

# THE DIAPASON

AUGUST, 1989



St. James Episcopal Church, Grosse Ile, MI  
Specification on page 8



An Anton Heiller Festival will be held September 29-30 at Southern College, Collegedale, TN. Events will feature choral, orchestral, organ and harpsichord music of the late Anton Heiller. Performers will include Erna Heiller, Peter Planavsky, and former students of Mr. Heiller. For further information, call 615/238-2880.

The University of Evansville will sponsor a Church Music Weekend, "New Resources for Worship," October 6-9. Guest leaders for the Weekend will include Naji S. Hakim, organist of the Basilique du Sacre-Coeur in Paris, France, and Carleton R. Young, editor of the new United Methodist Hymnal. They will lead sessions on hymnody, psalmody, congregational service music, and organ improvisation using the new Methodist Hymnal as a resource for exploration.

Other events for the weekend will include an organ recital by Naji Hakim as part of the University Organ Series, services of Morning and Evening Prayer and Holy Communion, and a Festival Service based on great hymns of the church with guest choirs, brass ensemble and organ.

A brochure outlining the schedule of events is available from the University of Evansville Chaplain's Office, 1800 Lincoln Avenue, Evansville, IN 47722; 1-800/444-2237, ext. 2260.

The University of Nebraska-Lincoln has announced its Thirteenth Annual Organ Conference, "Bach: The Early Works for Organ and Clavier," October 12-14. The conference, intended for both organists and musicologists, offers insight into the structure and performance of J. S. Bach's earliest keyboard works.

Faculty includes Robert Hill, faculty member at Duke University, who has studied harpsichord with Gustav Leonhardt and holds a Ph.D. from Harvard University; Hans-Joachim Schulze, Director of the Bach Archive in Leipzig and coeditor of the *Bach-Jahrbuch*; and Christoph Wolff, William Powell Mason Professor of Music at Harvard University, coeditor of the *Bach-Jahrbuch*, a member of the executive board of the *Neue-Bach-Gesellschaft* and of the editorial board of the *Neue-Bach-Ausgabe*; in addition to Quentin Faulkner and George Ritchie of the UNL School of Music faculty.

The program will include lectures, a recital and a concluding panel discussion. For further information, contact: Dr. George Ritchie, School of Music, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

The State University of New York at Buffalo has issued a call for papers for its Third Annual Women in Music Symposium, October 19-21. Composers, performers, conductors, historians, theorists, librarians, teachers, ethnomusicologists are invited to submit a one-page abstract of their proposed lecture, recital or lecture/recital featuring music by women by September 1. Contact: Dr. Barbara Harbach, Department of Music, 222 Baird Hall, SUNY at Buffalo, Buffalo, NY 14260; 716/636-2765.

Music at St. Paul's has announced the 1989-90 Recital Series as part of the sesquicentennial celebration at St. Paul's Episcopal Church, Flint, MI. There will be 18 musical events throughout the year; seven major organ recitals on Sunday afternoons at 4:30 pm, and three Evensong-in-Recital programs on Sunday afternoons at 4:30 pm featuring the St. Paul Chamber Singers. The Suites before Lunch will feature

three programs on Thursday afternoons at 12:05 pm during Advent as well as six programs during Lent. For further information, contact: St. Paul's Episcopal Church, 711 S. Saginaw St., Flint, MI 48502; 313/234-8637.

Duquesne University has begun a program of tuition awards for music ministers to study organ and sacred music. Beginning with the Fall 1989 semester, qualified musicians working a minimum of 20 hours a week in churches or synagogues can receive a 50 per cent tuition award. Training includes graduate and undergraduate courses in organ performance, design and maintenance; choral directing; cantoring and lecturing; sacred music repertoire; history and related areas such as liturgical planning and scripture. The program guides students towards becoming pastorally-oriented ministers of music for all faiths.

For further information, contact: Ann Labounsky, Chair of Organ and Sacred Music, at 412/434-6080.

An International Organ Competition took place May 16-18 in Korschbroich, West Germany. Petr Eben, who this year celebrates his 60th birthday, was the distinguished guest from Czechoslovakia. Half of the stipulated repertoire consisted of Eben's works, notably *Faust* and *Sunday-Music*, but also smaller works, including his recently-published *Festive Voluntary* (Variations on "Good King Wenceslas").

Winners in the competition were First Prize, Frank Volke; Second Prize, Christoph Kruyer; and Third Prize, Andreas Kempin. Participants were from West Germany, Czechoslovakia, and Bulgaria.

The jury consisted of Petr Eben, David Pizarro (USA), Gisbert Schneider (BRD), Johannes Geffert (BRD), and Wolfgang Baumgartz (BRD). KMD Fritz Siebmans was the organizer and chairman of the competition.

A concertato setting of the hymn "By all your saints" by Milwaukee composer Gary Foxe was performed 11 June at Ascension Lutheran Church, East Lansing, MI. The choir was conducted by Ben Baldus, Ascension's Director of Music and Organist.

Mr. Foxe is Minister of Music at Hope Lutheran Church, Milwaukee, WI, and is an active composer and organ builder. He holds undergraduate and graduate degrees in church music from Concordia College, River Forest, IL. Foxe's entry was chosen first among 56 original works submitted by 27 composers in the 1989 Ascension Church Music Festival. Judge for the competition was Jerome Butera of the organ faculty of DePaul University.

Elmhurst College will sponsor a series of Workshops for Church Organists September 9 and 23. The sessions are designed for church musicians with little or no formal training who wish to develop their organ playing skills in addition to increasing their understanding of church music. The schedule includes: September 9—Paul Westermeyer, Chapters in Church Music; George Shorney, Copyright Issues; Philip Gehring, Organ Repertoire, Organ Design and Purchase; David Cherven, Creative Hymn Introductions; September 23—W. Thomas Smith, Exploring Your Hymnal; John Folkening, Children's Choir Workshop; Naomi Rowley, Repertoire for Organ and Instruments; New Resource in Professional Concerns; and W. Thomas Smith, Current Trends in Hymnody. Sessions will be held in Hammerschmidt Chapel on the Elmhurst campus.

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For further information, contact: Dr. Paul Westermeyer, Music Department, Elmhurst College, Elmhurst, IL 60126; 312/617-3515.

The Philadelphia Singers received the 1988 Philadelphia Music Award for Outstanding Classical Recording of an Ensemble for their RCA Red Seal recording *Ceremonies of Carols*. Released in October 1988, *Ceremonies of Carols* features The Philadelphia Singers accompanied by Concerto Soloists Instrumental Ensemble and conducted by Michael Korn. The recording consists of Britten's *A Ceremony of Carols*, Poulenc's *Four Christmas Motets*, and Respighi's *Laud to the Nativity*.

*Ceremonies of Carols* competed with the Philadelphia Orchestra's *Nine Symphonies of Beethoven* (EMI) in the Outstanding Classical Recording, Ensemble category. The Philadelphia Singers was announced the winner on May 10 at the Second Annual Philadelphia Music Awards Ceremony sponsored by the Philadelphia Music Foundation.

E. C. Schirmer Music Company has announced the publication of a new catalogue of the Complete Choral Music of Randall Thompson. This 24-page reference volume contains detailed information on all of the choral works of Thompson. Included are complete descriptions, photographs, biographical information, levels of difficulty, durations, complete orchestrations, an index

by subject, and a complete index of all works and individual movements.

The catalogue is available free of charge from E. C. Schirmer Music Company, 138 Ipswich Street, Boston, MA 02215; 617/236-1935; FAX 617/236-0261.

Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd., has recently issued its 1989-90 Catalogue of Publications, including music for organ, chorus, brass, piano, vocal and orchestra. It is available from the publisher at 2024 Kenwood Parkway, Minneapolis, MN 55405-2303; 612/377-4450.

Rodgers Instrument Corporation introduced its Oxford 985 four-manual organ in a series of four southern California concerts featuring Frederick Swann, Thomas Hazleton, David Lee Heinzman, and Keith Chapman. The concert on February 19 at the First Baptist Church of Van Nuys consisted of Thomas Hazleton on the Oxford 985 and David Lee Heinzman on the church's 85-rank Casavant in a "dueling" organs program.

The Oxford 985 is programmed to accept up to 60 ranks of pipes, and includes a 10-channel MIDI system. The specification features 93 stops, 37 couplers and 16 reversibles. First scheduled installations will be at North Jacksonville Baptist Church, Jacksonville, FL, and Evangelical Free Church of Fresno, CA.



