

Here & There

Bärenreiter announces new releases. The *Organ Plus One* series presents pieces—both freely composed and hymn tune-based, and both original works as well as arrangements—for organ plus a solo instrument. The editions include solo parts in C, B-flat, E-flat, and F, thus accommodating many diverse instruments; the range of the instrumental parts is in the middle, which will appeal to non-professional players. Volumes already available are those for Advent/Christmas (BA 8501), Passion/Easter (BA 8503), and Divine Service (BA 8506); a volume for Communion will be released in April 2012 (BA 8507), and future volumes will appear. All volumes are priced at €17.95. The *Organ Plus Brass* series, edited by Carsten Klomp and Heiko Petersen, is suitable for amateur brass ensembles and non-professional organists, and offers various brass parts enabling performances with flexible instrumentation; in addition to the full score (BA 11201, €15.95), separate parts are available for various brass instruments. For information: <www.baerenreiter.com>.

Carol Press announces new lower prices on all orchestrations, brass and strings. The current mailer includes information on books, scores, and accessories. For information: 843/556-3512; <carolpress@att.net>.

Fugue State Films announces the release of *Towards a Modernist Organ*, a two-disc digipack, with CD, DVD, and 16-page booklet (FSFDVD006, £21.50). The release features David Butterworth playing organs in Nottingham, including the J. J. Binns organ at Albert Hall and the Marcussen organ at the Parish Church of St. Mary. Repertoire ranges from Gibbons, Tomkins, and Stanley to Parry, Ireland, Hakim, and modern Danish works. For information: <www.fuguestatefilms.co.uk>.

Jazzmuze announces new releases by Joe Utterback: *An Irish Blessing* (for tenor, piano, flugelhorn or clarinet, two copies \$10); *Prelude on Beach Spring* (four short organ variations, \$5); *Memories* (three piano solos, \$12); *Six Jazz Inventions for Organ* (short organ explorations for beginners, limited pedal, \$8); *One to One* (one note in each hand, piano jazz explorations, \$8); *O Come, Emmanuel* (SATB and organ, supplied for local copying, \$15); *Lillie's Waltz* (flute and piano, \$15). For information: <www.jazzmuze.com>.

Naxos announces the release of new recordings. Novum NCR1384 features the soloists of New College Choir Oxford, Collegium Novum, and Edward Higginbottom in the premiere of Couperin's *Exultent superi* and other motets. Oehms OC 683 features Hansjörg Albrecht playing his own transcription of Holst's *The Planets* at the St. Nikolai organ in Kiel. For information: <www.naxosusa.com>.

The Royal School of Church Music (RSCM) is publishing four short-listed anthems from the King James Bible Composition Competition, which was organized by the King James Bible Trust to mark the 400th anniversary of the bible's publication in 1611. The RSCM sponsored one of two categories—submission of an anthem or worship-song suitable for use in churches and schools. There were over one hundred submissions to this category alone.

The winning anthem, *The Mystery of Christ*, was composed by Christopher Totney, a music teacher and church organist based in Wiltshire. It has been published in a single volume with three other short-listed anthems composed by Owain Park, Andrew-John Bethke, and Thomas Hewitt Jones; £4.95, catalogue number B0355. For information: <www.rscm.com/shop>.

Andover Organ Company's recent newsletter reports on projects completed in 2011. Among the many projects: the installation and enlargement of a 2-manual, 21-stop, 1987 J. W. Walker & Sons tracker organ for St. Andrew's Episcopal Church, Stamford, Connecticut; repair of the largest pipes of the Pedal 32' Contra Bourdon in the 101-rank E. & G. G. Hook & Hastings organ at Boston's Cathedral of the Holy Cross; installation of a long-awaited Swell 8' Cornopean in the 2-manual, 25-rank, 1873 Wm. A. Johnson organ at the Congregational Church of Thompson, Connecticut; renovation and re-installation of the two-manual, 7-rank Hook & Hastings organ, Opus 2001, at the Congregational Church, New Ipswich, New Hampshire; and restoration of the 2-manual, 28-rank, 1897 Geo. Jardine & Son organ, Opus 1248, at the Church of St. Peter, Haverstraw, New York.

