noise below. The birds of Dresden seem to be as resilient and indomitable as their human counterparts.

Last minute packing. Luggage in the hall to be collected. Only two more days remain. We would be leaving Germany today, and tonight we would sleep in Prague. But, as usual, we had some interesting stops to make along the way.

Lohmen

Destination: Lohmen. We traveled again along the Elbe to reach this beautiful, rural area of woodland and meadow, settled by German farmers as early as the thirteenth century. An earlier church no longer exists. The church that stands today is thought by many to be the most beautiful in Saxony, and it is not hard to see why. Planning for this remarkable structure began as early as 1781, and the first stone was laid in 1786. It is constructed of massive squares of sandstone. With its sturdy clock tower dominating the landscape, it presents an almost fortress-like appearance. The overall structure of the building is that of a symmetrical octagon with

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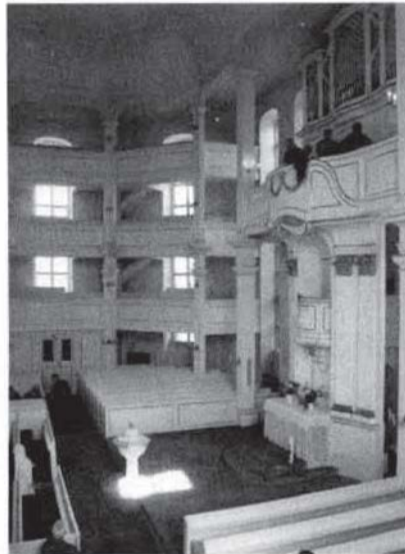
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Parish Church, Lohmen, 1786 (photo by Roland Rutz)



The 1789 Kayser organ, II/18, at the Parish Church, Lohmen (photo by Roland Rutz)

two longer opposing sides and three shorter sides on each end. The interior is breathtaking—all in white and gold, including the organ, which sits high above the altar. There are three (1) tiers of galleries, and the multi-paned windows, which rise all the way from floor to ceiling, seem to bathe this magnificent space with ethereal light. The church seats more than eight hundred people, and the pews on the first level—also in white—sit on the original stone floor. They are in three banks, facing the organ and altar (east) as well as north and south, giving at least a partial effect of “church-in-the-round.”

The organ (II/18) was built in 1789 by Johann Christian Kayser (1750-1813), another student of Silbermann. Just as we saw in the case of Hildebrandt, the organ looks and sounds very like the work of the teacher. No surprises here: lovely, exquisite, individual colors, all of which blend well together, and big but gentle principals. There are no manual reeds, but the 16' posanne in the pedal supplies ample *gravitas*. The acoustics are wonderful—a felicitous conjunction of surface and space that could not be improved upon. I can only describe it as “surround-sound,” eighteenth-century style. With eyes closed, my ears hadn't a clue as to where the organ was located. There was no one to officially greet or play for us (perhaps because it was a regional holiday), and so we were free to explore the instrument on our own. It was hard to leave, and one wished for time to explore the old, walled churchyard with its ancient stones and inscriptions.

Reinhardtsgrimma

But today we did indeed have many miles to go before we slept, and so it was back on the bus and on to Reinhardtsgrimma, another small village with a very special organ in the Evangelical Lutheran Church. The organ, a Silbermann (II/20), was purchased for the church in 1731 by a wealthy widow of high position. In its white and gold case,



The 1731 Silbermann, II/20, in the Evangelical Lutheran Church at Reinhardtsgrimma (photo by Arnold Kloock)

it sits high in a rear balcony. It was recently restored by Christian Wegscheider. Again, there were no surprises, visually or tonally, and the now familiar, bright Silbermann sound did not disappoint. Herr Katzschke, whom we remembered from the parish church in Nassau on the previous day, played Tunder, Pachelbel and Mendelssohn for us.

Frauenstein

We had one last stop to make before heading for the Czech border. Destination: Frauenstein, where we would have time for lunch before visiting the Silbermann Museum. Frauenstein is the

hometown of Gottfried Silbermann, and it was to this place that he returned after his apprenticeship to establish his own business in 1711. The museum, founded by the Silbermann scholar Werner Müller, is located in a sixteenth-century castle, which sits on a hill high above the town. It opened in 1983, just in time to celebrate the 300th anniversary of Silbermann's birth. The exhibits have been thoughtfully and attractively arranged, and there is a plethora of material to be seen in the form of photographs and documents. One of the most popular exhibits is a “hands on” working model provided by the Jehmlich company, which demonstrates the inner workings of an organ from bellows, to stops, to keys, to pipes. The *pièce de résistance* is the small 1993 organ (I/8) by Wegscheider—an exact replica of the 1732 Silbermann, which now resides in the Cathedral in Bremen. Ordinarily, I enjoy museums, but after two days of such intense exposure to the real thing, the museum seemed anti-climatic.

Back on the bus once more, we settled in for the relatively long drive to Prague. By now, nearly all of us who wished had taken a turn at the microphone. Another pastime, in which we had been engaging, also deserves mention here. I'm not quite sure exactly how it all began, but for several days now, several of us had been indulging in limerick writing, along with some other

equally silly word play. These contributions were deposited with Michael, who proceeded to serve them up at what he deemed to be appropriate times. Here, for example, is one of my humble contributions:

When a feisty old lady from Kassel
Tried the organ at Altenburg Castle,
It is sad to relate
A pipe fell from the Great,
And her fingers are no longer facile.

A word of caution is due here: limerick writing is known to be habit forming and may become seriously addictive.

It was a pleasant bus ride marked only by what seemed to be an unwarranted and nerve-wracking delay at the border crossing. The Czech countryside offered a welcome contrast to the landscape to which we had become accustomed. There was a lot of climbing through forested, mountainous country, marked occasionally by some rather spectacular panoramic vistas. When we reached Prague, we would be checking into two separate hotels because of space limitations, and then we would gather for a meal that had been arranged at a local restaurant. So we had a good introduction to Prague from the bus during the rather lengthy process of dropping people off at two different locations and then picking them up again to transport them to dinner. Tomorrow—our last day—would

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be a whole new adventure, albeit a short one. Since tomorrow belongs to Prague, this seems to be the time and place to tie up a few loose ends and to give some overall consideration to the Bach-county experience.

First, the loose ends. I believe, but am not sure, that the incident which I'm about to describe happened en route from Freiberg to Grosshartmannsdorf. Sonja Ritter's parents live in the little village of Brand-Erbisdorf and had been told by Sonja that our bus would be passing right by their house. There was no time to stop, but Manuela slowed the bus down just enough to allow time for big smiles and enthusiastic waving all around. Forever engraved in my memory is the sight of this merry couple leaning out of their second story window, beaming and waving, looking for all the world like storybook characters out of a nineteenth-century children's tale. And speaking of tales, mention needs to be made here of the storybook charm of the countryside through which we had been traveling the past few days. The small "storybook" farms are right in the villages, or perhaps I should say that the villages are really clusters of small farms with one or two small shops near by. A typical front yard might have flowers, a vegetable garden, a cow and/or a goat, pig or sheep, and perhaps a few geese, ducks and chickens. Outside one of the old, stone churches to which we had climbed, we were greeted by a tethered sheep grazing contentedly on the grass. One has the impression that nothing has changed all that much over the centuries. There is a timelessness and an authenticity about these places unlike anything I have ever experienced. The churches we visited were typically on hilltops, and when Manuela would park our bus at the side of the road below, it sometimes caused quite a stir—this anachronistic behemoth driven by a woman, no less!

At one of these small churches—and I forget which one—we were warmly received by a gentleman who proceeded to give us a fascinating and detailed history of the organ, told with great pride and enthusiasm. We all assumed that he was the local organist. Imagine our astonishment when he turned out to be the pastor! No longer subsidized by the state, and with attendance and membership down, times have been difficult for these small churches since the reunification. The amazing thing is the pride that the people take in these wonderful old churches and their organs. Their tenaciousness and their strong sense of stewardship in preserving and restoring them is to be marveled at. Many of these churches have concert series and festivals and are a real source of pride to the entire community.

And lastly, but not at all in the least, the organs we had seen, and heard, and played. Peter Williams' book, *The European Organ: 1450-1850*, begins with a quote from D. A. Flentrop: "It is not easy to write about organs: they need to be played or listened to." And to that, I would add the word, seen. The vivid intensity of each individual experience was indeed indescribable. So very many instruments in such a few short days! Our senses were at times overwhelmed. The larger, sometimes newer, instruments in the cities were magnificent to be sure, but in retrospect, I find that what I treasure most are the memories of the smaller instruments in the smaller parishes off the beaten path. In this case, the whole was indeed greater than the sum of the individual parts, and now, in memory, these kaleidoscopic images seem to have merged into a kind of visual and sonic template: the incredible sweetness and vibrancy of the sounds combined with that translucent, transforming light which flooded the rooms

with an almost palpable energy. Most important of all—and a real gift, since I hadn't expected it—is the recent discovery that my approach to the music of Bach has been forever changed in some fundamental, yet mysterious way. This is not a conscious change, and I am not speaking of things musicological. I can neither describe nor explain it. It remains my own priceless souvenir.

And having said all of that, I must in all honesty admit that Prague, with all of its magnificence and splendor, would be, for me, an anti-climax.