## Here & There



Diane Meredith Belcher

Diane Meredith Belcher is featured on a new compact disc release, performing the *Jongen Symphonie Concertante* on the 1933 E.M. Skinner organ at Girard College. Recorded live on April 10, 1988 with the Philadelphia Youth Orchestra, the program also includes the Poulenc *Concerto in G Minor*, played by Philadelphia organist **Bruce Schultz**. The only other digital recording of this instrument also features Ms. Belcher in a program of solo works by Widor, Reger, Rheinberger, and the *Suite, Op. 5* of Duruflé.

Both recordings are available from Direct-to-Tape Recording Company, 14 Station Avenue, Haddon Heights, NJ 08035. The Jongen/Poulenc compact disc (DTR 8804CD) sells for \$16.98, cassette (DTR 8804) for \$11; the Widor/Duruflé cassette (DTR 8403) for \$12; add \$2 shipping per order.



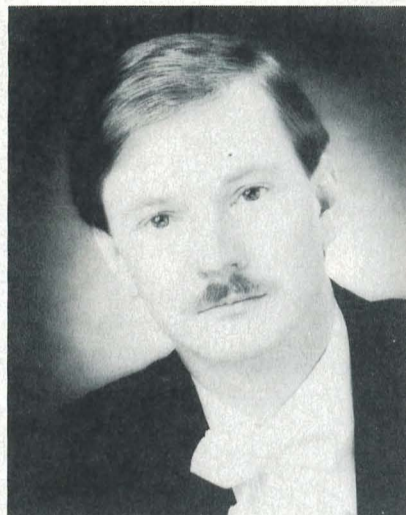
M. Alfred Bichsel

The Rev. Dr. M. Alfred Bichsel has been named an honorary member of the Association of Lutheran Church Musicians (ALCM). He received the award at the Valparaiso University Guild Annual Advent Vespers Service at Faith Lutheran Church, Rochester, NY [December 11, 1988], from Richard Erickson, ALCM representative. The honor was given "in recognition of outstanding service to the cause of Lutheran church music as pastor, teacher, scholar and author."

Marcel Alfred Bichsel was born in Switzerland in 1909. He came to the United States with his family in 1917. He graduated from Concordia Collegiate Institute, Bronxville, NY in 1933. He received the Bachelor of Divinity degree from Concordia Theological Seminary, St. Louis, in 1937, and the Master of Sacred Music degree from Union Theological Seminary, New York, in 1942. He has also done graduate study at New York University, the Juilliard School of Music, the Eastman Institute of Musicology in Rome (at the American Academy). In 1948 he received the Docteur es-Lettres degree from the University of Strasbourg, Bas-

Rhin, France, with the distinction "tres honorable."

Bichsel has taught at Concordia College, Bronxville, NY; Valparaiso University, IN; Chicago Musical College; and Eastman School of Music. He has been guest lecturer at numerous universities, colleges and AGO chapters.



Jesse Eschbach

Phillip Truckenbrod Concert Artists has announced representation of **Jesse Eschbach**, a member of the organ performance faculty at North Texas State University.

Eschbach studied organ with Oswald Ragatz at Indiana University where he took his master's degree, and with Robert Glasgow at the University of Michigan where he earned his doctorate in 1980. During his candidacy at Michigan, he lived in Paris studying early French music and the works of Jehan Alain in the organ class of Marie-Claire Alain at the Conservatoire of Rueil-Malmaison, where he was awarded the *Prix d'Excellence* and the *Prix de Virtuosité*. Following graduation from Michigan, he returned to Paris where he was appointed organist/choirmaster of St. Michael's Church and studied 19th and 20th century French organ music with Marie-Madeleine Duruflé-Chevalier, and piano with Christiane Devos. Before going to North Texas State, Dr. Eschbach taught at the University of Minnesota in Duluth and the University of Northern Iowa.

His recent recording of Franck and Guilmant has been released on compact disc by Centaur. Dr. Eschbach is a co-founder with organ builder Gene R. Bédient of the Summer Institute for French Organ Studies.

**Frank Ferko**, organist and choirmaster at the Church of St. Paul and the Redeemer, Chicago, IL, presented "Nine Hundred Years of Sacred Music by Women Composers" in Choral Evensong and Concert on April 23 at the church. Composers represented included Emma Lou Diemer, Dorothy Howell Sheets, Jane Manton Marshall, Betty Carr Pulkingham, Elizabeth Morris Downey, F. P. Helsingor, Hildegard von Bingen, Rafaella Aleotti, Anna Amalie, Francesca Caccini, Louise Reichardt, Charmian Tashjian, and Patricia Morehead.

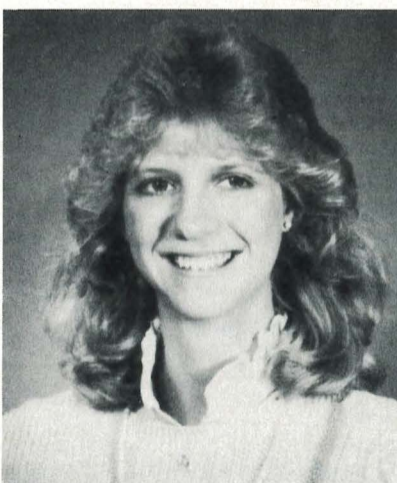
The East Coast premiere of *Riddles* by **William Mathias** was given by the Baltimore Choral Arts Society and The King's Singers on May 15. *Riddles* was written for the Vancouver Chamber Choir and first performed, with The King's Singers, on February 15, 1988. The text is derived from the Anglo-Saxon riddles in *The Exeter Book*, translated from the Old English by Kevin Crossley-Holland, to which the composer added his own words. It is scored for six-part solo ensemble, SATB chorus, piano and bells; duration 15 minutes. For information: Oxford University Press, 200 Madison Avenue, New York, NY 10016; 212/679-7300, ext. 7166.



Dr. Kurt Malangré, Lord Mayor of Aachen, West Germany (left) toasts organizers and performers in the Soviet/American Organ Festival in his chambers in the historic Town Hall of Aachen; from left, Dr. Malangré, Lutz Felbick, Organist of the Dreifaltigkeitskirche and Director of the Festival, Dr. Haig Mardirosian, Washington, DC, Vladimir Koschuba, Kiev, Ukrainian SSR, Harry Grodberg, Moscow, USSR, Dr. Karl-George Holtzcamp, Pastor, Dreifaltigkeitskirche. Not pictured: Donald Sutherland.

As part of the Rheinisches Musikfest in Aachen, West Germany, an annual event sponsored by West German Broadcasting (WDR) with the City of Aachen, and the Cultural Ministry of Nordrhein-Westphalia, the first **Soviet/American Organ Festival** was held in the Dreifaltigkeitskirche June 3-10. Performers included Vladimir Koschuba, Organist of the Republican House of Organ and Chamber Music in Kiev; Haig Mardirosian, Professor of Music at the American University, Washington, DC and Director of Music at the Cathedral of St. Thomas More, Arlington, VA; Harry Grodberg, concert organist from Moscow; and Donald Sutherland, Director of Music at Bradley Hills Presbyterian Church, Bethesda, MD and Faculty of the Peabody Conservatory of Music, Baltimore.

Each performer played a solo program on the 1987 Klais organ of the church, comprised mainly of American and Soviet compositions. Opening and closing panels discussed American and Soviet organs and organ literature. German radio recorded the performances for later broadcast. In addition, German Radio and TV interviewed Haig Mardirosian and Donald Sutherland as part of a documentary on the historic meeting of American and Soviet organists. Belgian radio and various national and local newspapers also reported on the event.



Tandy Reussner

**Tandy C. Reussner** recently won the Music Teacher's National Association-Wurlitzer Collegiate Artists Competition held in Wichita, KS April 3-7.

Reussner earned a Bachelor of Music in organ performance at the University of Kansas where she studied with James Higdon. As a junior, she won 2nd prize in the National Undergraduate Organ Competition in Ottumwa, IA. Upon graduation, she received a Fulbright/Hays Scholarship to study at the Freiburg, West Germany Hochschule für Musik with Zsigmond Szathmary. Since returning to the United States, she has studied with John Ditto at the Univer-

sity of Missouri-Kansas City where she won the State, West Central Division, and the National levels of the MTNA-Wurlitzer Competition. She is currently working on her masters degree with David Craighead at the Eastman School of Music.

## Nunc Dimittis



Earl Miller

**Earl L. Miller**, of Bradford, MA, died suddenly June 24 in Warner, MA at the age of 43.

Miller was organist and choir director of Christ Church, Andover, MA since 1982, chapel organist at Brooks School, North Andover, since 1982, and municipal organist, Portland, ME since 1988. He previously served as music director of Epiphany Church, Danville, VA, 1977-82. He was a member of the AGO and past Dean of the Merrimack Valley Chapter. An active member of the OHS, he was for many years chairman of the society's Historic Organ Recitals Committee. He was also a member of ATOS.