Andover will do a major rebuilding and expansion of the Hook & Hastings organ, Opus 2492 from 1924, for Newton Highlands Congregational Church in Massachusetts. The work will take place during the summer months for the next three years. For information: 888/674-2626; <www.andoverorgan.com>.

Casavant Frères completed a number of projects in 2011: a new 79-stop mechanical-action organ for the Kauffman Center for the Performing Arts in Kansas City, Missouri; a three-manual, 37-stop organ for the Igreja Sao Lazaro in Macau, China; a three-manual, 30-stop mechanical-action organ for Our Lady of Fatima Parish, Seattle, Washington; a two-manual, 18-stop organ at St. John's Evangelical Lutheran Church, Sinking Spring, Pennsylvania; a three-manual, 32-stop organ for Immanuel Baptist Church, Paducah, Kentucky; and a two-manual, 18-stop organ in the new Shipp Chapel of Lovers Lane United Methodist Church, Dallas, Texas.

Casavant installed the façade of the new organ for the Orchestre Symphonique de Montréal for the official opening of the hall last September. The four-manual, 84-stop mechanical-action organ will be completed in 2013.

Other new projects include a four-manual organ for the Kennedy Center in Washington, D.C.; new three-manual organs at St. John's Episcopal Church in Cold Spring Harbor, New York, and St. John's Episcopal Church, Georgetown Parish, Washington, D.C.; and a number of projects to restore or rebuild existing pipe organs. For information: <www.casavant.ca>.

C. B. Fisk, Inc. is celebrating its 50th anniversary. Among current projects: a practice organ for the Jacobs School of Music at Indiana University; Opus 137 (two manuals, 37 ranks) for Christ Church, Andover; Opus 139 (three manuals, 55 ranks) for Harvard's Memorial Church, with inauguration events April 10, 17, 24, and 29; Opus 141 (two manuals, 31 ranks) for St. Paul's Chapel, Rikkyo University Niiza, Japan; Opus 143 (two manuals, 21 stops) for St. Mark's Lutheran Church, China Grove, North Carolina. For information: 978/283-1909; <www.cbfish.com>.



Allen four-manual at Engelbrekt Church, Stockholm, Sweden

Allen Organ Company has installed a Quantum™ four-manual, 138-stop control, 92-digital stop organ in historic Engelbrekt Church, Stockholm, Sweden. Several times throughout its history, the church has updated or overhauled its pipe organ. Stefan Therstam, professor at the Royal College of Music, Stockholm is organist at the Engelbrekt Church. For information: <www.allenorgan.com/stockholm>.

Carillon News by Brian Swager

Competitions

In celebration of the 450th anniversary of the birth of Dutch composer Jan Pieterszoon Sweelinck (1562–1625), the Martini Carillon Foundation of Groningen is organizing a carillon performance competition in cooperation with the Dutch Carillon Guild. It will take place on September 15, 2012 and consists of two parts: playing the Martini carillon, and making an arrangement for carillon of a keyboard composition of J. P. Sweelinck. Further information and rules are available at <http://www.klokkenspel.org>.

The Carillon Society of Australia, Inc., organized a student carillon composition competition in conjunction with the Wesley Music Foundation. They received 20 entries from students of the Australian National University and the Sydney Conservatorium of Music. First prize (\$2,000) was awarded to **Leonard Wiess** for "The Bells of Nyx." **Ella Macens** won the second prize (\$1,000) with "The Transfixed Walls." Third prize (\$500) was awarded to **Austin Har** for "The Devil's Merry-Go-Round."

