

# THE DIAPASON

MARCH, 2004



Westwood United Methodist Church, Los Angeles, California  
Specification on pages 26–27

# Here & There

**St. Bartholomew's Church**, New York City, presents a series of Lenten recitals on Sundays at 4:30 pm, each followed by choral Evensong: March 7, John Binsfeld; 3/14, Matthew Glandorf; 3/21, William Trafka; 3/28, Federico Andreoni; April 4, Ken Cowan. Also in Lent, Ken Cowan will play Dupré's *Le Chemin de la Croix* on Good Friday, April 9, at 6 pm. The series "Basically Bach," presented by Bachworks, continues: March 17, Anthony Newman and Jesus Balbi; 3/23, harpsichordist Bradley Brookshire and flutist Tara O'Connor; April 21, three Latin masses by William Byrd. The series "Blended Voices" will present the Fauré *Requiem* on March 31. For information: 212/378-0222; <www.stbarts.org>.

**Christ Church**, New Brunswick, New Jersey, continues its series of Sunday organ recitals. The recitals begin at 6:30 pm, last 50 minutes, and are preceded by choral Vespers at 6 pm: March 7, Andrea Malzahn; 3/21, Federico Andreoni; 3/28, Antonius Bittmann; April 4, Palm Sunday Vespers (6 pm), Christ Church Schola; 4/25, Felix Fachtlatko; May 9, Christopher Jennings; May 23, spring choir and orchestra concert, Christ Church Choir and Orchestra, music of Bach including *Magnificat in D*; and June 6, Mark Coles. For information: 732/545-6262; <markt6262@aol.com>.

**South Church**, New Britain, Connecticut, continues its music series: March 7, Paul Halley, Theresa Thomason, South Church Choir, piano, bass, and percussion (selections from Halley's *Sound Over All Waters*); May 16, South Church Chamber Society; June 17, Sir William Trio and friends. For information: 860/223-7555; <www.musicseries.org>.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: March 7, choral Evensong; April 16, Chanticleer; 4/23, Stephen G. Schaeffer with hornist David Pandolfi; May 21, Broadway cabaret. For information: 205/251-2324; <www.adventbirmingham.org>.

**The Cathedral of St. Mary of the Assumption**, San Francisco, continues its series of concerts on Sundays at 3:30 pm: March 7, Emma Lou Diemer; 3/14, Daniel Zaretsky; 3/21, Christoph Tietze; 3/28, David Hatt; April 4, Brian Swager, with flutist Harry Bernstein; 4/11, Allan Blasdale; 4/18, Mauro Correa Trio. For information: 415/567-2020; <ctietze@compuserve.com>.

**Fourth Presbyterian Church**, Chicago, Illinois, will present The Netherlands Bach Society on March 11 at 8 pm. The program, under the direction of Jos van Veldhoven, with recorder soloist Marion Verbruggen, will feature cantatas of Bach, Buxtehude, Kuhnau, and Schelle, and Bach's *Brandenburg Concerto No. 4*. For information: 312/981-3595; <www.fourthchurch.org>.

**The Pistoia Academy of Italian Organ Music** presents interpretation courses this spring: March 11-14, with presenters Francesco Colamarino, Oscar Mischiati, Luigi Ferdinando Tagliavini, and Liuwe Tamminga, featuring historic organs of Bologna and from the collection of Mr. Tagliavini; and April 15-18, with presenters Patrizio Barbieri, Pier Donati, and Wijnand van de Pol, featuring historic organs of Firenze and Pistoia. For information: 0573 403053; <info@accademia-organo.it>.

**St Philip's Cathedral**, Atlanta, Georgia, continues its series of Sunday recitals at 5:15 pm: March 14, Tom Fielding; 3/21, Ahreum Ham; April 4, Clayton State Collegiate Chorale;

4/18, Keith Reas; 4/25, Bruce Neswick, with flutist Cheryl Gobbetti-Hoffman; May 2, Giorgio Pavolini; 5/9, Jonathan Scarozza. Liturgical events include March 21, Lessons and Carols for Lent; 3/28, festival Evensong with the Diocesan Festival Treble Choir and guest director Richard Webster; April 25, festival Evensong with the Choir of Men and Girls (St. John's Episcopal Church, Tampa) and the Cathedral Choir of Girls and Adults; May 16, festival Evensong with the combined choirs of the cathedral. For information: 404/365-1050; <www.stphilipscathedral.org>.

**Grace Cathedral**, San Francisco, continues its Sundays at 3 in the Quire series: March 14, Joseph Adam; 3/28, Susan Matthews; April 18, Jeffery Brillhart; May 9, Craig Phillips; June 6, Gail Archer. The featured program recitals continue: March 21, Olivier Latry; May 2, Susan Matthews, with brass; 5/16, Hector Olivera. For information: <www.gracecathedral.org>.

**The Church of St. Louis, King of France**, St. Paul, Minnesota, continues its Tuesday lunch time recitals (12:35-1 pm): March 16, Kathrine Handford; 3/23, Steve Gentile; 3/30, Dean Billmeyer; April 6, Christopher Stroh; 4/13, Stephen May; 4/20, James Gerber; 4/27, Jeffrey Jamieson; May 4, Carolyn Diamond; 5/11, Lynn Trapp; 5/18, Dan Schwandt; 5/25, Brian Carson. For information: 651/224-3208; <www.stlouiskingoffrance.org>.

**Dale Warland Singers** continues their subscription season: "Cathedral Classics," March 18 and 20 at the Basilica of St. Mary, Minneapolis; "A River Journey," April 24 at Nativity of Our Lord Catholic Church, St. Paul, and April 25 at First Lutheran Church, Columbia Heights. For information: 651/632-5870; <www.dalewarlandsingers.org>.

**Old South Church and Trinity Church**, Boston, continue their series of organ recitals on Fridays at 12:15 pm at Old South Church: March 19, Erik Wm. Suter; 3/26, Brian Jones; April 2, Ray Nagem; 4/16, Andrew Canning; 4/23, Stuart Forster; 4/30, Michael Kleinschmidt; May 7, Randy Steere; 5/14, Jared Johnson; 5/21, David Ogletree; 5/28, Maxine Thevenot; June 4, Ray Cornils; 6/11, Michael Murray. For further information: 617/536-0944, x 212.

**The Isabella Stewart Gardner Museum**, Boston, Massachusetts, continues its concert series: March 20, Vivaldi in the Courtyard, featuring the Gardner Chamber Ensemble; Artist Diploma Showcase, Sundays, March 28-April 18; Jazz at the Gardner, first Saturday of the month, through April. For information: 617/278-5150; <www.gardnermuseum.org>.

**Madison Avenue Presbyterian Church**, New York City, continues its music series featuring the St. Andrew Chorale and Orchestra, John Weaver, conductor: March 21, Bach birthday bash, with favorite arias, choruses and the D-minor clavier concerto; May 16, three Mozart Missa Breves. For information: <jbw@mapc.com>.

**St. Thomas Church**, New York City, continues its organ recital series on Sundays at 5:15 pm (unless otherwise noted): March 21, David Phillips; 3/28, Allen Artz; April 4, Gerre Hancock; 4/11, Judith Hancock and Brian Harlow (2:30 pm); 4/18, Giorgio Parolini; 4/25, Christopher Wells; May 2, Judith Hancock; 5/9, Michael Messina; 5/16, Eric Mairlot; 5/23, Christopher Jennings; May 30, Lawrence Schreiber. For information: 212/757-7013; <www.saintthomaschurch.org>.

# THE DIAPASON

A Scranton Gillette Publication

Ninety-fifth Year: No. 3, Whole No. 1132  
Established in 1909

MARCH, 2004  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

- Memorial service for Catharine Crozier Gleason, Trinity Episcopal Cathedral, Portland, Oregon by Lee Garrett 16
- University of Michigan 24th International Organ and Church Music Institute by Alan J. Knight 16
- 50th anniversary of Aeolian-Skinner Opus 1216, First United Methodist Church, Tacoma, Washington by Herbert L. Huestis 16
- Dupré 80th anniversary recital, First Congregational Church, Oshkosh, Wisconsin by Ralph DiBiasco-Snyder 18
- A Simple Unity: Interview with D. A. Flentrop (1910-2003) by Jan-Piet Knijff 20
- A History of the L'Organo Recital Series of the Piccolo Spoleto Festival in Charleston, South Carolina by William D. Gudger 24

### NEWS

- Here & There 2, 3, 4, 6, 8, 10
- Appointments 3
- Nunc Dimittis 6

### REVIEWS

- Music for Voices and Organ 10
- Book Reviews 12
- New Recordings 14
- New Organ Music 15

### NEW ORGANS

- 25

### CALENDAR

- 28

### ORGAN RECITALS

- 32

### CLASSIFIED ADVERTISING

- 33
- Cover: Walsh & Tidwell, Westwood United Methodist Church, Los Angeles, California 26

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

www.TheDiapason.com

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com, web: TheDiapason.com. Subscriptions: 1 yr. \$31; 2 yr. \$41; 3 yr. \$51 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$41; 2 yr. \$56; 3 yr. \$76. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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

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

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**The Cathedral of the Madeleine**, Salt Lake City, Utah, continues its series of music events: March 21, Founders Day Concert, featuring *Missa Maria Magdalene* by Alonso Lobo and *Te Deum* by Purcell; April 9, *Stabat mater* by Pergolesi; and May 9, Madeleine Festival Concert, featuring works of Mozart and Vaughan Williams. For information: 801/328-8941.

**Pasadena Presbyterian Church**, Pasadena, California, continues its music series: March 26, Timothy Olsen; April 9, Duruflé *Requiem*; May 1, Poulenc *Gloria*, Jongen *Symphonie Concertante*, with The Kirk Choir, the Chancel Choir of First United Methodist Church, Pasadena, organ soloist Daniel Kerr, and full orchestra; June 6, Frances Nobert with APSARA Recorder Ensemble. For information: 626/793-2191; <www.ppc.net>.

**The Church of St. Ignatius Loyola**, New York City, continues its music series: March 26, the Choir and Orchestra of St. Ignatius Loyola, works by Janáček, Paulus, Ranjbaran; April 23, Bach, *Mass in B Minor*; May 4, Simon Preston. For information: 212/288-2520; <www.saintignatiusloyola.org>.

**Rockefeller Chapel**, University of Chicago, continues its music series: April 3, Mozart *Requiem*; 4/4, Tenebrae, with

the Rockefeller Chapel Choir, Motet Choir, and Schola Antiqua; 4/7, Haydn *Seven Last Words of Christ*, the Vermeer Quartet; 4/9, Thomas Weisflog, Dupré *Le Chemin de la Croix*; May 2, gamelan concert; June 20-August 22, carillon concerts on Sundays at 6 pm. For information: 773/702-7059.

**The Church of the Covenant**, Cleveland, Ohio, continues its music series: April 5, Todd Wilson with The Burning River Brass; 4/9, Jonathan Ryan and Todd Wilson perform Dupré's *Stations of the Cross*, op. 29; May 2, Copland, *In the Beginning*; 5/16, Britten, *Canticle V: The Death of St. Narcissus*. For information: 216/421-0482; <www.covenantweb.org>.

**Broadway Baptist Church**, Fort Worth, Texas, presents its Lenten series of organ recitals: April 5, Mary Preston; 4/6, Albert Travis; 4/7, Joby Bell; 4/8, Robert MacDonald; 4/9, Joyce Jones. For information: 817/336-5761; <www.broadwaybc.org>.

**St. Peter's by-the-Sea Episcopal Church**, Bay Shore, New York, continues its music series: April 9, Stainer, *The Crucifixion* (Nigel Potts, director; Stephen Tharp, organist); 4/25, choral Evensong and recital by Jeremy Filsell; May 16, hymn festival with Paul Spicer and Nigel Potts; June 6, choral Even-

sing and recital by Brian Harlow. For information: 631/665-0051; <music@stpetersbayshore.org>.

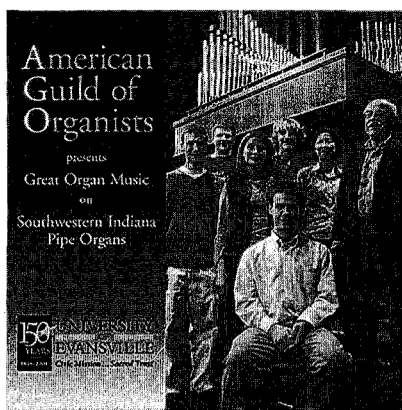
**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its music series: April 9, Mozart *Requiem*; 4/25, Choral Guild of Atlanta; May 2, Festival of Praise with the combined choirs of the church; July 21, David Higgs. For information: 404/240-8212.

**The Organ Historical Society** has announced its European Organ Tours: 1) Northern France, August 4-12; and 2) the Netherlands, August 15-23. Tour leaders include Hans Uwe Hielscher, Martin Weyer, and Bruce Stevens. Tour #1 in Northern France features visits to Rheims, Epernay, Laon, Beauvais, Amiens, Rouen, Elbeuf, Caen, Paris, and other cities. Tour #2 will visit Nijmegen, Arnhem, Doesburg, Zutphen, Zwolle, Kampen, Amersfoort, Utrecht, Gouda, Alkmaar, Haarlem, and other cities. Information: 804/353-9226; <www.organsociety.org>.

**The International Boëllmann-Gigout Improvisation Competition**

takes place this spring at Église St-Pierre-le-Vieux catholique in Strasbourg; elimination round April 15, final round May 15. Organized by the Conservatory of Strasbourg, the competition is open to organists under the age of 50 on the day of the competition. One prize of €2500 will be awarded the winner. Deadline for applications is March 20. For information: 33 (0)3 88 23 77 17; <dminvielle@cus-strasbourg.net>.

**The University of Evansville AGO chapter** announces the release of a new CD recording, *Great Organ Music on Southwestern Indiana Pipe Organs*. Income from the sale of the CDs will support a study trip to France in summer 2004. The recording features University of Evansville organ students and their teacher performing a wide variety of music on several area pipe organs. Performers include Zachary Guenzel, Alison Lewis, Joshua Riedford, Kirk Rich, Luba Tkachuk, Timothy Weisman, and Douglas Reed, playing music by Bach, Brahms, Buxtehude, Langlais, Pachelbel, Reger, Vierne, and Widor. Instruments featured on the recording include organs by Aeolian-Skinner,



University of Evansville recording

Casavant, Fisk, Jaeckel, E. F. Walcker, and Wicks at Aldersgate United Methodist Church, First Presbyterian Church, Methodist Temple, St. John East United Church of Christ, and St. Lucas United Church of Christ, all of Evansville; St. John United Church of Christ, Boonville, Indiana; and Salem United of Christ, Huntingburg, Indiana. The CD is available from the University of Evansville Bookstore or online at <www2.evansville.edu/ueago>. More information is available from Timothy Weisman, Dean of the UE AGO, 812/488-6030; <tw49@evansville.edu>.

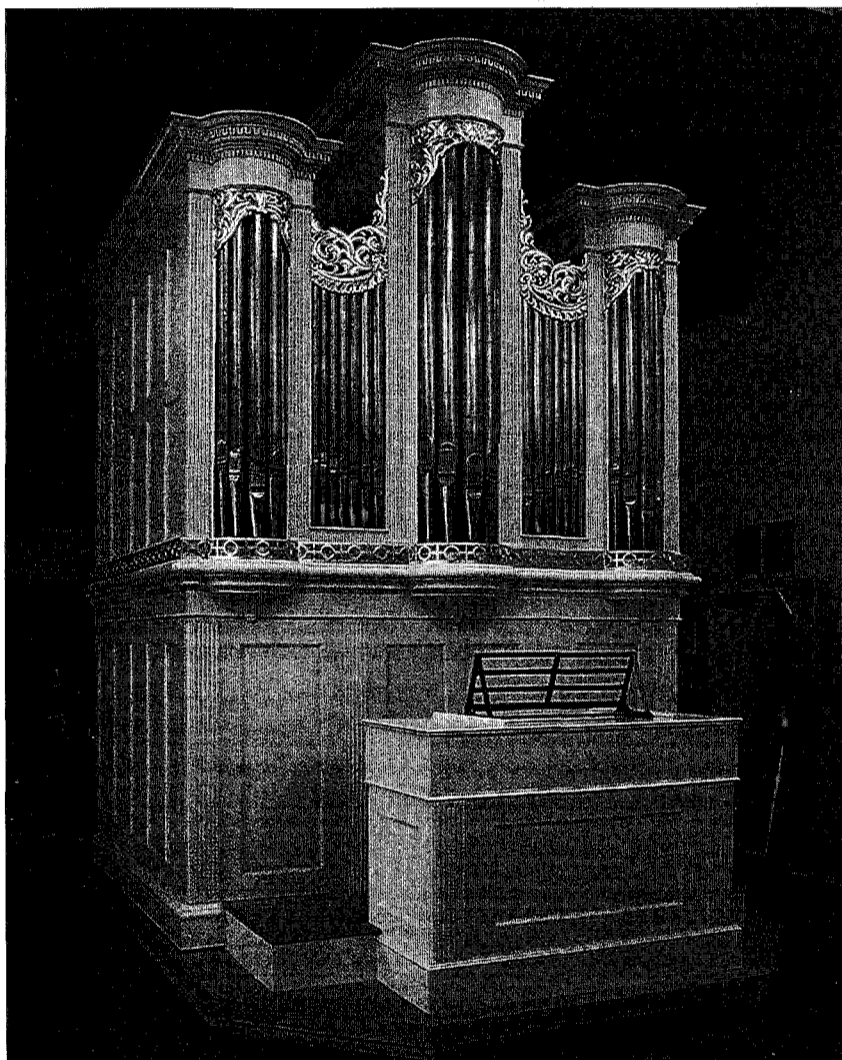
**The Northwestern University School of Music** (Evanston, Illinois) has announced the closure of degree programs in organ, according to a January 30 statement from Toni-Marie

Montgomery, dean of the School of Music. The decision was based on low demand, "assessment of the organ program's achieving recognized excellence, and the need to allocate the school's resources wisely." The dean's statement referred to declining enrollment over the past decade, "mirroring a national trend." The current 11 organ majors will be able to finish their degrees, and the school will continue to offer organ instruction on a non-degree basis.

**Musical America** has launched its new online Career Center. Organizations can post jobs, and individuals can search performing arts positions. For information and to access the career center: <www.musicalamerica.com>.

## Appointments

**Jan-Piet Knijff** has been appointed director of music at Emanuel Lutheran Church, Pleasantville, New York, where he will play the organ, lead the choir and brass band, and expand the church's music program to reach out to the community. Mr. Knijff leaves the position of director of music at St. Michael's Lutheran Church, New Canaan, Connecticut, after four years of service. He previously served as interim minister of music at Emanuel in fall 1999. Knijff is organist-in-residence at the Aaron Copland School of Music, Queens College, CUNY; adjunct professor at Fairfield



Tannenberg organ at Old Salem (photo credit Bruce Shull)

**Old Salem**, Winston-Salem, North Carolina, will celebrate the restoration of its historic 1799/1800 David Tannenberg organ March 19-21. Originally built for the Moravian Church in Salem, North Carolina, the organ has been fully restored by Taylor & Boody Organbuilders. The events begin on Friday, March 19, with a dedicatory recital by Peter Sykes and a gala reception; the program will include music of the period as well as a newly commissioned piece by Dan Locklair. On Friday and Saturday, March 19-20, a symposium on the restoration of the organ will feature presenters Nola Reed Knouse, Laurence Libin, Barbara Owen, Daniel Crews, Bruce Shull, John Boody, George Taylor, and Kristian Wegscheider. The final event on Sunday, March 21, is a liturgical rededication and celebration of the 276th birthday of David Tannenberg.

The organ was first played in November 1800 in Salem's Moravian Church (now known as Home Moravian Church), and is the largest extant instrument by David Tannenberg. It was

removed from Home Moravian Church and placed in storage in 1910. In 1998 Old Salem engaged Taylor & Boody to reassemble the organ in an exhibit in the former Gallery at Old Salem. When the exhibit closed, the organ was moved to the Taylor & Boody shop in Staunton, Virginia, where it underwent meticulous restoration. For information: 336/721-7348; <www.oldsalem.org>.

### Hauptwerk

- 8' Principal
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### Hinterwerk

- 8' Flauta Amabile
- 8' Viola di Gamba
- 4' Flauta Douce
- 4' Salicet

### Pedal

- 16' Subbass
- 8' Violon Bass



St. Thomas Choir of Men and Boys

**The St. Thomas Choir of Men and Boys** presented its thirty-second annual performances of Handel's *Messiah* on Tuesday, December 16, and Thursday, December 18, 2003. Under the artistic direction of Dr. Gerre Hancock and the assistance of associate organist Judith Hancock, the choir was joined by soloists Kirsten Blase, David Vanderwal, Scot Cameron, Curtis Streetman and Concert Royal, an orchestra of baroque instruments. These performances, in the Gothic and acoustic splendor of St. Thomas Church, as the late Charles Kuralt remarked in 1990, are a "Christmas treat not to be missed."

From March 8-14, The St. Thomas Choir will embark on a West Coast concert tour. Performances are scheduled at St. Luke's United Methodist Church, Indianapolis, Indiana; St. Christopher's Episcopal Church, Grand Blanc, Michigan; The Church of the Incarnation, Dallas, Texas; Trinity Episcopal Cathedral, Portland, Oregon, and St. Paul's Episcopal Church, Salem, Oregon. For more information about this tour, please visit Karen McFarlane Artists, Inc. on the Web at <www.concertorganists.com>.

On Tuesday, March 30, at 7:30 pm, the Choir will perform Handel's oratorio, *Israel in Egypt*, with soloists Julianne Baird, Judith Pannill, Thomas Dinan, Gregg Carder, Woodrow Bynum, Steven Herring, and a newly formed orchestra founded by Michael S. Feldman, The St. Thomas Baroque Band.

Departing April 17, The St. Thomas Choir of Men and Boys will begin a week-long tour of Italy, with a performance in St. Peter's Basilica, Rome, and a private recital at the Sistine Chapel. On Sunday, April 25, the Choir will sing a formal public concert for the city of Rome at the Church of St. Ignatius. The tour will begin with a concert in Venice at the famous Frari Church where Monteverdi worked and is buried. Concerts in Florence and the celebrated Church of St. Francis of Assisi follow.

On the recording scene, the Choir of Men and Boys has been very active. The first of three projects, recently released on Koch, is a new recording entitled *A Cappella II*. Selections include Sowerby's *Eternal Light*, Stanford's *Caelos ascendit hodie*, and *Deep River*, a Spiritual arranged by Dr. Hancock. Released in January is a digital recording showcasing the Choir of Men and Boys' performance of Randall Thompson's *Place of the Blest* and Dan Locklair's *Mass*. Judith Hancock, associate organist at St. Thomas, is joined by the Orchestra of St. Luke's in Walter Piston's *Prelude for Organ and Strings*. The most recent recording of the Choir due for release in 2004, also on the Koch label, features the Choir of Men and Boys, under the direction of Dr. Gerre Hancock, in a performance of the Fauré *Requiem* and the *Four Penitential Motets* of Francis Poulenc. Judith Hancock, associate organist, is accompanied by the Orchestra of St. Luke's in Poulenc's *Concerto for Organ, Strings and Tympani*.

ART  
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IS NOT OSTENTATIOUS;  
IT LIES HID  
AND WORKS ITS EFFECT,  
ITSELF UNSEEN.

Joshua Reynolds

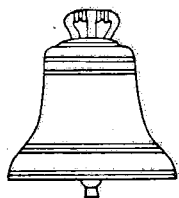
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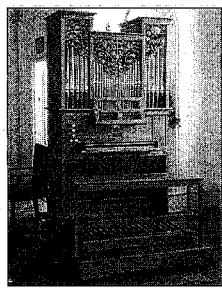


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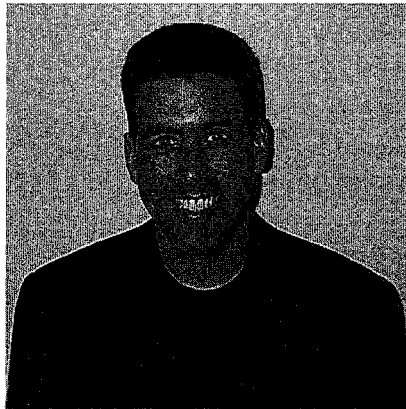
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Jan-Piet Knijff

University; and organist-in-residence of St. Paul's Church National Historic Site, Mount Vernon, New York. He also performs frequently as continuo organist for the Bach Cantata Vespers at Holy Trinity Lutheran Church in New York. A native of Haarlem, the Netherlands, Knijff received his BM, BSM, and MM/Artist Diploma from the Conservatory of Amsterdam, where he studied organ with Piet Kee and Ewald Kooiman. He won both the first prize and the Audience Prize in the International Bach Competition Lausanne (1997). He is currently a doctoral candidate in the PhD/DMA program at The Graduate Center of The City University of New York, where his organ teacher was Christoph Wolff. In fall 2002, he served on the jury of the International Young Organists' Competition in Opava, Czech Republic.



Clair D. Maxwell

Clair D. Maxwell has been appointed director of music and organist at Doylestown Presbyterian Church, Doylestown, Pennsylvania. He will oversee the church's diverse music program of graded choirs, a handbell choir program and a church orchestra. Mr. Maxwell leaves his position as director of music ministries and organist at the United Methodist Church of Red Bank, New Jersey, where he served for eight years. He will also serve as director of the "Celebrate the Arts" concert series at the church. Originally from the Pitts-

burgh area, Maxwell received a Master of Music degree at the Cleveland Institute of Music and a Bachelor of Music degree at the Baldwin-Wallace Conservatory of Music. He has also been a finalist in the Fort Wayne National Organ Competition and a contestant in the International Organ Competition in Paris, France.

## Here & There



George Bozeman playing his senior recital 1959

George Bozeman, Jr. is celebrating 50 years of playing organ recitals. His first public solo recital was at First Methodist Church in Tullia, Texas, on November 22, 1953. (The photo shows Mr. Bozeman at the console of the Möller organ in the main auditorium of the University of North Texas on the occasion of his senior recital in 1959.) A week later he repeated the program at Polk Street Methodist Church, Amarillo, Texas, under the sponsorship of the local AGO chapter. Just turned 17, Bozeman played works by Clérambault, Bach, Mendelssohn, Purvis, Powell Weaver, and Boëllmann. He was studying piano with Gladys Humphreys of Tullia, and organ with Margaret Heiny of Amarillo. He majored in organ under Dr. Helen Hewitt at North Texas State College (now the University of North Texas), received a Fulbright Grant for study in Vienna under Anton Heiller and Isolde Ahlgrimm, and then took up a career as an organbuilder. Bozeman has maintained his church music and concert activities throughout his career, and has played throughout the United States and in Mexico, Canada, the West Indies, and Europe. Many of his recital dates this year will feature a repeat of the 1953 program.



Hans Davidsson

Hans Davidsson, professor of organ, Eastman School of Music, received a special honor at the Swedish court in January. Davidsson's presence at the Royal Palace in Stockholm was requested by His Majesty the King of Sweden, Carl XVI Gustaf, to be awarded The King's Medal—the highest recognition that a Swedish citizen can receive. The Medal was awarded "for significant

achievements in musicology (and music), primarily in the fields of pipe-organ research and organ education," according to Sven-Olof Hedengren, Vice Chancellor of the Royal Swedish Orders at The Royal Court. Davidsson, who has been on the Eastman faculty since 2001, is the founder, artistic and research director of the Göteborg Organ Art Center (GOArt) at Göteborg University, an international interdisciplinary center for research in historical organ building and performance practice. The Medal recognizes Davidsson's more than 15 years of work with GOArt, through which was generated the construction of an organ in North German style, among many others. The work also resulted in the Göteborg International Organ Academy.

Davidsson is a key figure in the Eastman Rochester Organ Initiative (EROI), the Eastman School of Music's 10-year plan to assemble a collection of new and historic organs unparalleled in North America. With an eye toward the future, Davidsson says "it is my hope that we at Eastman will be able to establish a global network with pipe organ centers around the world of the kind that was established in Göteborg, and that EROI will make Rochester, New York the leading center for organ research and education in the United States." For more information on the Eastman School of Music, visit <www.rochester.edu/Eastman>.



Gerre & Judith Hancock

Gerre and Judith Hancock will be honored at a Gala Benefit Reception sponsored by the American Guild of Organists on Sunday, May 2. The reception will be held in Andrew Hall at St. Thomas Church Fifth Avenue (at 53th Street) in New York City following their 5:15 pm farewell recital. Gala Benefit Reception tickets, which include preferred seating at the recital, are available from AGO National Headquarters. The cost is \$100 per person, and proceeds will benefit the AGO Endowment Fund; the reception is sponsored by the AGO Development Committee, Morgan Simmons, director. To order tickets: 212/870-2311 x4308; <gala@agohq.org>; <www.agohq.org/store>.

Gerre Hancock is organist and master of the choristers at St. Thomas Church, and serves on the faculties of the Juillard School and the Institute of Sacred Music at Yale University. He also teaches improvisation on a visiting basis at the Eastman School of Music. Famous for his choral conducting, compositions for choir and organ, and his witty, musical, and electrifying improvisations, he is one of America's most popular concert organists. Judith Hancock is associate organist of St. Thomas Church, where she accompanies the choir, directs the choir in Gerre's absence, and performs a great deal of solo repertoire. Both Hancocks appear on CD recordings produced by Decca/Argo, Koch International, Priory Records, and Gothic Records. They will be leaving their posts at St. Thomas Church in September 2004. Following their 33 years of service at the church and choir school, they will continue to concertize in both solo and duo recitals and pursue other challenges in the church music profession.

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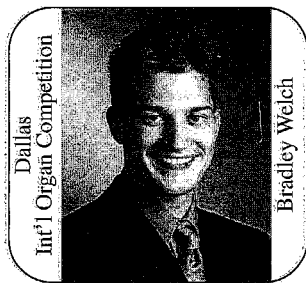
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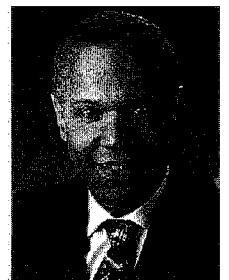
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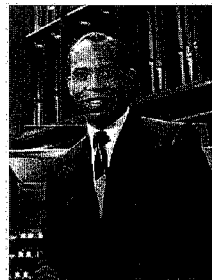
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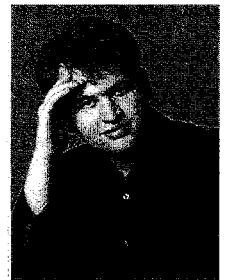
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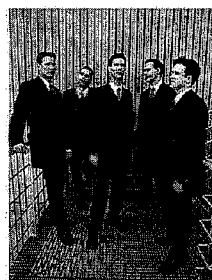
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John Scott Whiteley



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**Thomas Murray and Peter Stoltz-fus** are featured on a new recording, *An Elm Court Musicale*, on the JAV label (JAV 139). Recorded on the 1929 E. M. Skinner organ at Elm Court, the recording includes works of Borowski, Fleury, Liszt, Biggs, and Vierne played by the two performers, as well as works played by automatic and semi-automatic organ rolls: Stravinsky, Thomas, Youmans, and Dukas. For information: <www.pipeorgancds.com>.