A graduate of the University of Montana, he studied organ with Lawrence Perry, and piano with Rudolph Wendt. Early keyboard studies were with Robert Payson Hill of New York City. He did postgraduate work at American University, Washington, DC.

Earl Miller was a recognized authority on the performance of music from the Victorian and Edwardian eras. A writer, composer, teacher, and lecturer, he performed throughout the United States, Canada and Europe. He made several recordings, many on historically significant organs. As a writer, Miller contributed articles to *The American Organist*, *The Tracker*, *The Instrumentalist*, and *THE DIAPASON*. He wrote arts columns for the Lawrence *Eagle-Tribune* and the Danville, VA *Register*. For several years he wrote broadcast scripts for the Boston AGO radio program.

Well known as an organ designer and consultant, Miller had worked in recent



## ◀ Nunc Dimittis

years with the Andover Organ Company of Lawrence, MA. He was instrumental in arranging for a restored theatre organ for the newly renovated Town Hall Auditorium in Andover and creating the design for its installation. He was a collector of reed organs and harmoniums and maintained an extensive collection of Baroque wind instruments. In keeping with his interest in Victorian and Edwardian music, Miller collected and catalogued an extensive library of out-of-print music, primarily organ works, but also including choral and piano literature.

**William L. Fearnley** died April 29 at the age of 84.

Mr. Fearnley began his music career in silent movie theatres in Meriden, CT at the age of 16. In 1921 he graduated from Meriden High School and started a full-time job as pianist at the Poli Theatre, Meriden. In 1925 he began playing theatre organ at the Community Theatre, Meriden, remaining there for several years. It was at this time, after graduating from the Hartford Conservatory of Music, that Fearnley began organ study with Henry Jepson at Yale University.

In 1927 Fearnley was employed as pianist-organist at the Strand Theatre and later at the State Theatre, both in Hartford. During the Depression years, he played with ships' orchestras on European and South American liners, at the Stock Exchange Glee Club, the Allerton Hotels, New York, and the Half Moon Hotel, Coney Island. In 1935 he joined the Meyer Davis organization.

Fearnley started a quarter-century career as organist and pianist at The Greenbrier, White Sulphur Springs, WV in 1954. He retired from that position in 1979, and continued to play private engagements until a short time before his death. His musical interests also included a life-long study of classical

orchestration, four-hand piano literature, and the preservation of historic pianos and organs.

As this issue went to press, THE DIAPASON received word of the death of **Keith Chapman**, organist of the John Wanamaker Store, Philadelphia. Chapman was killed June 29 in a plane crash in the southwestern Colorado mountains. More information will be forthcoming.

## Here & There

The Allen Organ Company has announced the world's largest digital musical instrument. The new five-manual installation will be in Johnson Ferry Baptist Church, Marietta, GA, and consists of 123 stops in eight divisions. The audio system includes over 70 amplifiers and 150 speaker cabinets.

Lillenas Publishing Company announces the release of a major new songbook especially for teens, *Dare to Run*. It features 51 contemporary songs, most made popular by leading artists, arranged especially for group singing. Available products include: songbook; words-only edition; stereo listening cassette; split-channel cassette; stereo accompaniment cassette.

Youth leaders are invited to request their free Dare to Run Youth Workers Kit, which provides complete descriptive information, an excerpt cassette, and money-saving coupons toward purchase of the cassettes. Lillenas, Box 419527, Kansas City, MO 64141.



The Choir of Christ Church Cathedral, Oxford University, singing an informal mini-concert in the rotunda of the Iowa Statehouse in Des Moines during their recent American tour. The choir had just been introduced to the state House of Representatives and later was entertained at the Governor's residence by Iowa First Lady Mrs. Terry Branstad who served the choir an elaborate high tea. The Oxford choir, led by Stephen Darlington, performed 15 concerts in 11 states and Ontario. Both National Public Radio and the American Public Radio networks broadcast the choir in performance during the tour, and the choir was also featured on NPR's "Performance Today." The choir is represented by Phillip Truckenbrod Concert Artists and records for Nimbus Records. Plans are being made for a return tour as early as spring 1992.

## New Recordings

Haig Mardirosian (on the Klais organ of St. Eligius, Völklingen). Franz Liszt: *Choralfantasie und Fuge "Ad nos, ad salutarem undam"*, Dante. Mitra 16182. Available from Mitra Schallplatten, Kurfürstenstrasse 65, D-5300 Bonn 1, West Germany. No price given.

The ways of the recording industry are sometimes hard to understand. The well-known American organist Haig Mardirosian travelled to a near-suburb of Saarbrücken to record this repertory. Let it be said at once that the playing is first-rate and the recording and record surfaces excellent.

Mardirosian's account of "Ad nos" seems to me a little lacking in the drive that is needed to impose a convincing unity on this famous work. Other interpretations, of which there are many, provide heavy competition here. The introduction, fugue, and magnificent from Liszt's much-used "Dante" music are something of a novelty. The organ version comes from the reworking for two pianos—Liszt added a flourish for full organ to replace the quiet closing

of the more celebrated orchestral version. This flourish is effective but not ultimately convincing. Mardirosian captures the changing moods of this work well and the result is an absorbing record side.

The Völklingen organ, to judge by the extraordinarily ugly case and the specification, dates from well before World War II. It is a three-manual of 52 stops with a full complement of sub and super couplers and two enclosed manuals. Twenty of the 42 manual stops are of 8' pitch! The instrument in fact shows little trace of the famous "Orgelbewegung" of the 1920's. Its best feature is some very fiery reeds. At least on this recording, the organ sound is sometimes too murky, even for a work like "Ad nos," and the pedal lacks definition. The early portion of the "Ad nos" fugue suffers most. The crescendo "Walze" produces a jerky effect on one occasion.

The fine performance of "Dante" is the main attraction here.

*A Babe is Born*. St. Paul's Anglican Church, Toronto. John Tuttle (organist and director), St. Paul's Choir, St. Paul's Singers, David Low (associate organist). Available from the church: St. Paul's Anglican Church, 227 Bloor St. East,

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Write to AIO FORT WORTH '89  
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Toronto, Ontario M4W 1C8, Canada. No price given.

The record is intended to reflect typical Christmas music at St. Paul's, one of the largest Anglican churches in Canada. The music includes three congregational hymns (two of them in effective arrangements, with descant, of David Willcocks); Christmas choral numbers by Healey Willan, George Malcolm, William Mathias, and Benjamin Britten; and organ music—three Bach chorales on *In dulci jubilo*, Robin Milford's *Pastoral Dance on "The Sussex Carol"*, and Dupré's *Variations sur un Noël*—played by John Tuttle. One assumes that David Low plays the organ accompaniments. The works by Britten and Willan, plus two hymn arrangements, are sung by the St. Paul's Singers, a group of 35 singers drawn from the 60-voice choir but also including outside musicians.

Both choral groups sing flawlessly. Tuttle clearly favors a restrained and refined style and a tone reminiscent of British liturgical tradition. It is possible that those not attuned to this tradition may find the performances *too* refined and lacking in excitement. It should be noted, however, that the music performed here was written specifically for such a tradition! The so-called "Huron Carol" ("Jesus Ahatonhia"), in an arrangement by Healey Willan, is beautifully sung and hauntingly beautiful. Two movements from George Malcolm's *Missa ad praesepe* may encourage more choir directors to investigate the compositions of the celebrated harpsichordist and conductor.

John Tuttle gives competent performances of the Bach chorale preludes and highly effective ones of Milford's unduly neglected *Pastoral* and of the Dupré *Variations*. The celebrated Casavant at St. Paul's (IV/107), despite considerable work in 1956 and 1982-83, remains a superb example of late Romantic organbuilding—it dates from 1913-14. The instrument matches the building remarkably well and the recording captures the organ "presence" nicely.

The recording was surely designed primarily for friends of the church, but it can be recommended to others as a fine example of the music of a traditional Anglican parish and as a sampling of the organ.

W. G. Marigold  
Union College  
Barbourville, KY

David Higgs, *Bach at Bryn Mawr*: J.S. Bach, *Prelude and Fugue in G Major*, BWV 541; *Concerto in A Minor*, BWV 593; *Prelude and Fugue in D major*, BWV 532; *Trio Sonata No. 5 in C Major*, BWV 529; *Fantasia and Fugue in G minor*, BWV 542. Delos International, Inc., 1032 N. Sycamore Ave., Hollywood, CA 90038. Price: ca. \$15.00. (Delos recommends that consumers write to them directly for information on how to order.)