Day 11 Prague

Thursday, May 2. It is blessedly warm, and the sun is shining! It is the last day of our tour, and our one and only day in Prague. It is, of course, impossible to do more than barely scratch the surface. Prague is the first really large city we have visited since we started out in Berlin. Berlin, in many aspects, resembles any modern western city. Prague, by comparison, seems strange and exotic. Though the Germans have a certain formality about them, they are, by and large, a warm and friendly people. The Czechs seem more distant and remote. Since we were not due at the Basilica of St. James/St. Jacob until ten o'clock, we began our day with a walking tour accompanied by our new guide. Sonja was still with us, but our arrangements through the travel agency specified that here, in the Czech Republic, we should use a Czech guide.

Architecturally, Prague is undeniably stunning—a city of golden domes, graceful spires, and red-tiled roofs. Back in the fourteenth century, Emperor Charles IV set out to create the most splendid city in all of Europe, and it would seem that he succeeded. It is a colorful city whose buildings and streets span a period of more than a thousand years. Castles, palaces, cathedrals, libraries, museums, theaters and concert halls attest to a marvelously rich cultural heritage. Charles University, one of the oldest and largest in all of Europe, dates back to 1348. This is the city of King Wenceslaus, Kafka, Kepler, Smetana and Dvorák, to name but a few. Music is everywhere, and Prague is home to many of Europe's finest orchestras and chamber music groups.

Prague is a port city with an important inland harbor. The Vltava River (the Moldau to us Westerners) divides the city in half with two ancient castles standing sentinel on the right and left banks of the river respectively. It is a city of bridges—fifteen in all—the most famous being the Charles, with its splendid Gothic arches dating back to the fourteenth century. Pleasure boats ply the river along with the usual commercial river traffic. None of us could know that only a few months hence the newspapers at home would be filled with photographs and accounts of the devastating flooding of the Vltava into the old sections of Prague. Thousands would be evacuated from their homes and much property destroyed.

I had been told by friends at home that this was an excellent time to visit Prague because we would be there before the height of the tourist season. I cannot, nor do I want to, even imagine what that must be like. As it was, we were surrounded by a great number of tourists—many in groups like ours. I found this phenomenon to be a major distraction to say the least—dominating the scene and tending to obliterate those very sights and sounds that had drawn us here. It was pedestrian gridlock of the worst kind, and it was all we could do to stay connected with our own group and not end up in another! Not only that, but there was a plethora of little tourist

shops which seemed to have sprung up in every nook and cranny, seriously—in my opinion—detracting from the authenticity of the old parts of the city. Perhaps I was a bit travel weary at this point and wasn't really ready for Prague. But the truth is that I had left my heart back in Bach country.

Basilica of St. James/St. Jacob

Our first musical stop was at the Basilica of St. James/St. Jacob. The organ had its beginnings in 1705 as a two-manual instrument of twenty-six stops by the builder, Abraham Stark. Although it has been expanded, the original case remains today along with a few of the original Stark registers. Over the years, it has been extensively altered and expanded, most recently by the Rieger-Kloss firm in 1982. It now has four manuals and 91 stops, and it may very well be the largest organ in the Czech Republic. On this day, the organ was impressively demonstrated for us by Irene Chribkova.

By now it was nearly noon, and so we were able to join the droves of tourists in the Old Town Square as we waited in front of the Old Town Hall for the striking of the fifteenth-century astronomical clock. At noon, twelve elaborately carved apostles appear, while a bell-ringing skeleton dances off to the side.

Strahov Monastery

Then it was on—or perhaps I should say up—to the ancient monastery at Strahov, which was built on the highest point on the approach to Prague Castle. Now the Museum of National Literature, the library houses many thousands of books and works of art, the oldest dating back to the tenth century. We had come to see and hear the small cabinet organ of six registers in the chapel upon which Mozart once improvised.

Tyne Church

Our last organ—and the last organ on our tour—was an instrument by Hans Heinrich Mundt built in 1673 for the Tyne Church. A two-manual instrument of twenty-nine stops, it was restored in the year 2000 by the Klais firm. The organ has survived largely intact and offers an interesting blend of Austrian-Moravian and Netherlands-North German building styles.

A farewell dinner had been arranged for us at a restaurant overlooking the river at the foot of the Charles Bridge. There was much camaraderie as well as some spontaneous toasts and impromptu entertainments. Some in our group departed early in order to attend various performances in the city that evening. The more adventurous among us concluded the evening by walking across the famous Charles Bridge. And then it was back to our bus and on to our hotels for the night. Some had very early departures in the morning, a few would remain in Prague for more sightseeing, and the rest of us would be bussed to the airport where we would begin to go our separate ways. Our extraordinary journey had come to an end.

Postlude

Though we have come to the end of this narrative, the astute reader will have noticed that little mention has been made of our genial tour host, Michael Barone. That is simply because it is Michael's style to keep a low profile. As his *Pipedreams* fans have come to expect, the focus is always on the organs and the music. Throughout the entire trip, he seemed to be everywhere and nowhere all at once. Talk about multitasking! In his quiet, efficient way, he somehow managed to keep us always on schedule. Up in the organ loft, he was our great "enabler," ever ready to lend a hand or an ear as needed to register, pull

stops and turn pages. He encouraged those who needed encouragement and made sure that no one took more than his/her fair share of time at the organ. Often, but not always, he also played. If everything was under control at the console, he was off to sample the sounds of the organ from as many different locations in the room as possible. In addition, he held doors, distributed sandwiches or concert tickets as the occasion demanded, and otherwise kept himself in constant circulation in order to ascertain that all was well with each of us. In regard to the hosts and performers at our many and various venues, he was ever the gracious ambassador, sowing seeds of goodwill and laying the groundwork for future exchanges. Yet the casual observer might easily have been unaware that he was, indeed, our leader. A *Pipedreams* organ tour is not unlike the weekly radio broadcast. The difference—and it is a big one—is that in this case, we have become much more than mere armchair travelers. Michael's challenge to each of us, as it is each week, is to open our ears and our minds—and in this case, our eyes—and make our own discoveries.

It was our good fortune on this particular tour to be the direct beneficiaries of Michael's having led an almost identical tour two years before. Not only were we able to profit from this experience, but we also inherited the other two members of this great leadership team—our bus driver, Manuela Huwe, and our German tour guide, Sonja Ritter. Manuela was wonderful, always keeping us safely on track, getting us there on time, and taking our bus into places it was never designed to go! Sonja's excellent English and her engaging and informed commentary enriched our whole experience immeasurably. Our one day in Prague without Sonja as our guide only made us appreciate her all the more.

Another important aspect of this tour, in my opinion, was the makeup of our group. We were as unlikely a collection of people as one could possibly imagine, coming from an amazing variety of backgrounds, experiences and expectations. How marvelous to think that this unique and ancient instrument we call the organ had brought us all together in a joint adventure of discovery and enlightenment. In the light of the uncertain and disturbing political climate in which we find ourselves today, tours such as this afford a wonderful opportunity to build bridges between countries and cultures and people.

I hope you enjoyed reading about my *Pipedreams* adventure. If, in the future, the opportunity to take a *Pipedreams* tour presents itself, I urge you to take it. Much will be promised, and you will find few, if any, disappointments, and a great many unexpected delights. In the meantime, I encourage you to take the "virtual" *Pipedreams* tour each week and to support your local public radio station. To learn more and whet your appetite even further, you can explore *Pipedreams* online at <www.pipedreams.org>.

Ending on a lighter note, this is my limerick for Michael, which I wrote somewhere along the way:

Through ancient cathedrals so pietal,
With organs of endless varietal.
With Baronial splendor,
Apt words he did tender.
Heartfelt praises and thanks to our
Michael!

Many Ann Duld is Colgate University Organist Emerita. Her lectures and performances have often featured the music of contemporary American composers. She is presently at work on a book about the life and times of organist Leonard Raver.

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House of Hope Organ Institute

Norma Stevlingson

The Ninth House of Hope Organ Institute was held at The House of Hope Presbyterian Church in St. Paul, Minnesota, July 27-30, 2003. The single topic for the institute was the life and music of Louis Vierne. Participants from seventeen states and three foreign countries heard organ and carillon recitals, organ master classes, lectures, and concerts of Vierne's rarely-heard chamber music and his *Messe solennelle* for choir and two organs. There was also an exhibit of original manuscripts and Vierne iconography provided by Brigitte de Leersnyder.

Mme. de Leersnyder was the main speaker. She is in the process of writing a book about Vierne's life and music, which will be published with his correspondence, unknown iconography and additional research. She divided her discussion into three lectures: Vierne's life from his birth to the end of his studies at the Paris Conservatory (1870-1894); from the end of his studies at the Conservatory to his return to France (from a lengthy stay out of the country when he sought treatment for his eyesight), 1894-1920; and from his return to France to his death (1920-1937).