**David Owen Norris** is featured on a new recording, *The World's First Piano Concertos*, on the Avie label (AV 1514). The recording was made on two original square pianos: a Zumpe & Buntebart square piano of 1769 and another Zumpe built c. 1777-78, signed on its soundboard by J.C. Bach and known to have been played by Mozart. The program includes works of J.C. Bach, Abel, Hayes, and Hook. For information: <avie@musicco.f9.co.uk>.

**Mary Preston** is featured on a new recording, *Mary Preston in Concert*, on the Gothic label. Taken from a live recital on the Fisk organ in Meyerson Hall at the Dallas Symphony Center, the program includes works of Widor, Franck, Vierne, Rawsthorne, and Bach. For information: <www.loft.cc>.

**Kathleen Scheide** gave lectures and performances on harpsichord and organ for *Wiener Claviertage*. Susanne Pumhösl organized the 2-day festival at



**Kathleen Scheide**

the Conservatory of Vienna and the instrument collection at the Vienna Hofburg. Dr. Scheide was supported by a grant from the American Embassy, Vienna. Kathleen Scheide is assistant professor of organ and music history at Henderson State University. For further information: <www.hsu.edu/faculty/scheidk>.

**Richard Troeger** is the author of *Playing Bach on the Keyboard: A Practical Guide* (Amadeus Press). The book offers a practical account of baroque musical rhetoric—a guide to the stylish and expressive playing of Bach's keyboard music. The author provides historical context by examining the differences in musical traits, notational practices and playing styles before and after 1800. The book includes a user-friendly introduction to the relationship of baroque music to rhetoric and oratory as well as a "crash course" in continuo and harpsichord playing for the pianist. Richard Troeger, harpsichordist, clavichordist, and fortepianist, has been heard throughout North America and in Europe, and on numerous radio broadcasts. He has taught at the University of Alberta and The King's College, Edmonton, and is the author of *Technique and Interpretation on the Harpsichord and Clavichord* (Indiana Press, 1987). His recorded series *Bach on the Clavichord* (Lyricord Discs) is the first integral recording of the solo keyboard works of J. S. Bach to use the clavichord as its basis. The book comprises 300 pp., 5 b/w photos, 1 line drawing, 63 musical examples, 6x9 hardcover, \$24.95 plus shipping; Amadeus Press, 800/554-0626; <www.amadeuspress.com>.

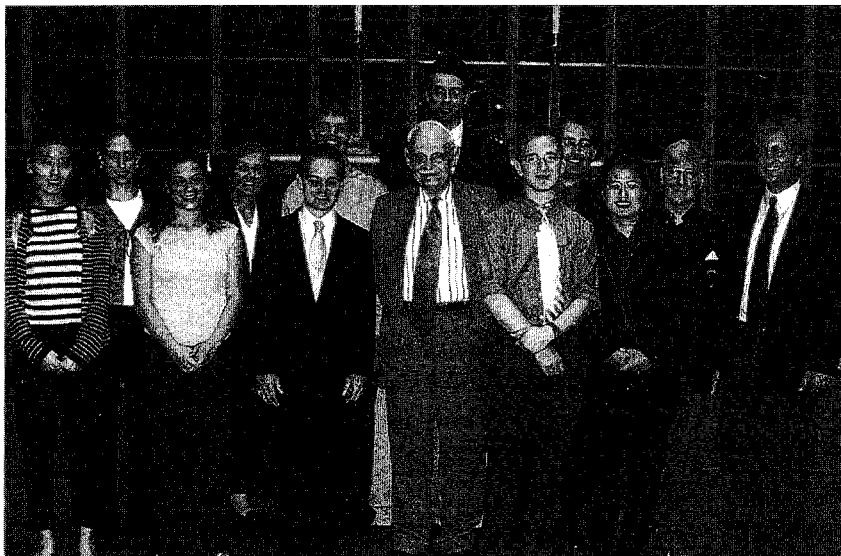
## Nunc Dimittis



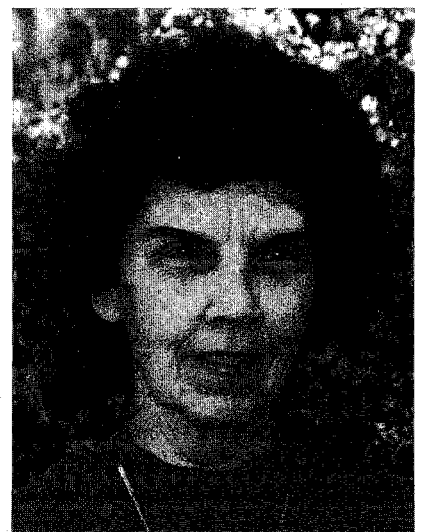
**Thomas L. Finch**

**Thomas Lassfolk Finch**, 77, of Canton, New York, died of pancreatic cancer December 18, 2003. Born

November 26, 1926, in Madison, Wisconsin, he graduated from Wisconsin High School in 1945. Attending the University of Wisconsin, he received a bachelor's degree in 1947, a master's degree in 1949, and a PhD in physics in 1954. He taught physics at Union College, Schenectady, New York, from 1955-1957, and then joined the faculty at St. Lawrence University, Canton, New York, where he taught until his retirement in 1989. He was interested in musical acoustics and did research on pipe organ acoustics with Arthur Benade at Case Western Reserve University in Cleveland, Ohio, and with Wilson Nolle at the University of Texas in Austin, Texas, publishing some of the results in the *Journal of the Acoustical Society of America*. Dr. Finch became interested in the pipe organ in the 1940s, studying organ performance concurrently with his study of physics. He became a member of the American Guild of Organists in 1950, remaining a member of the St. Lawrence Valley chapter until his death. From 1990 he was a dual member of the Boston chapter, doing volunteer service at the Boston ACO Library. Dr. Finch served as organist of the Unitarian-Universalist Church in Canton, New York, from 1963 to 1989. He pursued a life-long interest in historic pipe organs, serving nine years as vice-president of the Organ Historical Society. He was presented with the Society's Distinguished Service Award in 1990, and attended 45 of the Society's annual conventions. In 1970 he organized one of the conventions in the North Country, with Canton as the base. He also served as a committee member for the 1980 convention in Ithaca, New York, and for the 2000 convention in Boston. In recent years he and his wife took part in OHS European tours to visit organs, including France, Germany, Switzerland, Austria, the Netherlands, and most recently Sweden. He was also very interested in antique cars, and for many years was a member of the St. Lawrence chapter of the Antique Automobile Association of America. He married Frances Chilson on June 7, 1980, in the Unitarian-Universalist Church in Canton with the Rev. Max Coots officiating. Donations may be made to the Unitarian-Universalist Church, Canton, NY 13617, or to the Organ Historical Society Endowment Fund, P.O. Box 26811, Richmond, VA 23261.



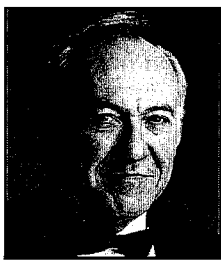
**David Craighead**, professor emeritus at the Eastman School of Music, recently gave a masterclass for the organ majors at Northwestern University, Evanston, Illinois. Several of the students joined Craighead in an all-Dupré concert held in Alice Millar Chapel on the Northwestern campus.



**Virginia R. Hebel**

**Virginia R. Hebel** died on January 1 in Mountain View, California. She had lived in Cupertino for 27 years, and was a dedicated area musician and choral accompanist at Los Altos High School for 20 years. Born on June 24, 1930, in Greencastle, Indiana, where her father was a professor at De Pauw University, Mrs. Hebel majored in music at De Pauw. At De Pauw she also married her college sweetheart, Chuck Hebel, her husband of nearly 51 years. A life-long church organist, Mrs. Hebel played at many local churches after moving to the Bay Area in 1976, when her husband came to Xerox's Palo Alto Research Center. In 1983, she began a long association with the choral programs of Los

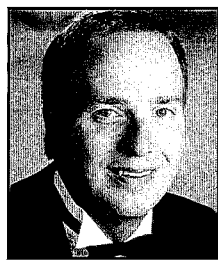
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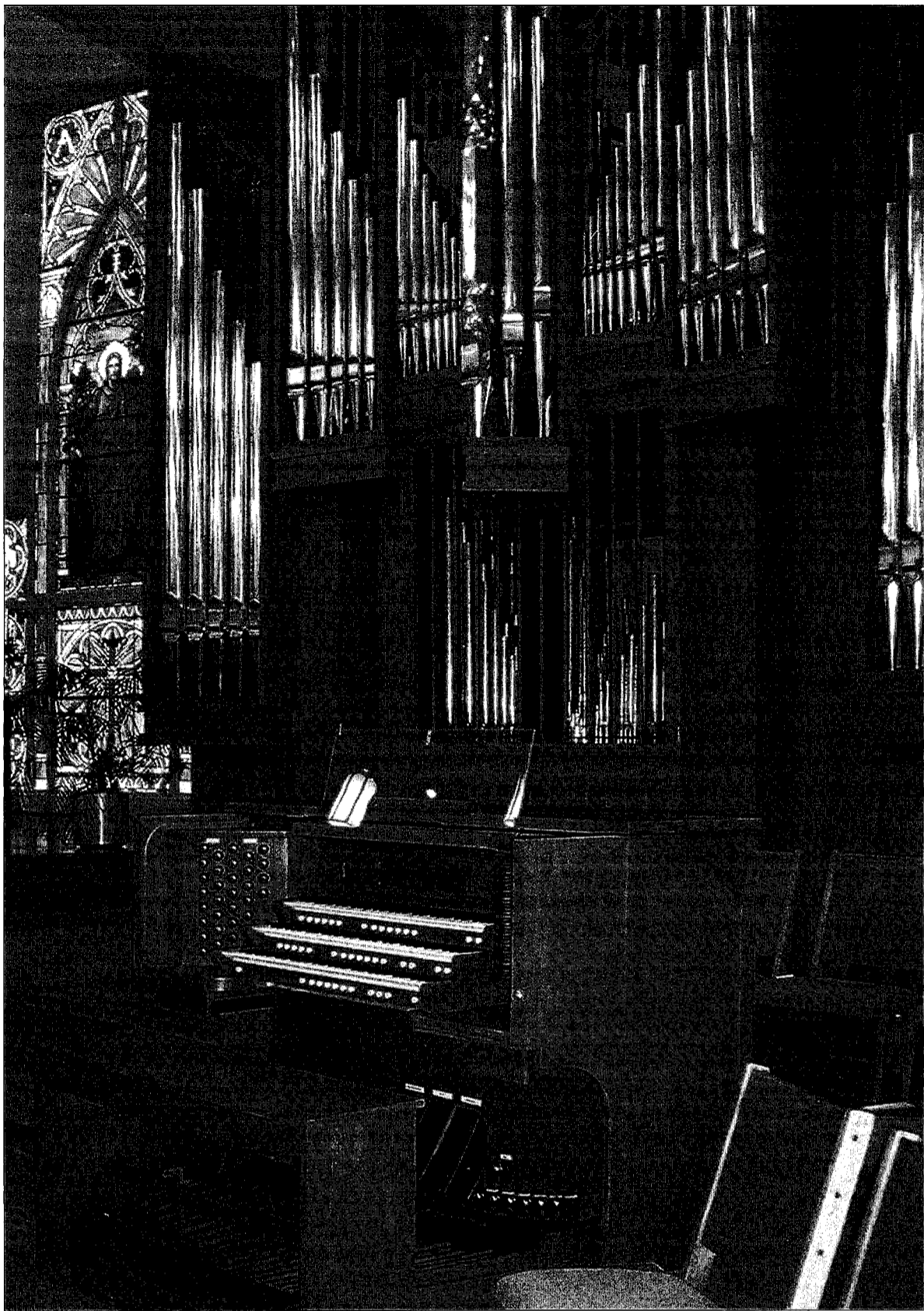
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Altos High School, accompanying rehearsals and performances of thousands of students. Mrs. Hebel fought a long and often difficult battle against lung cancer, during which time she maintained a demanding schedule at Los Altos High School while substituting as organist at numerous churches, and serving for two years as organist at First United Methodist Church of Palo Alto. She is survived by her husband Charles Hebel, three children and seven grandchildren.



Lloyd Pfautsch

Lloyd Pfautsch died October 3, 2003, at the age of 82. Longtime professor of sacred music and director of choral activities at Southern Methodist University, he was also a widely published and performed composer. Born in 1921 in Washington, Missouri, Pfautsch received his bachelor's degree in 1943 from Elmhurst College in Illinois and held degrees in divinity and sacred music from Union Theological Seminary. He was ordained a minister in the Evangelical and Reformed Church, but pursued a career in music. A bass-baritone, he sang with the Robert Shaw Chorale and the NBC radio chorus, and sang the title role in Mendelssohn's *Elijah* throughout the country. He taught at Illinois Wesleyan University 1948-58 and then at Southern Methodist University 1958-92. At SMU he established the school's Master of Sacred Music program offered jointly by the Perkins School of Theology and Meadows School of Music. He conducted the Meadows Chorale, Mustang Chorale and Choral Union, and for three years was associate dean of the Meadows School and chairman of the music division. Pfautsch also founded the Dallas Civic Chorus, which he directed for 25 years. He wrote three books on choral conducting, including

*English Diction for the Singer*. Among the many honors he received during his career are honorary doctorates from Elmhurst College, Illinois Wesleyan University, and West Virginia Wesleyan University. He was selected the Meadows Distinguished Professor in 1984 and was named professor emeritus in 1992. In addition to his wife Edith, Mr. Pfautsch is survived by a daughter and three sons. A memorial service was held on October 7, 2003 at Preston Hollow Presbyterian Church, Dallas.

## Here & There

**Friends of the Mission Inn**, Riverside, California, has released a new recording, *The Organ at the Mission Inn*, featuring John Longhurst and Clay Christiansen. The recording was made on the newly restored 1911 Kimball pipe organ in the hotel's music room following the rededication concert on October 25, 2003. (See the article by R. E. Coleberd, "A Perfect Day," *The Mission Inn*, Riverside, California, October 25, 2003, pp. 16-19, in the February 2004 issue of *THE DIAPASON*.) The program includes works of Bach, Lemare, Dillon, Tchaikovsky, Grieg, Boëllmann, Clokey, Schreiner, Gershwin, and Carrie Jacobs Bond ("A Perfect Day"). The CD is available for \$15 (plus shipping) from the Friends of the Mission Inn, Inn-Credible Gift Corner, P.O. Box 1546, Riverside, CA 92502-1546; 909/788-8090.

**Laaber-Verlag GmbH** announces a new color facsimile edition of Johann Sebastian Bach's *Orgelbüchlein*. The new facsimile edition makes available for the first time one of the most important Bach autograph manuscripts, Berlin Preussischer Kulturbesitz Mus. Ms. Autogr. Bach P283 and includes an introduction by Sven Hiemke, which discusses research on the *Orgelbüchlein*, the manuscript and, of course, Bach himself. The volume is number 6 of the *Meisterwerke der Musik im Faksimile*, ISBN 3-89007-570-3 (LV 01437) and is priced at €148. For information: <info@laaber-verlag.de>, <www.laaber-verlag.de>.

**SoundForth** ("traditional music for today's Christian") has released *Count Me*, a compilation of vocal arrangements for men. Compiled and edited by Larry Carrier, the vocal book features nine sacred songs in a variety of styles, including several songs from the latest SoundForth Singers recordings. Titles

include "Beneath the cross of Jesus," "When Jesus comes," "Rise up, o men of God," and others. Available for \$9.95; 800/258-7288; <www.soundforth.com>.

**Warner Bros. Publications** has released *Fun-to-Play Sunday School Songs*, arranged by Richard Bradley. The collection includes a varied mix of traditional standards and songs intended for young piano students. All the songs are presented in Big Note Piano Level 2 arrangements. Also available in the series are *Fun-to-Play Patriotic Songs* and *Fun-to-Play Christmas Songs*. For information: 800/327-7643; <www.warnerbrospublications.com>.

**Martin Pasi's** Opus 2 organ (two manuals and pedal, 17 stops) was built in 1992 for Coral Isles Church in Tavernier, Florida. In October 2003, it was moved and installed at Faith Evangelical Lutheran Church, Redmond, Washington, and was dedicated on January 11, 2004, with two morning worship services and an evening recital by David Dahl. Dedication events continue on March 27 with the Faith Lutheran Choir and Tahoma High School Chamber Choir performing Morten Lauridsen's *Lux Aeterna*, and on June 6 with a hymn festival led by David Chervien. For information: <www.pasiorgans.com>.

A recent electronic newsletter from the **Wicks Organ Company** included articles on the art of pipe stenciling, Wicks custom consoles now being equipped with P&S keyboards and pistons, a visit to the Wicks factory by pipe maker Tom Anderson, a new CD recording by Simon Nieminski on the Pro Organo label, and the continuing testing of the Wicks Direct-Electric® valve (up to 225 million cycles at the time of the newsletter). For information: 618/654-2191; <www.wicksorgan.com>.

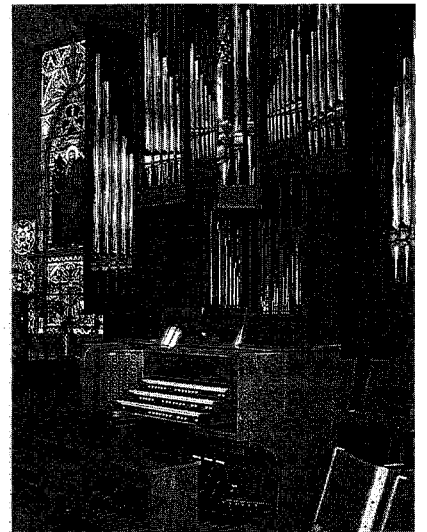
Christ Church, United Church of Christ, recently became the third congregation in Bethlehem, Pennsylvania to install an Allen combination pipe and digital organ. The three combination pipe/digital instruments were designed and built by the **Allen Organ Company** of Macungie, Pennsylvania. The first installation was completed at Packer Chapel of Lehigh University. The second Bethlehem organ project, at Wesley United Methodist Church was designed by Dr. Allen Birney and voiced by Burton Tidwell. The large Christ Church project, designed to the specifications of organist and music director Adam Koch, involved the addition of seven pipe ranks and more than seventy digital



Christ Church UCC, Bethlehem, PA

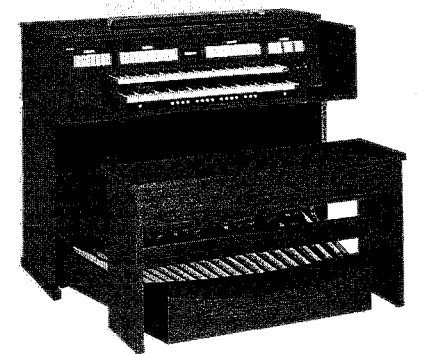


Packer Chapel, Bethlehem, PA



Wesley UMC, Bethlehem, PA

voices, including a full antiphonal organ, to the existing Möller pipe organ. The organ is now the largest in the city and was dedicated by international concert artist Carlo Curley.



Rodgers Insignia 537

**Rodgers Instruments LLC** of Hillsboro, Oregon, has announced its new entry-level Insignia Series organ, the Insignia 537. This compact console organ features 28 authentically sampled pipe organ stops, equivalent to 34 pipe organ ranks. In addition, 25 orchestral voices are included in the organ's specification. The Insignia 537 includes an easy-to-read LCD console display and eight levels of lighted piston combination action memory for 64 registration memory possibilities. MIDI program change information and the parameters

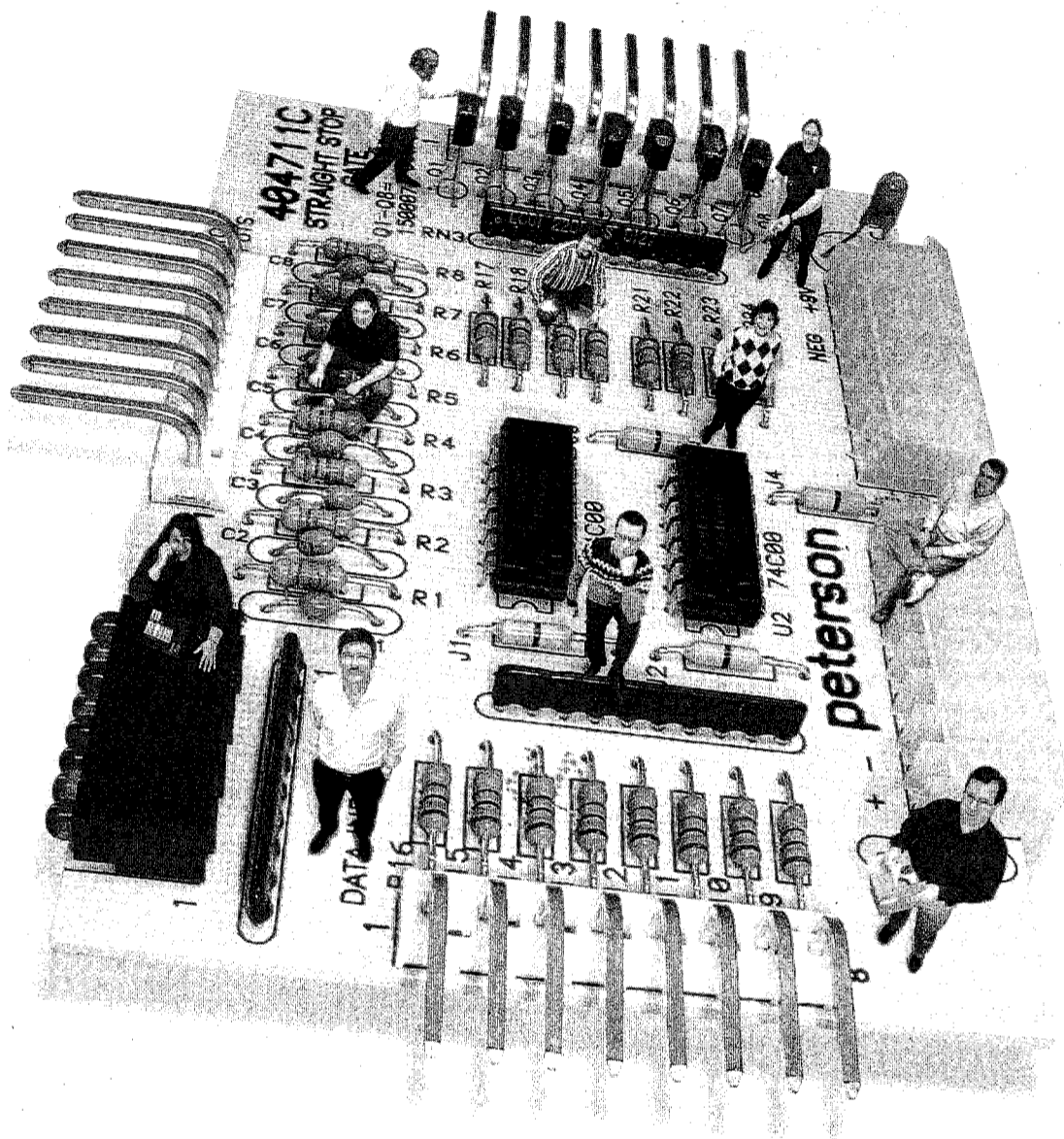
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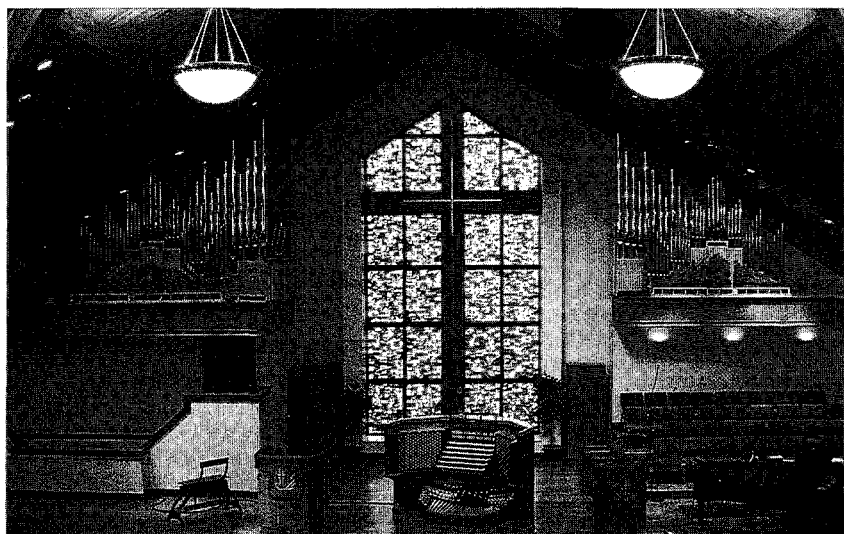
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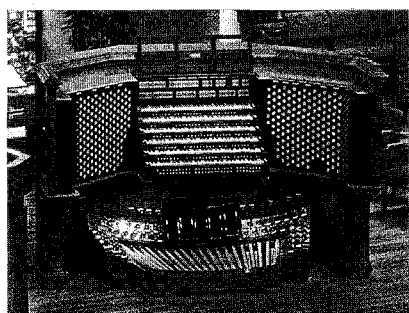
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6-manual Allen Harrah organ at Forrest Burdette Memorial United Methodist Church, Hurricane, West Virginia



6-manual Allen Harrah organ at Forrest Burdette Memorial United Methodist Church, Hurricane, West Virginia

Allen Harrah has designed and installed a symphonic 6-manual organ of 2,600 pipes and capable of 20,000 digital

notes at Forrest Burdette Memorial United Methodist Church, Hurricane, West Virginia. The instrument was dedicated on September 28, 2003, with a concert by Richard Morris. The 6-manual console features 456 drawknobs and was built by R. A. Colby of Johnson City, Tennessee. The Walker Technical Company of Zionsville, Pennsylvania provided and voiced all the digital components.

#### Corrections and clarifications

In the February 2004 issue of THE DIAPASON, in the column "Carillon News" on page 12, carillon editor Brian Swager was incorrectly identified as harpsichord editor. Apologies to Mr. Swager and to Larry Palmer, harpsichord editor of THE DIAPASON.

## Music for Voices and Organ

by James McCray

### The motet: mostly Latin

The significance of good music is as real as that of good poetry, you cannot translate one into the other, Palestrina into Dante or Bach into Milton, but each has its own inherent and spiritual truth.

Henry Hadow (1859-1937)  
Letter quoted in Foreman (ed.), *From Parry to Britten*, 1987

Music is love; it springs from religion and leads to religion.

Edward Hanslick (1825-1904)

When Henry VIII got mad at the Pope and formed his own Church of England, the changes in church music that resulted were enormous. One was the use of English in place of Latin in church services. There was a period of great turmoil as composers adapted existing music for use, and then began to write new settings in which all the word accents were appropriately set.

There is no single definition that is comprehensive enough to explain the motet since it went through so many changes over the years. The old *Harvard Dictionary* reads, "As a rule, a motet is an unaccompanied choral composition, based on a Latin text, and designed to be performed in the Catholic service, chiefly at Vespers." As Protestantism expanded, so did the need for music to serve it. By 1623 Johann Hermann Schein had published his *Fontana d'Israel*, a collection of pieces with biblical text in the Italian manner. Elwyn Wienandt points out, "Whether these are madrigals with religious texts or motets in madrigal style is less the point than the fact that pieces which had, up to that time, usually not been associated with madrigal style were now showing a direct interrelationship." (*Music of the Church*, p. 324)

Motets were later expanded to include instruments. In the Lutheran tradition of the Baroque there was a place in the service for the use of Latin motets. Schütz adapted the concertato style into his *Cantiones Sacrae* of 1625, and as the use of the chorale grew, the German motet style continued to increase. In essence, the anthem of the Protestant church is, for all practical purposes, the motet of the Catholic church. The need to hear the text and to understand it has remained as one of the benchmarks of church music, thus it is a major factor in the decreasing use of Latin. But Latin, as all choral directors know, demands emphasis on vowels, which contributes to the natural beauty of the tone. Many vocal problems are solved through the natural flow of the vowels so, of course, directors enjoy using Latin with their choirs.

Now that the Catholic Church discourages the use of Latin in most services, its use has diminished significantly. Finding a church choir that often sings in Latin (mass or motet) is difficult. The wealth of quality literature from the past is either transcribed into the vernacular or abandoned. One hears it in concerts, but not in its rightful place as "church music."

The purpose of church music has always been praising God. The choice of language to produce that praise is important to those on earth, not to the God for whom it is intended. If Latin brings more beauty to the sound of the choir, it clearly justifies its occasional use. There would seem to be nothing wrong with having the congregation read the text in the bulletin to grasp the meaning.

The word motet is traced to the French word "mot" (word) and came into being primarily as a result of the application of a poetic text in the clause. Its development is complex, broad in scope, and difficult to easily explain, but it clearly became one of the most important forms of polyphonic music from about 1220 to 1750. The motet continued to exist after that as seen, for example, in the Latin settings of Mendelssohn or the German motets of Brahms. The 1903 *Motu Proprio* of Pope Pius X further reduced its use in church services. Today's composers have stretched its definition even farther so that the symbolic word motet has very little meaning in terms of understanding its focus or intent.

There is a new book, *Singer's Liturgical Latin* by Robert S. Hines, who was the former Dean of the Arts at Hawaii University and a college choir director at several universities. It is an expansion and revision of the author's earlier publication on this topic. Part I is a detailed discussion of the mechanics of vowels, consonants, and exceptions to the rules. Part II contains the original Latin, IPA transcriptions, and English translations of six extended texts and 37 shorter, very common ones. This is a practical guide and is highly recommended to choir directors. (Lightning Source, Inc., \$18.95, ISBN 0-9725931-0-1).

The reviews below cover a compendium of various types of motets throughout music history.

**Motets for Four Voices, Volume XXVII, Giovanni da Palestrina (1525-95).** Kalmus Music Publishers (M+).

Kalmus has published the complete works of Palestrina in 61 volumes. The four-voiced motets are in volumes 27-29. They contain 30 motets; all are in Latin without translations or a keyboard reduction. This volume has 13 motets; many are broken into two parts. They are contrapuntal and have wide ranges, particularly for the tenors. The editorial changes (sharps/flats) are indicated above the individual voice parts. Probably more valuable as a study score than for performances with choirs.