David Higgs' breathtaking performance of the g minor *Fantasia and Fugue* by itself is worth the price of this recording—it is hair-raising, dramatic and intense with an exquisite sense of phrasing. It will convince you on first hearing that the *Fantasia* is meant to be played *organo pleno* throughout! The C major *Trio Sonata* also fares well under these capable hands, and is given a truly charming performance. The *Largo* is particularly beautiful. Unfortunately, the remainder of the works on the recording suffer from tempos that are much too fast. On first hearing, I was stunned by the brilliant sound, but as I listened to the performances again and again, I discovered myself admiring Mr.

Higgs' amazing technique more than the music itself. The exception is the *Adagio* from the A minor concerto, which is allowed to breathe, with good musical result.

Lionel Rogg, *Rogg plays Rogg: Variations sur le psaume 91* (1983); *Deux Études* (1986); *Contrepointes* (1985); *Introduction, Ricercare et Toccata*, (1985); *Monodies* (1986); *Élégie* (1985); *Partita sur le Choral "Nun freut euch"* (1975). Grammofon AB BIS, Väringsvägen 2B, S-182 63 Djursholm, Sweden. Price: \$15.95.

This interesting recording was prepared on the occasion of the composer-performer's 50th birthday. Using traditional forms as his starting point, he uses modern harmonic techniques, having been influenced by many different people. All the works are performed on the organ of the Hedwig Eleonora Church, Stockholm.

The *Variations* are not a set of chorale preludes, but a treatment of the melody in "a succession of contrasting ways," including classical forms such as the *Tierce en Taille*, as well as contemporary ones. He states that it is his attempt "to achieve a synthesis between traditional and more up-to-date tendencies."

The two *Études*, "Le canon improbable" and "Les tétracordes insistants" were influenced by Ligeti and Steve Reich. Rogg indicates in his informative program notes that they may be played on any keyboard instrument.

*Contrepointes* is a sort of introduction and dance for pedal solo, with the hands kept busy making registration changes. It was commissioned by Universal Edition for an album of pedal solos.

The *Introduction, Ricercare et Toccata* is an interesting triptych based on a twelve-tone row. The introduction is improvisatory, presenting segments of the row. The *ricercare*, which was actually written first as an independent piece, was influenced by three Bach fugues, and presents the subject in a series of ever tighter strettis. The *toccata* moves from a linear opening to tightened harmonies, finally stating the subject of the *ricercare* completely.

*Monodies* was inspired in form by the "Dialogues en Trio" of the French classical composers. It begins with one voice, ending with a trio. The *Élégie* has a duple time *passacaglia* as its core. It was influenced by an analysis of the Reger *Trauerode*, and uses a language inspired by Frank Martin. The neo-baroque *partita* on "Nun freut euch" was inspired by the North German school of Scheidt, Boehm, and Lübeck.

This recording is an interesting look at the various influences of the past and the present on a contemporary composer. It is well worth your time.

David Britton, *Gargoyles & Chimeras - Exotic Works for Organ*: D. de Conceição, *Battle on the Fifth Tone*; J.S. Bach, *Capriccio "On the Departure to Distant Climes of his Dearly Beloved Brother,"* BWV 992; M. Corette, *Grand Chorus with Thunder*; G. Gherardeschi, *Sonata for Organ in the Guise of a Military Band Which Plays a March*; L.J.A. Lefebure-Wély, *Boléro de Concert, Élevation*; L. Vierne, *On the Rhine, Gargoyles and Chimeras*; C. Saint-Saëns, *Prelude and Fugue in C major* op. 109; L. Sowerby, *Carillon*; M. Dupré, *Carillon* op. 27 no. 4. Delos International, Inc., 1032 N. Sycamore Ave., Hollywood, CA 90038. Price: ca. \$15.00. (Delos recommends that consumers write directly to them for information on how to order its recordings.)

The people at Delos tell me that this recording is their most popular organ release. No wonder! A happy combination of a magnificent instrument (Ro-



David Mulbury



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sales op. 11, 1987, Trinity Episcopal Church, Portland, OR; see *THE DIAPASON*, February 1989) and a sensitive, imaginative performer makes this recording an all-around winner. Mr. Britton delights the listener with the effects of the organ, including the brilliant reed stops in the *Battle on the Fifth Tone*; thunder in the *Grand Chorus with Thunder*; and the Rossignol in the *Sonata for Organ in the Guise of a Military Band*.

The recording includes Mr. Britton's own arrangement for organ of the Bach *Capriccio*, based on the harpsichord edition in the Neue Bach Ausgabe. Long neglected or seldom played works of Lefébure-Wély, Vierne and Saint-Saëns appear here, and the performances are so delightful, that one wonders why these pieces are not played more. The recording concludes with two contrasting *Carillons*, that of Sowerby gentle, that of Dupré virtuosic.

This is a recording you will want to hear over and over again.

—Mark Bighley  
Northeastern State University  
Tahlequah, OK

## Music for Voices and Organ

by James McCray

### Advent music

Advent is a time of anticipation when Christians of the world prepare for the arrival of Christ. As with all of the church year, there are specific texts and messages to be conveyed and pondered during these four weeks prior to Christmas. Too often, as the month of December unfolds, the texts and music presented by the choir cross over into Christmastide. This, somehow, reduces the magical impact of Christmas Eve

and tends to hasten the overkill most Americans feel during this season.

While this seasonal mixing is not true in many churches where the integration of music, word, and sermonial interpretation is held in a sacred trust, sadly, in many others Christmas and Advent have merged into a generic time. Part of the problem stems from the tenets of Christian education where Advent is neglected and emphasis placed on the events surrounding the birth. With young children, it seems, Advent is not stressed as a major part of the Christian year. It is lost in the shopping, the decorating, the partying, and the many other events during those weeks after Thanksgiving. Simply lighting an Advent candle each week is not enough to combat the barrage of Christmas items which everyone encounters; in the business world these begin in early November.

This year, Christmas Eve occurs on a Sunday which not only adds to the length of pre-Christmas time with five Sundays between Thanksgiving and Christmas, but also to the dilemma of music preparation for choirs on Sunday, December 24. This latter problem will be discussed in next month's column.

The Advent texts are reflected in the music below. The Magnificat, a canticle, is also used at other times of the year. In the Anglican church, it is sung as part of the Vesper Services throughout most of the year. While it is not a prescribed part of the Common Lectionary for 1989 as it was in 1988, it is a text that has found its way into common usage and is still recommended for use during this time. Nevertheless, now is the time to select and order your Advent music.

*Wake, awake, for night is flying*, Dale Wood. SATB, organ and 2 optional trumpets, The Sacred Music Press, S-456, \$.95 (M-).

Based on the famous Philipp Nicolai text, this rousing anthem is certain to stir the thoughts of the congregation.

The B-flat trumpets are treated in fanfare fashion, and their transposed music is included at the back of the choral score. There is considerable unison and two-part singing, although Wood also has one unaccompanied divisi area. Often parallel fifths are used to add to the bravura spirit. The organ is on two staves with registration suggestions. Highly recommended.

*Matin responsory for Advent*, Larry Palmer. Two part with Cantor unaccompanied, Randall Eagen & Associates, \$.55 (E).

The words are translated from the First Responsory of Advent as used in the Advent Carol Services of King's College, Cambridge. The cantor is written in bass clef, but also there is a short soprano solo phrase later. The choir generally is in unison men or women with some brief divisi near the end. It has a chant-like character and is three pages in length. In some churches, this attractive setting also could be used as an introit.

*Festive Procession*, Paul Christiansen. SATB with optional organ or brass accompaniment, Schmitt, Hall & McCreary (Belwin-Mills), SCHCH 1936, \$.85 (M).

Christiansen provides suggestions for how to use this as a processional setting, but it also could be performed with antiphonal choirs or brass. Asterisks are used to indicate entrance points for processions. There is no separate instrumental music; the brass play sections of the choral material as designated. There is some divisi and if only singers are used, a large choir would be needed. The Isaiah text, "Prepare ye the way of the Lord," gives the perfect Advent call to the service.

*Now come the nations' Savior* (Nun Komm, der Heiden Heiland), a cantata, G. P. Telemann (1681-1767). SATB, SATB soli, 2 oboes, strings and continuo, Carus-Verlag 40.451 01 (Mark Foster Music Co.) \$.4.20 (M).

The choral music is published separately from this full score (40.451 05). There are five movements with chorus in the first and last; vocal solos dominate the others. The total time of this little cantata is about 8-9 minutes. Generally the oboes double the violins in the choral movements, but they have solo material in the soprano aria. The charming music is easy for soloists and choir, and within the capability of most church choirs. This edition has both English and German texts for performance. The continuo could be played by the organ, although doubling with lower strings is recommended. Excellent music.

*Lift up your heads, o ye gates*, William Mathias. SATB and organ, Oxford University Press, A 304 (M).