GCNA news

Five members of the Guild of Carillonners in North America successfully passed the examination for carillon certification during the congress at Kirk in the Hills, Bloomfield Hills,



Michigan: **Joseph Brink** of Yale University, **Stephan Burton** of Brigham Young University, **Nick Huang** of Yale University, **Joseph Peebles** of Brigham Young University, and **Chelsea Vaught** of the University of Kansas. The next congress of the GCNA will be hosted by Clemson University in Clemson, South Carolina, June 19–22, 2012.

Washington National Cathedral

Washington National Cathedral was damaged by a 5.8-magnitude earthquake last August. The cathedral was closed on August 23, and the carillon was silenced with the exception of the commemorative ringing of the bourdon bell on September 11. Cathedral carillonneur Edward Nassor reported that the 53-bell Kibbey carillon was repaired by the cathedral's facilities department. The tower stabilization has progressed to the point that the bells can be played without risk to the tower. Scaffolding has been erected atop the Gloria in Excelsis (central) Tower bracing the four corner pinnacles. Separate scaffolding has been built to support the transept and west towers.

The earthquake caused the clappers on four of the largest bells to swing violently enough to pull the cables out of the turnbuckles that connect the tracker wires to the keyboard. The cables that had pulled out of the keyboard were re-attached, so the bells can now play normally. Nassor performed on the carillon, for the first time since the earthquake, during the Cathedral Choral Society's Joy of Christmas concerts. The first selection played was Wendell Westcott's arrangement of *Joy to the World*. The concert concluded with Lisa Lonie's *Fantasy on "I Saw Three Ships."* Now that the carillon has been repaired and the tower is stabilized, carillon music will resume sounding over the cathedral close before Sunday Holy Eucharist and for Saturday recitals. ■

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail <brian@allegrofuoco.com>. For information on the Guild of Carillonners in North America: <www.gcna.org>.

In the wind . . .

by John Bishop



Of the people, by the people, for the people . . .

. . . that government of the people, by the people, for the people, shall not perish from the earth.

These words from Abraham Lincoln's *Gettysburg Address* are in tribute to those killed during the pivotal Battle of Gettysburg of the American Civil War. In the eulogy he delivered after Lincoln's assassination, Massachusetts Senator Charles Sumner said, "The world noticed at once what he said, and will never cease to remember it. The battle itself was less important than the speech." Sumner's other claim to fame is as namesake of the Sumner Tunnel that connects downtown Boston to Logan Airport by passing under Boston Harbor.

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Perhaps it's rare for words like these to appear in the pages of a trade journal, and in today's volatile political climate I know very well that I tread on dangerous ground. The relationship between politics and religion is strong and prevalent, though the United States Constitution specifically calls for the two to be separate. The differences in worship styles between Northeastern Anglicans and Southeastern Evangelicals are as vast as the wide range of styles found in the world of the pipe organ.

Like it or not, the pipe organ has been associated primarily with the church for some five hundred years. It's hard to imagine what the pipe organ would be today were it not for the influence of the church. From the late Renaissance to the modern day, most of the music written for the organ comes from the church, and by extension, most of the organ music we might consider secular couldn't have happened had the church not provided us with the parade of instruments that is our history. One might argue that the organ symphonies of Vieme or Widor are not ecclesiastical music, but without the Cavallé-Coll organs in the grand churches of St. Sulpice and Notre Dame in Paris, I doubt those two masters would have gotten it together to write that music.

Some twenty years ago my friend and colleague, the widely respected organ historian Barbara Owen, commented, "We have to get the organ out of the church." I was dumbfounded—I guess because I found I was too dumb to understand what she meant. How could the organ possibly survive without the church? It was the comment of another friend and colleague, Steven Dieck, President of C.B. Fisk, Inc., that enlightened me a little. To paraphrase Steve's comment, large portions of modern society might never have the chance to hear a pipe organ—those people who would never be caught dead in church, or more to the point, those who would *only* be caught dead in church! After all, some people never go into a church unless they're in a coffin.

The organs we find in concert halls, university auditoriums, and increasingly rarely, in municipal auditoriums are available to the general public without risk of exposure to the perceived perils of organized worship, and it's the municipal organ that is of the people, by the people, and for the people.