**Requiem Motet, Daniel Moe. SATB unaccompanied.** ECS Publishing Co., 6024, \$1.65 (M-).

The text is an extraction from the Requiem Mass. This slow, quiet setting is tonal but with the typical Moe lean lines and wandering harmony that eventually arrives in E major after an extended section using B major to set up the final cadence. It is a warm homage to Paul J. Christiansen.

**Ubi Caritas, Dan Locklair. Unison organ and organ, Subito Music, 492-00166, \$1.85 (M).**

This serene, contemporary setting has the organ part on three staves with registration suggestions. The flowing organ lines are contrapuntal with chords slowly evolving to provide a harmonic palette for the unison choir singing in Latin. Their music is rhythmically simple and syllabic. A translation of the text is on the inside cover. Very ethereal music.

**Revelation Motets, Daniel Pinkham. SATB, tenor solo, and organ, ECS Publishing, No. 5923, \$3.50 (M).**

There are three movements which may be performed together or separately, entitled "Salutation," "Narration," and "Exhortation," with the middle one as long as the two outer movements. The tenor solo is not used in the first movement. His somewhat chromatic music is not difficult, but generally soloistic in style. The chorus is primarily syllabic with brief patches of contrapuntal writing. There is an extended alleluia

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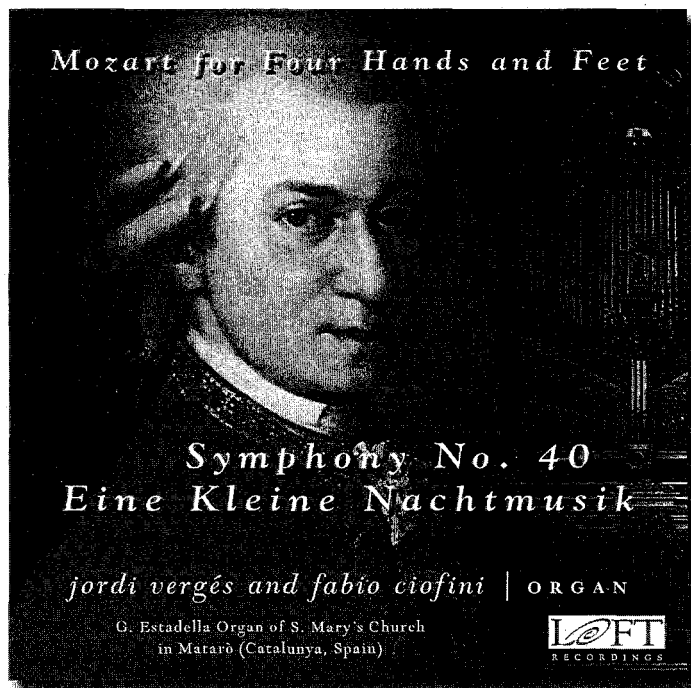
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in the second movement. The harmonies that evolve will be taxing but not overly difficult.

**O Esca Viatorum (O Food of Exiles), Heinrich Isaac (1493–1531), SATB unaccompanied, GIA Publications Inc., G-5429, \$1.10 (E).**

This melody by Isaac was popular, and this setting was harmonized by J. S. Bach. The text is an anonymous Latin Eucharistic poem. There are three verses in Latin or English. The harmonized music is similar to a Baroque chorale with a syllabic setting. The tenor is written in the bass clef; the brief setting is only two pages' duration.

**Alleluia! Confitemini Domino, Johann Michael Haydn (1737–1806), SATB and keyboard or chamber orchestra, National Music Publishers, CH 120 (M).**

Technically, this is a Gradual, one of the more than 100 for choir and instruments written by the younger Haydn, but never published in his lifetime. The texts are from Psalms 117 and 118. The instrumental parts for two violins and two horns are available from the publisher. The music has block chords with bold rhythms driving the music. The keyboard part has been realized by the editor, Dale Miller, and provides solid support for the voices.

**Laudate, Noel Goemanne. SATB, soprano solo, unaccompanied, Alliance Music Publications, AMP 0403, \$1.00 (M+).**

Subtitled "A Litany of Praise," this very fast setting has driving rhythmic lines in which each part is piled on top of the previous one. Later the Laudate Dominum text changes to English secular words that dance along in 12/8 interspersed between the Latin text (macaronic). The soprano solo often has a few busy, coloratura-type passages as she sings above the choir. An exciting work!

**In Monte Oliveti (Out on the Mount of Olives), Anton Bruckner (1824–1896), SATB unaccompanied, GIA Publications, G-5549, \$1.10 (E).**

This brief, 3-page Latin (or English) setting is a quiet motet with simple rhythms, limited vocal ranges, and a warm harmonic intensity. Beautiful, simple music.

**O Clavis David, Pawel Lukaszewki. SATB double choir unaccompanied, PWM Edition (Poland), Theodore Presser Co., \$21.95 (D-).**

A sophisticated choral work in a contemporary style with constantly changing meters, spoken but rhythmically notated textual phrases, dissonances, and an extremely low Alto II part. This would be best for an advanced college choir. Very interesting music.

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## Book Reviews

**A Passable and Good Temperament: A New Methodology for Studying Tuning and Temperament in Organ Music, by Johan Norrback. Göteborg, Sweden: Göteborg University, Department of Musicology, 2002. x + 156 pages; plus compact disc. \$29.00 plus shipping, from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; tel: 804/353-9226; fax: 804/353-9266; <[www.ohscatalog.org](http://www.ohscatalog.org)>.**

Insofar as the two central concepts mentioned in the title of this book are prominent throughout the work, it will be appropriate to begin with their essential definitions:

**Tuning:** The process of regulating the pitch of an instrument.

**Temperament:** A method of tuning in which some concords are made slightly impure so that few or none will be unpleasantly out of tune.

*The Oxford Companion to Music* (2002), from which these definitions are derived, contains an entry on "tuning" that conveys basic information on the methods of adjustment appropriate for stringed, keyboard, wind, and skin percussion instruments. As for "temperament," OCM's brief historical survey of the topic concentrates on keyboard instruments, beginning with the Pythagorean medieval tempered scale (perfect 5ths but sour 3rds) that produced dissonance; the evolution of mean-tone temperament (3rds pure, 4ths and 5ths as nearly pure as possible); methods of dealing with the howling "wolf" chords (e.g., a perfect fifth that is noticeably out of tune with respect to others in a given tuning system or temperament) and the avoidance of certain keys; the use of "irregular temperaments" instead of either equal temperament or mean-tone, from the seventeenth century onwards; and increasing the number of notes in the octave through split keys (posing difficulties for players and organ builders). What, then, is the "new methodology" in the subtitle? The analysis unfolds in six chapters.

**1. Introduction** addresses the question of historically informed performance with reference to both the context in which the music was composed and the context in which the music was performed. The author's declared aim "has not been to reconstruct the experiences of the listeners during the Baroque, but to use available, historic information with all its deficiency, to inspire and govern a performance today" (3). He also raises a number of other questions relating to the transition from mean-tone via well-tempered systems to equal temperament in keyboard instruments (alluded to in the OCM article on the topic, above), such as the acoustical outcomes of historical temperaments, the connection between theory and practice, and how different temperaments affect organ music. Following a brief overview of previous research, the emphasis shifts to the

main task of developing a methodology for comparing temperament in music, and for the comparison of several temperaments within the organ music of Johann Sebastian Bach. Within the broad continuum of Composer—Notation—Performer—Instrument—Listener, the questions that govern the course of the work include written sources relevant to Bach's organ music, tuning and temperament in the organs of Bach's time, and how they affect the organ music of Bach.

**2. The Written Sources** includes descriptions of tunings and temperaments given in the treatises of five authors, including the familiar names of Michael Praetorius (1571–1621) and Andreas Werckmeister (1645–1706), along with others less well known. One of these is Johann Georg Neidhardt (c. 1680–1739), whose pragmatic writings on tuning and temperament are rated as one of the more important of his time, partly because of the existence of actual examples of his work. Neidhardt, among other theorists, assigns the cause of key characteristics to the temperament. Five other related writings are surveyed, including the familiar names of Johann Gottfried Walther (1684–1748), Johann Mattheson (1681–1764), and Carl Philipp Emanuel Bach (1714–1788). In many cases, the personalities of the writers affect the expression of their ideas: some are cautious (Walther), others fearless (Mattheson) in their attempts to influence public opinion.

**3. Instrument Sources** deals exclusively with the "Bach organ," which some authors think of in terms of Silbermann and Schnitger instruments. However, since Bach worked in many places throughout his career, there is no one single instrument that qualifies for the term "Bach organ"; one scholar identifies as many as 63. The relevant criteria are: 1) an instrument that Bach played through an employment, 2) an instrument that Bach knew, played, or inspected, and 3) an instrument suited for the performance of Bach's works. The discussion focuses on six organs in some detail, noting similarities and differences in tuning and temperament. A comprehensive table summarizes data for 44 organs: location, building, builder, year, size, organist, examined, recital, visits, category, and temperament.

**4. A New Methodology** explains the application of digital technology in comparing different temperaments in the same piece of music with a historical organ sound. This method was developed and tested using software developed at the Royal Institute of Technology, Stockholm, following extensive research on musical performance. It involved recording short examples of every tone in every stop, which were then transferred to a computer for software analysis. This procedure created a digital version of the recorded instrument, playable from a synthesizer or any instrument with a MIDI interface. The small deviations between different temperaments were considered to be more perceptible by organ builders than by an average organist, however. Also, "the

effect of the player's touch and articulation in affecting the sound of the instrument are lost in this procedure.

**5. The Music** opens with a preliminary consideration of consonance and dissonance and their possible causes (numerological, psychological, cultural, physical). Six examples from Bach's organ works are analyzed in terms of the Baroque period of transition from mean-tone through well-tempered to equal temperament. The importance of the role of temperament in Bach's music is considered with reference to its general suitability and its interpretative implications, as well as in the planning of restorations or new organ projects.

**6. Conclusions** is a brief summary of the highlights of the preceding sections, ending with two general conclusions: 1) the need to approach every single piece individually with regard to temperament since the composer's choices result in different tonal soundscapes, and 2) the recommendation to adopt Neidhardt's four temperaments in a historical approach to Bach's organ works. Even so, further research is needed in matters of registration and voicing within the field of temperament and organ music.

There are several appendices: A—Introduction to Temperament; B—Digital Sound; C—Neidhardt's Temperaments (1732), identifying fifths and beats; and D—Index of CD-ROM, listing the various temperaments illustrated in six Bach works. A comprehensive bibliography, consisting of 211 primary sources and secondary literature, completes the book. Numerous maps, diagrams, drawings, photographs, and other illustrative material accompany the printed text.

Although the intended audience for this work is not stated explicitly, the fact that it is a doctoral dissertation implies that it is directed to an academic audience of specialists. Nevertheless, it may be of interest to organ players and builders as an exhaustive document on a somewhat restricted topic. Organists will gain greater auditory understanding of the topic of temperament through the illustrations on the CD-ROM, and builders will have access to the technical aspects of both tuning and temperament contained in the numerous tables. However, on the practical side, the author warns that the organ cannot be re-tuned as often as the harpsichord or clavichord without suffering some damage. On the other hand, the sustained and dynamically stable tone of the organ renders the matter of temperament of greater significance.

—James B. Hartman  
The University of Manitoba  
Winnipeg, MB, Canada

**Organs of St. Petersburg and the Leningrad Region, Pavel Kravchun & Vladimir Shlyapnikov. Moscow: Progress Publishing House, 1998, 103 pp. \$22 plus \$3 postage; available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 718/848-1388; <[organlitfund@juno.org](mailto:organlitfund@juno.org)>.**

The book contains identical texts in

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Russian and English. Even the illustrations accompanying the introduction are printed twice in order to have the same photos with both versions. Organ specifications are given in the language of the builder; in practice this means that virtually all of them are in German. The term "Leningrad Region" is still used to refer to the immediate surroundings of St. Petersburg.

The authors, both prominent scholars and/or organists, provide what they call "snapshots" of all the existing organs of the area, omitting, however, positifs in private hands. The descriptions of the various organs are based on personal examination of the instruments.

A 16-page introduction gives a summary history of organ building in St. Petersburg. The early years are treated extremely briefly, since for the purpose of the present volume the story of organ building there began in mid-19th century. It was and is dominated by German and German language firms. By 1900 there were about 80 pipe organs in the area, all of them in non-Orthodox

churches, in conservatories or in private residences. In 1914 there were 54 organs built by either Walcker (37) or Sauer (17)! By 1940 there were virtually no instruments left in usable condition. A revival, dating from about 1960, involved only firms from Socialist countries. Put simply, organ building in St. Petersburg before 1917 was dominated by E. F. Walcker, organ building after 1960 by the Czech firm of Rieger-Kloss; a number of fairly large instruments in conservatories and concert halls are older organs by Walcker rebuilt and enlarged by Rieger-Kloss. For some strange reason, East German firms like Schuke, Sauer, Eule, and Jehmlich have had only limited success in the area.

The authors found only about 20 organs. There is a brief (2-5 pages) description of each—specification and a brief history of the organ—and one or more photographs. The quality of the photographs, or perhaps more accurately the reproduction of them, varies considerably. The English translation, by Tatyana Raudson, is excellent; there are

only a few very minor errors.

This is not a very attractive book, but it certainly fills a need for anyone interested in the Russian organ world. I know of no equally complete and equally recent source of information about the area concerned. One would welcome a comprehensive detailed account of organs in the area, perhaps by the same authors!

—W. G. Marigold  
Urbana, Illinois

**Stephen A. Marini, *Sacred Song in America: Religion, Music and Public Culture*. Champaign: University of Illinois Press, 2003. xi + 395 pp., ISBN 0-252-02800-7, \$34.95.**

This book is one of a series entitled *Public Expressions of Religion in America*. Its explicit focus within that series is "the public expression of religion and music in contemporary America, with particular attention to diversity." Marini combines a primary specialty in American religious history with a strong

research and performance background in early American church music. Accordingly, he brings a distinctive mix of expertise to bear on his material, and the book is clearly richer for that.

*Sacred Song in America* is essentially a set of discrete case studies. Indeed, it might well be described as a comparative series of ethnomusicological field reports, preceded by an introductory essay explaining the theoretical basis and method for the study and concluding with a thoughtful summary and appendix of examples. The individual chapters (case studies) address Native American, Southwestern Hispanic and African-American sacred song, the Sacred Harp tradition, Klezmer, New Age, Mormon, and Charismatic Roman Catholic sacred music, hymnal revision in two "mainline" denominations, gospel music and the "classical" or cultivated church music perspective. Except for the last of these (essentially a pair of interviews with Daniel Pinkham and Neely Bruce), each chapter sets forth a cultural context and

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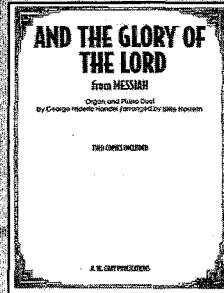
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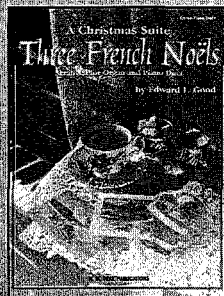


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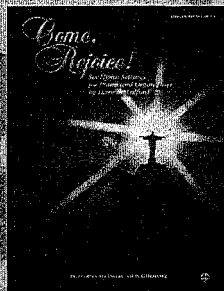


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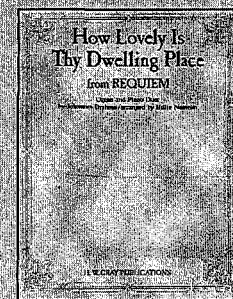
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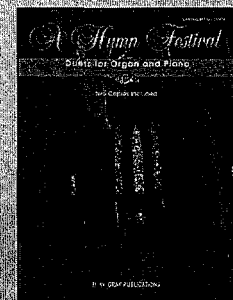
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then focuses in on specific aspects of religious music within that context, making use of the author's careful "fieldwork" observations.

Such is a fair description of the parts of the book, in a manner of speaking; however the whole is much greater than the sum of those parts. It goes virtually without saying that Marini's theoretical bases and methodology are solid, his research is careful and detailed, and his findings are systematically presented. Accordingly, one may safely and fairly assert that *Sacred Song in America* is a distinctive and valuable piece of scholarship; but in fact, the book is a good deal more than that. For all of its depth and substance, it is also engaging and readable, largely because Marini is also a gifted writer, able to present his material in graceful and absorbing prose.

His brief review in the introduction of the literature on musical "meaning" compares the work of Deryck Cooke, Leonard Meyer, Suzanne Langer and Curt Sachs with clarity and economy. The individual subject chapters on a diverse sampling of American sacred music practices are similarly rich and finely crafted. To cite but a few items, Marini's contextual study of Pentecostal music leads the reader from a Chicago church service to West African spirit possession, through Henry Louis Gates's theoretical concept of "signifying" as refined for musical criticism by Samuel Floyd. His examination of the Mormon Tabernacle Choir in the context of the LDS Church is similarly textured and absorbing, as is his marvelously informed chapter on Sacred Harp singing. Marini's chapter on gospel music deals squarely with issues of cultural commodification, using with clarity Adorno's notoriously unclear critique, among others.

There are many dimensions to Marini's study—cultural, social, musical, theological, and even economic. Clear and readable as it is, it also has depth, and presents much for a reader to ponder. *Sacred Music in America* merits careful and thoughtful reading, and rereading.

—John Ogasapian  
University of Massachusetts, Lowell

## New Recordings

**Organ Kaleidoscope. David Briggs plays the rebuilt organ of Gloucester Cathedral. Priory Records Ltd. PRCD 685. <www.priory.org.uk>; available from the Organ Historical Society, \$14.98 (\$3.50 shipping), 804/353-9226, <www.ohscatalog.org>.**

Joseph Bonnet: *Variations de Concert*, op. 1; César Franck: *Prière*; Maurice Duruflé: *Scherzo*, op. 2; François Couperin: Four Movements from *Messe pour les Paroisses*; J. S. Bach: *Fantasia and Fugue in G Minor*, BWV 542; *Liebestes Jesu*, BWV 731; *Herr Jesu Christ*, BWV 655; Camille Saint-Saëns: *Fantasia in E-Flat*; Jehan Alain: *Litanies*;

Pierre Cochereau, transcribed by François Lombard: *Variations sur "À la venue de Noël."*

David Briggs enjoys an international reputation as a leading organ virtuoso, but for those who have never heard the Gloucester Cathedral organist perform, listening to the ten works on this 78-minute CD, *Organ Kaleidoscope*, will undoubtedly establish his credentials. The Englishman's musicality always impresses, and his finger and foot work are above reproach.

In this recording, Briggs exploits to the full the excellence of the Gloucester Cathedral organ. Since medieval times, the instrument has occupied a most visually dominating and acoustically advantageous position high up on top of the ornately carved stone roof screen between nave and chancel, in this strikingly beautiful building with its Norman pillars and pointed Gothic arches. The oldest extant pipes and the fine case were installed in 1663-65 by Thomas and Renatus Harris. Since then there have been several major rebuilds. The most dramatic of these took place in 1971, when it was redesigned by Ralph Downes from an essentially 19th-century English Romantic symphonic organ to one whose tonal scheme is much more in the French Classical tradition. Among Downes' additions were numerous reed and mutation stops, which are much in evidence in this CD. In 1999, there was a full restoration of the instrument and further stops were added. Briggs presumably made this recording in February, 2000, to show off this wonderful instrument in its newly refurbished condition.

After completing his undergraduate education as organ scholar at King's College, Cambridge, in the early 1980s, Briggs continued his studies under Jean Langlais in Paris, and on this CD he displays with extraordinary fluency, insight, and enthusiasm—the fruits of his studies in France. Indeed, the organist's love of organ music from that country is strongly suggested by his choice of seven of the ten pieces in the program being by French composers, ranging from Baroque works to a major score written in the late 20th century.

The imposing introduction for full organ of Bonnet's early 20th-century *Variations de Concert* is a magnificent opening to the recording, and the theme and four variations that follow are tossed off with conviction and *joie de vivre*. One may be especially impressed by Briggs' pedaling in the work. For example, in the first variation the theme is articulated with flair by the pedals, staccato; in the last variation, an Allegro, there is smooth octave pedaling as a counterpoint to the theme on the manuals' *Plein Jeu*; and, perhaps most remarkable of all, there is the celebrated pedal cadenza before the brilliant, short toccata with which *Variations de Concert* ends. In Franck's *Prière*, Briggs' use of the organ's sumptuous foundation stops and French-style reeds is ideal.

As vehicles to highlight the extraordinary versatility of the instrument at

Gloucester, Briggs could hardly have chosen better than the movements from the *Messe pour les Paroisses*, which were written for Couperin's own use at St. Gervais Church, Paris, where he was organist from 1685 till his death in 1733. On the one hand we hear *Duo sur les tierces*, a soft, suave, intricately ornamented, two-voice imitative gigue, with hands playing on different manuals, and, at the other extreme, there is *Dialogue sur les Grands Jeux*, a densely textured imitative movement for full organ with pedals.

The other three works on the disc are all by Bach. Briggs plays the *Fantasia* of one of Bach's most memorable organ masterpieces, the *Fantasia and Fugue in G Minor*, with bold rhythmic freedom and improvised embellishments that are intriguing and utterly convincing. These same features may leave those who have only heard Bach performed strictly according to the printed notes and ornamentation. The *Fugue* is a brisk, joyous affair, in which the organist demonstrates that he has the stamina and demanding mental concentration for such a *moto perpetuo*.

Briggs has written a full set of program notes that reflect his energetic, happy, intelligent nature, and there is a detailed account of the 1999 rebuild of the instrument, with a photograph of the console, and a list of the new specification. This is organ playing at its best, on a truly great instrument.

—Peter Hardwick  
Brechin, Ontario

**Basilicata: A Musical Journey in the Provinces of the Kingdom of Naples. Liuwe Tamminga, organist. Accent ACC 21147, <www.accent-records.be>; available from Qualiton Imports <www.qualiton.com>; and from the Organ Historical Society, 804/353-9226, <www.ohscatalog.org>.**

The distinguished Dutch organist Liuwe Tamminga has indeed embarked on a journey to an unfamiliar part of Italy: the Basilicata, or region south of Naples in what is the "instep" of the Italian peninsula. According to the *Lonely Planet* guidebook, "Basilicata is no longer the desolate, malaria-ridden land of poverty-stricken peasants so powerfully described by Carlo Levi in *Christ Stopped at Eboli* but it retains a strong sense of isolation and is still one of Italy's poorest regions." But it was not always thus; in the 16th and 17th centuries the Kingdom of Naples was governed by Spain, and a reminder of this brilliant cultural past can still be found in the organs that survive in so many churches in the Basilicata.

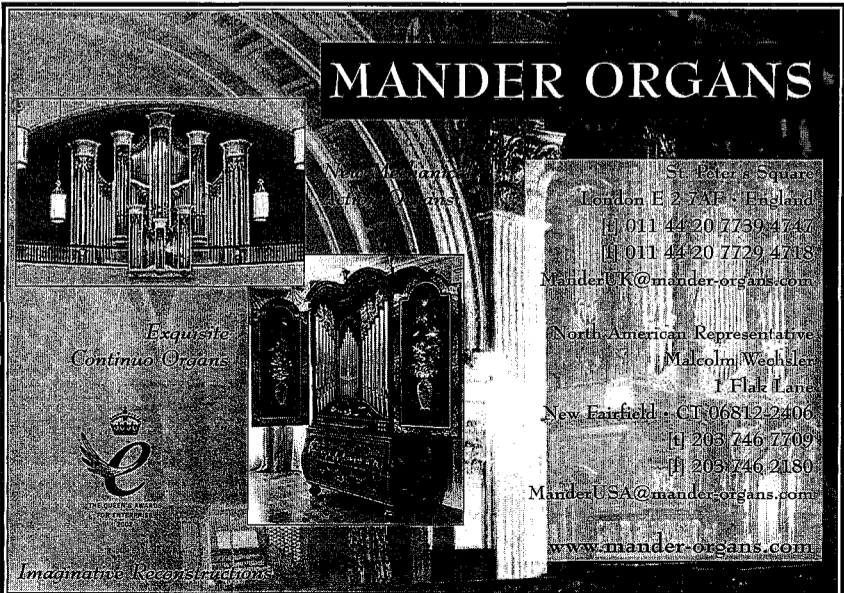
The two organs heard on this disc, in Miglionico and Salandra, date from the 18th and 16th centuries and were restored by Fratelli Ruffatti in 1993 and 1998 respectively. The Renaissance organ in Salandra is one of the oldest instruments still functioning in southern Italy. Both organs are laid out according to the traditional Italian design of one manual with a short octave, a *ripieno* (principals 8, 4, 2, 1½, 1, ¾, and ⅓), flutes

of varying length, and a *voce umana*. Pedals are 8' pulldowns with a short octave at the bottom. Accessories include colorful bagpipe (*zampogna*) and birdcall (*uccelleria*) stops which Tamminga uses to great effect in the pastorales and a set of variations on the *Ruggiero* by 17th-century composer Bernardo Storace. The organ in Miglionico, at A=413, is tuned just slightly below Baroque pitch, but the Salandra instrument, at A=400, seems shockingly low to modern ears.

Although the instruments are colorful and capable of distinctive solos and combinations in addition to satisfying *tutti*, the real interest of this disc lies in the repertoire. All of the music is secular and much of it is completely unknown (and unfortunately, inaccessible: only 6 of the 19 tracks are music from public sources; the remainder is drawn from manuscript sources in private collections in London, Madrid, and Bologna). The genres include dances (the *follia*, galliards, and one anonymous 18th-century tarantella) and melodies that served as vehicles for improvisation (*Ruggiero*, *Fedele*). These latter pieces represent the longest works on the disc, ranging from Francesco Lambardi's 3 variations (*partite*) on *Fedele* to Trabaci's 20! Storace's *Follia* gives Tamminga the opportunity to explore the various combinations of *ripieno* stops. These are listed in the liner notes so one can discern the subtle differences in pitch and timbre resulting from, for instance, adding a Flute 8' to a Principal 8' or a XXIX (1½') to the *ripieno*.

After listening to these pieces, many of them delightfully rustic with birdcalls and bagpipes, I found myself wondering who played them and where. Dinko Fabris sheds light on performance practice in his excellent liner notes. The pastorales did have a religious function: they served as "shepherds' lullabies" around the creche (*presepio*) at Christmas. The cult of the creche flourished in Italy (and other countries, especially Germany) from the Middle Ages; a substantial iconography exists in southern Italian churches as proof. By the 18th century, some of these *pastorali* "entered into the study repertoire of conservatories, as shown by a manuscript of the Conservatory of Naples owned by . . . Gaetano Greco, teacher of Domenico Scarlatti" (liner notes). The dance pieces, however, served a different purpose: they entertained the "feudal lords who normally resided in the capital [Naples] but wished, when they spent time in the country to administer their holdings or to relax in the summer, to recreate occasions for music and performances in the style of Naples." Some of these performances undoubtedly took place on harpsichord as well as organ.

The composers of this southern Italian keyboard music include the most important organists active in Naples in the 17th century. Several—Giovanni Maria Trabaci, Gregorio Strozzi, and Ascanio Mayone—were born in the Basilicata. Trabaci was the pupil of Giovanni de Macque, the Flemish *maestro di cappella* at the school of the Annunziata in Naples. Trabaci and Mayone



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both published volumes of keyboard music between 1603 and 1615 and some of this repertoire might have been known to Girolamo Frescobaldi. All of these composers are represented on this disc together with a few anonymous pieces and a chronological but not thematic anomaly, a "Pifarata Napolitana" by the 19th-century organist Luigi Vecchiotti. The music is not of uniformly high quality: Storace's "Pastorale," unfortunately the last track on the disc, seems interminable. Perhaps it's too much to ask a listener to endure a drone for 11½ minutes, no matter how active and engaging the upper parts!

Church bells (the first track) and bagpipes were part of the soundscape of 16th-century rural Italy and hearing them on this disk recreates that world in some degree. This accords with one of the goals of the editors (and presumably, Tamminga), namely to integrate folk-inspired music such as the tarantella and pastorales with more aristocratic, "learned" styles like the galliard and variations. Tamminga has chosen the repertoire judiciously and brings it to life on the kind of instruments for which it was written. It is as "authentic" a musical experience as one is likely to find.

The traditional Italian organ is as specialized as the French Classical instrument, and most American organists will not have had the experience of playing either. But as with the 18th-century French organs, one can still gain registrational insights from these Italian instruments and adapt the ideas to whatever organ is at hand. Renaissance dances sound delightfully clear when played on a 4' octave or flute stop, and adding a principal or flute 2' for a repeat or a second section is a colorful enhancement. One could even, perhaps, make a drone from a reed stop by using a keyweight and playing the moving lines of a pastorale on the flute stops of a second manual. All of these reasons—historical, musical, and practical—are sound ones for seeking out this disc and others like it. Organists owe a debt of gratitude to Fratelli Ruffatti for restoring these instruments and to Liuwe Tamminga for doing the same with the repertoire he performs.

—Sarah Mahler Hughes  
Ripon College  
Ripon, Wisconsin

## New Organ Music

**Historical Organ Techniques and Repertoire: Volume 7, England 1550–1660; edited by Calvert Johnson. Wayne Leupold Editions WL5000012 2003; 800/765-3196.**

I have had great pleasure in reviewing two other volumes in this series, which cover England 1660–1830 (Vol. 4, March, 2003, p. 15; Vol. 6, May, 2003, p. 15), and am once again delighted to write that this volume maintains the overall high standards we have come to expect from Calvert Johnson. Mainly covering the period from shortly after the death of Henry VIII until the Restoration of the Monarchy after the Civil War, a few pieces from earlier in the 16th century have been included. It follows the same format of a section containing historical information, subdivided into ten chapters, each one giving information on the instruments in use during the period, registrational possibilities, types of composition, and performance practice, with special emphasis on fingering, ornamentation, articulation, a discussion on tempo relation-

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ships and a list of sources both contemporary and modern, concluded by a list of articles and books in English relevant to the subject. In this volume the pieces are arranged in a general graduated order of difficulty rather than chronologically, which does have its drawbacks.

A brief history of the use of the organ in England makes fascinating, and essential, reading for understanding the different requirements for the organist at different stages in the life of the Church. Much is made of the idea that English organ builders tended towards the conservative, and for most of this period even the somewhat rare two-manual instrument would have been relatively small, without reeds and mixtures. It is stressed that the first pedalboards to make their appearance in England date from c. 1720, but to play those bass notes found on the extended keyboard of the period it will be necessary to use 16' pedal stops. It may well be more confusing than helpful to those approaching this period for the first time to find that the remarks on registration are drawn from 18th-century writers. With regard to performance practice, no contemporary treatise exists, but fingering indications are found regularly in MSS—these are discussed in detail, as are possible interpretations of the enigmatic single and double strokes found in the sources. (In Example 1 on page 34, it is the third

descending eighth-note that should have been aligned with the LH half-note chord.) Since organs existed in secular settings, the anthology portion of the volume includes some good examples of dances and variations on popular tunes—some of the latter also found their way into abstruse and learned contrapuntal works.