This lively setting of Psalm 24 is in two sections with the second a repeat of the first. The music is rhythmically articulated and dance-like in a homophonic style. The organ plays an equal role and sometimes is used antiphonally with the choir. There is a brief phrase with divisi, but in general, this is an anthem suitable for most average choirs. Enjoyable and exciting.

*Advent carol*, Lloyd Pfautsch. SATB unaccompanied, Lawson-Gould Music Publishers, 52469, \$.90 (M).

Pfautsch's new carol is a joyful 6/8 setting. The introduction is based on rising fourths on the word "arise" which sets the mood as these motives are stacked into a chord. The basic thematic ideas are simple, usually with one section repeated at a lower pitch level and with a humming choral background for the soprano section. Useful music for most choirs.

*Verses and Offertories* (Advent to the Baptism of Our Lord), Robert Wetzler. SATB and keyboard, Augsburg, 11-9541, \$1.25 (E).

This collection contains 11 settings, generally one page in length, of service music for each of the Sundays from Advent through Epiphany. Often the choir is in unison or two parts and the organ, on two staves, doubles them. The music is pleasant, tuneful, and will be attractive to everyone.

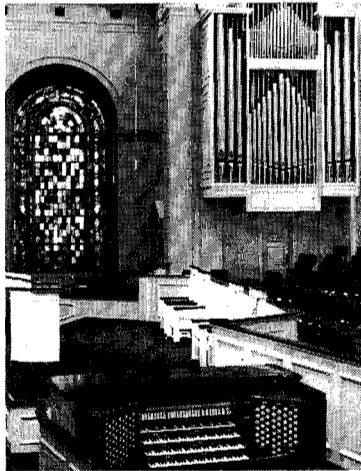
*Therefore watch that ye be ready*, Andreas Hammerschmidt (1612-75). A cantata, SATB with bass solo, 2 violins and continuo, Concordia Publishing House, 97-6316, \$1.50 (M-).

The bass solo, at times, is low, and he has extended sections throughout the cantata; the choral writing is brief and quite easy. The choral scores contain the obbligato parts which could be played by flutes or recorders instead of violins. The music moves through changing tempos for the sections, but is not divided into movements. With a good low bass soloist, this is simple enough for any small choir.

*Gaudete omnes*, Hieronymus Praetorius (1560-1629). SSATTBB unaccompanied, Tetra Music Corp. (M+).

Only a Latin text is provided for this Advent motet. The editor, Gordon Dodd, does include a continuo part with the large notes identifying the original and the small notes the realized part; it is *ad lib* in design and primarily doubles the voices. The motet is contrapuntal, has some low alto notes, and

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closes with a joyous Alleluia. A good choir will be needed.

**Evening canticles** (Magnificat and Nunc Dimittis), Robert Walker. SATB and organ, Novello and Co., 29 0627 (Theodore Presser Co.) (M+).

The Magnificat has a very busy, flashy organ part in which repeated arpeggiated chords drive the slower, longer choral lines. The organ writing is not difficult, just consistently busy. Much of the choral music is in two parts, but then later moves into a more dissonant, four-part style, and the organ music expands into wider ranges of arpeggios. This will require accomplished musicians and an organist who enjoys a challenge.

**Advent intercessions**, David Haas. SATB, cantor, congregation and keyboard, G.I.A. Publications, G-3210, \$ .90 (M-).

There is a brief, four-measure motive for the congregation; it may be printed in the bulletin and recurs after each of the seven verses which are to be sung by cantors. Each verse is a development of the original and different voices could be used. The keyboard is on two staves and provides chordal background for the voices. Easy music with emphasis on the soloists.

## New Organ Music

Francine Guiberteau, *Dichrostachys*. Editions M. Combre (Agent: Theodore Presser Co.).

According to the composer, "*Dichrostachys* is the Greek name for a plant of the legume family whose flowers are of two colors. Two colors, two moods, two dimensions contrasting with each other, much as a diptyque on life and death." *Dichrostachys* is in two movements; the first portrays the "triumphant affirmation of the Resurrection," the second, "anguish and renouncement of agony."

This diptyque is full of Christian mysticism, somewhat similar in spirit and sound to Messiaen's *Le Banquet Céleste* and certain movements of *La Nativité*, yet dissimilar because Guiberteau's movements are given additional meaning through the employment of plainchant melodies. Compositional techniques of chord planing, added-note chords, open fifths, canonic writing, the use of ostinato-like repetition, and tertian and non-tertian harmonies are skillfully handled. The musical form is not characterized by continual growth and sustained development of ideas, but rather by the repetition of short musical entities, resulting in a multi-sectioned form with intense mystical associations. Only moderately difficult, *Dichrostachys* is an interesting work, well written for the instrument, and worthy of attention.

—Edmund Shay  
Columbia College  
Columbia, SC

Robert Barclay-Wilson, *Three Short Postludes*, Stainer & Bell (Galaxy Music Corporation is US agent) H289, \$8.95.

Brevity, whimsy, imagination and a good sense of style mark these outstanding miniatures, each two to four pages in length.

Franz Tournier, *Deux Versets*, Borne-mann, SB 5463, \$15.75.

Seconds and sevenths are the prevailing intervals in both the three-page *Contemplation* and the six-page *Jubilation*. In *Contemplation* they predominate harmonically in a highly melismatic trio texture. In the more rhythmic *Jubilation*, on the other hand, alternate use of augmented and diminished octaves generates the primary melodic interest.

Jack W. Broucek, ed., *Easier Organ Pieces*, Three volumes, Peters, 6480a, 6480b, 6480c, each \$6.00.

Each volume contains a balance of vocal and instrumental transcriptions

from the Renaissance (Redford, Rovigo and de Cleve) and the Baroque (Sammartini, LeClair and Muffat) through the traditional classic and romantic periods up to Brahms. On the whole I found the samples from Schubert, Mozart and Brahms to be disappointing representatives of those composers, and I wished the continuo, particularly the LeClair, had been realized with fewer doublings. I was most delighted with the numerous selections from Sammartini concertos, because they appeal to the ear at the same time that they satisfy a desire for good idiomatic transcriptions for the organ.

Douglas Leedy, *Five Organ Chorales*, E. C. Schirmer, E.C.S. No. 4181, \$6.50.

A partita with seven variations on *Von Gott will ich nicht lassen* is the longest of these varied treatments of chorales from Samuel Scheidt's *Görlitzer Tabulaturbuch*. The styles of *O Lamm Gottes*, *Mit Fried und Freud*, *Erbarm dich mein* and *Gib Freud* all reflect 17th and 18th century German ways of treating a cantus firmus. The harmonic range

is fairly circumscribed. The treatment of meter, however, ranges from complicated examples of strictly opposed groups of 2 against 3 and 3 against 4, all the way to seemingly free counterpoint in which the voices are matched by eye. The pitches in this facsimile edition are easy enough to read, but the unconventional barring of eighth notes makes extra work for the interpreter.

David Lasky, *Festive Processional*, H. W. Gray, GSTC 01039, \$3.50.

Light, pleasing, short, conventional and possessed of clear form, this would make a good alternative wedding march. An optional trumpet part is included.

Rayner Brown, *Liturgical Music for Organ* (Book I), Composer's Library, \$9.00.

These four unobtrusive pieces (two preludes, two fugues) memorialize four Old Testament musicians. There are few convincing stylistic or textural differences between the preludes and fugues, and the rather narrow expressive range of the music fosters little distinction

between the four personalities depicted or the different instruments they played.

Daniel E. Gawthrop, *Canticle I*, H. W. Gray, GSTC 01036, \$3.00.

A smooth quiet mid-section in chordal style on celestes and then on flutes is surrounded before and aft by an extended clattering on a full plenum, based largely on a one-measure ostinato.