The first American municipal organ appeared in 1864 when E. & G. G. Hook built a four-manual organ with 64 stops for Mechanics Hall in Worcester, Massachusetts. That organ was restored by the Noack Organ Company in 1982 and is still very much in use. Records show that Roosevelt built an organ with 129 stops for the Chicago Auditorium in 1889, the year that Benjamin Harrison was inaugurated as America's twenty-third president, and three years after the dedication of the Statue of Liberty. I don't know how many organs that large had been built before 1889—but it sure must have stood out as one of the great cultural icons of its day. And with what I know about the organs built by Hilborne Roosevelt, it must have been a knockout.

In 1882, Thomas Edison proved the practicality of the commercial and residential use of electricity by installing electric lighting in the home of J. P. Morgan at the corner of Madison Avenue and 36th Street in New York. When the Roosevelt organ was built, the development of electrical applications was still in its infancy—the organ had tracker action. That's a huge organ. The stoplist shows that there were indicators for low, medium, and high wind pressures—imagine the army of people needed to pump that organ.

In 1921 E. M. Skinner built a five-manual instrument with 150 stops for the new 13,000-seat Municipal Auditorium in Cleveland. Those were the days before radio and recordings, and it was expensive to hear the few great symphony orchestras across the country, so the municipal organ was the only way for many to hear live performances of great music. Accounts of the introduc-

tion of that organ give us a glimpse into the popularity of the public pipe organ. Following the dedication of the organ, Harold MacDowell, the Cleveland City Architect wrote:

Despite the oppressive heat, the crowd which had been collecting since noon soon exceeded the capacity of the mammoth hall and long before the time set for the inaugural recital all seats were filled and more than 5000 men, women, and children were crowding the corridors of the colossal structure. The police which were out in large numbers were at first able to hold the crowd into a semblance of order, but soon gave up in despair as the eager mob swept all before it.¹

That means there were at least 18,000 people in attendance. A riot before an organ recital? Wow!

It wasn't only big cities that had municipal organs. Melrose, Massachusetts is about seven miles north of Boston. Today there are around 29,000 residents. In 1919 when the Austin Organ Company installed the 78-stop organ in Soldiers and Sailors Hall, just over 18,000 people lived in Melrose. As we learned in Cleveland, that's just enough to make an audience.

If you're interested in reading more about this heritage, visit the website <www.municipalorgans.net>, where you'll find a chronological list of American Municipal Pipe Organs. You can

click your way further in to find stoplists and histories of most of the instruments. Thanks to the creators of that website for making so much information available. I'm sure that was a labor of love!

Two cities in the United States still have important secular organs with seated municipal organists: San Diego, California and Portland, Maine. San Diego is home to the Spreckels Organ, housed in the Spreckels Organ Pavilion at Balboa Park. It's one of the world's largest outdoor organs, and though it must compete with the flight paths of San Diego International Airport, it remains a popular attraction. Municipal Organist Carol Williams and visiting artists offer weekly concerts. Like so many other cities, San Diego has been struggling to manage a deficit budget, and after much well-reported arguing, the City Council voted in 2011 to renew Williams' contract for ten years, continuing the city's sizable contribution to her salary. You can read an article about the city's decision in the *San Diego Union Times* at <<https://www.utsandiego.com/news/2011/aug/02/civic-organist-contract-renewed/?ap>>. The article cites that the city has a \$40,000,000 deficit—but they approved funding of \$286,000 for a ten-year contract for Williams. Compare that to Alex Rodriguez (aka A-Rod) of the New York Yankees who was paid \$33,000,000 in 2009. That's more than \$203,000 per game, which is close to ten years for Carol Williams.

According to <www.baseball-reference.com>, A-Rod's aggregate salary as a baseball player is \$296,416,252. That's enough money for a thousand municipal organists for ten years. Play ball!