Four short pieces are included in the opening section as illustrations of specific fingering and ornamentation, and exercises to facilitate an acquisition of the style. There follow twenty-nine pieces covering the main genres of plainsong settings, preludes, contrapuntal works including fantasias and voluntaries, and variations, of which the splendid set by Morley on "Goe from My Window" closes the volume. The well known composers Tallis, Byrd, Bull, Tomkins and Gibbons are represented as are the lesser known names of Blitheman, Lugge, Newman, Morley, Cosyn, Allwood, Philips, Tomkins, Carleton and Johnson. Anon also makes a contribution! Among the more weighty works are double voluntaries by Gibbons and Lugge, and fantasias by Bull and Gibbons. For each piece the editor either suggests appropriate registration and fingering of tricky passages, or gently leads the player through carefully posed questions to consider the options for him or herself, although he does not advise on how to finger an interval in the

RH of bar 6 of the galliard by Philips. Particularly valuable to the student is the provision of three different versions of the Prelude in G by Gibbons with different fingering, demonstrating not only the contemporary flexibility in such matters but also the possibility that the piece when played on the organ would contain a grander finish with figuration in eighth notes. Another interesting comparison is provided by the two settings of Taverner's "In Nomine," that from MS371 at Oxford containing ornamented cadences and passing notes.

Four splendid line drawings of organ cases are reproduced from the 19th-century books by Arthur Hill. This book should be an essential addition to the library of anyone wishing to explore the treasures of the keyboard music of the English Renaissance. Calvert Johnson and his many associates again deserve the deepest commendation for making this material accessible in one volume in its original beaming and note values; hopefully it will provide the stimulus to encourage exploration of the complete organ works by these composers, most of which are readily available in good, but in many instances expensive, modern scholarly editions, although it should be mentioned that even in some of these the editors have halved the original note values for no valid reason.

—John Collins  
Sussex, England

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## Memorial service for Catharine Crozier Gleason

Trinity Episcopal Cathedral, Portland, Oregon

by Lee Garrett

Portland's historic Trinity Episcopal Cathedral, where Catharine Crozier was Artist-in-Residence from 1992 until her death, was the site for a profoundly beautiful memorial service on January 26, 2004. The Trinity Choir, under the direction of Canon John Strege, provided canticles and anthems, and David Higgs and Fred Swann provided organ voluntaries. [See the obituary for Catharine Crozier (January 18, 1914–September 19, 2003), "Nunc Dimittis," November 2003, page 10; see also "In Memoriam Catharine Crozier—Tributes by Thomas Harmon, Karen McFarlane, John Strege, and Frederick Swann," December 2003, pages 21–23.]

Mr. Higgs, chair of the organ department at The Eastman School of Music, with which Miss Crozier and her late husband, Harold Gleason, had such a long affiliation, began the service with a stately reading of Bach's *Fantasia and Fugue in G Minor*, followed by *Song of Peace*, by Jean Langlais. The Entrance Rite had the Trinity Choir process to a slow cadence of two handbells, as the cantor intoned the words "I am the resurrection and the life, saith the Lord," concluding with "Whether we live, therefore, or die, we are the Lord's." Following the Salutation and Collect for the Dead, all joined to sing a favorite hymn of Miss Crozier's, "Lord of all hopefulness, Lord of all joy," to the tune *Slane*.

Lee Garrett, professor of music at Lewis & Clark College, then read from Revelation 21:2–7, and the choir responded with the exultant *Magnificat in D*, by Leo Sowerby, with whom the Gleasons had maintained a close friendship. Mr. Swann, a former student of both Harold Gleason and Catharine Crozier, provided an authoritative organ accompaniment, as well as some per-

sonal reflections in subsequent remarks reminding us of Ms. Crozier's high standards and impenetrable poise.

The playful first movement of Paul Hindemith's second sonata was the first of three voluntaries then played by David Higgs. Ned Rorem, one of Miss Crozier's many composer/admirers, was represented by the warm and reflective "There is a spirit" (from *A Quaker Reader*), and the first movement of Mendelssohn's first sonata concluded the offering. All were reminders, in sound and style, of Miss Crozier's immense musicianship and influence.

Karen McFarlane, for many years Miss Crozier's personal representative, spoke eloquently of her stature spanning over fifty years, and shared comments by organists from throughout the U.S., the U.K. and Europe; their common theme was admiration for Miss Crozier's consummate musicianship, continuing scholarship, and interest in promoting new music for the organ. Notable as well was an experience common to so many of us: how memorable was the first occasion when we heard Miss Crozier—where it was and what her program included.

Two motets by Ned Rorem were next, his quietly soaring *Mercy and truth are met* (Psalm 85:101–113), and, beautiful in its simplicity, an a cappella setting of the well-known (but sadly anonymous) hymn text, *Sing, my soul, his wondrous love*.

The Very Reverend William Lupfer, Dean of Trinity Cathedral, spoke on behalf of the cathedral and Catharine's tenure as Artist-in-Residence, a position created for her through the vision of Canon Strege and then-Dean Anthony Thurston. Dean Lupfer offered prayers and The Commendation, and the choir responded with Sowerby's exquisite *Nunc Dimittis in D*. Mr. Swann then

played Sowerby's "Passacaglia" (from his *Symphony in G*, one of Miss Crozier's signature pieces), exploring the tonal palette of the Rosales organ—an instrument on which Miss Crozier made one of her last recordings (*Things Visible and Invisible*), and where she practiced almost daily until the last few months of her life. Following the Blessing and Dismissal, the large congregation rose to sing "Love divine, all loves excelling," to the tune *Hyfrydol*, stirring accompanied by Canon Strege.

The service and its music reflected the high standards for which Catharine Crozier was known throughout the organ world. Her passing was noted in the *New York Times*, and at a reception following the service, numerous organists from throughout the United States came to pay homage, joining with Trinity parishioners and members of the Portland community who had come to know and admire one of the most remarkable international performing artists of the twentieth century.

## University of Michigan 24th International Organ and Church Music Institute

by Alan J. Knight

The 24th International Organ and Church Music Institute, directed by Marilyn Mason and held on the University of Michigan campus June 23–25, 2003, was a time of summer friendship, fun, and fundamentals. The presenters offered helpful, in-depth presentations of their topics. In the evenings, four graduate recitals were performed by Joseph Daniel, Abigail Woods, David Saunders (with lecture), and David Troiano.

Josef Kotowicz played several examples of early Polish organ music, originally notated in tabulatura, noting that the forms of organ writing existed in Poland before Buxtehude and prior to Bach. He presented a picture of Polish organ music as paralleling that of Europe, both in the knowledge of the major international composers and in composing native pieces, though these are sometimes found as anonymous.

In the second lecture, Kotowicz took us through the 19th- and 20th-century trends in Polish organ building and playing which followed the general European trends, especially in regard to building practices (the Romantic and organ reform aesthetic), stamped with the character of Roman Catholic liturgical practice and the ensuing wars and occupations. With Poland being the battleground of two world wars, it is remarkable that some historic organs have survived. A brochure with valuable and interesting photos of surviving historic organs was provided to the participants as well as copies of the early pieces.

Bess Hieronymus stressed the importance of musicology as she recounted Mozart's many experiences with the church organ, the mechanical clock organs, his excellent playing, and his never being employed as church organist. He quite favored the organ for its voluminous tone and full sound.

Hieronymus emphasized the historical background of times and trends, insisting on not always playing the style in a certain right way. The classic tradition of organ playing was on the wane in Mozart's time. The mechanical clock flute organ was not to Mozart's liking, but the needed commissions compelled him to write for it. N. Seth Nelson, graduate student and former pupil of Hieronymus, smartly played K. 594, K. 616, and K. 606 during the two lectures.

David Schober gave an insightful look at *Le Banquet Céleste* and the octotonic scale as one modal basis of the composition of Olivier Messiaen. Michele Johns (organ) and violinist Tapani Yrojoä compared notes on repertory, logistics, and preparations of organists and instrumentalists in performance together. Helmut Schick shared from his physics background the internal and external tonal properties of the organ from both a theoretical and practical aspect. He made reference to stylistic need in organ building based on acoustics and gave illustrations with drawings, historic examples, and his own experiences as a technician. James Wagner explicated the prayerful gestures in the symbols of Bach's writing in the examples found in the *Clavierübung*.

The recitals covered a gamut of literature from the early music of Spain and of Holland to recent works by Petr Eben and Ralph Simpson, all played at the Fisk organ in the Blanche Anderson Moore Hall.

Alan Knight has served as a music director in Catholic parishes for more than twenty years, and is presently the music director of Ss. Simon and Jude Church in Westland, Michigan. He has accompanied Marilyn Mason on three historic organ tours of Spain, where his mass was performed in 1981. He earned his master's degree in church music at the University of Michigan 1991, and is a DMA candidate there.

## 50th anniversary of Æolian-Skinner Opus 1216, First United Methodist Church, Tacoma, Washington

by Herbert L. Huestis

Fiftieth anniversaries are big events, whether a golden wedding anniversary or the commemoration of a pipe organ. Changing fashions and the tides of time often obscure the work of past masters of organ building, but in the case of G. Donald Harrison and the Æolian-Skinner Organ Company, these glories remain undiminished. It seems that the time span between fifty and one hundred years is particularly difficult for the survival of many organs. In the case of the First United Methodist Church of Tacoma, Washington, the original organ, a Hook and Hastings, survived only 59 years, nine years longer than the present organ! One hopes that the organists of our time are less inclined to replace worthy instruments than in days past. If the fervor of this celebration is any indication, there may be a good chance this organ will reach its 100th birthday in 2053.

The event took place on October 25, 2003, and was co-sponsored by the

Olympia, Tacoma and Seattle chapters of the AGO in Washington State, and a large turnout represented all three cities. An exceptionally well-planned program featured Jonathan Young, a senior organ performance major at Pacific Lutheran University and student of Dr. Paul Tegels. He currently serves as the organist of First United Methodist Church and knows the organ well. His program of works by Buxtehude, Bach, Schumann, Widor and Mendelssohn fully explored the tonal palette of the organ. It struck this writer that the sounds of the organ were archetypal of a good many other Skinner organs, and that a better example could not have been chosen for commendation. Members of the audience had the opportunity to immerse themselves in sounds they might not have heard for more years than they would care to admit.

The architecture of the church is perfect for this type of organ and is a typi-

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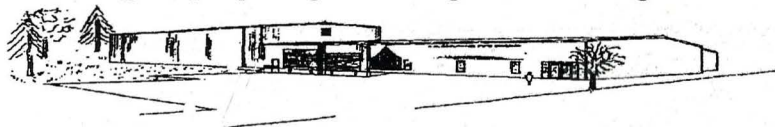


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cal Methodist structure of the "Akron" type. It was most inviting to be there, bathed in the soft light admitted through impressive stained glass windows on the sides of the sanctuary and in the dome of the building. The acoustics are warm and mellow in this well-preserved edifice. A not insignificant item was the fact that the organ had been prepared with a flawless tuning. One can be enormously thankful for good tuning and regulation of any organ, and in this case it was a major contribution to the success of the recitals presented.

After this eye- and ear-opening recital, the audience made its way a few blocks to Christ Episcopal Church (home of a fine John Brombaugh organ) and there heard an insightful presentation by Jonathan Ambrosino on the history and career of G. Donald Harrison. As an editor and writer on tonal design, Ambrosino skillfully put together an audio-lecture on the influences of Harrison's life and work, and Skinner's tonal palette as it developed under the direction of Harrison.

The afternoon proceeded with a visit to the Mason United Methodist Church, amazingly the home of a second Æolian-Skinner organ of the same period. Alas, this organ has been moved and altered since its original installation, and perhaps something was lost in the translation. It was a thoroughly pleasant instrument, but did not seem typical of the Skinner style, and for this writer made something of a diversion. Seattle AGO chapter president David Lines provided a thorough demonstration of the stops of the Mason Methodist organ.

Once back to the untouched Harrison organ, we all realized how important it is to respect every last detail of an important builder's work. With that appreciation at the forefront, organist Douglas Cleveland gave an outstanding recital which drew its content from previous recitals given on the same organ at the dedication and by recitalists of the era: David Craighead in 1958, Catharine Crozier in 1955, Alexander Schreiner in 1959, and Virgil Fox in 1961. What a lineup! Cleveland wove the repertoire of these recitalists into a seamless program, including such pieces as Middelschulte's *Perpetuum Mobile* (Fox) and Dillon's *Woodland Flute Call* (Schreiner). Cleveland's performance was flawless, enthusiastic and inspiring. He is a huge credit to his home AGO chapter of Olympia, Washington.

One must laud the efforts of the organizer of the planning committee, David Dahl, Dean of the Tacoma AGO Chapter. Dahl is a tireless performer and promoter of fine organs in the whole region of the Pacific Northwest. This symposium, including a beautifully crafted brochure by Arthur Hixon, put these Skinner organs and the work of G. Donald Harrison in perspective. It was a "must-do" event that brought a sense of pride to all present. This enthusiastic audience did a very great deal to ensure that these organs might reach their centenary birthdays.

**Æolian-Skinner, Opus 1216, 1953**

**GREAT (3 1/2" w.p.)**

- 16' Quintaton, 61 pipes
- 8' Montre, 61 pipes
- 8' Bourdon, 61 pipes
- 4' Principal, 61 pipes
- 4' Flûte Harmonique, 61 pipes
- 2' Fifteenth, 61 pipes
- III-V Fourmiture, 244 pipes
- Chimes, 20 bells
- Carillon, 25 bells

**SWELL (4 1/2" w.p.)**

- 8' Rohrgedeckt, 68 pipes
- 8' Viola Pomposa, 68 pipes
- 8' Viola Celeste, 68 pipes
- 4' Spitzflöte, 68 pipes
- 2' Octavin, 61 pipes
- III Plein Jeu, 183 pipes
- 16' Fagotto, 68 pipes
- 8' Trompette, 68 pipes
- 4' Hautbois, 68 pipes
- Tremulant

**CHOIR (4 1/2" w.p.)**

- 8' Spitzgamba, 68 pipes
- 8' Cor-de-Nuit, 68 pipes
- 8' Kleine Erzähler (II), 124 pipes

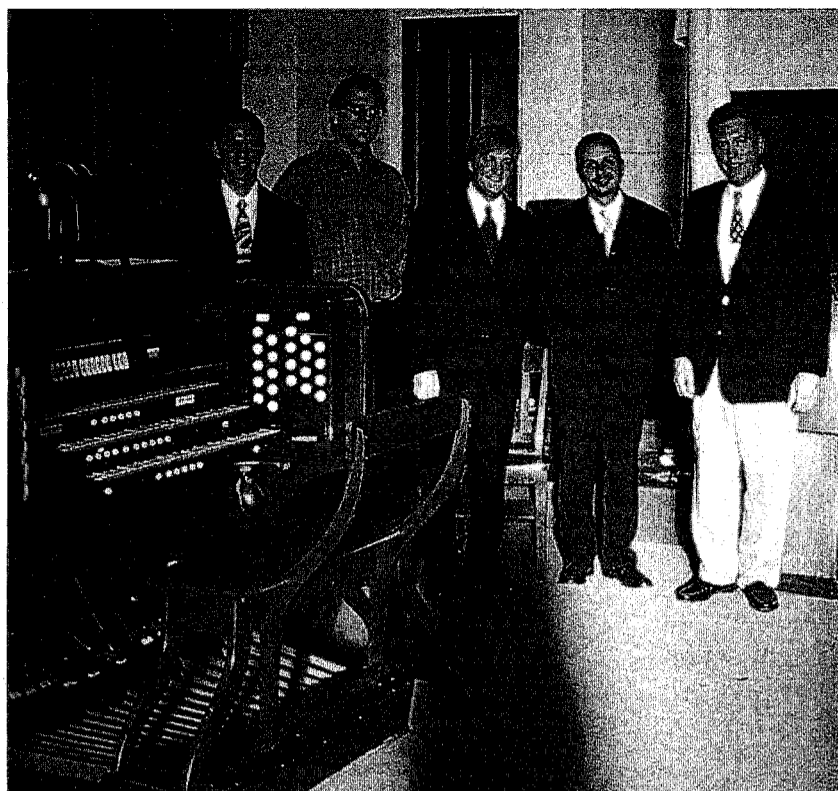
- 4' Koppelflöte, 68 pipes
- 2 1/2' Nazat, 61 pipes
- 2' Blockflöte, 61 pipes
- 8' English Horn, 61 pipes
- Tremulant
- Harp

**PEDAL (5" w.p.)**

- 16' Contre Bass, 32 pipes
- 16' Quintaton (Gt)
- 16' Rohrbordun (Sw ext), 12 pipes
- 8' Principal, 32 pipes
- 8' Rohrgedeckt (Sw)
- 4' Choral Bass, 32 pipes
- III Mixtur, 96 pipes
- 16' Posaune, 32 pipes
- 16' Fagotto (Sw)
- 8' Trumpet (ext), 12 pipes
- 4' Clarion (ext), 12 pipes

The organ is installed in an area 35 feet wide, 11 feet deep and 25 feet high at the front of the sanctuary. The grill separating the organ loft from the choir loft is of oak, and the openings are covered with a plastic grill cloth. The swell and choir divisions are enclosed and each under 16-point expression. The organ was installed by Stanley W. Williams, Los Angeles, west coast representative, and Thomas L. Gagen, west coast installer, Æolian-Skinner Organ Company. The choir loft organ screen was designed by Mock and Morrison, Architects, and constructed under the supervision of P.I. Hansen.

A Harp stop of 51 notes was added in 1994 by Homer Johnson.



Jonathan Young, David Lines, Douglas Cleveland, Jonathan Ambrosino and David Dahl, recitalists, presenters and lecturers at the 50th anniversary celebration of the Æolian-Skinner organ at First United Methodist Church, Tacoma, Washington

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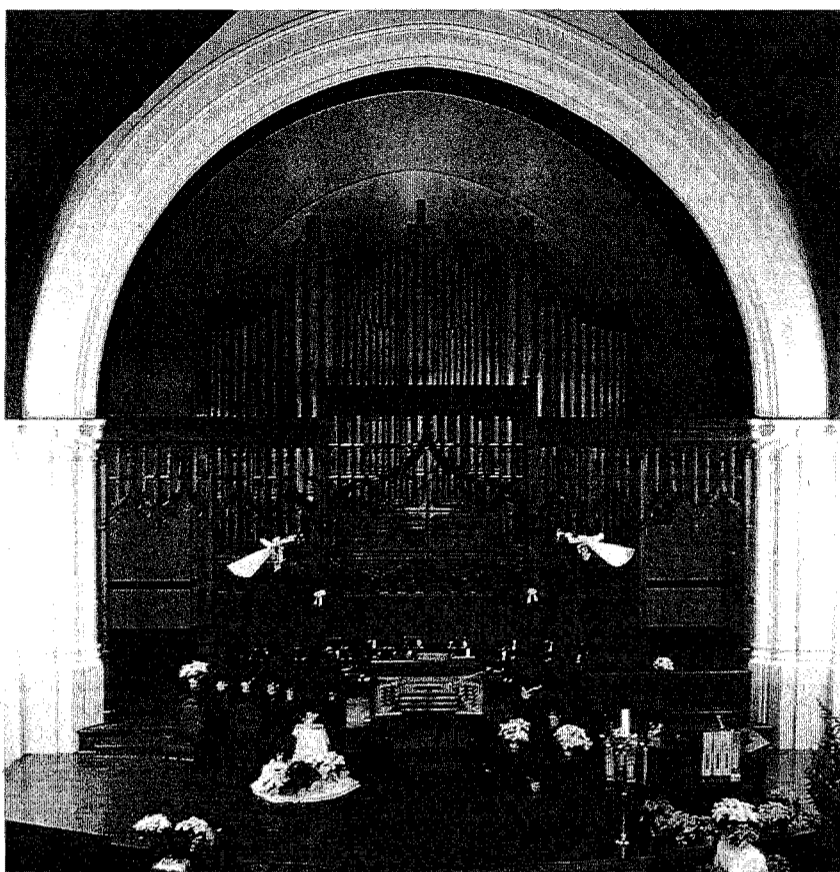
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Casavant opus 469, First Congregational Church, Oshkosh, Wisconsin (photo credit Ralph DiBiasio-Snyder)

On March 21 at 3 pm, Wolfgang Rüb-sam will play a recital commemorating the 80th anniversary of a recital by Marcel Dupré on the 1911 Casavant organ opus 469 (three manuals and 38 stops) at First Congregational Church, Oshkosh, Wisconsin. The organ has been lovingly maintained since its installation. Mr. Rüb-sam will recreate the recital played by Marcel Dupré on March 15, 1924. The congregation recently completed the restoration of the sanctuary balcony, returning the original acoustics to the space.

**History of the sanctuary and the organ**

On Sunday morning, January 7, 1912, in Oshkosh, Wisconsin, the people of First Congregational Church dedicated their new sanctuary. Seating 600, the imposing structure was described in the *Dedication Souvenir and Program* as being "old English gothic with some modifications adapted to modern needs." Doors, pews, and organ case were all of quarter-sawn oak, the ceiling and great arching timbers were of "old English oak stain." Six massive stone columns, with "gothic carved capitals" supported the roof. "The rich art windows were designed and installed by the Tiffany Company of New York," with a large window on the east and west sides, with a third matching window in the "gallery," or balcony.

Perhaps most remarkable that day

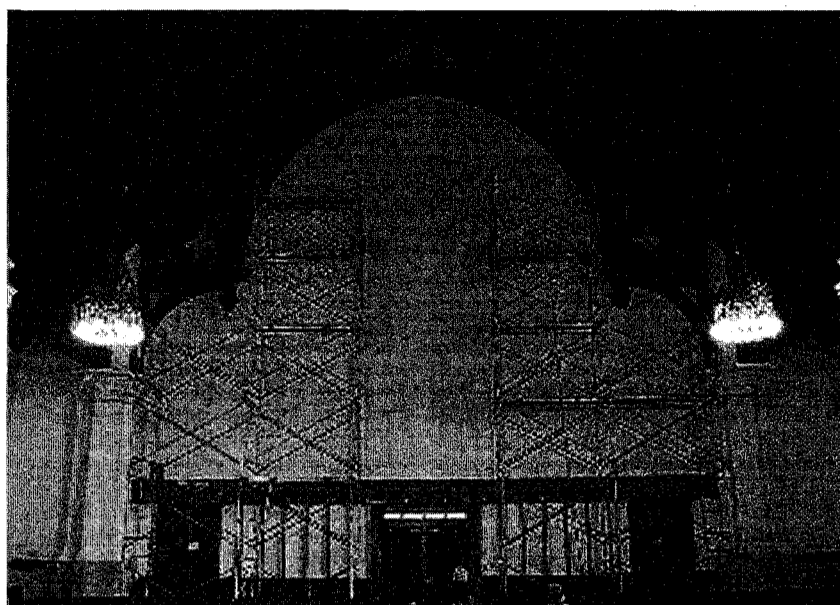
**Organ Recital  
 Marcel Dupré  
 March 15, 1924**

Bach: *Toccata, Adagio and Fugue in C*  
 Clérambault: *Dialogue*  
 Franck: *Finale in B-flat*  
 Schumann: *Canon in D minor*  
 Dupré: *Variations on an Ancient French Noël*  
 Improvised Symphony

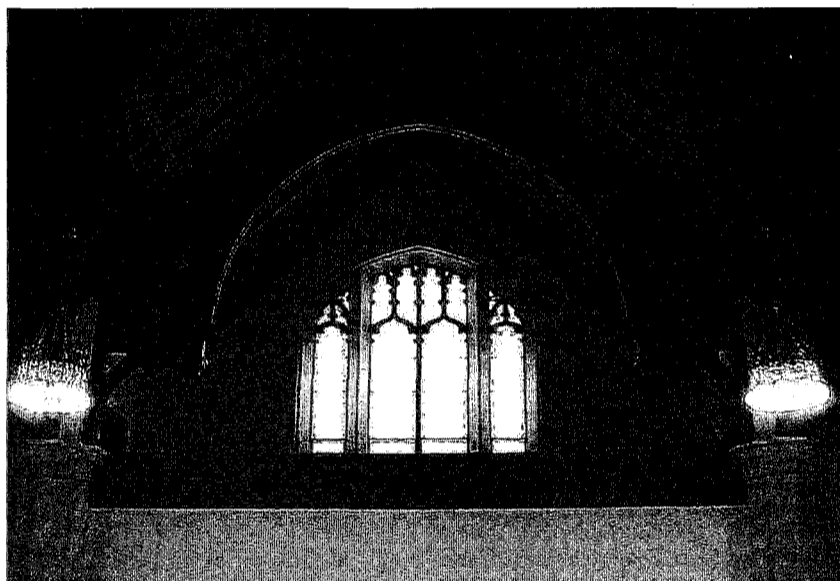
was the Casavant organ, a three-manual masterpiece, "tubular-pneumatic action throughout and thirty-eight speaking stops." The program describes the instrument:

The great variety, delicacy and characteristic quality of tone in the different truly musical stops, the dignified power of the full organ without harshness, and the perfect blending of the whole into one agreeable massive tone, yet not lacking in brilliancy, are all successful features of the voicing of the organ.

First Church's organist, Clarence E. Shepard, no doubt wrote that description of his instrument. And it was his. Shepard, who remained the church's organist for the next thirty years, had come to the church just a few years earlier. He had studied in France with Marcel Dupré, and it was under Shepard's personal direction that the organ



Balcony wall about to be taken down (photo credit Jeff Pommerening)



The balcony today (photo credit Ron Harrell)

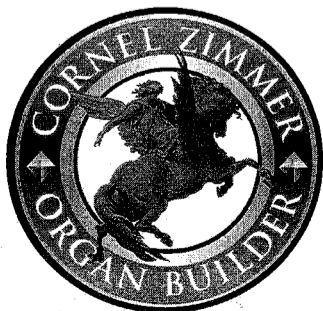
was designed and voiced. (At that dedication service he performed Wagner's "Prelude to the 3rd Act" and "Chorus of Pilgrims" [*Tannhäuser*], Handel's *Largo*, and *Marche Religieuse* by Saint-Saëns.) Under Shepard's leadership, First Church became known in the area for its Sunday Musicales that featured musical artists of world acclaim, twice including Shepard's teacher, Dupré.

Presumably in the congregation that morning was another, very important person—the architect, William Waters. Waters was very well known in the area, designing a great many of the churches, civic buildings, and elegant homes of Oshkosh. He had no doubt carefully planned First Church not only for its visual beauty and majesty, but also for its acoustics, as did all architects especially before the advent of sound amplification. Indeed the church became well known for its wonderful acoustics, not only for the concerts that were given there, but also, later, as a venue for recording.

Both Mr. Waters and Mr. Shepard, it is safe to guess, turned over in their graves in 1956, when the idea of bricking over the balcony (in order to create a chapel for the Junior Church) came to fruition. We do not know if there was any talk then about what the wall (a towering sixty feet of brick, covered with acoustical tile) might do to the famed acoustics of the sanctuary, not to mention the visual impact. (The north Tiffany window could no longer be seen from the sanctuary. Choirs and ministers were doomed to looking at a huge expanse of white for the next nearly half century.) We do know that not everyone in the church liked it, and while the Junior Church flourished for two decades, almost from the day the wall was built there were murmurs of taking it back down.

As time went by, the magnificent acoustics of the early years faded in memory. The sanctuary still was a good place for music. But Clarence Shepard's Casavant Opus 469 had lost its sparkle,

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**Casavant Opus 469**

**GREAT**

- 16' Double Open Diapason
- 8' Open Diapason
- 8' Violin Diapason
- 8' Doppel Flöte
- 8' Dolce
- 4' Octave
- 4' Harmonic Flute
- 2' Super Octave
- IV Mixture
- 8' Trumpet

**SWELL**

- 16' Gedeckt
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Quintadena
- 8' Viola di Camba
- 8' Voix Céleste
- 8' Aeoline
- 4' Violina
- 4' Flute
- 2' Fifteenth
- III Mixture
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana

**CHOIR**

- 8' Open Diapason
- 8' Melodia
- 8' Violoncello
- 8' Dulciana
- 4' Wald Flöte
- 2' Piccolo
- 8' Clarinet

**PEDAL**

- 16' Double Open Diapason
- 16' Bourdon
- 16' Violone
- 16' Gedeckt (Sw)
- 8' Flute (ext Double Open)
- 8' Bourdon (ext)
- 16' Trombone



**Wolfgang Rübsam**

tarp removed, it was wonderfully clear: the sound was back!

To Ms. Peterson, it was like having a new organ. The trebles were brighter, the basses deeper. There is more power, both from the instrument and the choir and soloists. And there is once again a wonderful "ring" that lingers after every closing chord—as no doubt it rang for Shepard and all the organists who played here before 1956. Ms. Peterson remarks, "The organ has always sung beautifully, but the new acoustic enriches every sound. It has been thrilling to play; now it is totally overwhelming."

In the summer of 2003 the chancel was expanded and, whereas the smaller chancel had been carpeted, the new one with broad steps is of hardwood, further adding to the wonderful reverberation of the room. The firm installing a new sound system has measured the reverberation at 2.7 seconds.

**Changes to the organ over the years**

Casavant Opus 469 was converted from tubular pneumatic to electro-pneumatic in 1959. Some re-leathering was done at the time, the work being done by Lee Stoll Organ Company, Oshkosh.

In 1967 two stops were added in memory of Florence Hollenbeck, organist here from the late 1940s to her death in 1966: the Nazard 2 $\frac{1}{2}$ ' and the Tierce 1 $\frac{1}{2}$ '. At that same time the Choir Larigot 1 $\frac{1}{2}$ ' was also added. These three stops were installed by Lee Stoll, and revoiced by Ronald Wahl of Appleton, Wisconsin in 1977.

In 1986 a completely new console was installed, pipes cleaned and repaired, windchests re-leathered, stays replaced, reservoirs and conduits repaired, and shutter system repaired with new bushings. Also, a new blower was installed, and the entire organ cleaned. All of this work was done by Casavant, at a price of \$125,339.

J. C. Taylor and Company of Kaukauna, Wisconsin, has maintained the organ since 1980. Casavant has designated him as their approved technician for this instrument. The latest addition to the organ was a set of chimes, installed in 2000.