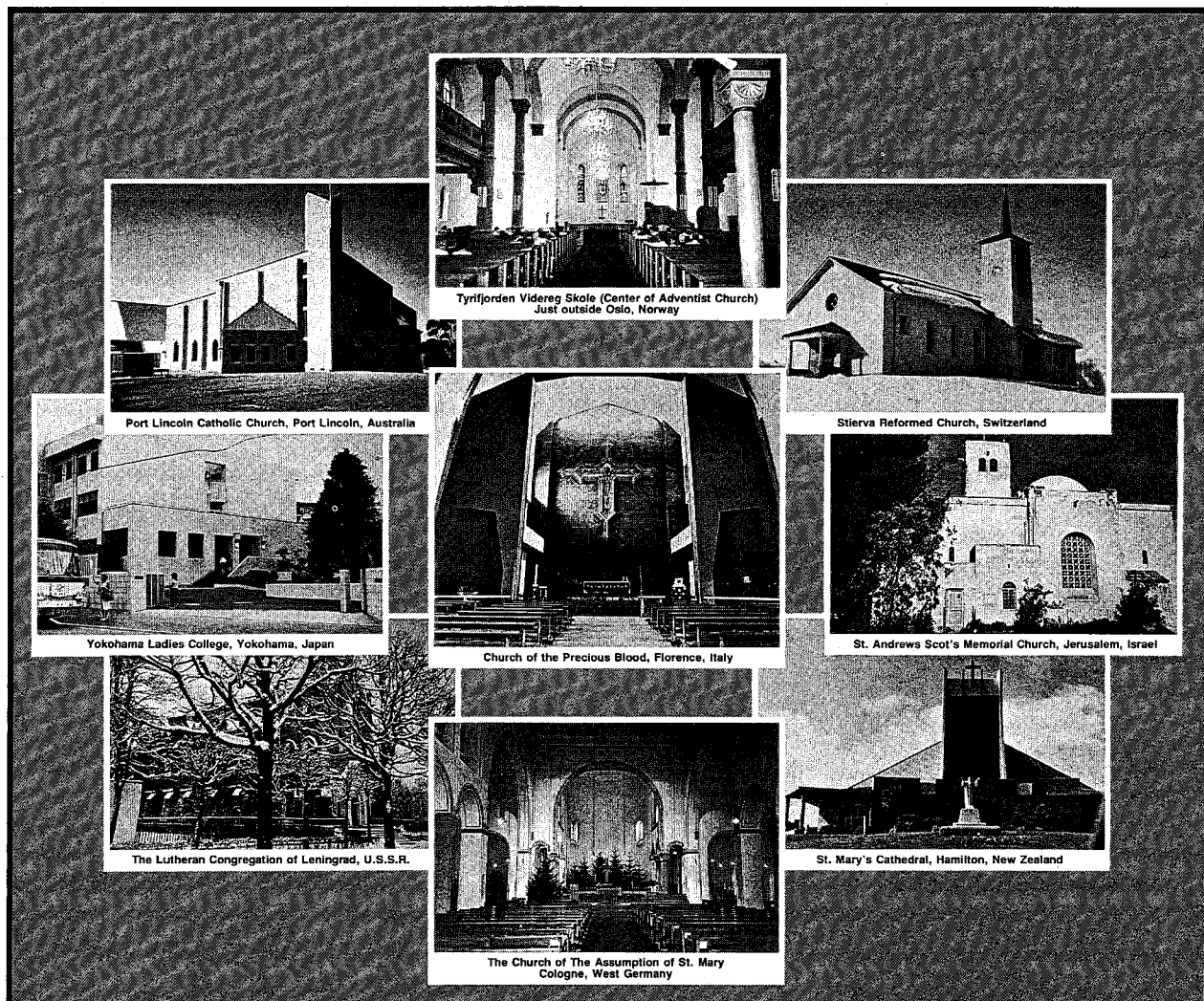
Daniel E. Gawthrop, *Caprice*, H. W. Gray, GSTC 01037, \$3.00.

Metrical variety and contrasting articulations suggest just enough fun at the keyboard to give credibility to the title of this short, light-hearted piece.

Ralph B. Hastings, *Toccata on "Kingsfold"*, H. W. Gray, GSTC 01038, \$3.50.

Thematic materials have been combined economically and adroitly here in several permutations, appealing to the mind as well as to the ears in this joyful toccata, a sure winner.

—Gale Kramer  
Wayne State University



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# New Organs

## Cover

Charles M. Ruggles, Olmsted Falls, OH, has built a new organ for St. James Episcopal Church, Grosse Ile, MI. The organ employs mechanical key and stop action. Manual naturals are of bone, sharps of grenadil; casework of oiled black walnut; pipe shades and St. James shield carved of butternut. The Clarionet stop is from an 1878 Johnson organ. Organist of the church is Dudley Oakes. Consultant to the church was James Kibbie. The dedication recital took place July 9, 1988, played by Dr. Oakes, Dr. Kibbie, and Mr. Ruggles. *Compass* 56/30.



**GREAT**  
8' Rohrflöte  
4' Principal  
2' Octave  
1 1/2' Quinte  
8' Trumpet

**SWELL**  
8' Gedackt (oak)  
4' Blockflöte (oak)  
2' Gemshorn  
8' Clarionet

**PEDAL**  
16' Subbass (oak)  
8' Bourdon (oak)  
4' Octave  
8' Trumpet (Gt)

**Petty Madden Organbuilders**, Hopewell, NJ, has installed an organ at Hartford Memorial Baptist Church, Detroit, MI. Although the organ draws its inspiration from the great 19th-century traditions of France, it is nonetheless eclectic as it combines the best elements from centuries of organ building traditions into a cohesive tonal style.

While the nave of the church is quite large (it seats 1,200 people and has about 200,000 cubic feet of volume) its acoustics were disappointingly dry, even though the walls and floor of the nave were of hard rigid materials. The vast expanse of ceiling, however, was covered with acoustically absorbing fiber board and the chancel floor was covered with carpet. As part of the chancel renovations, the floor under the choir was covered with hardwoods; the floor in the front area of the chancel as well as the steps leading to the chancel were covered with Italian marble; and the absorbent ceiling panels were replaced with hard reflective materials. Scott Riedel, the church's acoustical consultant, noted that because of the large expanses of stained glass windows, the bass response of the room would continue to be less than ideal; likewise, because of the relative great width of the nave, overall reverberation would not be as plentiful as one would like. Nonetheless, the results proved to be well worth the expense of acoustical renovation. Individuals singing in the pews now have a sense of community with their neighbors, the spoken word carries well throughout the vast nave without need of amplification, and the diction of the choir is now clearly understood.

Petty-Madden used large scales together with a pipe-metal alloy of 40% tin and 60% lead to produce a warm,

smooth, yet brilliant Principal chorus. This ensemble is built upon the Pédale Contrebasse 16'. Each division of the organ has a Principal chorus that is scaled and voiced to enrich the total ensemble and which loosely follows the Werkprinzip of balanced choruses and divisions within the instrument.

The Flute chorus further relies on a predominance of lead (75%) in the alloy of the metal pipes. In order to achieve a vast, colorful tonal palette for the flutes, numerous pipe forms have been used: stopped pipes with chimneys (Bourdon), open tapered pipes (Flûte conique), partially-open tapered pipes (Flûte à fuseau), over-blowing open pipes (Flûte harmonique), as well as open pipes with wide mouths (Cornet), and those with narrow mouths (Sesquialtera and Quarte de nazard).

The reeds of this instrument are designed to blend into the ensemble, and to produce the power necessary to play much of the virtuosic organ literature of the 19th and 20th centuries. Variety of tonal color is achieved in a manner similar to that of the flue pipes: use of several pipe forms and use of appropriate pipe-metal alloys. Large conical scales create the broad expansive tones of the Pédale Bombardes and the Grand-Orgue Trompette, while more moderate resonator scales coupled with shallots of wider cut produce the fiery intensity of the Récit Trompette and Clairon. The Récit Basson-Hautbois is one of the most haunting voices in the organ due to its unique resonator shape.

Care was given to the rescaling and revoicing of the Kilgen pipework retained in the new instrument. All reed shallots were remilled and new tongues fitted so that the old reed stops would have adequate harmonic development



to blend with the new reeds. Flue pipes were rescaled and revoiced: small conical stops became large-scaled flutes and mutations; string scales were increased in the bass and reduced in the treble; and wooden pipes were fitted with new upper lips and flue-ways.

The console is designed to facilitate ease of its manipulation. Additionally, since the organ's primary role is that of a service instrument, computer technology has allowed for an unusually compact console design which not only places all controls within easy reach of the organist, but also permits a very low console profile, creating good line-of-sight between the organist and the choir. The console is placed on an easily moved platform to allow for flexible use of the chancel area.