Other lecturers were Ben van Oosten, Gregory Bover, and Michael Barone. Ben van Oosten, who has recorded the six organ symphonies of Vierne, the eight sonatas of Guilman, and the complete organ works of Widor, and is the author of the comprehensive Widor biography (in German), lectured on "19th-Century French Organ Symphonists." Gregory Bover, Vice-President for Operations at C. B. Fisk Organ Builders, worked with Charles Fisk on Opus 78 for House of Hope and led the restoration of the Ducroquet and Merklin organs in the church. He was project manager and supervised the design and construction of several important Fisk organs, including at the Meyerson Symphony Hall in Dallas. His topic was "The Ducroquet and Merklin Organs at House of Hope." Michael Barone is a senior executive producer at Minnesota Public Radio and host of MPR's organ program, *Pipedreams*, who was also on hand to record the concerts. His lecture was "Vierne on Record: an audio document of Vierne's compositions and performances on disc."

In addition to institute events, the regular Sunday morning worship service featured French organist Jean Galard, playing parts of Vierne's *Symphonie No. 3* for the prelude and postlude. An excellent performer, Mr. Galard is organist of the church of St. Médard in Paris, and Mme. de Leersnyder's husband. Before each evening concert there were carillon recitals played by Julia Walton, guest carillonneur from Michigan State University, Lansing.

Sunday night's opening concert featured the House of Hope choir performing the Vierne *Messe solennelle en ut# mineur*, op. 16, under the direction of Thomas Lancaster, choirmaster at the church and Professor of Choral Music at the University of Minnesota. The organists were Nancy Lancaster, Organist and Coordinator of Music at House of Hope, playing the 1979 Fisk organ in the back gallery, and Dee Ann Crossley, Co-director of Music and Organist at Augustana Lutheran Church in St. Paul, playing the 1878 Merklin organ in the chancel.

Organ recitals were given by Martin Jean and Ben van Oosten. The first one, following the choral concert on Sunday evening, was by the gifted young American concert organist, Martin Jean, Professor of Organ at the Yale University School of Music and Institute of Sacred Music. Dr. Jean opened his program with a moving performance of Franck's *Fantaisie en la*, followed by *Triptyque*, op. 58 by Vierne. The three movements of this work are "Matins," "Communion," and "Stèle pour un enfant défunt." (In 1937, Louis Vierne, per-



Ben van Oosten at the House of Hope Fisk organ

forming on a recital for Les Amis de l'Orgue at the Cathedral of Notre-Dame in Paris, had just finished playing this last movement when he died suddenly at the organ console.) Dr. Jean followed with "Naiades" from *Pièces de Fantaisie*, op. 55, no. 4, and then ended his first half with the *Choral Improvisation on "Victimae paschali"* by Tournemire, reconstructed by Maurice Durufle. The second half of his program was a superb performance of Vierne's *Symphonie No. 2*, op. 20 in its entirety; the five movements are Allegro, Choral, Scherzo, Cantabile and Final.

The concert Monday evening was devoted to chamber music by Vierne. Members of the Minnesota Orchestra joined other musicians in a program of music that is seldom heard, but certainly deserves to be. The concert opened with a three-movement work from 1910, *Sonate pour violoncelle et piano*, op. 27, performed by Pitnary Shin, cello, and Christopher Wallace, piano. This was followed by a work composed in 1927, *Les Angélus*, op. 57, whose three movements (*Au matin*, *A midi* and *Au soir*) were sung by soprano Cheryl Oie with organist Jean Galard. Basil Reeve, oboist, then joined pianist Christopher Wallace in a performance of *Deux pièces pour hautbois et piano*, op. 6, an unpublished work from 1896. The final work on the program was the *Quintette pour piano et cordes*, op. 42, composed in 1917. This wonderful piece was performed by pianist Christopher Wallace, violinists Vali Phillips and Sarah Kwak, violist Kerri Ryan, and cellist Pitnary Shin.

Tuesday evening's organ recital was played by the brilliant Dutch concert and recording organist, Ben van Oosten, Professor of Organ at the Rotterdam Conservatory and organist of the Grote Kerk in The Hague. In addition to music of Vierne, he played Franck's *Prière*, "Allegro" from *Symphonie No. 6* of Widor, and *Élévation*, op. 2 by Dupré (dedicated to Vierne). His program



(standing) Vali Phillips, violin; Kerri Ryan, viola; Sarah Kwak, violin; Christopher Wallace, pianist; (seated) Pitnary Shin, cello

opened with *Trois Improvisations: Marche épiscopale, Méditation, Cortège*, by Vierne, reconstructed by Durufle, and closed with an electrifying performance of Vierne's *Symphonie No. 5 en si mineur*, op. 59.

Master classes were offered on Monday and Tuesday with both Martin Jean and Ben van Oosten teaching Vierne repertoire on the Fisk and Merklin organs. Participants were Mari Ampe, "Madrigal" (*23 Pièces en style libre*); Kenwick Mervine, "Impromptu" (*Pièces de Fantaisie*); Mary Joy Rieder, "Cloches de Hinckley" (*Pièces de Fantaisie*); Curt Sather, "Romance" and "Final" (*Symphonie No. 4*); Lily Ardalan, "Choral" (*24 Pièces*); Kirk Rich, "Final" (*Symphonie No. 1*); Denise Lanning, "Scherzetto" (*24 Pièces*); Frederick Krieger, "Cortège" (*24 Pièces*); Ralph Johanson, "Requiem Aeternam" (*Pièces de Fantaisie*); Kevin Gunderson, "Adagio" (*Symphonie No. 3*); Roger Ruckert, "Allegro" (*Symphonie No. 3*); Timothy Weisman, "Adagio" (*Symphonie No. 3*); Boyd Herforth, "Romance" (*Symphonie No. 4*); and Doug Nelson, "Carillon de Westminster" (*Pièces de Fantaisie*).

Wednesday morning began with a panel discussion with Martin Jean, Brigitte de Leersnyder, and Ben van Oosten speaking and fielding questions. This was followed by a participants' recital. House of Hope church is fortunate to have four organs, each one a marvelous gem, and this program used all of them. Performing were Keith Toth and Nancy Lancaster on the 1852 organ attributed to Ducroquet in the church's Assembly Room; Mari Ampe and Denise Lanning performing on the 2001 Jaekel organ in the chapel; Lily Ardalan playing the Merklin organ; and Doug Nelson, Timothy Weisman, Mary Joy Rieder, Curt Sather, and Kirk Rich playing the Fisk organ.

Every evening, institute participants were treated to elegant receptions. Sunday we were welcomed to The Commodore, a former residential hotel and



Cheryl Oie, soprano; Jean Galard, organist

home of F. Scott Fitzgerald and Sinclair Lewis. Monday night we were invited to The University Club overlooking the downtown skyline and the Mississippi River Valley, and Tuesday we went to the James J. Hill House, a 1891 mansion, now museum, that even has an organ built by George Hutchings in 1891.

The schedule was light enough that one did not feel rushed, and the size was such that one could easily spend time with friends, yet the institute was packed with valuable information and wonderful music-making. Nancy Lancaster is to be congratulated for presenting such an outstanding institute. James David Christie also deserves credit for his assistance in the arrangements. And thanks are due to all those from House of Hope who volunteered their time to serve refreshments at the breaks, two delicious evening meals in the church's parlor, and were there to help in any way they were needed during the entire institute.

—Dr. Norma Stevlingson

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University of Wisconsin-Superior

Photos by Brad Althoff



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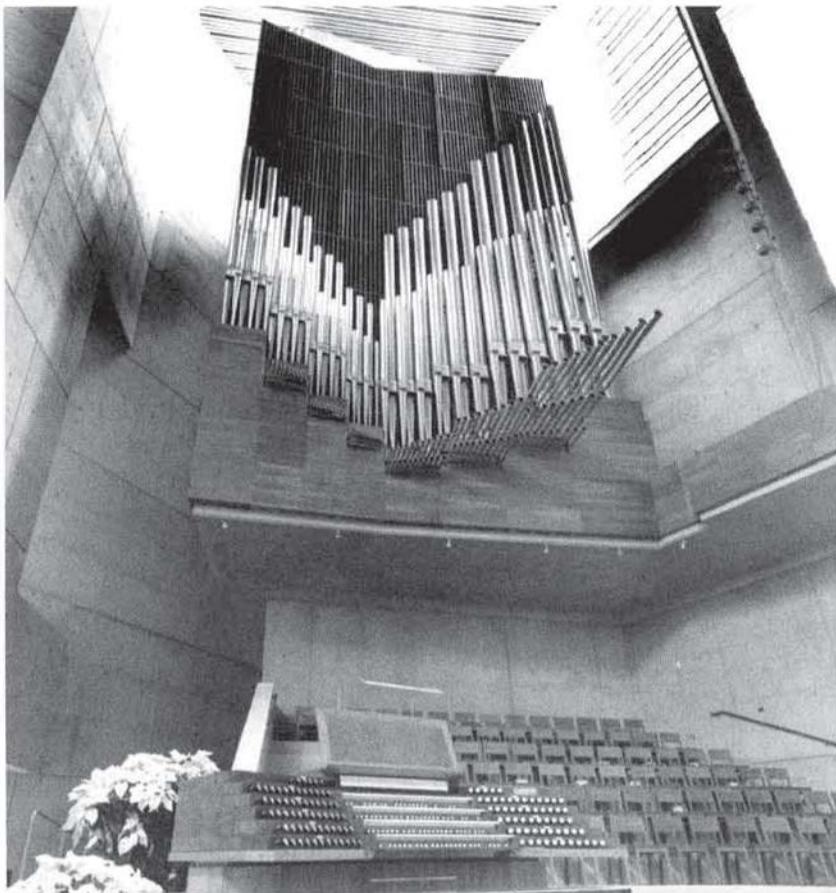
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New Organs



Cover
Dobson Pipe Organ Builders, Lake City, Iowa, Opus 75, 2003
Cathedral of Our Lady of the Angels, Los Angeles, California

From the builder

When the Cathedral of St. Vibiana was severely damaged in the 1994 Northridge earthquake, the Archdiocese of Los Angeles resolved to build again in Downtown, the historic center of the city. Designed by Spanish architect José Rafael Moneo, the finished cathedral seats 3,500 people and encloses more than 3 million cubic feet. Built of adobe-colored concrete, natural light pours into the space through thousands of panes of translucent alabaster arranged in great windows. Sixty thousand polished limestone pavers radiate in concentric circles from the altar, which is made of a single, six-ton slab of Turkish Rosso Laguna marble.