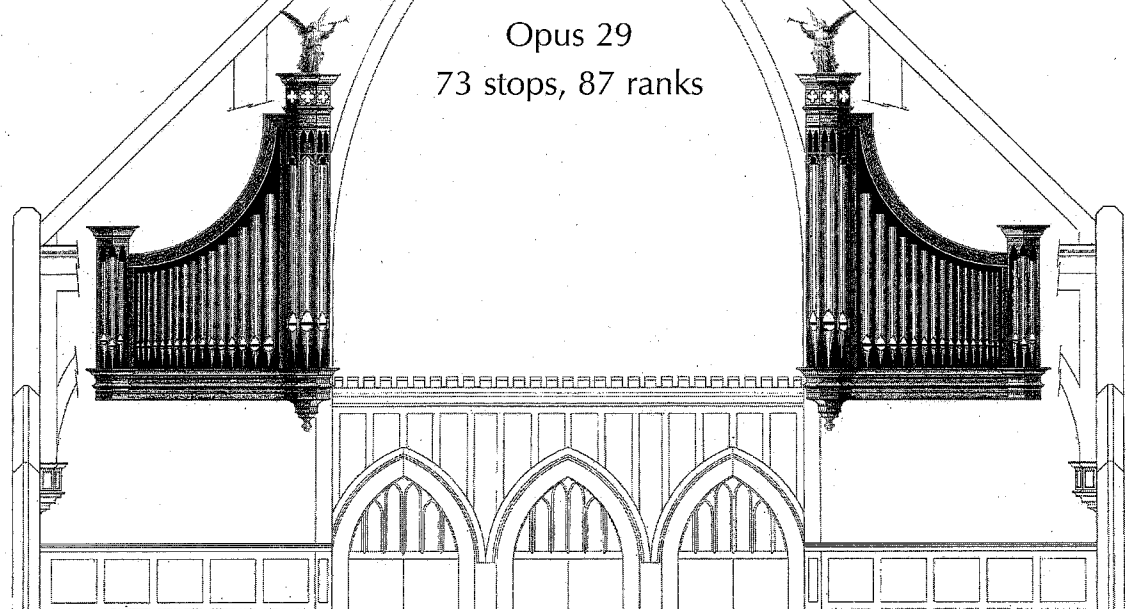
For further information on the March 21 recital, contact Joanne Peterson, 920/231-7520; <jwestpeterson@aol.com>.

*Ralph DiBiasio-Snyder has been a co-pastor of First Congregational Church, Oshkosh, with his wife Carol for sixteen years. Previous to that he served congregational churches in Milwaukee, Wisconsin, and Bowling Green, Ohio. He is a co-author of Independent of Mind, Open of Heart, a history of First Congregational Church that won a First Place award from the Congregational Christian Historical Society in the year of its publication, 1999.*

*Wolfgang Rübsam was appointed professor of church music and organ at Northwestern University, Evanston, Illinois, in 1974, after winning the 1973 Grand Prix de Chartres, Interpretation, and was appointed university organist at Rockefeller Memorial Chapel, University of Chicago, in 1981. In October 1996 he accepted the professorship in organ at the Hochschule für Musik in Saarbrücken, Germany, and from 1998 to 2002 was university organist and artist in residence at Lawrence University, Appleton, Wisconsin. He has recorded for Philips, Deutsche Grammophon, Schwann, Harmonia Mundi, Belpophon, Bayer, and Naxos.*

# All Saints Episcopal Church Atlanta, Georgia

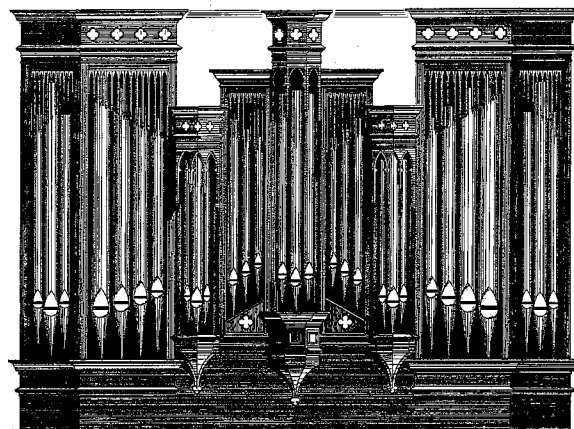
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Design drawing of Antiphonal Solo Divisions  
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Music Directors, All Saints Episcopal Church, Atlanta, GA

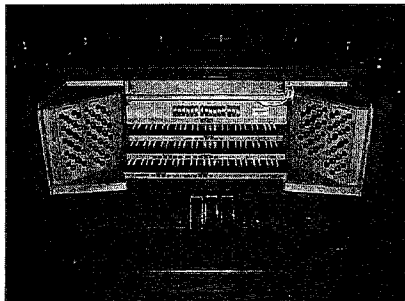


Design drawing of The Main Organ  
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Casavant console (photo credit Ron Harrell)

its ring. The "old timers" would talk about the days when choirs would come here to perform and record. And some said that if that wall ever came down the acoustics would be improved. But the cost of removal was prohibitive.

In 1999 a successful capital funds campaign was held, raising money for a number of mundane improvements, such as windows and roofs and heating/cooling system, but also the restoration of the balcony. In February of 2003 the arduous task of removing the wall began. It could not be simply demolished, of course, as that would do damage to those quarter-sawn oak pews below. And so scaffolding was erected all the way up the wall, and brick by brick it was taken down, workers carrying bucketfuls of brick—tons of it—down the scaffolding, down the stairs, and into a dumpster.

The job took about two weeks, each day a little more light peeking over the wall, as the gap between the ceiling and the top of the wall grew. (In the meantime, the carpeting that had surrounded the organ case had been taken up.) We who were watching the progress of the project were also listening—especially our organist since 1968, Joanne Peterson. While she had spent thousands of hours practicing and performing and leading worship in that sanctuary, she had never really played the organ Clarence Shepard had played. As the wall day by day disappeared, she could tell that something else was reappearing: the original acoustics of William Waters' plan!

"Do you hear what I hear?" we would ask each other excitedly.

"It didn't sound like this before, did it?" we would say, disbelieving our own ears.

By the time the wall was down, and some weeks later the scaffolding with its

# A Simple Unity

## Interview with D. A. Flentrop (1910–2003)

Jan-Piet Knijff

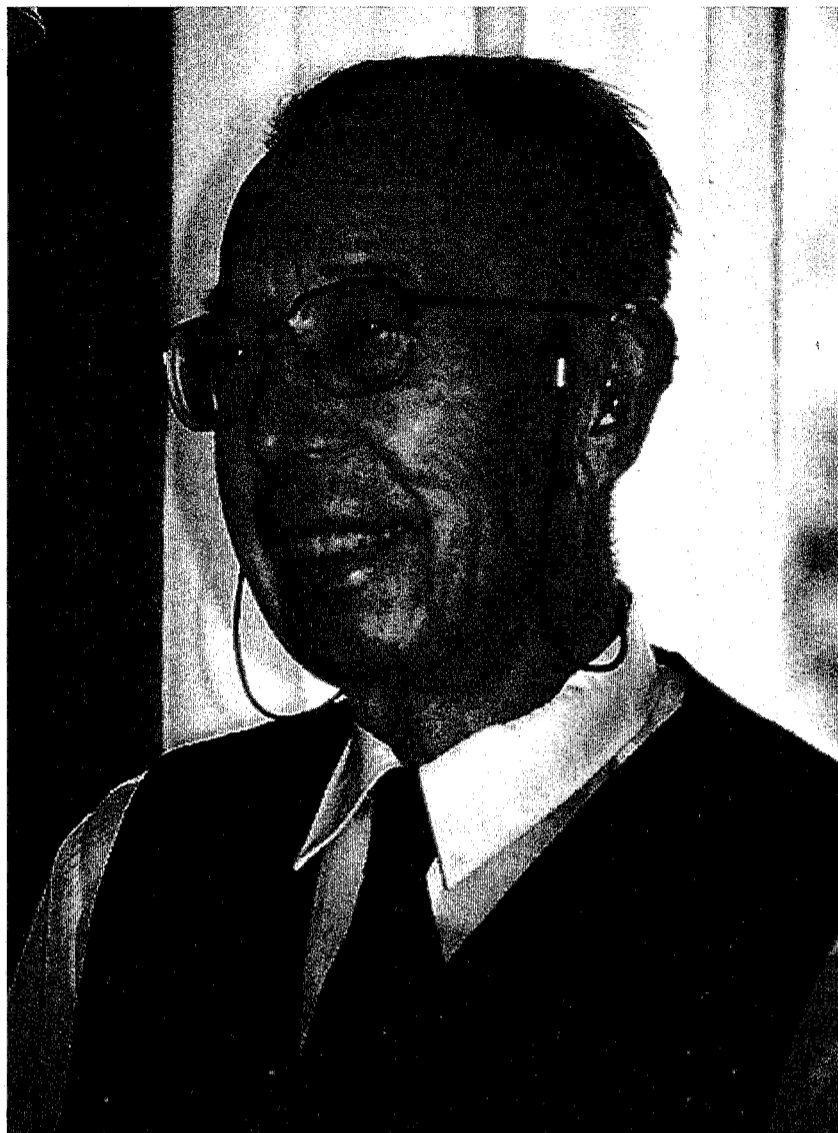
*Dirk Andries Flentrop, undoubtedly the best-known Dutch organ builder of the past century worldwide, died on 30 November 2003 at the age of 93. (For an obituary, see THE DIAPASON, February 2004, "Nunc Dimittis," page 6.) Flentrop occupied a key position in the development of the post-World War II "modern" organ. International recognition was not long in coming; Flentrop built about 80 organs in the USA, restored organs as far away as Mexico City, and received honorary doctorates from two American universities. This interview first appeared in Dutch in Het Orgel in 1999, while the actual interviewing took place in April and May of that year.\**

It has been already more than 25 years since he retired from organ building. Since then, Flentrop—born and bred in the *Zaanstreek* just north of Amsterdam—has lived in an apartment near Haarlem. His living room features an old Steinway piano and a small harpsichord.

Flentrop explains the move away from his hometown: "I really wanted to quit. I had sold my shares to the employees. As a consequence, I had to let go of the business. That's why I moved here, even though I really didn't want to leave Zaandam." Flentrop speaks quietly, deliberately, thoughtfully. He just turned 89 but is still full of vitality. He comes down in person to open the door of his apartment building and since his wife is not home, he makes a cup of tea for his visitor. No need for help; but would I be so kind to pour the hot water from the pot into the cup? "That way there's a higher chance that it doesn't land on the table," he says, smilingly.

He suggests that I sit down next to the window; that way I have the light in my face, which will make it easier for him to understand me. His eyes and ears are not what they used to be. "I use a big magnifying glass for reading, that just about works. My wife marks in the newspaper what I should be reading."

It isn't quite so easy to make an appointment for an interview, because Flentrop keeps busy. "I don't want to call myself the househusband, but because my wife teaches at the university, I do take care of small jobs and run errands," he says. In addition, Flentrop is a member of the Rotary and of a social club. He takes a scant interest in the organ world. "The organist of our church here in town plays in Schiedam this coming Saturday. I built that organ, so I look forward to going there. And on Friday, Jos van der Kooy plays a request program at the *Westerkerk*<sup>1</sup> to raise money for the restoration of the small organ, which I have built. So yes, we will



D. A. Flentrop

be going, but I don't think we'll be staying all night. The concert is supposed to be three times 45 minutes. That's a bit too much for me, honestly."

Flentrop finds it hard to understand that I have come to write an article about him. He hopes that it doesn't become some kind of glorification of his personality. I explain to him that the article will appear in a special issue on the Neo-Baroque; his wife has warned me in advance that he hates that word.

### Why do you dislike that term so much?

"Because I have never tried to contribute to a neo-style. I have always tried to be myself," he says calmly but with involvement. After a brief silence, he continues: "I have never had the illusion that in the twentieth century, one could

build an organ that equals an instrument from, say, 1700. I felt that (a) we weren't able to do that with our staff at the time, the technical know-how, etc., and (b) we live in 1950 and we have to make something that we think is beautiful at this point in time. Maybe I was wrong, but that's what I thought back then."

"I remember being flabbergasted when Reil presented their copy of a Schnitger organ.<sup>2</sup> I myself had considered making a copy of the *Oosthuizen* organ,<sup>3</sup> simply to learn from it. But I was convinced that nobody would want to buy an organ with a short octave and mean-tone temperament. The time was not yet ripe for it. Later I abandoned the idea of copying, hence my surprise when, ten years later, Reil came with the Schnitger copy."

Flentrop thinks that the 1950s—with the illustrious restoration of the Schnitger organ at Zwolle as trendsetter—were essential for the direction the firm was to take. But Zwolle was definitely not the starting point. What was?

Flentrop: "In the 1920s, I had spoken a few times with Mr. Mahrenholz, the big man of the *Orgelbewegung*. His book on organ scaling became invaluable to me later on, although in retrospect I have to admit that I got a few things totally wrong. Anyway, as a youngster, I was of course very much impressed with a man like Mahrenholz."

### Then, there was that remarkable encounter with Albert Schweitzer.

Flentrop: "That was in 1927; I had just turned 17. My father<sup>4</sup> had built a pneumatic organ in *Koog aan de Zaan*, with a purely ornamental, silent *Rückpositiv*. At the time, Schweitzer was traveling around the world in order to raise money for his hospital in Africa. He came to Zaandam and gave a lecture at the Mennonite Church." Flentrop smiles. "Looking back it is hard to believe that he came to get money from the Mennonites in Zaandam, but anyway. My dad and I went to the lecture and we were bold enough to ask Schweitzer whether he would come to hear our new organ. Sure enough, he agreed. We didn't have a car or anything, but there was a livery nearby, and off we went in a carriage to *Koog*."

"Schweitzer examined the organ and listened to it very carefully. Then he said to my dad: 'Flentrop, you could make a good organ, but you have to convert to become a craftsman.' That sounded puzzling. Our parts came from *Laukhuff*, and the pipes from a pipe factory. It was hard to believe that that should influence the quality of the organ. Yet, I somehow felt that Schweitzer's words rang true; and I told him that I wanted to know more about it and that I was looking for an apprenticeship to learn the trade. He told me to come and meet him the next day at the place where he was staying in Amsterdam—a gigantic villa opposite the *Concertgebouw*, as it turned out." Flentrop pauses; then continues: "I still can't understand that a man like Schweitzer took the question of a youngster of 17 one-hundred-percent seriously."

Schweitzer suggested that Flentrop take an apprenticeship in Alsace. The idea appealed to the 17-year-old, but the French government wouldn't give him a work permit, even though Flentrop was prepared to work for nothing. And so Dirk ended up working for a small builder in Germany, Faust, at *Schwelm*, in the Ruhr area. Flentrop:

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"They made everything themselves, except for the pipes. The same was true for that organ builder of Schweitzer's, Dalstein-Haerpfer."

After a period at home in Zaandam, Flentrop went abroad again, this time with Frobenius in Denmark. Flentrop: "They built organs with pneumatic cone-chests, but with a free-standing console, so that the organist was able to conduct the choir from the organ. The pneumatic machine stood in the organ case; the action from the console to the machine was purely mechanical. And that worked fine. That was really my first step to a fully-mechanical action."

In 1934, the then 24-year-old Flentrop presented a paper at the conference of the Dutch Society of Organists, about "Slider chest and Rückpositiv." He remembers the paper mainly as an argument for mechanical action, which is almost automatically connected with those two elements. "At the time, many churches installed hot-air heating, so that one windchest after another broke down. I was therefore somewhat cautious in mentioning the slider chest. The difference in tone quality was something I didn't quite understand at the time either."

But the die was cast and in 1939 the Flentrop firm built its first organ with full mechanical action for the New York World's Fair. One year later, Flentrop took over the business from his father. The way in which this took place reflects both the family relationship and the social circumstances of the time.

Flentrop: "I had to buy the business, of course. At a ridiculously low price, but I didn't have a penny. So I borrowed the money from my father. We agreed that every month I would pay off so much that my parents could get by. Thankfully, I always managed to do that. But in those first few years, very little else was left."

An important milestone was the organ that Flentrop built in 1950 at Loenen aan de Vecht. Flentrop: "The one-manual Bätz organ on top of the soundboard over the pulpit had burned down. The Historic Buildings Council wanted a copy of the Bätz façade, but the organist wanted a two-manual organ with independent pedal and an electric console downstairs in the church because of the contact with the congregation. I definitely did not want an electric console, but I liked the idea of a two-manual organ with a Rückpositiv. The architect was a man called Ferdinand B. Jantzen, whom I liked a lot. He could draw very well, a real virtuoso, and understood what I wanted. I went to see him one Saturday morning with the requirements: the organ had to be close enough to the old Bätz organ for the Historic Buildings Council to accept it; it had to be a two-manual organ with a small pedal; and the organist had to sit in front of the main case for the contact

with the congregation. Jantzen sketched the design in no time; we hardly deviated from it later on." Flentrop gets the sketch out of his files; it's clearly the work of a practically-thinking artist. He continues: "That the Rückpositiv was so compact was the only possibility given the limited space. But when the organ was finished, I thought: gee, that sounds pretty nice. That was due to the compactness. At Loenen we also made part of the pipes ourselves: a Regal—that's all we could manage back then. I still had Schweitzer's words about craftsmanship in the back of my mind. That was the direction I wanted to take."

Flentrop thinks that he has just been very, very lucky in his life. "I was always in the right place at the right time," he says. "Take that encounter with Schweitzer. Without him I might never have been put on that track. It's coincidence, but on the other hand, you can't really call it that. In my opinion, there has to be guidance in one way or another. Not necessarily in a Christian sense, but guidance—yes, absolutely."

Coincidence or guidance, a similar event was the basis of Flentrop's contact with America, which was to develop into an enormous export of Flentrop organs to the U.S. Flentrop: "When things got really moving, we made half our annual turnover in America." Not surprisingly, the Dutch newspaper *De Telegraaf* ded-



icated one installment of their 1971 series of articles on major Dutch export firms to Flentrop Orgelbouw, along with firms like Heineken and Philips.

It all started with a visit of American organ consultant Dr. Robert Baker to the Netherlands. Baker met Flentrop at the dedication of the Flentrop organ in Wageningen in 1955. Baker was mainly impressed by the fact that Flentrop made everything themselves. He invited him to read a paper at the conference of the American Guild of Organists in New York. Flentrop thinks that Baker must have regretted extending that invitation often enough: "He was not in favor of mechanical action at all. He found us interesting because we were different from the Americans."

**You were the clog maker who came to tell the Americans how clogs**

were still being handmade in good old Holland.

Flentrop: "Exactly. But the result was totally different: the Americans were terribly enthusiastic."

Another even more important contact was E. Power Biggs. Flentrop: "He had a radio program in which he introduced unknown organ music. He was very clever in finding old works. For example, he came up with those pieces for two organs by Soler. He would organize a second organ and play them with a colleague. Anyway, Power Biggs came to Europe to visit historic organs. He had a contact at the embassy, but the Dutch sextons gave him a hard time. So in the end they called me. As it happened, I didn't have much to do that day, so I said, OK, I'll come to Amsterdam. He and his wife were waiting for me in the hotel lobby, so that was pretty obvious. But after our conversation I said: Excuse me—what was your name again? He was perplexed: that I had come down all the way to Amsterdam without knowing that he was the famous E. Power Biggs!"

Power Biggs became the promoter of Flentrop organs in America. Flentrop: "Three months after our meeting I got a letter from him. He had gotten Harvard University to get an organ from me. After the organ was finished, he made a record with twice the same piece. On the one side, he played on an American

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From the democratically-thinking American churches Flentrop learned to say what's important in a plain and simple way. Flentrop: "The whole congregation had to be consulted on the purchase of a new organ. Would I be so kind to come and tell them all about it? Of course, they weren't going to buy an organ just like that. That was kind of scary. But anyway, about the direct contact at a mechanical organ I would tell them: Look, here's a violinist playing. But his violin is thirty feet away. Is that musical? All in pretty mediocre English, you know. But perhaps that was why I was able to make things clear. I was altogether unable to use difficult words."

**Were you a born businessman, like so many people from the Zaanstreek?**

Decisively: "Definitely not. In my enthusiasm for building beautiful organs I have often enough made too low an estimate. In doing so, I have often financially burned my fingers and the company's. On the other hand, there were business advantages as well. Because a part of the income in dollars was tax-deductible at the time, we were able to do things that would have been impossible otherwise. I was not so un-businesslike that I'd overlook things like that."

When we meet again, two weeks later, Flentrop appears to have thought a lot about our first conversation. "I really think that we started too late," he starts off. "I mean, Schweitzer, OK—but it really all started with my father, even before I was around. My dad was organist of the Westzijderkerk at Zaan-dam. The church had a small Duyschot organ with about fourteen stops.<sup>5</sup> When the church was restored, around 1900, the organ too was taken care of. As a matter of fact, Steenkuyll<sup>6</sup> built a new pneumatic organ behind the Duyschot façade, using, I believe, four Duyschot stops. Just imagine: the organ case was expanded from three to fourteen feet deep. Steenkuyll was a decent builder,



but he was a child of his time, of course. My father became very disappointed with the organ renovation in the end. At first, there probably was the euphoria about the beautiful new console, but within a few years the action got slower and slower. As long as I can remember I heard lamentations about the Steenkuyll organ—and hymns of praise about the old Duyschot. 'With that organ, I could at least accompany the congregation properly,' my dad used to say."

"I think that, after all, *that* was perhaps what most determined the direction I wanted to take in organ building. I have always hated those Cornet-Mixtures that were quite common back then: Cornet in the treble, Mixture in the bass. That Steenkuyll organ in particular was reason for my attempt to make a clear and intense sounding organ. Organs with guts."

"That there turned out to be similarities with the Baroque organ, fine. But I have never pretended to be able to make a Baroque organ today. I found, you live in this era and you try to make something good *now*. I have always tried to make the console as comfortable as possible for organists today. I did not want your knees to hit the board all the time, as is often the case with historic organs; I liked the keyboards to

stick out comfortably. In America, we also made radial pedalboards."  
"Later we had to change this to an extent. Klaas Bolt<sup>7</sup> thought it better not to sit so comfortably at the organ. If one was not so comfortable, the correct pedal articulations happened of their own accord—that was his way of thinking. Of course there is a connection with the construction of the keyboards and the action. If the key comes too far forward, the action becomes less direct."

"But the fact remains that I was more or less forced by the consultants to build more and more in historic traditions. I remember Harald Vogel visiting us at the end of the 1960s. We had just built an organ in Osnabrück, Germany, and the design of the organ matched the Gothic architecture of the church. Of course, the façade reflected the inner construction of the organ. Vogel harshly criticized the austere design of the organ. In his opinion, one had to copy seventeenth-century organs very carefully. To him, each little profile influenced the sound. That was too much for me, frankly."

Flentrop has also made himself a big name as restorer of historic instruments. One of his first restorations was the Van Hagerbeer/Schnitger organ at Alkmaar. Forty years later, the organ was again restored by Flentrop Orgelbouw, although this time much more thoroughly. Flentrop: "I am very happy about that. The second restoration was so successful mainly because we had been so cautious the first time." The restraint at the first restoration was mostly due to Flentrop's personal respect for the old builders. Flentrop: "Mr. Bouman,<sup>8</sup> who had a finger in the pie almost everywhere, was consultant. In his opinion, the Hauptwerk needed a Gedeckt 8 and a Flute 4. All right. But how to make a Gedeckt and a Flute? You cut off the old Quint 6 and Quint 3, put a cap on, and there's your Gedeckt. What did I do? I made a new Gedeckt and a new Flute, and put the old Quint 6 and 3 in storage in the bellow house of


organ with a stuffy 8-foot stop—what he called 'a dull sound.' On the other side was the same piece on the Flentrop organ, with flutes 8 and 2, I guess. You don't want to know how many letters I got because of that little record. Would I please build an instrument like that for this-or-that church, would I please contact them when I was in the States again, and so on."

A third reason for the American Flentrop boom was the Fulbright scholarships. Senator Fulbright thought a system of scholarships was the ideal way of helping to get Europe going in the post-World War II years and to let Americans profit from the European knowledge and culture. Countless American organists came to Europe as Fulbright Scholars, most of them as students of Helmut Walcha. Flentrop knew Walcha because of his recordings at the Alkmaar Schnitger, which had been restored by Flentrop.

Flentrop: "Walcha said to his students: Go see Flentrop—he's a good guy. Later on, some American remarked that Mrs. Flentrop—my first wife—had done more for American students in the form of cups of coffee than any international organization whatsoever."

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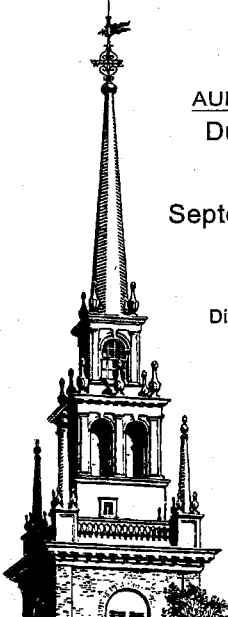


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literature can be played convincingly on an historic organ."

Flentrop sees two roads for the future of organ building: "I await the advent of a purely mechanical organ in a style of one's own. Not necessarily different from 300 years ago, but made now, not a copy. Another road is that of electronics, with pipes as a basis, perhaps, but with microphones and amplifiers one can do all sorts of things. I think that it may be possible to produce a kind of music with that kind of instrument that may be worthwhile for some people—as long as I don't have to make it! I don't disapprove of it; it's just a world that's totally strange to me."

"I have always tried to make an organ that is a unity, a simple unity. Of course, an organ is a multiple by its very nature. But nevertheless, one has to try to fit everything together harmoniously, so that the instrument presents itself as a unity. And simplicity—keep things simple. That is often difficult, because organists—excuse me—have a tendency to want more than is possible. When presented with a specification for a new organ, they always ask, can't you add this or that stop? They'll never ask you to take something out."

Not too long ago, he has read that with some philosopher or another: that beauty can only exist if the particular

object is a perfect unity. "I just think that the man who can make that possible has yet to be born."

*Jan-Piet Krijff was born in Haarlem, the Netherlands. He is Organist-in-Residence at the Aaron Copland School of Music, Queens College, CUNY and Adjunct Professor of Music at Fairfield University. His organ teachers were Piet Kee, Ewald Kooiman (MM/Artist Diploma, Amsterdam 1996) and Christoph Wolff. He won both the first prize and the Prize of the Audience at the International Bach Competition, Lausanne, Switzerland (1997). He has contributed articles to Het Orgel, The Tracker, and various other journals.*

\* *Het Orgel 95 (1999), no. 4: 25-28 (with English summary). No changes have been made to the article, with the exception of the addition of the opening paragraph and of the endnotes. Translation by the author; I am indebted to Ronald Stolk for his valuable comments.*

#### Notes

1. In Amsterdam. The Flentrop organ (II/12) was built in 1964.

2. With Klaas Bolt as consultant, the Dutch organ builders Reil made a "copy" of the Schnitger organ at Uithuizen for the Prinses Julianakerk at Scheveningen in 1973.

3. The organ (I/7) in the Reformed Church in Oosthuizen is thought to date from the early 16th century, although parts of the organ may be older. Its mean-tone temperament contributes greatly to its unique character. In the 1970s, it was the only organ with such a temperament in the Netherlands, which made it eminently suitable for the music of Sweelinck, for example.

4. H.W. Flentrop, the founder of the firm.  
5. The Duyschot organ was built in 1712.  
6. Daniël Gerard Steenkuyll (1838-1921) took over the workshop of Amsterdam organ builder Flaes in 1889. Steenkuyll abandoned traditional principles of organ building (still extant to a large extent in the work of his predecessor) in favor of modern constructions and material. His work is not characterized by a particularly high artistic level.  
7. Klaas Bolt (1927-1990) was church organist of St. Bavo's, Haarlem, 1952-1990. Well acquainted with historic organs (particularly in the province of Groningen) from an early age, Bolt became very influential as an organ consultant. He was a strong advocate of organ building in historical (seventeenth- and eighteenth-century) styles. He worked closely with Reil, but also with Flentrop Orgelbouw; though he valued the latter more for their restoration work than for their new instruments.

8. Mr. Arie Bouman (1911-1998) was a very influential Dutch organ consultant. Although he had a vast knowledge of organ history, particularly in the Netherlands, he tended very much toward "modernization" of historic instruments, rather than respecting their individual identity. Consequently, his work has often been criticized.

9. Van Dam was a Dutch family of organ builders 1779-1926. The organ for the Grote Kerk at Enschede, their largest instrument, was built in 1892. The Flentrop restoration of 1953 included removal of the string stops in favor of a more "classical" specification. The 1997 restoration "corrected" many of the 1953 changes, but retained some of the technical "improvements." This time, a mixture was added on the Positif.

10. The organ builders Witte continued the Bätz firm, 1849-1901. The organ in the Grote Kerk in The Hague (III/55) was built in 1882. It was sold in 1968 to organ builder Verschuieren, who used parts of the instrument in new organs elsewhere and turned the console into an office desk. A new organ was built by the Swiss firm Metzler in 1971.

Photos by Ingeborg Woudstra.

the organ. I wouldn't consider the idea of cutting-and-pasting Schnitger pipes for a split second. So, at the last restoration, those old Quints returned in the organ."

Allkmaar is not the only organ where time has overtaken a previous restoration. At the van Dam organ in Enschede,<sup>9</sup> restored and modernized by Flentrop in the early 1950s, the changes Flentrop made in the stoplist have meanwhile been undone.

#### What do you think of the changes you made in the specification back then?

Without hesitation: "I would do it again. With that kind of organ, yes. Schnitger, no. Van Dam and Witte,<sup>10</sup> yes. I thought, if I can improve something in these organs, I'll do it."

#### In other words, you wouldn't cry for the loss of the large Witte organ in The Hague?

"They should be happy that they got rid of it."

#### You must have regretted that it was not a Flentrop organ that took its place.

"Yes, that was a tough moment. But I do think the Metzler is a magnificent instrument."

It comes as no surprise that in building new organs, Flentrop drew inspiration from recent restorations. Flentrop: "When you restore an organ, it grabs you, it becomes part of you. It is hard to tell how exactly that influence becomes part of a new organ. But I am sure that if somebody would make a study of it, he could exactly demonstrate how the experience with restorations made itself felt in our new organs."

Flentrop has mixed feelings about the development of Dutch organ building since his retirement. Flentrop: "There are very many good organ builders. The technical knowledge is enormous and the artistic level is high. So far one can only be optimistic about the future. Personally, I find it a pity that so many organs are built in the style of this or the other eighteenth- or nineteenth-century builder. I would have loved to see a development toward a style of one's own. Perhaps it's a lack of creative power. Or the fear that an organ in a style of one's own will necessarily be less good than the historic organs."