*Bynum Petty  
Petty-Madden Organbuilders*

### GRAND-ORGUE (I)

16' Bourdon  
8' Montre  
8' Dessus de flûte  
8' Bourdon  
4' Prestant  
4' Flûte conique  
2 3/4' Cornet III (TC)  
2' Doublette  
2' Fourniture V  
8' Trompette-en-chamade  
8' Trompette  
Tremblant

### POSITIF (II)

8' Montre  
8' Bourdon  
4' Prestant  
4' Flûte à fuseau  
2 3/4' Sesquialtera II  
2' Doublette  
1 1/2' Plein jeu V  
8' Trompette-en-chamade (G-O)  
8' Trompette  
8' Cromorne  
Tremblant

### RÉCIT EXPRESSIF (III)

16' Quintaton  
8' Principal  
8' Viole de gambe  
8' Voix céleste  
8' Flûte à cheminée  
4' Octave  
4' Flûte  
2 3/4' Nazard  
2' Quarte de nazard

1 1/2' Tierce  
2' Plein jeu VI  
16' Basson  
8' Trompette  
8' Basson-Hautbois  
8' Voix humaine  
4' Clairon  
Tremblant


### SOLO EXPRESSIF (IV)

8' Salicional  
8' Voix céleste (GG)  
8' Flûte harmonique  
8' Cor de nuit  
4' Flûte harmonique  
Cornet V (TC)  
8' Trompette-en-chamade  
8' Trompette  
8' Clarinette  
4' Clairon  
Carillon  
Tremblant

### PÉDALE

32' Bourdon (resultant)  
16' Contrebasse  
16' Flûte  
16' Soubasse  
16' Bourdon (G-O)  
16' Quintaton (Réc)  
8' Principal  
8' Bourdon  
4' Octave  
4' Bourdon  
2 3/4' Fourniture V  
32' Contre-Bombarde  
16' Bombarde  
16' Basson (Réc)  
8' Trompette  
4' Clairon  
4' Hautbois (Réc)  
Carillon (Solo)





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**Gress-Miles Organ Co., Inc.**, Princeton, NJ, has built a new organ for First Presbyterian Church, Roselle, NJ, of two manuals, 27 ranks, 38 stops, and 1,422 pipes. Although this church had had a Reuben Midmer organ dating from the early 1880s, an electronic substitute had been installed in the 1960s with only the old facade remaining. More recently a nearby church sold its building, and First Presbyterian acquired its organ, a 2-manual Estey with some new pipes and a recent Austin console. In an unusual project, Gress-Miles built a new organ incorporating the old speaking facade, the Austin console, and 9 ranks of reworked pipes. Compasses are 61/32, temperament is equal and wind pressures are 2 5/8" and 3"; the console includes a complete combination action.

**GREAT**

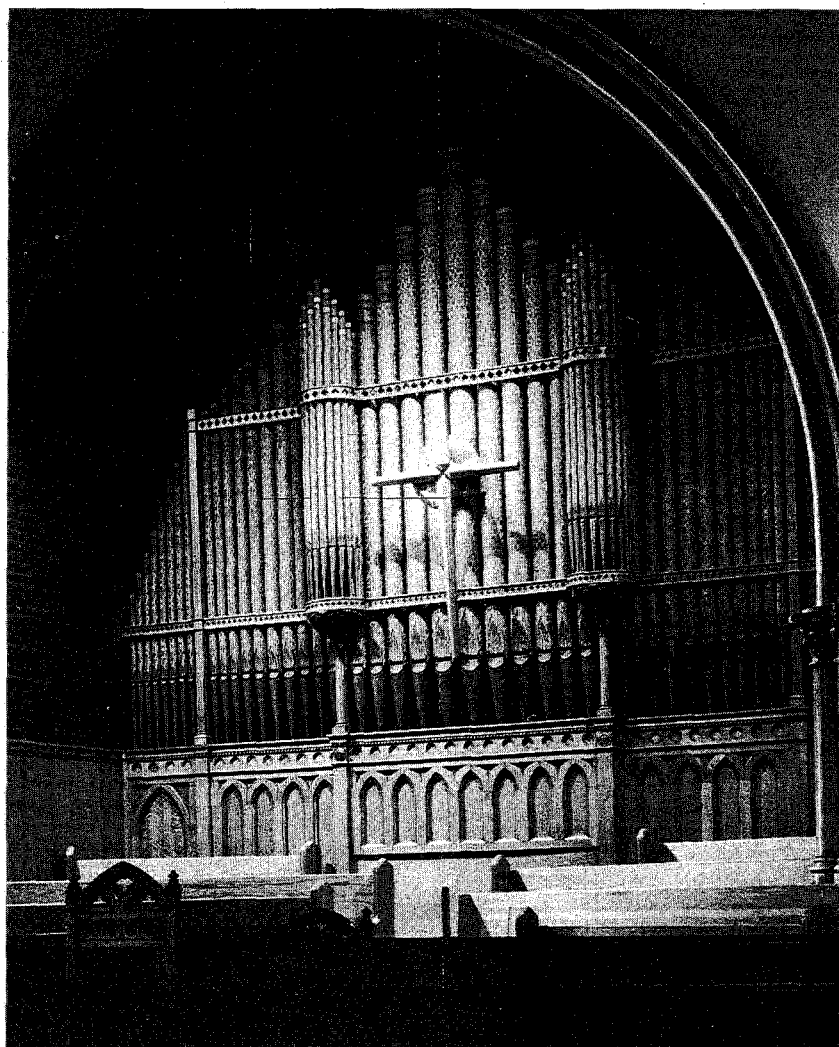
- 16' Rohrgedeckt
- 8' Principal (49 pipes)
- 8' Rohrfloete (61)
- 8' Flauto Amabile (Sw)
- 4' Octave (61)
- 4' Waldfloete (61)
- 2' Flachfloete (12)
- Mixture IV-V (201)
- 8' Trompette (Sw)

**SWELL**

- 8' Holzgedeckt (61)
- 8' Viole de Gambe (61)
- 8' Voix Celeste TC (49)
- 4' Traversfloete (61)
- 4' Octave Viole (12)
- 2 1/2' Nasat TC (49)
- 2' Octave (61)
- 1 3/4' Terz TC (49)
- 1 1/2' Quintfloete (12)
- 1' Superoctave Scharf III-IV (232)
- 16' Bombarde
- 8' Trompette (61)
- 8' Hautbois (61)
- 4' Clairon (12)
- Tremulant

**PEDAL**

- 32' Acoustic Bass II
- 16' Subbass (12)
- 8' Principal (32)
- 8' Rohrgedeckt (Gt)
- 8' Holzgedeckt (Sw)
- 5 1/2' Quintfloete
- 4' Octave (12)
- 4' Waldfloete (Gt)
- 2' Superoctave (12)
- Mixture III-IV (116)
- 32' Basse de Cornet III
- 16' Bombarde (12)
- 8' Trompette (Sw)
- 4' Hautbois (Sw)



**Karl Wilhelm**, Mont St-Hilaire, Quebec, has built a new organ for St. Paul Church, Grosse Pointe Farms, MI. The present church, opened in 1899, is the third building for the congregation, which was organized in 1834. The Wilhelm organ is the third pipe organ for the church, replacing a smaller instrument from a local builder. It employs mechanical key and stop action, 33 stops, 47 ranks. The dedication recital was played by James Kibbie of the University of Michigan, who acted as consultant for this project, along with the builder and resident music director, David Wagner. Compass 58/32. Modified Werckmeister II temperament.

**HAUPTWERK**

- 16' Bourdon
- 8' Prinzipal
- 8' Rohrfloete
- 4' Oktave
- 4' Spitzfloete
- 2 1/2' Quinte
- 2' Superoktave
- 8' Cornet V
- 1 1/2' Mixtur V
- 8' Trompete
- Tremulant (Schnitger type)

**SCHWELLWERK**

- 8' Principal
- 8' Gambe
- 8' Celeste
- 8' Bourdon
- 4' Principal
- 4' Rohrfloete
- 2 1/2' Nazard
- 2' Doublette
- 1 3/4' Tierce
- 1 1/2' Larigot
- 2' Mixtur III
- 1' Zimbel III
- 16' Basson
- 8' Trompette
- 8' Hautbois
- Rosignal
- Tremulant (Dom Bedos type)

**PEDAL**

- 16' Subbass
- 8' Oktavbass
- 8' Bourdon
- 4' Choralbass
- 2' Rauschpfeife IV
- 16' Posaune
- 8' Trompette
- 4' Clarion

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# New York Organbuilders, Part III

## John Lowe, English-American Organbuilder

Stephen L. Pinel

(Part I, "Henry Erben: Nineteenth-century New York Organbuilder," was published in the April, 1989 issue of *THE DIAPASON*; Part II, "Richard M. Ferris: New York Organbuilder," appeared in the June, 1989 issue.)

[Author's note: John Lowe's shop was located in the city of Philadelphia. However, he was the theoretical master of nearly all the nineteenth-century organbuilders who lived and worked in New York City. Any series of articles on New York organbuilding would be incomplete without serious consideration of his life and work.]

John Lowe was the founding master of five generations of organbuilders working in New York City, Baltimore, Philadelphia, and elsewhere in the United States. The makers Thomas S. Hall (1794-1874), Henry Erben (1800-1884), Richard M. Ferris (1818-1858), William Henry Davis (1816-1888), John Henry Odell (1830-1899), Levi Underwood Stuart (1827-1904), Samuel S. Hamill (1830-1904), Reuben Midmer (1824-1895), John Labagh (1810-1892)—to name but a few—were all theoretical descendants of the Lowe shop. Lowe taught Hall; Hall taught Erben and Ferris; Ferris taught the Stuarts, Midmer, and the Odell brothers, and so on.