Architectural realities and the need for wind pressures that would fill so massive a space with sound dictated the use of electric action for the new instrument. Slider chests with electric pull-downs are employed for all manual divisions except the Solo and Pedal, which have electro-pneumatic action. These two departments were conceived in the spirit of Isard's 1772 Résonance division at St. Maximin: the Solo contains powerful voices, many of which are made playable in the Pedal, which has few registers of its own. Some pipework was retained from the St. Vibiana instrument, which was originally built in 1929 by the Wangerin Organ Co. of Milwaukee and rebuilt by Austin Organs, Inc., in 1988. All were revoiced, and in many cases rescaled, to fit seamlessly into the new plan. Blowers totalling 27 horsepower supply the instrument with wind ranging in pressure from 5" for the Positive to 25" for the Solo Tuba.

The organ's 55' tall case is made of American cherry and stands on a balcony 25' above the choir. The façade pipes and horizontal Fanfare reeds were made of 83% tin by the German firm Carl Giesecke & Sohn. Extending to 32' C, they are the largest tin pipes in North America. The low profile console has oblique drawknobs placed in angled terraced jambs. A multiplex system and movable platform allow the console to be readily moved to a variety of locations.

The visual design of the organ was jointly developed by Dobson and Moneo. The instrument's tonal design is a collaboration between Dobson, Frank Brownstead, director of music, and Manuel Rosales, the Archdiocese's organ consultant. Paoletti Associates, Inc. is responsible for the acoustical design of the new cathedral. Sal Soria is the cathedral organist.

The cathedral was dedicated on September 2, 2002. The blessing of the organ occurred on May 3, 2003, and included a recital given by Mr. Soria featuring works by Howells, Bach, Roger-Ducasse, Vierne and Reubke. The cathedral has instituted a series of weekly midday organ recitals; a schedule can be found on the Cathedral website at <www.olacathedral.org/cathedral/music/events.html>. Upcoming events include a recital by Cherry Rhodes on November 22 at 8 pm.

An extensive gallery of installation photographs can be found on the Dobson website at <www.dobsonorgan.com/html/instruments/op75_losangeles.html>.

GREAT

- 32' Prestant
- 16' Prestant (ext 32')
- 16' Violonbasse (ext Violoncelle)
- 16' Bourdon (ext Doppel Floete)
- 8' Principal
- 8' Violoncelle
- 8' Flûte harmonique
- 8' Doppel Floete
- 5½' Gros Nasard
- 4' Octave
- 4' Nachthorn
- 3½' Grosse Tierce
- 2½' Quinte
- 2' Octave
- 1½' Tierce
- V-VII Corneta Magna 8' (f18-g56; mounted)
- V-VIII Mixture 2'
- IV Cymbale 1'
- 16' Posaune
- 8' Trumpet
- 4' Clarion
- Tremulant
- 8' Horizontal Trumpet (interior)
- Swell to Great
- Positive to Great
- Solo to Great
- Fanfare on Great

SWELL (III, enclosed)

- 16' Bourdon
- 8' Diapason
- 8' Bourdon
- 8' Viole de gambe
- 8' Voix céleste CC
- 8' Dulciane



Console

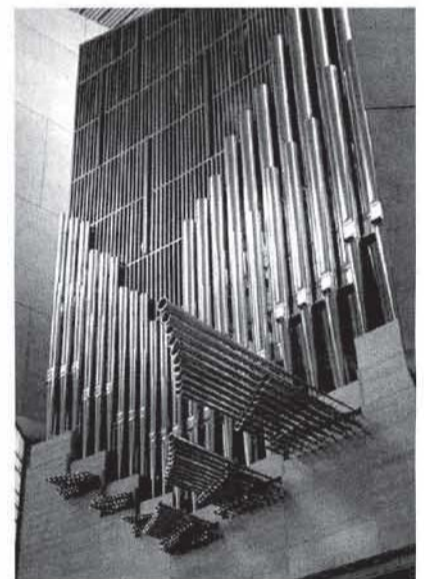
- 8' Voix angélique TC
- 4' Prestant
- 4' Flûte octaviante
- 2½' Nasard
- 2' Octavin
- 1½' Tierce
- IV-V Plein jeu 2'
- 16' Bombarde
- 8' Trompette harmonique
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon harmonique
- Tremulant
- Chimes
- Swell J6
- Swell J4
- Fanfare on Swell
- Positive to Swell
- Solo to Swell

POSITIVE (I, enclosed)

- 16' Gemshorn
- 8' Principal
- 8' Gedackt
- 8' Salicional
- 8' Unda maris CC
- 4' Octave
- 4' Chimney Flute
- 2' Octave
- 1½' Laigot
- II Sesquialtera 2½'
- IV-VI Mixture 1½'
- 16' Bassoon
- 8' Trumpet
- 4' Clarion
- 8' Cromorne
- 8' Harp
- Positive 16
- Positive 4
- Tremulant
- 8' Tuba (Solo)
- Fanfare on Positive
- Swell to Positive
- Solo to Positive
- Zimbelstern

SOLO (IV, enclosed)

- 16' Principal
- 8' Principal
- 8' Major Flute
- 8' Gamba
- 8' Gamba Celeste CC
- 8' Viole d'Orchestre
- 8' Viole Celeste TC
- 5½' Quinte
- 4' Octave
- 4' Orchestral Flute
- IV Mixture 2½'
- 8' English Horn
- 8' French Horn
- 8' Clarinet
- Tremulant
- 32' Contre Bombarde (ext 16')
- 16' Bombarde
- 8' Trumpet
- 4' Clarion
- 8' Tuba
- 8' Horizontal Trumpet (Great)
- Solo 16
- Solo 4
- Great to Solo
- Swell to Solo
- Positive to Solo
- Fanfare on Solo



Façade

FANFARE (en chamade)

- 16' Trompeta magna
- 8' Trompeta de los angeles
- 8' Trompeta fuerte (ext 4')
- 8' Clarin de campana (ext 16')
- 4' Bajoncillo

PEDAL

- 32' Prestant (Great)
- 32' Contra Bourdon
- 16' Open Diapason
- 16' Principal (Solo)
- 16' Violonbasse (Great)
- 16' Subbass (ext 32')
- 16' Bourdon (Great)
- 16' Gemshorn (Positive)
- 10½' Gross Quint (ext Open Diapason)
- 8' Principal (Solo)
- 8' Flute (ext Open Diapason)
- 8' Violoncelle (Great)
- 8' Bourdon (ext 32')
- 5½' Quint (Solo)
- 4' Octave (Solo)
- IV Mixture 2½' (Solo)
- 32' Contra Trombone
- 32' Contre Bombarde (Solo)
- 16' Trombone (ext 32')
- 16' Bombarde (Solo)
- 16' Posaune (Great)
- 8' Trumpet (Solo)
- 4' Clarion (Solo)
- Great to Pedal
- Swell to Pedal
- Positive to Pedal
- Solo to Pedal
- Fanfare on Pedal
- Great/Positive Manual Transfer
- All Swells to Swell
- Zimbelstern
- Nightingale

Combination action with 256 levels and programmable crescendo

Photo credit: Lynn Dobson

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, * = RCOO centre event, + = new organ dedication, += OHS event.