As the weather in Portland, Maine is nothing like that of San Diego, Portland's Kotzschmar Organ is indoors, located in Merrill Auditorium of City Hall. Housed in an elegant case at the rear of the stage, and sporting a five-manual drawknob console, this grand instrument is the pride of its city. And while San Diego has just over 3,000,000 residents, the entire State of Maine has about 1,300,000 people, 64,000 of whom live in Portland, the largest city in the state. To put the scale of the state in closer perspective, the capital city of Augusta has 18,500 residents!

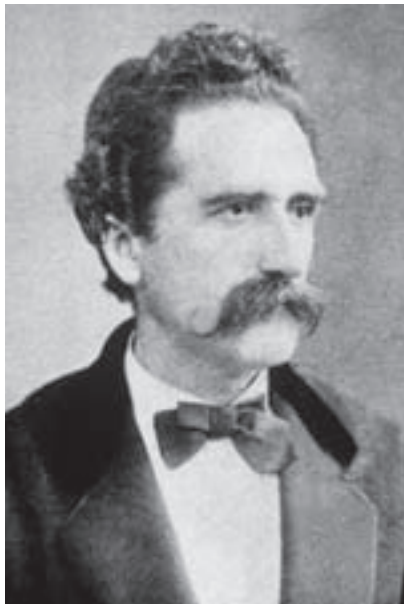
The institution that was Curtis

Cyrus H. K. Curtis grew up in Portland, Maine. His father Cyrus Libby Curtis was an interior decorator and amateur musician who met the struggling immigrant musician Hermann Kotzschmar in Boston, and offered to help him establish himself in Portland. Kotzschmar became conductor and pianist for the Union Street Theatre Orchestra, in which Curtis played the trombone, and organist and choirmaster of the First Parish Church (Unitarian) where Curtis sang in the choir. Can you detect a pattern? As Kotzschmar was gaining trac-

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Hermann Kotschmar

tion in Portland, he lived with the Curtis family, and Cyrus Libby Curtis gave his son the name of his favorite musician, hence the initials *H.K.*

In the ensuing years, Kotschmar founded choral societies and orchestras, performed as conductor, organist, and pianist in countless concerts, and taught a generation of the city's musicians.

Meanwhile, Cyrus H. K. Curtis really made something of himself. He founded the Curtis Publishing Company in 1891 and subsequently launched the *Saturday Evening Post* and the *Ladies' Home Journal*. Later he founded Curtis-Martin Newspapers, Inc., whose properties included the *Philadelphia Inquirer* and the *New York Evening Post*. Cyrus H. K. Curtis made a lot of money, and he carried the musical influence of Hermann Kotschmar all his life. He purchased three pipe organs for his home in Wyncote, Pennsylvania (Aeolian, Opus 784, 943, and 1374); he donated a 160-stop Austin organ to the University of Pennsylvania where it still stands, recently renovated, in Irvine Auditorium. He gave huge amounts of money to the Philadelphia Orchestra, and his daughter Mary Louise Curtis Bok founded the Curtis Institute of Music, named in honor of her father. Hers was a particularly classy honor as the Curtis Institute was founded nine years before her father's death!

§

At about 2:00 in the morning on January 24, 1908, a fire started in the city electrician's office in Portland's City Hall, ironically caused by an electrical short-circuit in the Gamewell Fire Alarm System that was housed in the office (pesky new-fangled contraptions). Because the alarm system was the first thing to go, the fire quickly went out of control and City Hall was destroyed. Coincidentally, Hermann Kotschmar died on April 15, 1908. After plenty of discussion, the remains of the building were razed and the cornerstone for the new City Hall was laid



Portland City Hall



Kotschmar Organ, Merrill Auditorium

on October 6, 1909, and on January 10, 1911, former Mayor Adam Leighton announced that Portland native Cyrus Curtis was donating a pipe organ to be installed in Merrill Auditorium of the new City Hall in memory of Portland's most prominent musician.