"I have always wanted to build organs that radiated a certain strength. 'Here I stand—treat me with respect.' The idea that one has to be able to play everything on an organ is to me sheer nonsense, although I have to admit that I have tried to make such an instrument once or twice in the past. On the other hand, it's often amazes me how much

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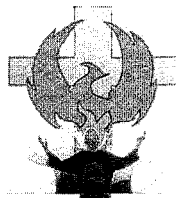
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# A History of the L'Organo Recital Series of the Piccolo Spoleto Festival in Charleston, South Carolina

William D. Gudger

In time for the third Spoleto Festival USA in 1979, a companion festival, Piccolo Spoleto, was organized in conjunction with the City of Charleston's Office of Cultural Affairs. The first meeting about this took place in Ben Hutto's apartment on Montague Street in Charleston. Ellen Dressler Moryl was the newly-appointed Director of Cultural Affairs for the City of Charleston, and the first coordinators for music series were Hutto, Emily Remington, William Gudger, and David Lowry. We decided to make something of a sandwich of the Spoleto day, with organ recitals in the morning before the "big" Festival's first chamber concert at 11 am, and chamber concerts in the afternoon. In keeping with the founding of the Festival by Italian-American composer Gian Carlo Menotti, we named our 10 am organ series "L'Organo: The Organ in Recital." It is the only music series that has run through the entire 25 years of Piccolo Spoleto in its original form (though there was no L'Organo series in 1990 in the aftermath of Hurricane Hugo).

Larry Long, who played in the 2003 series, gave the first recital on a Saturday morning in May, 1979, at the Cathedral Church of St. Luke and St. Paul, whose historic organ case was featured on our poster in 1979 and again on the cover of the Spotlight Chamber series in 2003. Recitals were held daily except Sundays. We soon found that organ recitals worked best on Mondays through Fridays, and for the entire series over the years it is safe to say that average attendance at each recital has been over 100. With Spoleto usually running for two weeks, most years we presented ten performers. For many years in 1980s one program was devoted to "Kids Meet the King of Instruments," capturing the undivided attention of 200-300 Charleston schoolchildren. Performers were local organists or guests from out-of-town, featuring regional performers, the goal of Piccolo Spoleto. But a number of national and even international figures have played, in some cases due to the generosity of local patrons. A complete list of performers is found at the end of this article. It reads like a Who's Who of the organ world. Some of the more prominent performers were featured on spe-

cial events, some of these late at night. There were often annual midnight recitals (beginning at the hour, or ending at that hour). At first these were benefit galas of a humorous nature ("Nuptial Nuggets"; a 300th Birthday Party for Bach in 1985 [with the composer present!]; and the like), and in other years such outstanding performers as the Chenaults and David Higgs played late at night to catch the Spoleto Festival crowd after operas and dance programs.

The 10 am solo recital has been the backbone of our series, though often organists have been joined by other performers (also listed at the end). A number of premiere performances have been given, and the repertory for organ has covered the gamut from Bach to Bolcom (Alain-to Zipoli would be a better description!), representing the most popular organ classics as well as introducing much unfamiliar literature including transcriptions and avant-garde works. Some special events have included our wonderful Charleston Symphony Orchestra. In 2003 the first week of the Festival had the regular 10 am series. In the second week, everything on the organ series was a special event with a totally different schedule in order to accommodate the 250 organists attending the American Guild of Organists Region IV 2003 Convention. Besides solo recitals by Timothy Tikker, Charles Boyd Tompkins, and Calvert Johnson, the Miller/Lowry trumpet/organ duo was heard. The Charleston Symphony Orchestra played twice, with Scott Bennett for a concert which included Joseph Jongen's *Symphonic concertante* and Stephen Paulus' *Mass for Chorus, Organ, and Orchestra*, and with Stewart Wayne Foster for music of William Bolcom and Allan Ontko.

#### Performers on the Piccolo Spoleto L'Organo Series, 1979-2003

**Charleston organists:** Warren Apple, Deborah Bagwell, Mark Bebensee, C. Lynn Bailey, Paul Batchelor, J. Scott Bennett, Paul Blanchard, Nancy M. Callahan, Thomas B. Clark, Christopher Cotton, Capers Cross, Alan Davis, Lee deMets, Stephen Distad, Stewart Wayne Foster, Robert Gant,

William Gudger, Julia Harlow, Ann Hood, Benjamin Hutto, Gregory Jones, Seung-lan Kim, Hazel King, Brian Kittle, Francis Kline, Lee Kohlenberg, Larry Long, Douglas Ludlum, George Mims, James Polzois, David Redd, Emily Remington, Timothy Shepard, Preston Smith, Arlon Sunnarborg, Randall S. Thompson, Timothy Tikker, Thomas White, Alan Wingard, Sarah Younker

**Out-of-town organists:** Albert Ahlstrom, Donald Armitage, Richard Apperson, David Arcus, Edward Artis, G. Dene Barnard, Ann Bauer & Kristin Johnson (duo-organists), Diane Bish, David Bowman, David Breisinger, James Russell Brown, David Chalmers, Raymond and Elizabeth Chenault (duo-organists), Raymond Chenault (solo), Sally Cherrington Beggs, Andrew Clarke, Douglas Cleveland, Rodney Cleveland, Marty Cloninger, John Conner, Giles Cooke, Benton Craig, William Crane, Gregory d'Agostino, James Darling, Jolene Davis, Ted Davis, Emma Lou Diemer, Jonathan Dimmock and Jane Dimmock Cain (duo-organists), Jonathan Dimmock (solo), Shane Doty, Ricky David Duckett, Peter Dubois, Edward Dunbar, Wayne Earnest, David Eaton, Ray Ebert, Ronald Ebrecht, Natalie Eubanks, Trudy Faber, Richard L. Falk Jr., John Farmer, Kristin Gronning Farmer, Andrae Felton, Janette Fishell, Faythe Freese, Deborah Friauff, Robert Gallagher, Bruce Glenn, Steve Godowns, J. Michael Grant, Joseph Golden, Bruce Gustafson, Cheryl Hamilton, Stephen Hamilton, Andrew Hayler, Kim Heindel, Felix Hell, David Higgs, Frederick Hohman, George Hubbard, Harry Huff, Eileen Hunt, Janet Hunt, Mark Husey, Lawrence Jenkins, Calvert Johnson, Edie Johnson, James Johnson, Jeffrey C. Johnson, Florence Jowers, Michael Kaminski, Stephen Karr, Charles Kennedy, Robert Burns King, James Kosnik, Andre Lash, Arthur Lawrence, David Lawrie, David Lowry, David Lynch, Peter Marshall, Thomas Marshall, Sarah Martin, Lenora McCroskey, Russell Meyer, Charles Miller, William Mills, J. Thomas Mitts, Susan Dickerson Moeser, John Mueller, Margaret Mueller, Thomas Murray, David Oliver, William O'Meara, David Ouzts, Dorothy Papadakos, Kathryn Cain Parkins, Robert Parkins, Robert Parris, Karel Paukert, Richard Peek, Roberta Poellein, Samuel Porter, Robert Powell, Stephen Powers, Simon Preston, Debra Ramsey, Peggy Kelley Reinburg, Porter Remington, Robert Ridgell, Schuyler Robinson, John Rose, Clair Rozier, Cj Sambach, Christopher Samuel, John Schaeffer, Stephen Schaeffer, David Schelat, John Schwandt, Keith Shafer, Edmund Shay, Robert Simpson, Sherryl Smith-Babbitt, Jeffrey Smith, Timothy Quay Smith, Hazel

Somerville, Murray Somerville, Thomas Spacht, Vincent Stadlin, Richard Tanner, Mickey Thomas Terry, Edward Tipton, Charles Boyd Tompkins, William Trafka, Beverly Ward, David Weadon, John Weaver, Steven Alan Williams, Robert Wisniewski, Searle Wright


**Assisting artists:** Samuel Adler, conductor; Suzanne Fleming Atwood, soprano; Rhett Barnwell, Celtic harp; J. Michael Barone, lecturer; Birmingham Brass Quintet; William Bender, actor; Cantalope the Clown; Charleston Symphony Orchestra; Kathleen Conner, soprano; Fort Worth Early Music Ensemble; Van Tony Free, percussion; Kathy Harty Gracy Dance Theatre; Ellen Dressler Moryl, cello; Allen French, horn; Kim French, flute; Robert Ivey, choreographer (dancers from the Robert Ivey Ballet); Elizabeth Lyman, percussion; David Maves, percussion; Marcia Newman, soprano; Nuptial Nuggets Chorus; Brian Osborne, trumpet; Anders Paulsson, saxophone; Michael Rhodes, tenor; The Schola Cantorum of the University of Northern South Carolina at Goose Creek; Gregory Schoonover, trumpet; Edith Simmons, mezzo soprano; Nancy Eaton Stedman, mezzo soprano; Caesar Storlazzi, oboe and English horn; Elizabeth Tomorsky, English horn; Adele Marie Taylor, harpsichord; Claire Teuber, soprano; Matthew Walker, cello; Marianne Weaver, flute

**Coordinators and associates:** Deborah Bagwell, Mark Bebensee, Jane Bradley, Stewart Wayne Foster, William Gudger, Benjamin Hutto, Hazel King, Francis Kline, Lee Kohlenberg, Larry Long, Gary Loughrey, David Lowry, Douglas Ludlum, Loving Philips, James Polzois, Emily Remington

**Curators to the series:** Vernon Elliott, Allan Ontko

**Churches and synagogues** (name of organ builder): Advent Lutheran Church, North Charleston (Zimmer); Cathedral Church of St. Luke and St. Paul, Episcopal (Kney); Circular Congregational Church (Hutchings); Citadel Square Baptist Church (Wicks); First Baptist Church (Wicks); First (Scots) Presbyterian Church (Ontko & Young, replacing earlier Austin); The French Protestant (Huguenot) Church (Erben); Grace Episcopal Church (Reuter); John Wesley United Methodist Church (Moeller); Kahal Kadosh Beth Elohim (Ontko); Mount Pleasant Presbyterian Church (Roosevelt); St. Andrew's Episcopal Church, Mount Pleasant (Schantz); St. Andrew's Lutheran Church (Austin); St. John's Lutheran Church (Schantz); St. Matthew's Lutheran Church (Austin); St. Philip's Episcopal Church (Casavant); and Chapel: Appleton; Second Presbyterian Church (Moeller); Summerall Chapel, The Citadel (Reuter); Trinity United Methodist Church (Hartman & Beaty)

William D. Gudger is Professor of Music History and Theory at the College of Charleston (South Carolina) and organist of the Cathedral Church of St. Luke and St. Paul (Episcopal).



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## New Organs

**Schneider Pipe Organs**, Kenney, Illinois, has completed their Opus 23 for First Mennonite Church, Berne, Indiana. The initial contact with this project began by providing a work crew to assist in removing the 1914/1947/1972 III/38 Möller organ that was to be comprehensively renovated by another builder. The tonal design and layout concept were by that builder, who also began initial construction and installation work. When that builder was unable to finish out his contract due to failure of his business, Schneider Pipe Organs, as a guarantor on the original contract, was called in to evaluate the completed work and was engaged to complete the construction and installation. Some aspects of the original builder's work proved to be less than satisfactory and had to be either discarded or extensively remanufactured, requiring the completion date to be extended.

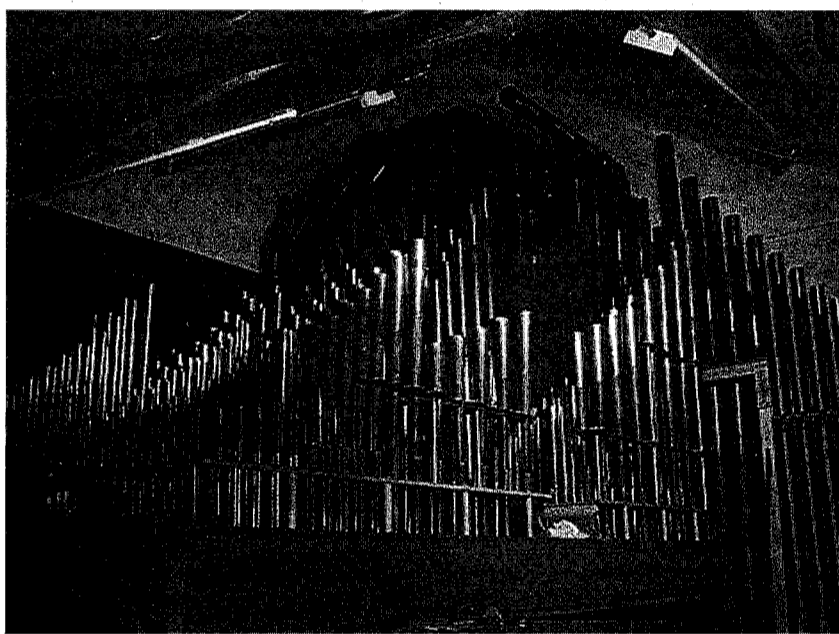
Our shop also provided subcontract revoicing work for the other builder prior to his default on the project, including the "conversion" of a 16' Wood Open Diapason to a 32' Contra Bourdon, as well as revoicing selected ranks. It became apparent that a more comprehensive tonal revamping of the instrument would be required in order for the completed project to be tonally satisfactory, so part of our completion process included revoicing many more ranks, particularly the principal choruses, the mixtures, mutations and selected flute stops. The existing reeds were retained, except for any cleaning and repairs that were needed.

The original installation from 1914 (the building dates from 1911) had most of the instrument behind the choir. The 1947 reconstruction enlarged the instrument from two to three manuals by placing the Swell division behind the Choir, the Great on the north elevated level, and the Choir division in the ceiling above the rostrum area. The ceiling division proved to be the most unsatisfactory possible solution to attempting to get more sound into this 2000-seat sanctuary because of difficulty of access and the impossibility of keeping it in tune with the rest of the instrument. Heat from the roof would penetrate the chamber during the summer, and heat from the building would enter the chambers through the tone chute in the winter.

The recently completed reconstruction abandoned that location completely in favor of a newly-created mirror image chamber directly across from what used to be the Great chamber. The Swell and Great chambers have now exchanged locations to more logically put the Great division on axis with the room. Being the largest chamber of the three spaces, the largest pipes of the pedal organ are also located here. Ideally, an organ should have visual appeal as well as sonic rewards, but the conservative tradition of this particular denomination and, more specifically, this congregation, precluded any possibility of including any exposed pipework in the design scheme.

During the summer of 2002, the congregation celebrated its 150th anniversary. Schneider Pipe Organs was on hand to ensure the organ functioned perfectly during the event. Prior to the event, Schneider made many of the final voicing adjustments, followed by a complete tuning.

Workers on this project included the following individuals: W. C. Burkett, pipework repairs, rebuilding, cleaning, polishing and fitting new tuning slides, general shop work assistance, sky rack



fabrication and assembly, wind line and general installation and troubleshooting work; Jason Burkett, woodworking, general fabrication, wood pipe refinishing, installation; Mike Gettelman, installation; Nicholas Fry, shop wiring; Dan Schneider, console interior woodworking, drawknob bolster & nameboard fabrication and final assembly, windchest fabrication and assembly and troubleshooting; Joan Schneider, office and fiscal management, bookkeeping, onsite/shop wood pipe painting, tonal finishing and tuning assistance; Matt Schneider, console interior staining and finishing operations, windchest fabrication, finishing, wiring and final assembly; Richard Schneider, administration, materials procurement, CADD layout and installation engineering, on-site console installation and wiring, shop pipework rebuilding and revoicing, general installation work, tonal finishing, tuning, troubleshooting and overall shop/field project oversight/supervision; Ron Whitney, shop assistance and installation.

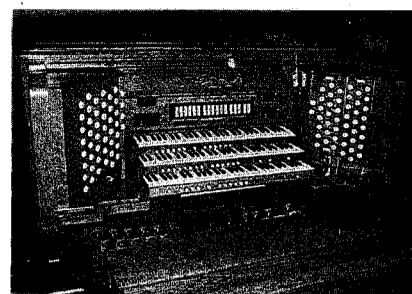
The church's principal organist, Dr. Scott Lehman, also provided invaluable input during the installation and tonal finishing process. The builder also wishes to gratefully and appreciatively acknowledge Marybeth Huser, minister of music at First Mennonite Church, for giving up a large portion of her choir

practice room throughout the duration of the installation process with the storage of tools, supplies and the many components necessary and incidental to the installation of the instrument. A truly unsung hero throughout the entire installation process was the church's custodian, Kendall Lehman, who always had a smile and cheerful greeting for us no matter how big the mess in his shop would become from our on-site modifications of things that wouldn't fit right.

—Richard Schneider

### GREAT (enclosed, center chamber)

- 16' Viola d'Gamba (61 pipes, rank 1)
- 8' 1st Open Diapason (61 pipes, rank 2)
- 8' 2nd Open Diapason (61 pipes, rank 3)
- 8' Viola d'Gamba (ext rank 1)
- 8' Viola Celeste (CC) (61 pipes, rank 4)
- 8' Doppel Flöte (61 pipes, rank 5)
- 8' Gemshorn (61 pipes, rank 6)
- 8' Melodia (61 pipes, rank 7)
- 4' Octave (61 pipes, rank 8)
- 4' Flöte d'Amour (61 pipes, rank 9)
- 2½' Twelfth (61 pipes, rank 10)
- 2' Fifteenth (61 pipes, rank 11)
- 1½' Mixture III (183 pipes, ranks 12-14)
- 16' Tuba Major (TC, Ch)
- 8' Tuba Major (Ch)
- 4' Tuba Major (Ch)
- MIDI 1
- MIDI 2
- Gt 16-UO-4
- Tremulant
- Chimes (21 bells)



### SWELL (enclosed, right chamber)

- 16' Lieblich Gedeckt (61 pipes, rank 15)
- 8' Open Diapason (61 pipes, rank 16)
- 8' Stopped Diapason (61 pipes, rank 17)
- 8' Salicional (61 pipes, rank 18)
- 8' Voix Celeste (TC) (49 pipes, rank 19)
- 8' Æoline (61 pipes, rank 20)
- 4' Principal (61 pipes, rank 21)
- 4' Harmonic Flöte (61 pipes, rank 22)
- 2' Nachthorn (61 pipes, rank 23)
- 1½' Larigot (61 pipes, rank 24)
- 2' Plein Jeu III (183 pipes, ranks 25-27)
- 16' Bassoon (73 pipes, rank 28)
- 8' Trumpet (61 pipes, rank 29)
- 8' Bassoon (ext rank 28)
- 8' Vox Humana (61 pipes, rank 30)
- 4' Clarion (61 pipes, rank 31)
- 16' Tuba Major (Ch)
- 8' Tuba Major (Ch)
- 4' Tuba Major (Ch)
- MIDI 3
- MIDI 4
- Sw 16-UO-4
- Tremulant

### CHOIR (enclosed, left chamber)

- 16' Dulciana (85 pipes, rank 32)
- 8' Geigen Principal (61 pipes, rank 33)
- 8' Concert Flöte (61 pipes, rank 34)
- 8' Rohr Flöte (61 pipes, rank 35)
- 8' Dulciana (ext rank 32)
- 8' Unda Maris (TC) (49 pipes, rank 36)
- 4' Geigen Octave (61 pipes, rank 37)
- 4' Spitz Flöte (73 pipes, rank 38)
- 4' Dulciana (ext rank 32)
- 2½' Nazard (61 pipes, rank 39)
- 2' Spitz Flöte (ext rank 38)
- 1½' Tierce (61 pipes, rank 40)
- 1½' Nazard (ext rank 39)
- 8' Oboe (61 pipes, rank 41)
- 8' Clarinet (61 pipes, rank 42)
- 16' Tuba Major (TC) (ext rank 46)
- 8' Tuba Major (73 pipes, rank 46)
- 4' Tuba Major (ext rank 46)
- MIDI 5
- MIDI 6
- Ch 16-UO-4
- Tremulant

### PEDAL (enclosed with Great)

- 32' Subbass (56 pipes, rank 43)
- 16' Basso Profundo (32 pipes, rank 47)
- 16' Open Bass (56 pipes, rank 44)
- 16' Viola d'Gamba (Gt)
- 16' Subbass (ext rank 43)
- 16' Lieblich Gedeckt (Sw)
- 16' Dulciana (Ch)
- 8' Open Bass (ext rank 44)
- 8' Viola d'Gamba (Gt)
- 8' Subbass (ext rank 43)
- 8' Lieblich Gedeckt (Sw)
- 8' Dulciana (Ch)
- 4' Open Bass (ext rank 44)
- 4' Lieblich Gedeckt (Sw)
- 32' Cor Anglais (32 pipes, rank 48)
- 16' Posaune (44 pipes, rank 45)
- 16' Bassoon (Sw)
- 8' Tuba (Ch)
- 8' Posaune (ext rank 45)
- 8' Bassoon (Sw)
- 4' Bassoon (Sw)
- MIDI 7
- MIDI 8

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- Ch/Gt 16-8-4
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# New Organs

## Cover

**Westwood United Methodist Church, Los Angeles, California, The Shaffer Memorial Organ. Walsh & Tidwell, 2002–2003 (chancel additions/gallery organ). Schantz Organ Co., 1995–1996 (chancel organ). Robert M. Turner Organbuilder, Inc., 2001–2003 (consoles). Specification: Charles Shaffer and Burton K. Tidwell.**

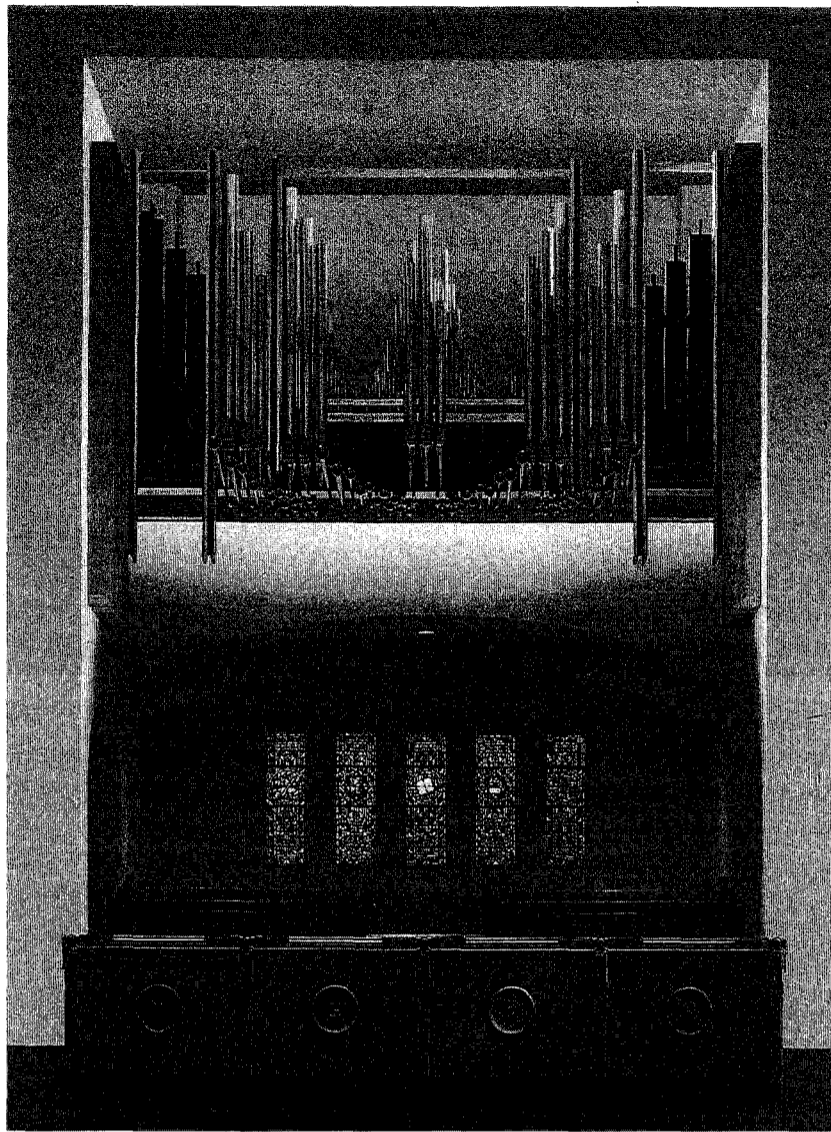
**153 ranks, 84 digital voices, 237 registers, 21 percussions**

The distinctive central spire of Westwood United Methodist Church towers above the portal of this congregation's award-winning house of worship, which stands along one of the nation's busiest thoroughfares: Los Angeles's famous Wilshire Boulevard. Once dominating the landscape when built in 1951, the church now shares its airspace with luxurious high-rise condominiums, while remaining a landmark work of architecture, catching the eye of those observant among the thousands of motorists who drive by weekly, few of whom realize the treasures awaiting beyond the great façade.

Westwood's sanctuary, the work of renowned North American architect Harold E. Wagoner and adorned with stained glass from the Philadelphia studios of Henry Lee Willet, is rich in detail yet traditional in form. Among the challenges faced by any organ builder—including M.P. Möller, creator of the church's original instrument—is the location of the main organ in side chambers of the wide chancel, in typical fashion, forcing the organ's voice to sing around the corner to the congregation. Fortunately, the chambers are wide, shallow and tall with unimpeded egress.

A decade ago, when it became obvious that the church's 31-rank instrument needed to be renewed, consideration was given to rebuilding and expanding the organ modestly. Also discussed was a complementary organ to be positioned high in the rear gallery at the opposite end of the sanctuary on its main axis. This second instrument would be designed to assist in the support of congregational singing and to help draw out the sound from the chancel organ.

As plans developed, well-known



Gallery Organ

southern California organist Charles Shaffer was asked to become the church's consultant to shepherd the project and to help define its scope. In time, as his interest in the project grew, he also became the principal donor for what became a new organ using some pipework and a few offset windchests from the Möller. By 1996, the new chancel organ was 100 ranks with a few digital stops in the pedal (there being no room for 32' stops) and several percussions.

## Resources Expand

Charles's vision for the organ never waned, and within a couple of years following the project's "completion," further dialog resumed between Charles and the author. Our study and discussions ultimately resulted in enlargement of the chancel organ by 28 ranks and the installation of a two-manual, 25-rank instrument in the rear gallery. At every step of our decade-long relationship, Charles has challenged me to reach beyond the normal confines of thinking and has sought to realize specific nuances of design and chorus building toward creating a unique musical instrument without asking that we violate important time-honored practices of the classical organbuilder's craft: The organ must serve the congregation and the great body of idiomatic organ literature, which requires at its heart ensembles built to delineate distinctly contrapuntal lines together with the singing, soaring treble required by all music. Charles further provided the funds to see that his vision would be fulfilled. His original gifts were in tribute to and ultimately as a memorial to his wife, Phyllis, with the Gallery Organ and latest additions offered as a memorial to his brothers, John and Roy, and in a tribute to other living family members.

The project's progressive growth has brought the greatest challenge to its realization as we remained determined that the organ must maintain its

mechanical and tonal integrity, not simply be enlarged as a patchwork quilt of mismatched stops placed on miscellaneous windchests crammed into every last inch of the chambers. It was mandatory that the organ remain serviceable and that every component bring something enriching to the tonal palette. Happily, this process (even through all the challenges that at times stretched thinking out of my comfort zone) also afforded the opportunity to revisit the original instrument's voicing. We have made musical alterations to further ensure that the chancel organ now more fully engages the room while retaining the carefully balanced choruses, with the warmth, cohesiveness, and shimmer so treasured from the original project.

## Gallery Organ

Placing even a small chorus in the gallery always had been a priority for me, but initially funding was not available. I had learned through several other projects that even a few stops from the opposite end of a building could help immeasurably to bring out the sound of the main organ from its divided chancel location without stealing the show. I hoped that this eventually would happen, and now that it has been realized, the gallery organ has become the crowning jewel of the project.

The three divisions are free-standing on a new platform designed to meet present-day building codes. And because this shelf lies at almost exactly the same plane as the upper-level chorus divisions of the main organ, concerns about tuning stability have been alleviated. While the earliest plans were to place an organ behind a façade reflecting that of the chancel, the church wanted something unique with more visible pipes. The resulting design incorporates the Schantz copper Trompette-en-chamade at its base, with casework above holding polished principal basses and wooden Bourdon basses in a simple façade with the Great divi-

sion standing prominently in the center, its Octave 4' in prestant position and Principal 8' from 8-foot G# immediately behind. The result is a straightforward yet tastefully complex display, which playfully changes when viewed at different angles from the nave floor.

The gallery organ has no borrowing: all pipework speaks on slider windchests except for the larger Bourdon pipes and façade basses, which were more effectively tubed from secondary unit chests. Wind pressures are low: from 50 mm in the Positiv to 75 mm in the Pedal, and pipe scales are relatively small to encourage a natural, lively presence through richly developed choruses and beautiful flutes possessing that special quality only realized through such ingredients. The results are what we wished for: an organ that would complement without overpowering the main organ while remaining true to the fundamentals that inspired its larger chancel counterpart.

## Digital Domain

Perhaps in the way that electric action and revolutionary tonal ideas were sweeping the organ world during the industrial age of the late 19th century, the evolution of digital technology increasingly has invaded our traditional world of organbuilding. Westwood's 1995 installation included 32' digital voices and several percussion stops, but the thought of further expansion digitally did not interest me. While my ears told me that the digital medium was evolving toward more realism, and I knew that the technology made possible musical voices appropriate for many applications, I was not prepared to embrace further the digital realm.

But Charles wanted to expand the resources to create exceptional possibilities for variety and subtle buildup of ensembles, and he has the keen ear to discern what these ingredients might be. And as he had done on all phases of the project, he left it to me to determine how this could be accomplished. This led to careful research and long discussions with Allen Organ Company, who willingly worked with us on every detail to provide the tools which in the hands of an experienced pipe voicer could be molded into the main tonal fabric of pipework without compromise or in effect creating two separate instruments. As much voicing was spent per digital stop in the room as any pipe stop, samples were enhanced or changed, even special combinations of voices were assembled to create more harmonically enriched results on several stops. In short, no voice was accepted until it had proven to be completely integrated musically into the instrument.

## Retrospective

I remember hearing years ago that no large organs are ever finished: they are abandoned. At Westwood, at times this has seemed to be a fitting prophecy, but in truth we have realistically reached our musical goals to create what we believe is a musical instrument significant far beyond its sheer size. It serves the congregation; it serves the literature, and it does so musically without extremes out of step with the sensibilities of the greater musical world. I am grateful for the vision and support of Charles Shaffer, the staff of Westwood Church and my many colleagues who have contributed to this monumental undertaking.