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

UNITED STATES East Of The Mississippi

15 NOVEMBER

Marilyn Keiser, masterclass; Christ Presbyterian, Canton, OH 10 am
Jonathan Ryan; Church of the Covenant, Cleveland, OH 1 pm
Alan Morrison, masterclass; First Presbyterian, Atlanta, GA 11 am
Cherry Rhodes, masterclass; Christ Episcopal, Grosse Pointe, MI 11 am

18 NOVEMBER

David Spicer; First Church of Christ, Wethersfield, CT 7 pm
Christian Lane; St. Paul's Episcopal, Rochester, NY 4 pm
David Enlow; St. Thomas, New York, NY 5:15 pm
Rutgers Collegium Musicum; Christ Church, New Brunswick, NJ 6:30 pm
Stefan Engels; St. John's Lutheran, Boyertown, PA 3 pm

Timothy Olsen; St. John's United Church of Christ, Lansdale, PA 4 pm

Maximilienne Ghysaert; Washington National Cathedral, Washington, DC 5 pm

Cameron Carpenter; Greene Memorial United Methodist, Roanoke, VA 4 pm

John Scott Whiteley; First Presbyterian, Greensboro, NC 5 pm

Vincent Dubois; First Congregational, Columbus, OH 4 pm

Marilyn Keiser; Christ Presbyterian, Canton, OH 7 pm

Alan Morrison; First Presbyterian, Atlanta, GA 2 pm

Andrew Scanlon; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Huw Lewis; Third Presbyterian Church, Holland, MI 7:30 pm

Cj Sambach; First Mennonite, Berne, IN 4 pm

Craig Cramer; South Bend Christian Reformed, South Bend, IN 4 pm

Marek Kudlicki; Independent Presbyterian, Birmingham, AL 4 pm

Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm

Derek Nickels; University Church, Disciples of Christ, Chicago, IL 4 pm

Anita Werling; Faith Presbyterian, Monmouth, IL 3 pm

Bach, *Cantata No. 39*; House of Hope Presbyterian, St. Paul, MN 9 and 11 am

17 NOVEMBER

Peter Richard Conte; Cincinnati Museum Center, Cincinnati, OH 8 pm

Music of the Baroque, Old St. Patrick's, Chicago, IL 8 pm

18 NOVEMBER

Kent Trittle; St. Ignatius Loyola, New York, NY 7 pm

Durufle, *Requiem*; St. Ignatius Loyola, New York, NY 8 pm

National Spiritual Ensemble; West Liberty State College, West Liberty, WV 7:30 pm

C. Lynn Bailey; St. Luke's Chapel, Medical University of Charleston, Charleston, SC 12:15 pm

Melanie Ninnemann; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 NOVEMBER

Vincent Dubois; Lutheran Church of the Redeemer, Atlanta, GA 7 pm

20 NOVEMBER

Brahms, *Requiem*; Jacoby Symphony Hall, Jacksonville, FL 8 pm, also 11/21, 11/22

Women's High School Choir Festival; St. Mary's College, Notre Dame, IN 8:30 am

21 NOVEMBER

Daniel Sullivan; Trinity Church, Boston, MA 12:15 pm

Eastman-Rochester Community Organ Concert; Irondequoit United Church of Christ, Rochester, NY 7:30 pm

Paul Jacobs; Octave Hall, Macungie, PA 7:30 pm

Gail Archer; St. Helena's Episcopal, Beaufort, SC 12 noon

Eastman Chorale; First Presbyterian, Birmingham, MI 8 pm

Vincent Dubois; St. Lucas United Church of Christ, Evansville, IN 7 pm

David Higgs; Christ Church Cathedral, Nashville, TN 8 pm

Christian Lane; Fourth Presbyterian, Chicago, IL 12:10 pm

22 NOVEMBER

Handel, *Messiah*; Peachtree Road United Methodist, Atlanta, GA 8 pm

23 NOVEMBER

Bach cantatas; The Chorus of Westerly, Westerly, RI 6 pm, 8 pm

Michael Gallit; Woolsey Hall, Yale University, New Haven, CT 8 pm

Guido Graumann; Irvington Presbyterian, Irvington-on-Hudson, NY 4 pm

Honegger, *King David*; Madison Ave. Presbyterian, New York, NY 4 pm

Michael Bower; St. Thomas, New York, NY 5:15 pm

Solemn Evening Prayer; Our Lady of Sorrows, South Orange, NJ 3 pm

Jack Greb; Christ Church, New Brunswick, NJ 6:30 pm

Stephen Tharp; Heinz Chapel, Pittsburgh, PA 4 pm

J. Weldon Norris Chorale; Church of the Ascension and St. Agnes, Washington, DC 3 pm

Todd Wilson; Washington National Cathedral, Washington, DC 5 pm

Durufle *Requiem*; St. John's Episcopal, Hagerstown, MD 7 pm

Anita Werling; Trinity Methodist, Durham, NC 4 pm

Mark Coffey, with orchestra; First Presbyterian, Gainesville, FL 4 pm

Bruce Neswick, with saxophone; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Robert Bates; Independent Presbyterian, Birmingham, AL 4 pm

Bach Cantata Vespers; Grace Lutheran, River Forest, IL 3:45 pm

Thomas Gouwens; St. Raphael, Naperville, IL 7 pm

24 NOVEMBER

Stephen Tharp, lecture; Third Presbyterian, Pittsburgh, PA 8 pm

Ruth Harris; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

25 NOVEMBER

Seung-Iam Kim, with violin; St. Luke's Chapel, Medical University of Charleston, SC 12:15 pm

Raymond Johnston; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 NOVEMBER

Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm

28 NOVEMBER

Peter Krasinski; Trinity Church, Boston, MA 12:15 pm

30 NOVEMBER

Douglas Major, followed by Advent Lessons & Carols; Church of the Advent, Boston, MA 4:30 pm

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

Advent Lessons & Carols; Church of the Holy Trinity, Episcopal, New York, NY 11 am

Judith Hancock, with cello; St. Thomas, New York, NY 5:15 pm

Yankele; Holy Trinity Church, Greenville, PA

Erik Wm. Suter; Washington National Cathedral, Washington, DC 5 pm

Colin Andrews; Duke University Chapel, Durham, NC 5 pm

David Briggs; All Saints Episcopal, Atlanta, GA

Advent Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm

Mark Jones, with choir and orchestra; First Presbyterian, Pompano Beach, FL 4 pm

Todd Wilson; Severance Hall, Cleveland, OH 3 pm

Paul Jacobs; Calvary Presbyterian, St. Clairsville, OH 3 pm

Chanson; Cathedral of St. John the Evangelist, Cleveland, OH 3 pm

Clive Driskill-Smith; Independent Presbyterian, Birmingham, AL 4 pm

Ensemble Polaris and Waltham Abbey Singers; House of Hope Presbyterian, St. Paul, MN 4 pm

2 DECEMBER

Mary-Julia Royal, with soprano and flute; St. Luke's Chapel, Medical University of Charleston, SC 12:15 pm

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The Tallis Scholars; Oberlin College, Oberlin,
OH 8 pm
Sarah Koehler; Church of St. Louis, King of
France, St. Paul, MN 12:35 pm

3 DECEMBER
Bruce Neswick; Church of the Ascension,
Montgomery, AL 12:05 pm

4 DECEMBER
Bach, *Magnificat*; St. Bartholomew's, New
York, NY 7:30 pm
Stephen Karr; Philadelphia Cathedral (Epi-
scopal), Philadelphia, PA 12:30 pm

5 DECEMBER
Dong ill Shiu; Trinity Church, Boston, MA
12:15 pm
Candlelight concert; Memorial Chapel, Wes-
leyan University, Middletown, CT 8 pm
Handel, *Messiah*; St. Ignatius Loyola, New
York, NY 7:30 pm
Christmas concert; Greene Memorial United
Methodist, Roanoke, VA 6:30 pm, also Dec 6
Lessons & Carols; Holy Trinity Lutheran,
Akron, OH 7:30 pm

6 DECEMBER
Christmas concert, with brass; Methuen
Memorial Music Hall, Methuen, MA 7:30 pm,
also 12/7, 4 pm and 7:30 pm
Paul Bisaccia, piano; Duncaster, Bloomfield,
CT 6 pm
Nigel Potts; St. Peter's-by-the-Sea Episco-
pal, Bay Shore, NY 11 am and 1 pm
Cj Sambach, workshop; Cutchogue Presby-
terian, Long Island, NY 1 pm
Liber unUsualis; Lake-Sumter Community
College, Leesburg, FL 7:30 pm

7 DECEMBER
Martin Jean; Woolsey Hall, Yale University,
New Haven, CT 8 pm
Cj Sambach; Cutchogue Presbyterian, Long
Island, NY 3 pm
Handel, *Messiah*; Irvington Presbyterian, Ir-
vington-on-Hudson, NY 4 pm
Handel, *Messiah*; Church of the Holy Trinity
(Episcopal), New York, NY 4 pm
Diane Luchese; Christ Church, New
Brunswick, NJ 6:30 pm
Advent Lessons & Carols; Camp Hill Presby-
terian, Camp Hill, PA 8:30 am & 11 am
Philadelphia Chamber Chorus; Philadelphia
Cathedral (Episcopal), Philadelphia, PA 4 pm
Advent Lessons & Carols; Philadelphia
Cathedral (Episcopal), Philadelphia, PA 9 pm
Handel, *Messiah*; Washington National
Cathedral, Washington, DC 5 pm
Cantate; First Presbyterian, Lynchburg, VA 3
pm
Liber unUsualis; Lake-Sumter Community
College, Leesburg, FL 2 pm
Todd Wilson, with CIM organ students;
Church of the Covenant, Cleveland, OH 1 pm
Britten, *A Ceremony of Carols*; Cathedral of
St. Philip, Atlanta, GA 5:15 pm
Choral concert; Peachtree Road United
Methodist, Atlanta, GA 6 pm
+Philip Hines; Abbey of Gethsemani, Trap-
pist, KY 5 pm
Advent Lessons & Carols; Cathedral Church
of the Advent, Birmingham, AL 11 am
North Shore Choral Society; Sts. Faith, Hope
and Charity, Winnetka, IL 2:30 pm
Lessons & Carols; Episcopal Church of St.
Luke, Evanston, IL 5 pm