The new City Hall was dedicated on August 22, 1912. Municipal Organist Will C. Macfarlane was at the organ. The program included Macfarlane's performance of Boëllmann's *Suite Gothique*, a report from the city building committee (Adam Leighton, chairman), presentation of keys to the building by Owen Brainard of the architecture firm Carere and Hastings (designers of the New York Public Library and the House and Senate Office Buildings in Washington,

D.C.), presentation of the organ by Cyrus Curtis, unveiling of the Hermann Kotschmar bust by his widow Mary, and acceptance of the whole shebang by Mayor Oakley Curtis (no relation). Macfarlane also played his own compositions *Evening Bells* and *Cradle Song*, and a transcription of Kotschmar's *Te Deum in F*. Judge Joseph Symonds gave an oration, and representing the Catholic Bishop of Portland, Rev. Martin A. Clary gave the prayer and benediction. Must have been a lovely afternoon.²

§

In January of 2007, the FOKO board asked the organ committee to investigate the possibility of some additions and major repairs to the organ. Specialists were called in to assess the questions and replied that the general condition of the organ was poor enough to make the work feasible. FOKO responded by inviting a group of widely respected experts to participate in a public symposium in August 2007 to discuss the organ in detail and develop recommendations for the future of the instrument. The participants were Joe Dzeda, Nick Thompson-Allen, Jonathan Ambrosino, Walt Strony, Curt Mangel, Peter Conte, and Tom Murray. Craig Whitney of the *New York Times* served as scribe and followed the event with a written report. As chair of the organ committee, I was moderator of the event. After years of study, the Friends of the Kotschmar Organ and the City of Portland announced plans for the renovation of the organ. In September 2011, Portland's City Council approved a grant of \$1.25 million for the project. Just before the Council meeting, Mayor Nicolas Mavodone, City Manager Mark Rees, and two members of the City Council joined me on the stage of Merrill Auditorium



Console and façade

for a tour of the organ. The mayor marveled at the thousands of pipes, took a slew of photos with his cell phone, and commented that he had stood on the stage dozens of times presiding over civic events without having any idea what was behind the organ case. He repeated those comments for the City Council and the members approved the funding unanimously. Watching both elected and appointed city officials discuss and approve the motion to care for that organ at such a meaningful level was a great experience for an organbuilder.

FOKO is raising the balance to fund not only the organ's renovation but to endow the positions of Municipal Organist and Organ Curator, and to extend the organization's ambitious and effective education programs, bringing Maine's schoolchildren together with the King of Instruments.

The renovation of the organ will be accomplished by Foley-Baker, Inc., of Tolland, Connecticut. Having completed similar projects on the organs of the First Church of Christ, Scientist in Boston (The Mother Church), Symphony Hall in Boston, and the Aeolian organ in the Chapel of Duke University, Mike Foley and the staff of FBI bring vast experience to this project.

To commemorate the centennial, FOKO will present a Centennial Festival of concerts and masterclasses starting on Friday, August 17, 2012, and culminating with a grand Kotschmar Centennial Concert on the actual anniversary, Wednesday, August 22. Participating artists and presenters include Tom Trenney, Walt Strony, Mike Foley, Dave Wickerham, Frederick Hohman, Michael Barone, Thomas Heywood, Peter Conte, John Weaver, Felix Hell, John Bishop, and Ray Cornils.

The festival will be housed at Portland's Holiday Inn By the Bay. Details will be announced soon. Like a hawk, you should watch the website of the Friends of the Kotschmar Organ, <www.foko.org>. Summer in Maine is as good as it gets, the Kotschmar Organ is a grand instrument, soon to be prepared for its second century. And you'll never have a better chance to gather with such a list of luminaries in such an intimate city. Hope to see you there. ■

Notes

1. Craig Whitney, *All The Stops*, PublicAffairs, 2003, p. 30.

2. My information about the history of the Kotschmar Organ, Portland's City Hall, the lives of Cyrus Curtis and Hermann Kotschmar, and the fire of 1908 comes from the book *Behind the Pipes: The Story of the Kotschmar Organ*, written by FOKO archivist Janice Parkinson-Tucker, and published by FOKO.

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