—Burton K. Tidwell

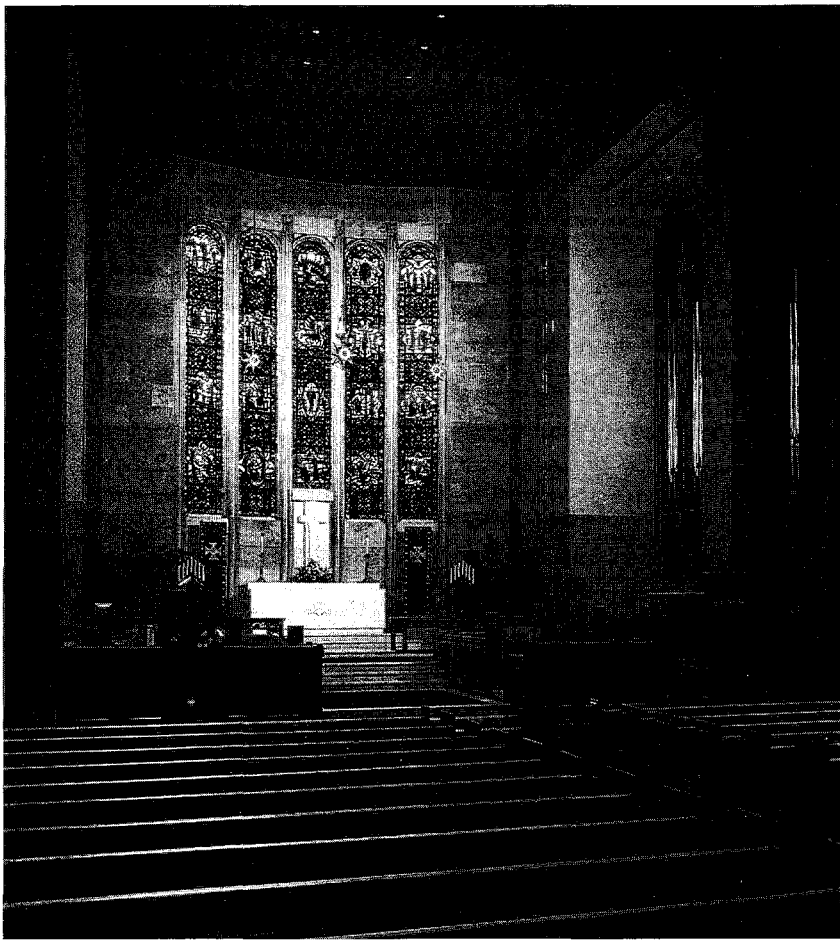
Burton K. Tidwell holds a performance degree in organ from the University of Kansas, has been a practicing organbuilder for 33 years, and as a musician continues to actively study and to serve as church organist and performer. In January 2004, he joined Allen Organ Company as Custom Organ Tonal Director where he continues the pioneering work begun at Westwood Church in embracing the seamless integration of pipe and digital resources to meet practical musical requirements.

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Chancel Organ

Photo credit: Charles Lohman

**GREAT**

- 32' Dulciana I-II (Ch)
- 16' Geigen Diapason
- 16' Quintaton
- 8' Open Diapason
- 8' Principal
- 8' Flûte Harmonique
- 8' Rohrflöte
- 8' Spitzgamba
- 4' Principal
- 4' Octave
- 4' Flûte Octaviant
- 4' Spitzflöte
- 4' Schwebung
- 3 3/4' Tenth
- 2 3/4' Twelfth
- 2' Fifteenth
- 2' Waldflöte
- 1 3/4' Seventeenth
- 2 3/4' Grave Mixture II-IV
- 1 3/4' Mixture IV
- 1 3/4' Klein Mixture III
- 3/4' Scharf III
- 3/4' Terz Zimbel IV-V
- 8' Cornet V (mounted)
- 16' Double Trumpet
- 8' Trumpet
- 4' Zink II
- 8' Voix Humaine
- Tremulant
- Flemish Bells
- Glocken Harp
- MIDI
- Great On Manual IV
- Great Off Manual II
- Great/Choir Transfer

**SWELL**

- 16' Lieblich Gedeckt
- 16' Spilpfeife
- 8' Diapason
- 8' Bourdon
- 8' Spire Flute
- 8' Gambe
- 8' Gambe Celeste
- 8' Voix Céleste II
- 8' Amorosa
- 8' Amorosa Celeste
- 4' Principal
- 4' Travers Flute
- 4' Lieblich Flöte (ext)
- 4' Melodia
- 4' Fugara
- 2 3/4' Nasard
- 2' Ottava
- 2' Flute
- 1 3/4' Tierce
- 1 3/4' Larigot
- 1' Piccolo
- 16' Fond de Plein Jeu II
- 2' Plein Jeu IV
- 3/4' Cymbale III

- 4' Carillon III (collective)
- 16' Basson
- 8' Trompette
- 8' Hautbois (ext)
- 4' Hörnle II
- 8' Oboe
- 5 3/4' Cromorne Quint
- 4' Clairon
- 4' Zarthorn
- 8' Voix Humana \*
- Tremulant
- Tierce Bells
- MIDI

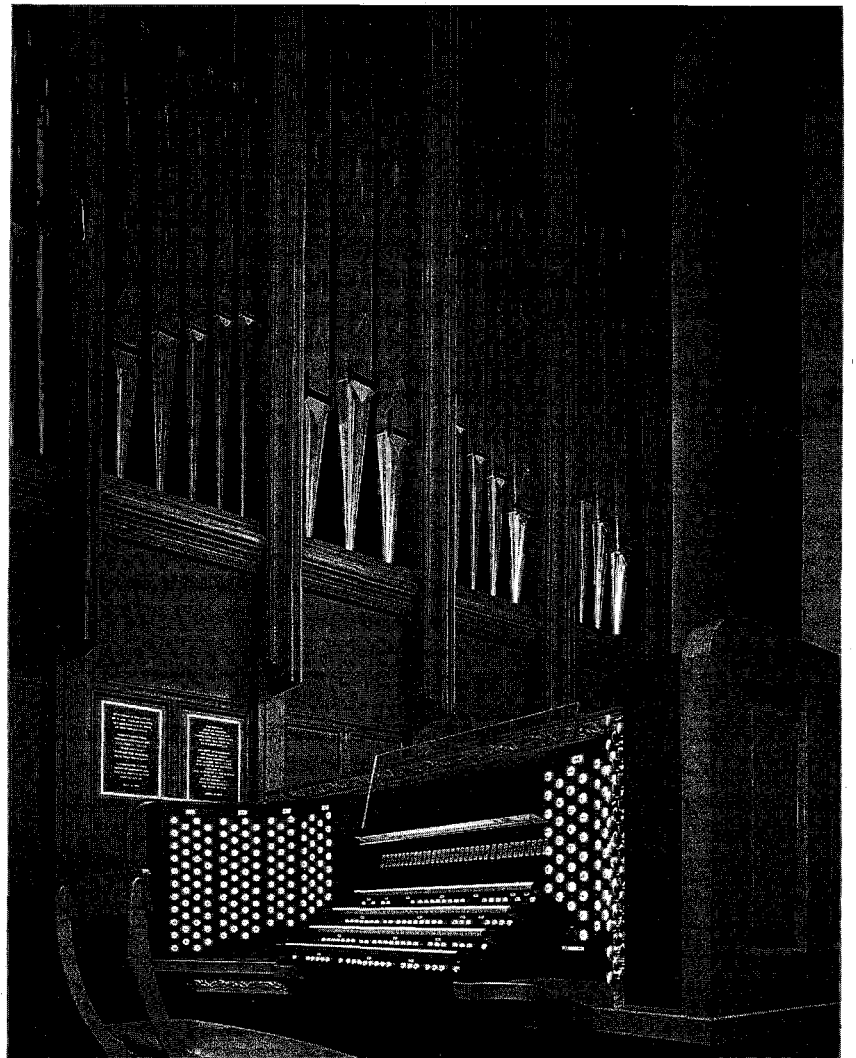
\*I-II 8+32 @ c/25 when Basson is drawn

**CHOIR**

- 16' Erzähler
- 8' Diapason
- 8' Stopped Diapason
- 8' Quintade
- 8' Erzähler
- 8' Erzähler Celeste
- 8' Dulcet II
- 4' Principal
- 4' Gemshorn
- 4' Koppelflöte
- 4' Suave Flute
- 4' Klein Erzähler
- 4' Klein Erzähler Celeste
- 2 3/4' Nasat
- 2' Octave
- 2' Harmonic Piccolo
- 2' Coelestina (ext)
- 1 3/4' Terz
- 1 3/4' Klein Quint
- 3/4' None
- 1' Rauschpfeife II-III
- 1' Mixture IV
- 1/2' Zimbel III
- 1' Glöckleinton II
- 16' Holzduzian
- 8' Cromorne
- 4' Oboe Schalmei
- 8' English Horn
- Tremulant
- 8' Tuba Major (Solo)
- 8' Trompette-en-chamade (Gal)
- Harp
- Celesta
- Chrysoglott
- MIDI
- Great On Manual I
- Gallery Great On Manual I

**SOLO**

- 16' Contre Viole
- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Gross Flute
- 8' Viole de Gambe
- 8' Viole Celeste sharp
- 8' Viole Celeste flat
- 5 3/4' Quinte Viole
- 4' Viola Flauto
- 4' Alphorn (ext)
- 4' Viole Octaviant
- 3 3/4' Cornet des Violes III
- 2 3/4' Holzmassart
- 2 3/4' Armonia III
- 8' Corneta VIII
- 16' Trompeteria II



Console

- 8' Clarinete
- 8' Bajoncillo-Oboe
- 8' Chirimia II
- 8' French Horn
- Tremulant
- 8' Tuba Major
- 8' Trompette-en-chamade (Gal)
- Cast Bells F
- Cast Bells
- Cast Bells P
- Chimes
- Tembrel Bells
- MIDI

**PEDAL**

- 32' Contra Violone
- 32' Contre Bourdon
- 16' Open Diapason
- 16' Geigen Diapason (Gt)
- 16' Bourdon
- 16' Spire Flute (Sw-ext)
- 16' Violone
- 16' Contre Viole (Solo)
- 16' Lieblich Gedeckt (Sw)
- 16' Dulciana (Ch-ext)
- 10 3/4' Gross Quint Terz II (Sw)
- 8' Principal
- 8' Geigen Diapason (Gt)
- 8' Bourdon (ext)
- 8' Spire Flute (Sw)
- 8' Violone
- 8' Viole
- 8' Lieblich Gedeckt (Sw)
- 8' Dulciana (Ch)
- 5 3/4' Quint
- 4' Fifteenth
- 4' Rohrpfeife
- 4' Dolkan
- 4' Zartflöte
- 2' Holztraverse
- 5 3/4' Quarte II (Ch)
- 2 3/4' Rauschquint II
- 2' Mixture III
- 3/4' Zimbalonbass II
- 3 3/4' Terz Faberton III
- 2 3/4' Schreippfeife III
- 32' Bombarde
- 32' Contra Fagott
- 16' Trombone
- 16' Fagott
- 16' Basson (Sw)
- 16' Rohr Krummhorn
- 8' Trumpet (ext)
- 8' Englisch Horn (Gt-ext)
- 8' Hautbois (Sw)
- 4' Clarion (ext)
- 4' Hautbois (Sw)
- 2' Kornett
- Cast Bells F
- Cast Bells
- Cast Bells P
- Chimes (Solo)
- Flemish Bells (Gt)
- Harp
- Celesta
- MIDI

**Gallery Great**

- 8' Principal
- 8' Voce Umana
- 8' Spitzflöte
- 8' ECHO Flauto Amabile
- 8' ECHO Dolcan
- 8' ECHO Dolcan Celeste
- 4' Octave
- 4' ECHO Flauto d'Amore
- 2 3/4' ECHO Doppio Quinta II
- 2' Gemshorn
- 2' ECHO Flauto Magia
- 1 3/4' Mixture III-IV
- 16' ECHO Rankett
- 8' ECHO Fagott
- 8' ECHO Voce Angelico
- Tremulant
- 8' Trompette-en-chamade
- Celesta (Chan)
- Chancel Zimbelstern
- Gallery Great On Manual IV
- Gallery Great Off Manual II

**Gallery Positiv**

- 8' Bourdon
- 8' ECHO Flauto a Camino
- 8' ECHO Viola
- 8' ECHO Viola Celeste
- 4' Principal
- 4' Spillflöte
- 4' ECHO Flauto Cavo
- 4' ECHO Fugara
- 2' Octave
- 2' ECHO Flautino
- 1 3/4' ECHO Quintino
- 1' ECHO Divinare
- 2 3/4' Sesquialtera II
- 1' Scharf II-III
- 8' Cromorne
- Tremulant
- 8' ECHO Fagott
- Glockenspiel (Chan)
- Gallery Zimbelstern
- Gallery Positiv On Manual IV
- Gallery Positiv Off Manual III

**Gallery Pedal**

- 16' Bourdon
- 16' ECHO Salicetbass
- 16' ECHO Basso Dolce
- 8' Octave
- 8' Gedackt Pommer
- 8' ECHO Sylvestrina
- 8' ECHO Flauto Dolce
- 4' Choralbass
- 4' ECHO Fernflöte
- 2 3/4' Mixture II
- 16' ECHO Hornbass
- 16' ECHO Rankett
- 8' ECHO Fagott
- 4' ECHO Stilles Regal
- 8' Trompette-en-chamade
- Nightingale
- Pedal Silent
- Tremulants Silent
- Celestes Silent

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# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 MARCH

Ensemble Amarcord; Vineville United Methodist, Macon, GA 7:30 pm  
**Marilyn Keiser**, masterclass; Central Michigan University, Mount Pleasant, MI 7 pm  
**S. Wayne Foster**; University of St. Thomas, St. Paul, MN 8:15 pm

### 16 MARCH

**Ray Cornils**; Portland City Hall, Portland, ME 12 noon, 7:30 pm  
**Iain Quinn**; King's Chapel, Boston, MA 12:15 pm  
**Wayne Foster**; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
 Ensemble Amarcord; St. Simons Presbyterian, St. Simons Island, GA 8 pm  
**Boyd Jones**; Stetson University, DeLand, FL 7:30 pm  
**Marilyn Keiser**; Recital Hall, Central Michigan University, Mount Pleasant, MI 8 pm  
**Kathrine Handford**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 18 MARCH

Ensemble Amarcord; St. Patrick & St. Anthony, Hartford, CT 7:30 pm  
**Edward Moore**; National City Christian Church, Washington, DC 12:15 pm  
 National Spiritual Ensemble; Cedar Lane Unitarian, Bethesda, MD 8 pm  
 St. Mary's Women's Choir; St. Mary's College, Notre Dame, IN 8 pm

### 19 MARCH

**Erik Wm. Suter**; Old South Church, Boston, MA 12:15 pm  
 National Spiritual Ensemble; Cedar Lane Unitarian, Bethesda, MD 8 pm  
**Judith Hancock**; St. Stephen's Episcopal, Richmond, VA 8 pm  
**Marilyn Keiser**; Starmount Presbyterian Church, Greensboro, NC 12:15 pm  
 Tannenber Symposium; Old Salem, Winston-Salem, NC 1 pm  
 +**Peter Sykes**; Old Salem, Winston-Salem, NC 8 pm  
**Murray Forbes Somerville**; St. Helena's Episcopal, Beaufort, SC 12 noon  
**Olivier Latry**; Spivey Hall, Clayton College & State University, Morrow, GA 8:15 pm  
**Ken Cowan**; Church of the Good Shepherd, Jacksonville, FL 8 pm  
**Alan Homerding**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 20 MARCH

**Peter Sykes & Christa Rakich**, masterclasses; Old West Church, Boston, MA 10 am  
 CONCOFA, with Hartford Symphony; Belding Theater, Hartford, CT 8 pm  
**David Briggs**; St. James the Less, Scarsdale, NY 8 pm  
 Ensemble Amarcord; First Presbyterian, Binghamton, NY 8 pm  
**Paul Bisaccia**, piano; Orchard Park Presbyterian, Orchard Park, NY 7:30 pm  
**Marie-Claire Alain**; Spencerville Seventh-Day Adventist Church, Silver Spring, MD 4 pm  
**Marilyn Keiser**, masterclass; First Presbyterian, Greensboro, NC 9 am  
 Tannenber Symposium; Old Salem, Winston-Salem, NC 9 am  
 \*AGO workshop; Northfield Community Church, Northfield IL 9 am  
 Northwest Choral Society; St. Andrew's Lutheran, Park Ridge, IL 7:30 pm

### 21 MARCH

**David Kazimir**; St. John's Episcopal, Gloucester, MA 4 pm  
**Peter Stoltzfus**; All Saints Church, Worcester, MA 5 pm  
**Christa Rakich & Peter Sykes**; Old West Church, Boston, MA 3 pm  
**Yee-Yeon Soh**; Church of the Advent, Boston, MA 6 pm (Choral Evensong 5 pm)

**Emmanuel Hocdé**; Busch-Reisinger Museum, Cambridge, MA 7:30 pm

**Carole Terry**; College of the Holy Cross, Worcester, MA 3 pm

**Christopher Jennings**; Trinity Church on the Green, New Haven, CT 4:15 pm

St. Andrew Chorale and Orchestra; Madison Avenue Presbyterian, New York, NY 4 pm

**William Trafka**; St. Bartholomew's, New York, NY 4:30 pm

**Justin Bischof**; Cathedral of St. Patrick, New York, NY 4:45 pm

**David Phillips**; St. Thomas, New York, NY 5:15 pm

Choral Evensong; St. Peter's-by-the-Sea Episcopal, Bay Shore, NY 5 pm

**Federico Andreoni**; Christ Church, New Brunswick, NJ 6:30 pm

Ensemble Amarcord; Shadyside Presbyterian, Pittsburgh, PA 4 pm

**Gordon Turk**; St. Mary's Episcopal, Wayne, PA 4 pm

**Don Armitage**; Washington National Cathedral, Washington, DC 5 pm

**Gerre Hancock**, services; St. Stephen's Episcopal, Richmond, VA 11:15 am, 5 pm

**Robert Parkins**; Duke University Chapel, Durham, NC 5 pm

Tannenber re-dedication; Old Salem, Winston-Salem, NC 4 pm

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

**Ahreum Ham**; Cathedral of St. Philip, Atlanta, GA 5:15 pm

**David Higgs**; Jacoby Hall, Jacksonville, FL 4 pm

**Bradley Hunter Welch**; Community Church, Vero Beach, FL 3 pm

Festival of Hymns; United Methodist Church, Painesville, OH 7:30 pm

**Lee Garrett**; St. George's Episcopal, Dayton, OH 4 pm

South Bend Chamber Singers; St. Mary's College, Notre Dame, IN 7:30 pm

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

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

**Craig Cramer**; Cathedral of St. Mary, Peoria, IL 4 pm

\*Organ duet recital; First Presbyterian, Macomb, IL 3 pm

**Wolfgang Rübsum**; First Congregational, Oshkosh, WI 3 pm

**Nancy Lancaster**; House of Hope Presbyterian, St. Paul, MN 4 pm

**Eric Eickhoff**; Dwight Chapel, New Haven, CT 8 pm

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

**23 MARCH**  
 Choral concert; St. Luke in the Fields, New York, NY 8 pm

**Marie-Claire Alain**, masterclass; Peabody Conservatory of Music, Baltimore, MD 7:30 pm

College of Charleston Madrigal Singers; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

**Emmanuel Hocdé**; Peachtree Road United Methodist, Atlanta, GA 8 pm

**Steve Gentile**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

**24 MARCH**  
**Marie-Claire Alain**, masterclass; Peabody Conservatory of Music, Baltimore, MD 7:30 pm

**25 MARCH**  
**Stephen Cleobury**; First Presbyterian Church, Columbus, GA 7 pm

**26 MARCH**  
**Brian Jones**; Old South Church, Boston, MA 12:15 pm

**Nancianna Parella**, with orchestra; St. Ignatius Loyola, New York, NY 8 pm

Steinbach and Helvey Piano Duo; First Presbyterian, Lockport, NY 7:30 pm

**Stephen Cleobury**, masterclass; Archbishop Curley High School, Baltimore, MD 3 pm

Eton Choir; Woodberry Forest School, Woodberry Forest, VA 7:30 pm

**Tom Trenney**; First Presbyterian, Saginaw, MI 7:30 pm

**Martin Jean**, masterclass; University of Evansville, Evansville, IN 10 am

**Olivier Latry**; Christ Church Cathedral, Nashville, TN 8 pm

**David Briggs**; St. Mary's Cathedral (Episcopal), Memphis, TN 8 pm

**Sean Vogt**; Fourth Presbyterian, Chicago, IL 12:10 pm

**Emmanuel Hocdé**; Fourth Presbyterian, Chicago, IL 7:30 pm

**27 MARCH**  
**Joan Lippincott**; Princeton University Chapel, Princeton, NJ 8 pm

**Stephen Cleobury**, choral masterclass; Archbishop Curley High School, Baltimore, MD 9 am

**Marie-Claire Alain**, lecture; Holy Trinity Lutheran, Lynchburg, VA 10:30 am

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 8 pm

**Martin Jean**; First Presbyterian, Evansville, IN 7:30 pm

### 28 MARCH

**Mark Dwyer**; All Saints Church, Worcester, MA 5 pm

The Tallis Scholars; The Chorus of Westerly, Westerly, RI 4 pm, 6 pm

**David Briggs**; First Congregational, Waterbury, CT 4 pm

**Federico Andreoni**; St. Bartholomew's, New York, NY 4:30 pm

**Allen Artz**; St. Thomas, New York, NY 5:15 pm

**Antonius Bittmann**; Christ Church, New Brunswick, NJ 6:30 pm

**Shelly Moorman-Stahlman**; Ursinus College, Collegeville, PA 4 pm

**David Phillips**; Washington National Cathedral, Washington, DC 5 pm

**Marie-Claire Alain**; Holy Trinity Lutheran, Lynchburg, VA 4 pm

Choral Concert; Greene Memorial United Methodist, Roanoke, VA 4 pm

Festival Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

**Olivier Latry**; First Presbyterian, Gainesville, FL 4 pm

Eton Choir; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm

**Harald Vogel**; First Presbyterian, Springfield, IL 4 pm

**Emmanuel Hocdé**; University of Wisconsin, Green Bay, WI 7 pm

**Stephen Tharp**; Christ Church Cathedral, New Orleans, LA 4 pm

**29 MARCH**  
**Tim Spelbring**; United Church on the Green, New Haven, CT 8 pm

**Zygmunt Strzep**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

**30 MARCH**  
**Heinrich Christensen**, with soprano; King's Chapel, Boston, MA 12:15 pm

Eton Choir; St. Paul's Episcopal Cathedral, Buffalo, NY 7 pm

Handel, *Israel in Egypt*; St. Thomas, New York, NY 7:30 pm

**Olivier Latry**; River Road Baptist, Richmond, VA 7:30 pm

College of Charleston University Chorus; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

**Timothy Olsen**; First Presbyterian, Muncie, IN 7:30 pm

**Dean Billmeyer**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

**31 MARCH**  
**Fauré, Requiem**; St. Bartholomew's, New York, NY 7:30 pm

Eton Choir; St. Paul Episcopal (Mt. Lebanon), Pittsburgh, PA 8 pm

**Marianne Webb**, children's concert; Shryock Auditorium, Southern Illinois University, Carbondale, IL 1 pm

**1 APRIL**  
 Eton Choir; First Presbyterian, Lancaster, PA 7 pm

**2 APRIL**  
**Ray Nagem**; Old South Church, Boston, MA 12:15 pm

**Emmanuel Hocdé**; First Church of Christ, Congregational, Suffield, CT 7:30 pm

**David Fuller**; Slee Hall, SUNY at Buffalo, Buffalo, NY 8 pm

Eton Choir; All Saints Episcopal, Richmond, VA 7:30 pm

**David Higgs**; Christ United Methodist, Greensboro, NC 8 pm

**Boyd Jones**; St. Helena's Episcopal, Beaufort, SC 12 noon

Bach, *St. John Passion*; First Presbyterian, Birmingham, MI 7:30 pm

**3 APRIL**  
**David Higgs**, masterclass; Crawford Hall, North Carolina School of the Arts, Winston-Salem, NC 10:30 am

Eton Choir; Ebenezer Lutheran, Columbia, SC 7 pm

Mozart, *Requiem*; Rockefeller Chapel, Chicago, IL 8 pm

**4 APRIL**  
 Cantori New York; Church of the Holy Trinity (Episcopal), New York, NY 4 pm

**Ken Cowan**; St. Bartholomew's, New York, NY 4:30 pm

**Gerre Hancock**; St. Thomas, New York, NY 5:15 pm

Dubois, *Seven Last Words of Christ*; Church of St. Joseph, Bronxville, NY 7 pm

Palm Sunday Vespers; Christ Church, New Brunswick, NJ 6 pm

Choral concert, with orchestra; First Presbyterian, Lynchburg, VA 4 pm

Clayton State Collegiate Chorale; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Handel, *Judas Maccabaeus*; First Presbyterian, Pompano Beach, FL 4 pm

Eton Choir; The Palms Presbyterian, Jacksonville Beach, FL 4 pm

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**Todd Wilson;** Severance Hall, Cleveland, OH 3 pm

**Todd Wilson,** with The Burning River Brass; Holy Trinity Lutheran, Akron, OH 8 pm  
Bach, *St. John Passion*; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Choral Evensong; Church of the Nativity, Huntsville, AL 5 pm  
Choral concert, with orchestra; First Presbyterian, Arlington Heights, IL 4 pm  
Choral concert; Rockefeller Chapel, Chicago, IL 7 pm

5 APRIL

**Iain Quinn;** Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Todd Wilson,** with The Burning River Brass; Church of the Covenant, Cleveland, OH 8 pm

6 APRIL

**Christopher Stroh;** Church of St. Louis, King of France, St. Paul, MN 12:35 pm

7 APRIL

**Gordon Turk;** Mechanics Hall, Worcester, MA 12 noon  
**Peter Stoltzfus,** with poetry; All Saints, Worcester, MA 7:30 pm  
**Jason Roberts;** Dwight Chapel, Yale University, New Haven, CT 12:30 pm

9 APRIL

Yale Schola Cantorum; Sprague Hall, Yale University, New Haven, CT 6 pm  
Bach, *St. Mark Passion*; First Church of Christ, Wethersfield, CT 7 pm  
Stainer, *The Crucifixion*; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 8 pm  
Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY 4 pm  
Dupré, *Stations of the Cross*; St. Bartholomew's, New York, NY 6 pm  
Choral meditations; Our Lady of Sorrows, South Orange, NJ 8 pm  
Dupré, *Stations of the Cross*; Church of the Covenant, Cleveland, OH 8 pm  
Mozart, *Requiem*; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Thomas Weisflog;** Rockefeller Chapel, Chicago, IL 7 pm

10 APRIL

**Dennis Scott,** silent film accompaniment; Oriental Theatre, Milwaukee, WI 1 pm

11 APRIL

**Judith Hancock & Brian Harlow;** St. Thomas, New York, NY 2:30 pm  
**Lisa Lonie,** carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

13 APRIL

**Thomas Murray;** North United Methodist, Indianapolis, IN 7:30 pm  
**Stephen May;** Church of St. Louis, King of France, St. Paul, MN 12:35 pm

14 APRIL

**Kristin Naragon;** Woolsey Hall, Yale University, New Haven, CT 12:30 pm

16 APRIL

**Andrew Canning;** Old South Church, Boston, MA 12:15 pm  
**Antonius Bittmann;** Christ Church, New Brunswick, NJ 5:15 pm  
Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm  
**Todd Wilson;** Highland United Methodist, Raleigh, NC 8 pm  
Chanticleer; Cathedral Church of the Advent (Episcopal), Birmingham, AL 7:30 pm  
**Tom Trenney,** silent film accompaniment; First Baptist, Peoria, IL 7:30 pm

17 APRIL

Yale Schola Cantorum; Dwight Chapel, Yale University, New Haven, CT 4 pm  
**Todd Wilson,** masterclass; Highland United Methodist, Raleigh, NC 10 am  
**Aaron David Miller,** hymn festival; St. Timothy Lutheran, Naperville, IL 7 pm  
**Peter Richard Conte;** St. Norbert Abbey, De Pere, WI 2 pm

18 APRIL

**Douglas Major;** St. Michael's, Marblehead, MA 5 pm  
**Paul Bisaccia,** piano; Margaret McTernan School, Waterbury, CT 3 pm  
Bach, *Mass in B-Minor*; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Jeremy Filsell;** Church of the Transfiguration, Episcopal, New York, NY 3 pm  
**Frank Crosio;** Cathedral of St. Patrick, New York, NY 4:45 pm  
**Giorgio Parolini;** St. Thomas, New York, NY 5:15 pm  
**Pierre Pincemaille;** Cathedral of the Incarnation, Garden City, NY 4 pm  
**Roei Smit,** carillon; Longwood Gardens, Kennett Square, PA 2:30 pm  
**John Walker;** Holy Trinity Lutheran, Greenville, PA 3:30 pm  
St. Cecilia Chamber Chorus; Philadelphia Cathedral (Episcopal), Philadelphia, PA 9 pm

The Suspicious Cheese Lords; Church of the Ascension and St. Agnes, Washington, DC 3 pm

**Simon Preston;** St. Gregory's Episcopal, Boca Raton, FL 4 pm  
**Keith Reas;** Cathedral of St. Philip, Atlanta, GA 5:15 pm  
**Jean-Pierre Leguay;** Finney Chapel, Oberlin College, Oberlin, OH 4:30 pm  
**Todd Wilson;** Worthington United Methodist, Worthington, OH 4:30 pm  
**Stephen Schnurr,** with soprano; Cathedral of the Holy Angels, Gary, IN 3 pm  
**László Fassang;** St. Lucas United Church of Christ, Evansville, IN 7 pm  
**John Gouwens;** The Culver Academies, Culver, IN 7:30 pm  
**Aaron David Miller;** First Lutheran, Rockford, IL 3 pm  
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm  
**Tom Trenney;** St. Martin de Porres, Peoria, IL 4 pm

19 APRIL

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

20 APRIL

**Pierre Pincemaille;** Portland City Hall, Portland, ME 7:30 pm  
**Paul Jacobs;** St. Paul's Lutheran, Newark, DE 7:30 pm  
**Woo-Sug Kang;** Battell Chapel, Yale University, New Haven, CT 8 pm  
**Simon Preston;** Porter Center for Performing Arts, Brevard, NC 8 pm  
**John Schwandt;** First Presbyterian, Bristol, WI  
**James Gerber;** Church of St. Louis, King of France, St. Paul, MN 12:35 pm  
**Bradley Hunter Welch;** University United Methodist, Baton Rouge, LA 7:30 pm

21 APRIL

**Paul Jacobs,** masterclass; St. Paul's Lutheran, Newark, DE 2:30 pm  
**Frederick Teardo;** Woolsey Hall, Yale University, New Haven, CT 12:30 pm  
Byrd masses; St. Bartholomew's, New York, NY 7:30 pm  
Les Talens Lyrique; Coolidge Auditorium, Library of Congress, Washington, DC 8 pm  
Music of the Baroque; Grace Lutheran, River Forest, IL 8 pm