9 DECEMBER
Francis Kline; St. Luke's Chapel, Medical
University of Charleston, SC 12:15 pm
Dee Ann Crossley; Church of St. Louis, King
of France, St. Paul, MN 12:35 pm

10 DECEMBER
Handel, *Judas Maccabeus*; St.
Bartholomew's, New York, NY 7:30 pm

11 DECEMBER
Ahreum Han; Philadelphia Cathedral (Epi-
scopal), Philadelphia, PA 12:30 pm

12 DECEMBER
Michael Smith; Trinity Church, Boston, MA
12:15 pm
Christmas concert; St. Bartholomew's, New
York, NY 7:30 pm
Atlanta Gay Men's Chorus; Cathedral of St.
Philip, Atlanta, GA 8 pm, also 12/13

13 DECEMBER
CONCORA; Asylum Hill Congregational,
Hartford, CT 8 pm, also 12/14 at 4 pm
Dennis Scott, silent film accompaniment; Ori-
ental Theatre, Milwaukee, WI 1 pm
Dale Warland Singers; Nativity of Our Lord,
St. Paul, MN 8 pm

14 DECEMBER
Christmas concert; First Church of Christ,
Wethersfield, CT 4 pm and 7 pm
Carols by Candlelight; Irvington Presbyterian,
Irvington-on-Hudson, NY 4 pm
Stanley Cox; Cathedral of St. Patrick, New
York, NY 4:45 pm
Handel, *Messiah*, part I; St. Joseph,
Bronxville, NY 7 pm

Christmas concert; Our Lady of Sorrows,
South Orange, NJ 4 pm
Advent Lessons & Carols; Christ Church,
New Brunswick, NJ 5 pm
Puccini, *Messa di Gloria*; First Presbyterian,
Lynchburg, VA 3 pm
Lessons & Carols; First Presbyterian,
Gainesville, FL 11 am and 5 pm
Christmas Vespers; The Culver Academies,
Culver, IN 5:30 pm
Lessons & Carols; Our Lady of Loretto, Notre
Dame, IN 7:30 pm
Lessons & Carols; Episcopal Church of St.
Luke, Evanston, IL 5 pm
Christmas concert, with orchestra; First Pres-
byterian, Arlington Heights, IL 4 pm, also 12/21

16 DECEMBER
Handel, *Messiah*; St. Thomas, New York, NY
7:30 pm, also 12/18
David Buice, lautenwerck; Cathedral of St.
Philip, Atlanta, GA 7:30 pm
Timothy Short; Church of St. Louis, King of
France, St. Paul, MN 12:35 pm

17 DECEMBER
Christmas concert; St. Bartholomew's, New
York, NY 7:30 pm
Music of the Baroque; St. Michael's, Chicago,
IL 8 pm

18 DECEMBER
Robert Ridgell; Philadelphia Cathedral (Epi-
scopal), Philadelphia, PA 12:30 pm
Music of the Baroque; Grace Lutheran, River
Forest, IL 8 pm

19 DECEMBER
Gregory Peterson; Trinity Church, Boston,
MA 12:15 pm
Cathedral Ringers Handbell Ensemble;
Cathedral Church of the Advent, Birmingham,
AL 12:30 pm
Evanston Township High School Choir;
Fourth Presbyterian, Chicago, IL 12:10 pm

20 DECEMBER
Music of the Baroque; Divine Word Chapel,
Techny, IL 8 pm, also 12/21 at 3 pm

21 DECEMBER
Christmas concert; The Chorus of Westerly,
Westerly, RI 4 pm, 6 pm, 8 pm
Lessons & Carols; South Church, New
Britain, CT 4 pm
Lessons & Carols; Church of the Holy Trinity
(Episcopal), New York, NY 11 am
Faythe Freese; St. Thomas, New York, NY
5:30 pm
Vivaldi, *Gloria*; St. Joseph, Bronxville, NY 7
pm

Christmas carol sing; Our Lady of Sorrows,
South Orange, NJ 4 pm
Gail Archer; Christ Church, New Brunswick,
NJ 6:30 pm
Advent Lessons & Carols; Emmanuel Church,
Chesterown, MD 10:30 am
J.C. Bach, *The Childhood of Christ*; First Unit-
ed Methodist, Charlottesville, VA 11 am
Christmas Lessons & Carols; Cathedral of St.
Philip, Atlanta, GA 4 pm
Handel, *Messiah*; Peachtree Road United
Methodist, Atlanta, GA 5 pm
South Bend Chamber Singers; Our Lady of
Loretto, Notre Dame, IN 7:30 pm
Lessons & Carols; Church of the Nativity,
Huntsville, AL 5 pm
Lessons & Carols; House of Hope Presby-
terian, St. Paul, MN 9 am, 11 am

22 DECEMBER
Youth Choir of First Presbyterian Church of
Lynchburg, VA; Biltmore Estate, Asheville NC 6
pm, 7 pm, 8 pm,

23 DECEMBER
Ray Cornils, with brass, handbells, and bari-
tone; Portland City Hall, Portland, ME 7:30 pm

24 DECEMBER
Nancy Lancaster; House of Hope Presby-
terian, St. Paul, MN 10 pm

26 DECEMBER
John W.W. Sherer, with alto; Fourth Presby-
terian, Chicago, IL 12:10 pm

28 DECEMBER
Christmas Lessons & Carols; Philadelphia
Cathedral (Episcopal), Philadelphia, PA 9 pm
Christmas Lessons & Carols; Church of the
Ascension and St. Agnes, Washington, DC 4
pm

31 DECEMBER
Lessons & Carols; Church of the Advent,
Boston, MA 6 pm
Paul Bisaccia, piano; First Night, Hartford,
CT 8 pm
William Trajka; St. Bartholomew's, New
York, NY 11 pm
Alan Morrison; Central Reformed Church,
Grand Rapids, MI 9 pm

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16 NOVEMBER
George Ritchie; St. Cecilia Cathedral, Omaha, NE 3 pm
Choral Evensong; All Saints' Episcopal, Fort Worth, TX 6:30 pm
Martin Jean; Zion Lutheran Church, Loveland, CO 4 pm
St. Cecilia's Day concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
David Briggs; First Presbyterian Church, Salem, OR 7 pm
Davitt Moroney & Robert Morgan; Grace Cathedral, San Francisco, 3 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Lynda Alexander, with harp; St. Andrew's Episcopal, Saratoga, CA 3 pm

17 NOVEMBER
George Ritchie, workshop; St. Peter & Paul, Omaha, NE 7:30 pm

18 NOVEMBER
Joseph Gramley, percussion; Clarke College, Dubuque, IA 7:30 pm

19 NOVEMBER
Joan Lippincott, masterclass; Messiah Lutheran, Redwood City, CA 7 pm

20 NOVEMBER
Joan Lippincott; Memorial Church, Stanford University, Stanford, CA 8 pm

21 NOVEMBER
Lynne Davis; Trinity Episcopal Church, Reno, NV 7:30 pm

22 NOVEMBER
Cherry Rhodes; Cathedral of Our Lady of the Angels, Los Angeles, CA 8 pm

23 NOVEMBER
S. Wayne Foster; Grace Lutheran Church, Lincoln, NE 4 pm
Texas Christian University Chorale; St. Stephen's Episcopal, Fort Worth, TX 7:30 pm
Joseph Adam, with flute; Trinity Lutheran, Lynnwood, WA 7 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

30 NOVEMBER
Peter Richard Conte; First United Methodist Church, Dallas, TX 7 pm
Bach, *Christmas Oratorio*; Christ the King Lutheran, Houston, TX 5 pm
Arthur Johnson; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Mahlon Balderston; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Advent Lessons & Carols; All Saints' Episcopal, Beverly Hills, CA 4 pm

1 DECEMBER
Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm

5 DECEMBER
Houston Chamber Choir; Christ Church Cathedral, Houston, TX 7:30 pm

6 DECEMBER
Dale Warland Singers; St. Olaf, Minneapolis, MN 8 pm
Houston Chamber Choir; Christ Church Cathedral, Houston, TX 11 am

7 DECEMBER
VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm, also 12/14
Dale Warland Singers; Wayzata Community Church, Wayzata, MN 4 pm
Advent Lesson & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am
Advent Lessons & Carols; Christ Church Cathedral, Houston, TX 5 pm
David Pickering; Episcopal Church of the Heavenly Rest, Abilene, TX 4 pm
Emma Lou Diemer; Trinity Episcopal, Santa Barbara, CA 3:30 pm

9 DECEMBER
Paul Jacobs, masterclass; Washington State University, Pullman, WA 3 pm

10 DECEMBER
Paul Jacobs; Bryan Hall Theatre, Pullman, WA 7:30 pm
Christmas Musicale; The Unitarian Society, Santa Barbara, CA 11 am

13 DECEMBER
VocalEssence; Normandale Lutheran, Edina, MN 7:30 pm
David Dahl; Grace Lutheran, Tacoma, WA 7 pm

14 DECEMBER
Handel, *Messiah*; First Presbyterian, Midland, TX 5:30 pm
Ray Urwin; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Handel, *Messiah*, part I; All Saints' Episcopal, Beverly Hills, CA 4 pm