23 APRIL

**Stuart Forster;** Old South Church, Boston, MA 12:15 pm  
**William Ness;** First Baptist, Worcester, MA 7:30 pm  
**Jean-Pierre Leguay;** Old West Church, Boston, MA 7:30 pm  
**Ken Cowan;** Slee Hall, SUNY at Buffalo, Buffalo, NY 8 pm  
**Nancianne Parella;** St. Ignatius Loyola, New York, NY 7 pm  
Bach, *Mass in B-Minor*; St. Ignatius Loyola, New York, NY 8 pm  
**Delbert Disselhorst;** Christ Church, New Brunswick, NJ 7:30 pm  
**Alan Morrison;** Union Lutheran, York, PA 7:30 pm  
**Olivier Baumont,** harpsichord; Coolidge Auditorium, Library of Congress, Washington, DC 8 pm  
**Stephen Schaeffer,** with horn; Cathedral Church of the Advent (Episcopal), Birmingham, AL 12:30 pm  
**Giorgio Parolini;** Fourth Presbyterian, Chicago, IL 12:10 pm  
**David Higgs;** Benson Great Hall, Bethel College and Seminary, St. Paul, MN 7:30 pm

24 APRIL

Mozart, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
**Paul Jacobs,** Messiaen Marathon; St. Mary the Virgin, New York, NY 1:30 pm  
**Delbert Disselhorst,** masterclass; Christ Church, New Brunswick, NJ 9 am  
**Andrew Senn;** St. Peter's, Morristown, NJ 7:30 pm  
**Robin Austin,** carillon; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Stephen Hamilton,** workshop; St. John's Episcopal, Hagerstown, MD 9:30 am  
**John Gouwens,** carillon; The Culver Academies, Culver, IN 7:30 pm  
Dale Warland Singers; Nativity of Our Lord Catholic Church, St. Paul, MN 8 pm

25 APRIL

**Jean-Pierre Leguay;** College of the Holy Cross, Worcester, MA 3 pm  
**Paul Bisaccia,** piano; Suffield High School, West Suffield, CT 3 pm  
CONCORA Consort of Voices; Faith Lutheran, East Hartford, CT 4 pm  
**Lindsey Henriksen;** Dwight Chapel, Yale University, New Haven, CT 8 pm  
**Jeremy Filsell;** St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5:30 pm  
**Christopher Wells;** St. Thomas, New York, NY 5:15 pm  
Seton Hall University Choir; Our Lady of Sorrows, South Orange, NJ 4 pm

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Felix Pachlatko; Christ Church, New Brunswick, NJ 6:30 pm

Giorgio Parolini; Grace Lutheran, Lancaster, PA 4 pm

The Dryden Ensemble; St. Paul's, Doylestown, PA 4 pm

Margaret Smith; Ursinus College, Collegeville, PA 4 pm

Philadelphia Chamber Chorus; Philadelphia Cathedral (Episcopal), Philadelphia, PA 4 pm

Stephen Hamilton; St. John's Episcopal, Hagerstown, MD 4 pm

John Weaver; Greene Memorial United Methodist, Roanoke, VA 4 pm

Diane Meredith Belcher; Christ and St. Luke's Episcopal, Norfolk, VA 7 pm

David Higgs; Lakeside Presbyterian, Lakeside Park, KY 3 pm

Simon Preston; Wabash College Chapel, Crawfordsville, IN 3 pm

Peter Richard Conte; Forest Burdett United Methodist, Hurricane, WV 3 pm

Martin Jean; St. John Lutheran, Dublin, OH 4 pm

Choral Guild of Atlanta; Peachtree Road United Methodist, Atlanta, GA 5 pm

Festival Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

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

Leon Nelson & Christopher Urban, with vocalist; First Presbyterian, Arlington Heights, IL 4 pm

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

Pierre Pincemaille; Covenant Presbyterian, Madison, WI

Dale Warland Singers; First Lutheran, Columbia Heights, MN 4 pm

Kimberly Marshall; House of Hope Presbyterian, St. Paul, MN 4 pm

26 APRIL  
CONCORA Consort of Voices; Center Church, Hartford, CT 7:30 pm

Daniel Hahn; Woolsey Hall, Yale University, New Haven, CT 8 pm

Derek Nickels; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

27 APRIL  
Choir of the Church of the Advent; St. Thomas, New York, NY 7:30 pm

Choral music of Pärt, Tavener, Gorecki; St. Luke in the Fields, New York, NY 8 pm

Simon Preston; Village Chapel, Pinehurst, NC 7:30 pm

Jeffrey Jamieson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 APRIL  
Mina Choi; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

Yale Schola Cantorum; Beinecke Library, Yale University, New Haven, CT 5:15 pm

Frederick Swann; St. Lawrence Church, Killingworth, CT 7:30 pm

29 APRIL  
Choral concert; Little Theatre, St. Mary's College, Notre Dame, IN 7:30 pm

30 APRIL  
Simon Preston; Christ Church, Greenville, DE 8 pm

Frederick Swann; Cathedral of St. Michael the Archangel, Springfield, MA 7:30 pm

Michael Kleinschmidt; Old South Church, Boston, MA 12:15 pm

John Scott; Parish of All Saints, Boston, MA 7:30 pm

Martin Jean; Pine Street Presbyterian, Harrisburg, PA 7:30 pm

John Mitchener; Second Presbyterian, Richmond, VA 8 pm

James David Christie; Mayflower Congregational, Grand Rapids, MI 7:30 pm

Craig Cramer; Westminster Presbyterian, Knoxville, TN 8 pm

Nathan Laube; Fourth Presbyterian, Chicago, IL 12:10 pm

## UNITED STATES

### West of the Mississippi

15 MARCH  
David Goode; Village Presbyterian, Prairie Village, KS 8 pm

Martin Welzel; University Presbyterian, Seattle, WA 7:30 pm

Alison Luedecke, with Millennia Too!; All Souls Episcopal, Point Loma, CA 7:30 pm

16 MARCH  
Stephen Hamilton; Wayzata Community Church, Wayzata, MN 7:30 pm

Mary Preston; Meyerson Symphony Center, Dallas, TX 12:30 pm

Texas Boys Choir; LaSells Stewart Center, Corvallis, OR 7:30 pm

17 MARCH  
Texas Boys Choir; Edmonds United Methodist, Edmonds, WA 7 pm

Alison Luedecke, with Millennia Consort; Point Loma Nazarene University, Point Loma, CA 8 pm

Ray Urwin; First United Methodist, Santa Barbara, CA 12:15 pm

18 MARCH  
Dale Warland Singers; Basilica of St. Mary, Minneapolis, MN 7:30 pm (also March 20, 8 pm)  
Mendelssohn, *Elijah*, with Mary Preston; Meyerson Symphony Center, Dallas, TX, also 3/19, 3/20

19 MARCH  
Thomas Murray; Graham Chapel, Washington University, St. Louis, MO 7:30 pm

Stephen Hamilton; The University of Kansas, Lawrence, KS 7:30 pm

20 MARCH  
Thomas Murray, masterclass; First Congregational, St. Louis, MO 3 pm

Stephen Hamilton, Dupré workshop; The University of Kansas, Lawrence, KS 9:30 am

Texas Boys Choir; First Presbyterian, Ocean-side, CA 6 pm

21 MARCH  
Kevin Vogt; St. Cecilia Cathedral, Omaha, NE 3 pm

Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Olivier Latry; Grace Cathedral, San Francisco, CA 3 pm

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

\*Bach birthday bash concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Texas Boys Choir; St. Margaret's Episcopal, Palm Desert, CA 7 pm

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

23 MARCH  
Olivier Latry; St. Cecilia Cathedral, Omaha, NE 8 pm

Mary Preston; Meyerson Symphony Center, Dallas, TX 12:30 pm

Texas Boys Choir; Church of the Presentation of the BVM, Stockton, CA 7 pm

24 MARCH  
Olivier Latry, masterclass; St. Cecilia Cathedral, Omaha, NE 9:30 am

Keith Paulson-Thorp; First United Methodist, Santa Barbara, CA 12:15 pm

26 MARCH  
Paul Jacobs, masterclass; Wartburg College, Waverly, IA 2 pm

Texas Boys Choir; Fair Oaks Presbyterian, Fair Oaks, CA 7:30 pm

Timothy Olsen; Pasadena Presbyterian, Pasadena, CA 8 pm

27 MARCH  
Paul Jacobs; Wartburg College, Waverly, IA 7:30 pm

28 MARCH  
Bradley Hunter Welch; Highland Park Presbyterian, Dallas, TX 7 pm

Bach Vespers; Christ the King Lutheran, Houston, TX 5 pm

Marilyn Keiser; First United Methodist, Houston, TX 7 pm

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

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

James David Christie; First Congregational, Los Angeles, CA 4 pm

Durufié, *Requiem*; All Saints' Episcopal, Beverly Hills, CA 4 pm

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

Texas Boys Choir; St. Mary Magdalene, San Diego, CA 3 pm

30 MARCH  
Emmanuel Hoddé; Colorado College, Colorado Springs, CO 7:30 pm

31 MARCH  
Robert Bates; Memorial Church, Stanford University, Palo Alto, CA 8 pm

David Gell; First United Methodist, Santa Barbara, CA 12:15 pm

1 APRIL  
Marie-Claire Alain, masterclass; Parker Chapel, Trinity University, San Antonio, TX 7 pm

2 APRIL  
Marie-Claire Alain; Parker Chapel, Trinity University, San Antonio, TX 8 pm

3 APRIL  
Marie-Claire Alain, workshop; Parker Chapel, Trinity University, San Antonio, TX 10 am

4 APRIL  
Kei Koito; University of Nebraska at Omaha, Omaha, NE 7:30 pm

Mary Preston; Broadway Baptist, Fort Worth, TX 12:15 pm

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**Brian Swager**, with flute; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
 Holy Week concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
 +**William Peterson**; Pomona College, Claremont, CA 3 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

5 APRIL  
**Mary Preston**; Broadway Baptist, Fort Worth, TX 12:15 pm  
**Joseph Adam**; Benaroya Hall, Seattle, WA 12:30 pm

6 APRIL  
**Albert Travis**; Broadway Baptist, Fort Worth, TX 12:15 pm  
**Dennis James**, silent film accompaniment; Everett Theatre, Everett, WA 7 pm  
 +**William Peterson**; Pomona College, Claremont, CA 3 pm

7 APRIL  
**Joby Bell**; Broadway Baptist, Fort Worth, TX 12:15 pm  
**Mahlon Balderston**; First United Methodist, Santa Barbara, CA 12:15 pm  
 Durufle, *Requiem*, other works; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

8 APRIL  
**Robert MacDonald**; Broadway Baptist, Fort Worth, TX 12:15 pm

9 APRIL  
**Joyce Jones**; Broadway Baptist, Fort Worth, TX 12:15 pm  
 Pergolesi, *Stabat Mater*; Cathedral of the Madeleine, Salt Lake City, UT 3 pm  
 Durufle, *Requiem*; Pasadena Presbyterian, Pasadena, CA 7:30 pm

11 APRIL  
**Allan Blasdale**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

13 APRIL  
**Dennis James**, silent film accompaniment; Everett Theatre, Everett, WA 7 pm

14 APRIL  
**Carlene Neihart**; Village Presbyterian, Prairie Village, KS 12 noon

16 APRIL  
**Anita Werling**; Old St. Vincent's, Cape Girardeau, MO 7:30 pm

17 APRIL  
**Anita Werling**, workshop; Old St. Vincent's, Cape Girardeau, MO 7:30 pm  
**Susan Ferré**; St. Martin's Abbey, Lavey, WA, 8 pm

18 APRIL  
 VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm  
**Craig Cramer**; St. Cecilia Cathedral, Omaha, NE 3 pm  
**Marianne Webb**; First Presbyterian, Topeka, KS 3 pm  
 Easter Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am

New Pro Arte Guitar Trio; St. Timothy Lutheran, Houston, TX 3 pm  
**Frederick Swann**; First United Methodist, Lubbock, TX 5 pm  
**Alan Lewis**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm  
**Jeffrey Brillhart**; Grace Cathedral, San Francisco, CA 3 pm  
**Alison Luedecke**, with Millennia Consort; Bayside Park, Chula Vista, CA 1 pm

20 APRIL  
**Dennis James**, silent film accompaniment; Everett Theatre, Everett, WA 7 pm

23 APRIL  
**Simon Preston**; St. John's Cathedral, Denver, CO 7:30 pm  
**Pierre Pincemalle**; Old First Presbyterian, San Francisco, CA 8 pm

24 APRIL  
**Robert Morgan**; Memorial Church, Stanford University, Stanford, CA 8 pm

25 APRIL  
**Kathleen Scheide**; Lyon College, Batesville, AR 4 pm  
**Bradley Hunter Welch**; Episcopal Church of the Annunciation, Lewisville, TX 4 pm  
**George Ritchie**; St. Rita Roman Catholic Church, Dallas, TX 7:30 pm  
 Duke Ellington Sacred Concert; First Presbyterian, Midland, TX 7 pm  
**Byron Blackmore**; Grace Lutheran, Phoenix, AZ 4 pm  
**Pamela Ruiter-Feenstra**; Trinity Lutheran, Lynnwood, WA 7 pm  
**Dennis James**, silent film accompaniment; Everett Theatre, Everett, WA 7 pm  
**John Scott**; First Congregational, Los Angeles, CA 4 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm  
**László Fassang**; First United Methodist, San Diego, CA 7 pm

26 APRIL  
**Peter Richard Conte**, masterclass; Cathedral of St. Louis, St. Louis, MO 7 pm  
**Joseph Adam**; Benaroya Hall, Seattle, WA 7:30 pm

27 APRIL  
**Peter Richard Conte**; Cathedral of St. Louis, St. Louis, MO 8 pm  
**John Scott**; Wiedemann Recital Hall, Wichita State University, Wichita, KS 7:30 pm

30 APRIL  
**Maxine Thevenot**; St. Phillips-in-the-Hills Episcopal, Tucson, AZ 3 pm  
**George Baker**; All Saints Episcopal, Fort Worth, TX 7:30 pm

**INTERNATIONAL**

16 MARCH  
**Gillian Weir**; Alton Parish Church, Alton, Hampshire, England 7:30 pm

17 MARCH  
**Catherine MacNally**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

18 MARCH  
**Thomas Trotter**; Symphony Hall, Birmingham, England 8 pm

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19 MARCH  
**Carlo Curley**; St. John's School, Leatherhead, Surrey, England 7:30 pm  
**Nicholas Fairbank**; St. John's Anglican, Victoria, BC, Canada 12:15 pm

20 MARCH  
**Andrew Scott**; St. John the Evangelist, Upper Norwood, England 6:30 pm

21 MARCH  
**Robert Quinney**; Westminster Cathedral, London, England 4:45 pm  
**Winfried Lichtscheidl**; St. Paul's Cathedral, London, England 5 pm

23 MARCH  
**Nicolas Kynaston, John Scott, Thomas Trotter, & Gillian Weir**, with London Philharmonic; Royal Festival Hall, London, England 7:30 pm

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

26 MARCH  
**Denis Bédard**, with Laudate Singers; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

27 MARCH  
**Gillian Weir**; Holy Trinity Church, Guildford, Surrey, England 7:30 pm  
**Robin Coxon**; St. Alphege, Edware, England 7:30 pm

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

2 APRIL  
**Nigel Groome**; SS. Peter and Paul, Godalming, England 1 pm

4 APRIL  
**Robert Quinney**; Westminster Cathedral, London, England 4:45 pm

8 APRIL  
**Timothy Byram-Wigfield**; St. John's Smith Square, London, England 1 pm

11 APRIL  
**David Jones**; Westminster Cathedral, London, England 4:45 pm

12 APRIL  
**Ian Tracey**; Liverpool Cathedral, Liverpool, England 11:15 am

14 APRIL  
**Paul Stubbings**; St. Matthew's Westminster, London, England 1:05 pm

16 APRIL  
**Nicholas Fairbank**; St. John's Anglican, Victoria, BC, Canada 12:15 pm

17 APRIL  
**Jane Parker-Smith**; St. Albans Cathedral, St. Albans, England 5:30 pm

19 APRIL  
**David Briggs**, silent film accompaniment; All Souls Langham Place, London, England 4:45 pm

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

23 APRIL  
**Marc D'Anjou**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

25 APRIL  
**Patricia Wright**; Westminster United Church, Winnipeg, MB, Canada 8 pm

27 APRIL  
**Mark Elliot Smith**; St. Paul the Apostle, Harlingay, England 5 pm  
**James Burchill**; Cathedral Church of All Saints, Halifax, NS, Canada 12:10 pm

30 APRIL  
**Stefan Engels**; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

arr. Briggs; Naïades (*Pièces de Fantaisie*), Vierne; *Toccata—Marches des Rois*, Cocheureau; improvisations.

GERARD BROOKS, Yale University, New Haven, CT, October 26: *Concerto in F*, op. 4, no. 4, Handel, arr. Best; *Elegiac Romance*, Ireland; *Fantasia*, Bowen; *Scherzo*, Whitlock; *Marche Solennelle*, Maclean; *Marche Américaine*, Widor, arr. Dupré; *Marche funèbre et Chant Seraphique*, Guilmant; *Rhapsodie sur des Airs Catalans*, Minetto; *Scherzo, Toccata (Dix Pièces)*, Gigout.

PHILIP T. D. COOPER, Huff's Union Church, Hereford Township, PA, November 2: *Praeludium und Fuga in B Dur, Ave Maria klare*, Fischer; *Toccata ex C Dur, Fuga ex C Dur, Werde munter, meine Gemüde*, Pachelbel; *Wie schön leuchtet der Morgenstern*, Telemann; *Ach Herr, mich armen Sünder (Harmonische Seelenluft)*, Kauffmann; *Lobt Gott, ihr Christen alle gleich*, Vetter; *Trip to Oatland, Lovely Nancy with a variation, La Belle Catharina*, Stoney Point; *Viva den Regulers (Sam Geehr's Music Book)*; *Praeludium sextum*, Kolb; *Baa, Baa Black Sheep with Variations*, Cooper; *Ach, was soll ich Sünder machen?*, BWV 770, *Praeludium und Fughetta in G Dur*, BWV 902, Bach.

LYNNE DAVIS, Trinity Episcopal Church, Reno, NV, November 21: *Offertoire sur les Grands Jeux (Messe pour les Couvents)*, Couperin; *Allein Gott in der Höh sei Ehr*, BWV 663, *Komm heiliger Geist, Herre Gott*, BWV 651, Bach; *Élévation: Tierce en Taille (Messe pour les Couvents)*, Couperin; *Choral III*, Franck; *Choral-Improvisation sur le Victimae Paschali Laudes*, Tournemire, arr. Duruflé; *Adagio (Symphony III)*, Vierne; *Postlude pour l'Office de Complies*, Alain; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

EMMA LOU DIEMER, with Josephine Brummel, piano; First Presbyterian Church, Santa Barbara, CA, October 26: *Prelude in Classic Style*, Young; *Sheep May Safely Graze*, Bach; *Prelude and Jubilee*, Wood; *Suite Sunday*, Diemer; *Intermezzo*, Op. 118, No. 2, Brahms; *Nocturne for the Left Hand*, Scriabin; *Toccata and Fugue*, Diemer; *Cuban Overture*, Gershwin; *Concert Variations on the Chorale Nuremberg*, Thayer.

RHONDA SIDER EDGINGTON, Cathedral of the Holy Angels, Gary, IN, October 12: *Praeludium in E*, Lübeck; *Unter der Linden grüne*, Sweelinck; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Second Fantaisie*, Alain; *Ein feste Burg ist unser Gott*, BWV 720, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Partita on Wacht auf, ruft uns die Stimme*, Distler.

SCOTT FELDHAUSEN, with Don Ball, baritone, Trinity United Methodist Church, Beaumont, TX, October 2: *Jubilate*, Diemer; *Toccata and Fugue in F*, BWV 540, Bach; *Silsee Groves*, Herrington; *Sonata in F*, op. 70, no. 3, C.P.E. Bach; *Suite for Worship*, Deasley; *Prelude and Fugue on B.A.C.H.*, Liszt.

MICHAEL GAILIT, Yale University, New Haven, CT, November 23: *Symphonic Poem: Prometheus*, Liszt, arr. Guillon; *Intermezzo*, Adagio, *Marche Pontificale (Symphonie I)*, Widor; *Sonata Eroica*, op. 151, Stanford; *Passacaglia and Fugue on B-A-C-H*, Karg-Elert.

DAVID HIGGS, Benaroya Hall, Seattle, WA, November 10: *Fantasy and Fugue in G*, BWV 542, Bach; *Variations on Mein junges leben hat ein end*, Sweelinck; *Pièce Héroïque*, Franck; *Soliloquy*, Conte; *Free fantasia on O Zion, Haste and How Firm a Foundation*, Bolcom; *Boléro de Concert*, Lefébure-Wely; *Andante*, K. 616, Mozart; *Suite*, Op. 5, Duruflé.

SARAH MAHLER HUGHES, Pasadena Presbyterian Church, Pasadena, CA, October 22: *Fanfare*, Arnatt; *Bergamasca (Fiore Musicali)*, Frescobaldi; *Berceuse*, *Prelude (24 Pièces en style libre)*, Vierne; *Praeludium in C*, BwvWV 137, Buxtehude; *Nun komm der Heiden Heiland*, BWV 659, Bach; *Toccata on Now Thank We All Our God*, Hovland.

DAVID HURD, Trinity Church, Elmira, NY, November 8: *Prelude on Aeterna Christi Munera*, Willan; *Schmücke dich, o liebe Seele*, Contrapunctus 1 a 4, Contrapunctus 6 a 4, in *Stile francese (Die Kunst der Fuge)*, BWV 1080, Bach; *Fantasia in A*, Franck; *Four Spiritual Preludes*, Hurd; *Arioso*, Sowerby; *Pièce Héroïque*, Franck; improvisation.

CALVERT JOHNSON, Christ Church, Macon, GA, October 13: *Suite No. 1 for Organ*, Price; *Obangiji, Joshua Fit de Battle ob Jericho*, Sowande; *Nuptial Song*, King; *Impromptu in E*, op. 78, no. 1, Coleridge-Taylor; *Toccata on a Spiritual*, Braithwaite; *Meditation on Were You There*, Simpson-Curenton; *Fantasy and Fugue on My Lord, What a Morning*, Simpson; *Spiritual Set*, Da Costa; *We Shall Overcome*, Willis.

NICOLAS KYNASTON, St. James Cathedral, Seattle, WA, October 24: *Adagio and Fugue in c*, K. 546, Mozart; *Ave Maria, Perpetuum Mobile, Toccata and Fugue in a*, Reger; *Fantasia and Toccata in d*, op. 57, Stanford; *Fantasia Choral in D-flat*, Whitlock; *Prélude, Andante and Toccata*, Fleury; *Intermezzo*, op. 66b, Alain; *Fête*, Langlais.

SUSAN LANDALE, First Presbyterian Church, Portland, OR, October 25: *Passacaglia in c*, Bach; *Prelude sur l'Introit de l'Épiphanie*, op. 13, *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Desséins Eternels, Les Anges (La Nativité du Seigneur)*, Messiaen; *Suite Gothique*, op. 25, Böllmann; *Prélude, Fugue et Variation*, op. 18, Franck; *Grande Pièce Symphonique*, op. 17, Franck.


OLIVIER LATRY, St. Ann's Church, Washington, DC, November 2: *Sinfonia de la Cantate n° 29*, Bach, transcr. Dupré; *Marche du veilleur de nuit*, Bach, arr. Widor; *Chaconne pour violon*, Bach, arr. Messerer; *Choral de la Cantate de la Pentecôte*, Bach, transcr. Gigout; *Adagio et fugue en Ut mineur*, Mozart, transcr. Guillon; *Choral No. 3 in a*, Franck; *Prière*, Alkan; *Prélude*, Rachmaninoff, transcr. Vierne; *Toccata*, Prokofiev, transcr. Guillon; improvisation.

LAUGHTON & O'MEARA, trumpet and organ, First Presbyterian Church, Columbia, TN, September 7: *Heroic Music*, Telemann; *Prelude and Fugue in G*, BWV 541, Bach; *Aubade*, Irvine; *A Bevy of Brevities*, Cabena; *Prince of Denmark's March*, Clarke; *Two Dances*, Susato; *Hornpipe*, Handel; *Napoli*, Bellstedt; *Carillon-Sortie*, Mulet; *Suite in D*, Handel.

HUW LEWIS, First Presbyterian Church, Midland, TX, October 26: *Prelude and Fugue in e*, BWV 548, Bach; *Noël sur les*

## Organ Recitals


DAVID BRIGGS, Westminster United Church, Winnipeg, MB, Canada, October 26: *Sinfonia (Cantata 29)*, Bach, arr. Wills; *Mein junges leben hat ein end*, Sweelinck; *Miniature Overture (The Nutcracker)*, Tchaikovsky, arr. Briggs; *Liebestod (Tristan und Isolde)*, Wagner, arr. Goss-Custard; *Berceuse, Final (Firebird Suite)*, Stravinsky,



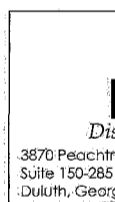
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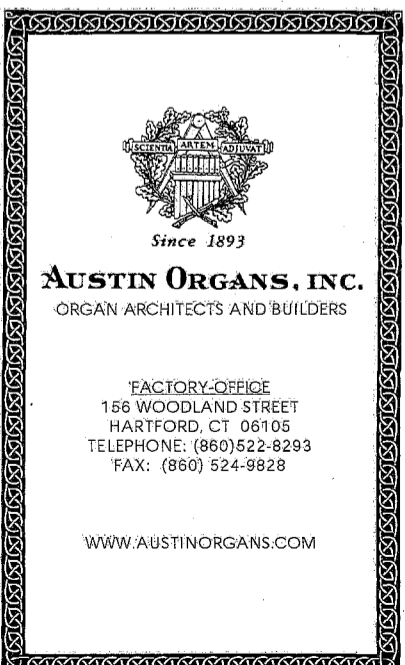
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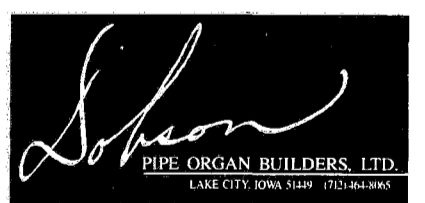
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flûtes, d'Acquin; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Introduction and Passacaglia*, Alcock; *Variations on a Hymn Tune*, op. 20, Mathias; *Choral No. 2 in b*, Franck; *Allegro vivace*, Andante, Final (*Symphony No. 1*, op. 14), Vierne.

ROBERT SUTHERLAND LORD, University of Pittsburgh, Pittsburgh, PA, October 26: *Paeon*, Whitlock; *Cantique*, Langlais; *Prélude, Fugue and Variation*, Franck; *Prélude and Fugue in g*, Dupré; *Folk Tune*, Whitlock; *The Answer*, Wolstenholme; *Pomp and Circumstance*, op. 39, no. 1, Elgar; improvisation.

BRUCE NESWICK, Christ Church, Greenville, SC, November 11: *Præludium und Fuge in Es-Dur*, BWV 552, Bach; *Organ Sonata V*, op. 159, Stanford; *Toccata Giocosa*, op. 36, no. 2, Mathias; *Arioso*, Sowerby; *Herzlich tut mich verlangen*, op. 122, Brahms; *Prélude et Fugue en la Bémol Majeur*, op. 36, no. 2, Dupré; improvisation.

JOHN OGASAPIAN, St. John's Episcopal Church, Portsmouth, NH, November 16: *Prelude in b*, op. 19, no. 2, Paine; *Pastorale*, Whitney; *Variations on Old Folks at Home*, Buck; *In Tadaussac Church*, Chadwick; *Scherzoso*, Rogers; *Night*, Foote; *Concert Piece*, op. 17, no. 1, Parker; *Prelude on an Old Folk Tune*, Beach; *A Song of the Sea*, Matthews.

SYLVIE POIRIER & PHILIP CROZIER, Pfarrkirche St. Clemens, Rheda, Germany, July 25: *Sonate g-Moll*, op. 50, Baumert; *Petite Suite*, Bédard; *Duet for Organ*, Clarke; *Fantasia in f-Moll*, K. 594, Mozart; *Toccata über Vom Himmel hoch*, Bölling.

JOHN W.W. SHERER, Fourth Presbyterian Church, Chicago, IL, October 10: *Prelude to a Te Deum*, Charpentier; *Fantasy in E-flat*, Saint-Saëns; *Andante Sostenuto* (*Symphonie*,

*Gothique*), Widor; *Prelude and Fugue in g*, Dupré; *Choral in b*, Franck; *Tu es Petra*, Mulet; *In Memoriam* (*Titanic*), Bonnet; *Adagio*, Final (*Symphonie III*), Vierne.

THOMAS TROTTER, St. Louis, MO, October 28: *Toccata in d*, BWV 538, Bach; *Andante & Allegro in F*, K. 594, Mozart; *Miroir*, Wammes; *Ancient Sunlight*, Bingham; *Concert Overture in c*, Fricker; *Canzona*, Scherzetto (*Sonata*), Whitlock; *Overture (Rienzi)*, Wagner, arr. Lemare.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 10: *Alleluys*, Preston; *Variations on Shades Mountain*, Eggert; *Passacaglia (Organbook III)*, Rorem; *Prelude and Fugue in b*, BWV 544, Bach; *The Four Winds*, Pinkham; *Fantaisie in A*, Franck; *Toccata (Suite, op. 5)*, Duruflé.

JOHN SCOTT WHITELEY, St. Paul's Anglican Cathedral, London, ON, Canada, November 8: *Fantasia and Fugue in g*, BWV 542, Bach; *Medio registro alto, I Tono*, de Peraza I; *Sonata on the 94th Psalm*, Reubke; *Allegro vivace (Symphony No. 5)*, Widor; *Scherzo-Caprice*, op. 26, Bernard; *La damoiselle élue*, Debussy, arr. Choïsnel; *Sonata eroica*, op. 94, Jongen.

THOMAS WIKMAN, Santa Chiara Basilica, Naples, Italy, July 13: *Toccata in d*, Froberger; *Nun komm, der Heiden Heiland*, Bach; *Toccata and Fugue in C*, Pachelbel; *Passacaglia and Fugue in c*, Bach; improvisation on *Veni Creator Spiritus*, Wikman.

CAROL WILLIAMS, Cathédrale Notre-Dame de Paris, Paris, France, October 12: *Dialogue (Livre III)*, Marchand; *Cantilène, Te Deum (Cinq Improvisations)*, Tournemire; *Toccata (Dix Pièces)*, Gigout; *Marche Funèbre et Chant Séraphique*, Guilmant; *Finale (Symphonie No. 3)*, Vierne.

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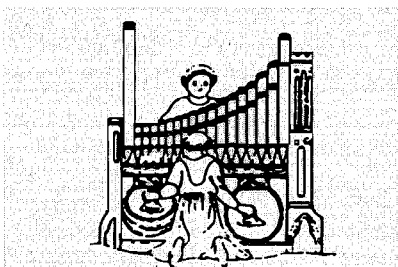
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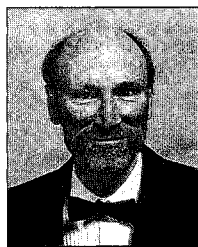
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