15 DECEMBER
Christmas concert; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

16 DECEMBER
VocalEssence, with Garrison Keillor, soloists and orchestra; Orchestra Hall, Minneapolis, MN 8 pm

19 DECEMBER
Christopher Young; Bates Recital Hall, University of Texas, Austin, TX 8 pm
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm, also 12/22

21 DECEMBER
AGO members' recital; St. Cecilia Cathedral, Omaha, NE 3 pm
Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 12/22
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

24 DECEMBER
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 4:30 pm

28 DECEMBER
Christmas Lesson & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am

31 DECEMBER
Susan Matthews; Grace Cathedral, San Francisco, CA 3 pm

INTERNATIONAL

15 NOVEMBER
Simon Gledhill; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Jeremy Plummer; St. John the Baptist, Halifax, England 7:30 pm

16 NOVEMBER
Adrian Adams; St. John the Evangelist, London, England 4 pm
Robert Quinney; Westminster Cathedral, London, England 4:45 pm

19 NOVEMBER
James Parsons; The Temple Church, London, England 1:15 pm

20 NOVEMBER
Margaret Whiteley; St. John the Baptist, Halifax, England 12 noon
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

23 NOVEMBER
Peter Gould; Westminster Cathedral, London, England 4:45 pm

26 NOVEMBER
Eri Niiyama; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Stephen Layton; The Temple Church, London, England 1:15 pm

27 NOVEMBER
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

3 DECEMBER
Jean-Christophe Geiser, with orchestra; Cathédrale, Lausanne, Switzerland 8 pm
Malcolm Riley; The Temple Church, London, England 1:15 pm

4 DECEMBER
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

5 DECEMBER
Jean-Christophe Geiser; Cathédrale, Lausanne, Switzerland 8 pm

6 DECEMBER
Lichfield Cathedral Choristers; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

8 DECEMBER
Gerard Brooks; All Souls, Langham Place, London, England 7:30 pm
David Sanger; Royal Festival Hall, London, England 7:30 pm

10 DECEMBER
Daniel Hyde; The Temple Church, London, England 1:15 pm

11 DECEMBER
Handel, *Messiah*; St. Margaret Lothbury, London, England 1:10 pm
Carlo Curley; Symphony Hall, Birmingham, England 8 pm

12 DECEMBER
Jean-Christophe Geiser, with choirs; Cathédrale, Lausanne, Switzerland, also 12/13
Carlo Curley; Yeovil Baptist Church, Yeovil, Somerset, England 7:30 pm

13 DECEMBER
Gordon Stewart, with trumpet; Badsworth Parish Church, Badsworth, England 7:30 pm

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In Memoriam

Gordon Young

Mus. Doc., A.S.C.A.P.

1919-1998

14 DECEMBER
Carlo Curley; Brighton Dome Concert Hall, Brighton, England 3 pm

15 DECEMBER
+André Luy; Cathédrale, Lausanne, Switzerland 8 pm

17 DECEMBER
Yuri Tashiro; Minato Mirai Hall, Yokohama, Japan 12:10 pm
+Olivier Latry; Cathédrale, Lausanne, Switzerland 8 pm

18 DECEMBER
The Lothbury Singers; St. Margaret Lothbury, London, England 1:10 pm

20 DECEMBER
Heinz Bally; Cathédrale, Lausanne, Switzerland 8 pm
Carlo Curley; St. Mary's Parish Church, Kings Lynn, Norfolk, England 7:30 pm
Christmas Concert; Kingston Parish Church, Kingston upon Thames, England 7:30 pm

25 DECEMBER
+Jean-Christophe Geiser; Cathédrale, Lausanne, Switzerland 5 pm

31 DECEMBER
+Jean-Christophe Geiser; Cathédrale, Lausanne, Switzerland 11 pm

MN, July 18: *Prelude on When in Our Music God Is Glorified*, Held; *Praise to the Lord, the Almighty, Immortal, Invisible, God Only Wise, Beautiful Savior (Celebrations of Praise)*, Porter; *Fantasia in G*, BWV 572, Bach; *Fantasia on Slane, On a Day of Bells*, Larsen; *Allegro cantabile, Adagio, Toccata (Symphony No. 5)*, Widor.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, July 11: *Overture to Coriolan*, Beethoven, arr. Biery; *Rhosymedre (Three Preludes on Welsh Hymns)*, Vaughan Williams; *Preludes on Welsh Hymns*, Thomas; *Sonata on the 94th Psalm*, Reubke.

JACQUES BOUCHER, St. James United Church, Montréal, QC, Canada, July 15: *Prelude en ut mineur*, BWV 546, *Ich ruf' zu dir, Herr Jesu Christ*, BWV 639, *Wer nur den lieben Gott*, BWV 642, *Gelobet seist du, Jesu Christ*, BWV 604, *Nun komm, der Heiden Heiland*, BWV 599, *Von Himmel hoch da komm' ich her*, BWV 606, *Erstanden ist der heilige Christ*, BWV 628, *Gottes Sohn ist kommen*, BWV 600, Bach; *Fugue sur le nom de Bach*, Rinck; *Ich ruf' zu dir, Herr Jesu Christ*, *Wer nur den lieben Gott, Gelobet seist du, Jesu Christ*, *Nun komm, der Heiden Heiland*, *Von Himmel hoch da komm' ich her*, *Erstanden ist der heilige Christ*, *Gottes Sohn ist kommen*, Walcha; *Fugue en ut mineur*, BWV 546, Bach.

JEROME BUTERA, St. Joseph Catholic Church, Lake Linden, MI, July 2: *Toccata and Fugue in d*, BWV 538, Bach; *Le Moulin de Paris*, anonymous XV century; *Prelude and Fugue in d*, BWV 539, Bach; *Fugue for Organ*, Noehren; *Prelude and Fugue in E-flat*, op. 99, no. 3, *Allegro giocoso (Seven Improvisations, op. 150)*, Saint-Saëns; *Scherzo, Minuetto, Gigout; Fantaisie in A*, Franck; *Carillon de Westminster*, Vierne.

PHILIP CROZIER, St. James United Church, Montréal, QC, Canada, July 8: *Prolog*, *Mysterium, Lied des Leiermannes, Studentenlieder, Walpurgisnacht (Faust)*, O Jesu, all mein Leben bist Du, *A Festive Voluntary*, Eben.

JEFFREY DAEHN, Christ United Methodist Church, Rochester, MN, July 29: *Revelations*, Pinkham; *Prelude and Fugue in*

c, Bach; *Master Tallis's Testament*, Howells; *Exultemus*, Whitlock.

MARIO DUELLA, First United Church, Oak Park, IL, July 17: *Variations on Gij die alle sterren houdt*, Van Weelden; *Andante serioso*, Dickinson; *Marche from Symphonie-Cantate Ariane*, op. 53, *Deuxième Méditation*, op. 10, no. 2, Guilmant; *Offertoire*, Lefebure-Wély; *Allegretto*, Capocci; *Toccata in A*, Somma.

MARY KAY EASTY, First Congregational Church U.C.C., Appleton, WI, July 23: *Trumpet Tune in E-flat*, Johnson; *Bist du bei mir*, *Fugue in E-flat*, Bach; *Sweet Sixteenths*, Albright; *Les Petites Cloches*, Purvis; *Hymne d'Action de Grâce (Trois Paraphrases Grégoriennes)*, Langlais; *Toccata (Symphony V)*, Widor.

MICHAEL GAILIT, St. Augustine's Church, Vienna, Austria, July 25: *Concerto in C*, S. 594, Bach; *Organ Piece in f*, K. 608, Mozart; *Intermezzo*, Adagio, *Marche pontificale (Symphony No. 1)*, Widor; *Adagio, Verdun (Sonata Eroica)*, Stanford; *Finale (Evocation)*, Dupré.

SUSAN GOODSON, Zion Lutheran Church, Chelsea, MI, July 15: *Minuet, Bourée, Rejoicing, Overture (Royal Fireworks Suite)*, Handel; *Wir glauben all an einen Gott*, Bach; *Minuet, Air*, Clarke; *Fuga, Finale (Sonata VI)*, Mendelssohn.

ROBERT J. HACHMEISTER, Christ United Methodist Church, Rochester, MN, June 3: *Prelude and Fugue in e*, BWV 549, Bach; *All'Offertorio*, Zipoli; *Grand Jeu, Du Mage; Tamhourin*, Rameau; *Toccata*, Andriessen.

BRIAN HARLOW, Methuen Memorial Music Hall, Methuen, MA, July 2: *Allegro risoluto (Symphony No. 2 in e, op. 20)*, *Berceuse (Vingt-quatre Pièces en style libre, op. 31)*, Vierne; *Berceuse à la mémoire de Louis Vierne*, Cochereau; *Toccata and Fugue*, op. 59, no. 5-6, Reger; *Grand Pièce Symphonique*, op. 17, Franck; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck.

KATHY HEETLAND & JOYCE ROBINSON, Glenview United Methodist Church, Glenview, IL, July 27: *Ceremonial March, Sumsion; Elegy, Thalben-Ball; Fugue in G*, BWV 577, Bach; *Ducto 8*, Wesley; *O.K. Chorale (Tost Suite, S. 212)*, P.D. Bach; *Berceuse, Relice; Sonata, Diana; Toccata Giocosa*, Martin; *Carillon*, Behnke;

Boléro de concert, op. 166, Lefebure-Wély; *Variations on a Theme by Beethoven*, Lenz.

SARAH MAHLER HUGHES, Lawrence Memorial Chapel, Appleton, WI, July 2: *Sonata VIII*, Moretti; *Bergamasca (Fiori Musicali)*, Frescobaldi; *Prelude in e*, BWV 142, Buxtehude; *Siciliano for a High Occasion*, Howells; *Toccata un Nu la oss takke Gud*, Hovland.

PAUL JACOBS, First United Presbyterian Church, Troy, New York, NY, July 1: *Fantasia and Fugue in g*, BWV 542, Bach; *O wie selig sied ihr doch, ihr Frommen. Es ist ein ros entsprungen*, Brahms; *Fantasia for Organ*, Weaver; *Adagio in D*, *Allegro in D*, C.F.E. Bach; *Sonata II*, Hindemith; *Stèle pour un enfant défunt*, *Finale (Symphony No. 1)*, Vierne.

MARTIN JEAN, *Prelude and Variations on Old Hundred*, Hampton; *Valse (Six Variations on B-A-C-H)*, op. 10, Rimsky-Korsakov; *transcr. Jean*; *Valse-Improvisation on the name of Bach*, Poulenc; *transcr. Jean*; *Prelude and Fugue on B-A-C-H*, Liszt; *Symphony No. 2 in e*, op. 20, Vierne.

ANN LABOUNSKY, St. Matthew's Episcopal Church, Pittsburgh, PA, July 20: *Prelude and Fugue in D*, BWV 532, Bach; *Trto Sonatn*, Langlais; *The Winged Creatures*, Jenkins; *Deuxième Symphonie*, op. 20, Vierne; *Improvisation on submitted themes*.

GEORGE MATTHEW JR., Christ United Methodist Church, Rochester, MN, July 29: *Choral Variations*, Taneyev; *Passacaglia (Katerina Ismailova)*, Schostakovich; *Fantasia*, op. 110, Glasunov.

JONATHAN OLDENGARM, St. James United Church, Montréal, QC, Canada, July 1: *Pastorale*, Roger-Ducasse; *Variations in E*, Handel; *transcr. Karg-Elert*; *Marche sur un thème de Handel*, op. 15, Guilmant; *Deuxième Fantaisie*, Alain; *Allegro deciso (Evocation)*, op. 37, Dupré.

JOANNE WEST PETERSON, All Saints' Episcopal Church, Appleton, WI, July 30: *Andante Largo in D*, Stanley; *Piece for Flute Clock*, K. 594, Mozart; *Amazing Grace*, Swann; *Sweet Hour of Prayer*, Bolcom; *Variations on Come Down O Love Divine*, Heller.

MARY PRESTON, Balboa Park, San Diego, CA, July 21: *Marcia (Symphony III)*, Widor; *Pièce Héroïque*, Franck; *Rondo (Con-*

Organ Recitals

BARRY ANDERSON, Knox United Church, Winnipeg, MB, Canada, July 23: *Prelude and Cathedral Fugue in e*, Bach; *Musical Clocks*, Haydn; *Carillon*, Sowerby; *The Cuckoo*, d'Aquin; *The Swan*, Saint-Saëns; *Toccata in C*, Young.

SCOTT BENNETT, with Charleston Symphony Orchestra and Chorus Chamber Choir, Grace Episcopal Church, Charleston, SC, June 5: *Sonata on the 94th Psalm*, Reubke; *Mass*, Paulus; *Symphonie Concertante*, Jongen.

MARILYN BIERY, with Marina Muñoz Lyon, flute; Cathedral of St. Paul, St. Paul,

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certo for Flute Stop), Rinck; *Phantasie über den Choral Hallelujah! Gott zu loben, bleibe meine Seelenfreund!*, Reger; *Variations on America*, Ives; *Clair de lune, Feux follets (Pièces de Fantaisie)*, Final (*Symphonie VI*), Vierné.

ROBERT E. SCOGGIN, Christ United Methodist Church, Rochester, MN, July 8: *Praise the Lord with Pipes and Bells*, Karg-Elert; *Sonata in C*, Dalla Bella; *Suite for Organ Clock, Fantaisie and Fugue in c*, C.P.E. Bach; *Sarabande*, Murrill; *Toccata (Symphony No. 2)*, Widor.

ANN ELISE SMOOT, Washington National Cathedral, Washington, DC, July 13: *Grand Choeur Dialogue*, Gigout; *Le Tombeau de Couperin*, Ravel, transcr. Smoot; *Symphony III in f-sharp*, Vierné; *Carillon Sortie*, Mulet.

STEPHEN THARP, The Riverside Church, New York, NY, July 29: *Trois Poèmes*, Escaich; *Prélude and Fugue in memory of T. Coleman*, Stoltzfus; *Fantasy for Flute Stops*, Sowerby; *Liebestod (Tristan und Isolde)*, Wagner; *Waltz Mignonne*, Karg-Elert; *Straf mich nicht in deinem Zorn*, Reger; *Perpetuum Mobile*, Midschultze.

ROBERT E. UNGER, with Jennifer Bryan, oboe, Rich Redman, Sarah, Jill & Jim Chwaszczewski, vocalists; Faith Lutheran Church, Appleton, WI, July 16: *St. Anthony's Chorale*, Haydn, arr. Callahan; *I Wait for the Lord*, Unger; *Adagio non molto (Fantasie für Oboe und Orgel in f moll)*, Krebs, arr. David; *Grand March (Aida)*, Verdi, arr. Morris; *Prélude and Fugue in e*, BWV 533, Bach.

SUE WALBY, Christ United Methodist Church, Rochester, MN, July 15: *Solemn Procession*, Webber; *Introduction and Toccata in G*, Walton; *The Primrose (Fitzwilliam Virginal Book)*, Peerson; *Chaconne (First Suite in E)*, Holst, arr. Walby;

Greensleeves, Vaughan Williams; *Crown Imperial*, Walton, arr. Herbert Murrill.

RENEA WALIGORA, Methuen Memorial Music Hall, Methuen, MA, July 16: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Minuet (Three Pieces)*, Bridge; *Sonata No. 1*, Borowski; *Prélude et Danse fuguée*, Litaize; *Dinosauria*, op. 16, Dinda; *Carillon de Westminster (Pièces de Fantaisie, Troisième Suite)*, op. 54), Vierné.

MATTHEW WALSH, First English Lutheran Church, Appleton, WI, July 9: *Toccata and Fugue in F*, BuxWV 157, Buxtehude; *Sonata II*, op. 65, Mendelssohn; *The Peace may be exchanged (Rubrics)*, Locklair; *Ceremonial March*, Sumsion.

THOMAS WIKMAN, St. Mang Basilica, Füssen, Germany, July 4: *Toccata per l'Elevazione (Messa degli Apostoli)*, Frescobaldi; *Toccata in d*, Froberger; *Canzon sopra I le bel e bon*, Cavazzoni; *Toccata and Fugue in C*, *An Wasserflüssen Babylon*, Pachelbel; *All' Elevazione II in C*, *Toccata and Suite in d*, Zipoli; *Fugue in C (alla giga)*, BuxWV 174, Praeludium in g, BuxWV 163, Buxtehude.

CAROL WILLIAMS, Balboa Park, San Diego, CA, June 16: *Spanish Military March, Under the Stars*, Stewart; *Fantasia*, op. 117, Silas; *Faniare (Festival Suite)*, op. 100), *Sunset*, op. 69, *When Johnny Comes Marching Home*, Lemare; *Marche Funèbre et Chant Sèraphique*, op. 17, Guilman; *Etude Symphonique*, op. 78, Bossi; *Toccata, Jongen*.

LORRAINE WORDELMAN, with Peter Wordelman, trumpet and voice, Christ United Methodist Church, Rochester, MN, July 1: *Processional*, Mathias; *Choral (Quatre pièces pour orgue)*, op. 37), *Jongen: Prayer of St. Gregory*, Hovhanness; *The Balboa Park Organ Suite*, Burkhardt; *Zion's Walls, At the River*, Copland; *If I Sing (Closer Than Ever)*, Shire; *Te Deum*, Langlais.

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Classified Advertising Rates
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Advertise in THE DIAPASON's first annual Resource Directory. The comprehensive Resource Directory will be printed in 5-3/8" x 8" handbook format and mailed with the January 2004 issue of THE DIAPASON. It will include a supplier directory and product/service directory. Call or e-mail to reserve your ad space; contact Jerome Butera, 847/391-1045, jbutera@sgc-mail.com

New Classified Advertising rates are now in effect. See p. 29 for new rates.

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

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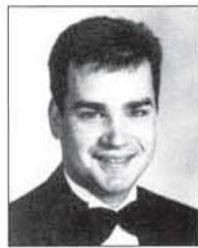
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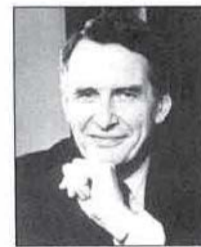
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