John Lowe has not received much attention in the history of American organbuilding; yet, his influence—through his apprentices, and later through their apprentices—was immense. A lack of extant instruments, and the relative brevity of his American career, have conspired to thrust Lowe into an undeserved oblivion. Just who was this influential English-American organmaker?

Lowe was English: a number of present-day sources state that he immigrated to America "about 1795." The date is suspect, however, because he is not found in *Federal Census of the United States* taken during 1800. Immigrants frequently asserted their intention to become naturalized before stepping ashore, and Lowe declared his intention on 21 April 1801.<sup>1</sup> Exactly two years later to the day, Lowe took the Oath of Allegiance, and became a full-fledged American citizen.<sup>2</sup> In all probability, the year 1801 was the date of his passage. In fact, there is a John Lowe listed as a passenger on the *Calliope*. The vessel left Liverpool, England on 2 October 1801, but it is difficult to ascertain with certainty if this Lowe was the organbuilder.<sup>3</sup>

Lowe first appears in the Philadelphia directory in 1805, as "organ builder 160 S. 5th."<sup>4</sup> In 1806, the entry reads "organ builder near 107 south Fourth," and in 1807, "organ builder near corner Dock and Second." The year 1808 has yet another address, 164 North Fifth, and in 1809 through 1811, he is found as organ builder near the first turnpike gate. His last entry, in 1813 (there was no 1812 Philadelphia directory), lists him as organ builder, York near Germantown Road.<sup>5</sup> In 1816, the listing says, "Low [sic] widow of John, Old York road near Sixth."<sup>6</sup>

Current American sources also indicate that Lowe worked for Robert Gray (d. 1796), an English maker, before his emigration;<sup>7</sup> although that, too, seems illogical because Robert Gray died five years earlier.<sup>8</sup> William Gray (d. 1820) is the more likely prospect. The Grays were Londoners, and United States Naturalization records indicate that Lowe was a native of London.

The first-known American reference to Lowe's organbuilding enterprise is found in the Corporation Minutes of Zion German Lutheran Church, Philadelphia, Pennsylvania:

On November 2, 1802, the Corporation received a letter from John Lowe, and on December 21, 1803, it received one from [Charles] Tawes [d. 1836], each offering to rebuild the instrument. In both cases the action was deferred, and the Corporation did not begin to move on this matter until August 3, 1807, when a group of church members wrote a letter stating they were willing to subscribe \$2,250 toward a new instrument. Lowe eventually received the contract . . .<sup>9</sup>

The church owned a three-manual organ built in 1790 by David Tannen-

berg (1728-1804), but it was subsequently ruined by fire on 26 December 1794. This was unfortunate because it was the largest organ built in America during the eighteenth century. The destruction of the building put the congregation under financial stress, and initially, they were unable to replace the organ. They consulted with Tannenberg for a replacement, but the plans never materialized.

According to church lore, the Tannenberg pipework was salvaged from the burning building, and Lowe was contracted to remake the organ using as much of the original pipework as possible. Even this is debatable, however, for "a motion was passed on October 18, 1804 authorizing the sale of Tannenberg's pipes for the best price they would bring," although the Corporation has no record of such a sale.<sup>10</sup>

Lowe began work in 1809, and during the spring of 1811, the public exhibition was announced:

CONSECRATION of the NEW ORGAN in Zion Church, Philadelphia.

This noble piece of work, which has been so much admired by professors of music, and which connoisseurs have pronounced not inferior to any in Europe, as to workmanship and sweetness of tone, is now completed [sic], and will be consecrated on Sunday morning next [2 June 1811].

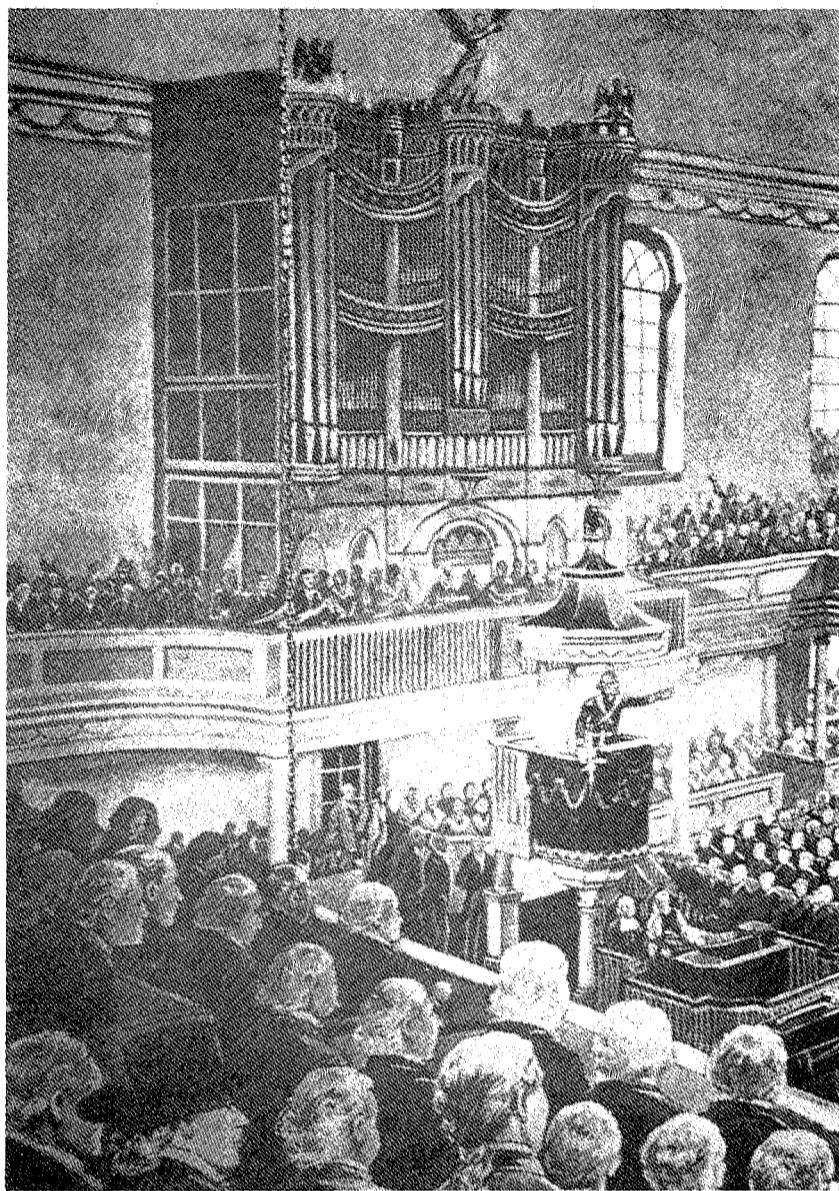
In the construction of this Organ, Mr. Lowe has exerted all the powers of his ingenuity, and has given a manifest proof of his skill in his profession.

It cannot but be a prospect pleasing to Philadelphians, to see their public temples embellished with the workmanship of their own citizens.<sup>11</sup>

Like its precursor, it was known as "The Grande Organ" because it was the largest organ in America at the time of its construction.<sup>12</sup> Wolf claims that the organ "matched the Tannenberg in size and specifications,"<sup>13</sup> though the stoplist is not known to survive.

Lowe is erroneously reputed to have built an instrument in 1804 for Peale's Philadelphia Museum, and such reports have been published in *The Tracker*.<sup>14</sup> Another more accurate account indicates that this organ was "acquired from Hawkins in 1803."<sup>15</sup> Peale later ordered a second instrument in 1807, and this organ can unquestionably be attributed to Lowe. A biographical survey of Peale recounts:

To return to the Long Room and the organ loft, the great instrument of eight stops, made by John Lowe in 1807, costing one thousand dollars, was considered by Peale in a sense the heart of his Museum, since harmony was the soul of natural history. There was also an older, smaller organ [Hawkins, 1803] for occasional use. The idea of a large organ, suggested by the successful use of one in Daniel Bowens Boston Museum, represented to Peale more than a means of attracting visitors. Music in one form or another had long been present in the museum, —to emphasize the unity of nature, to add richness



An early artist's rendition of the interior of Zion Lutheran Church, Philadelphia, Pennsylvania, showing the John Lowe organ of 1811. The American Organ Archive #6133. Photographic copy by the author.

and dignity to the scene, and to bring his temple of science one step nearer to open parity with the houses of "mystical" worship.

There had been a hectic time when Mr. Lowe had delayed work on the Trumpet Stop in order to get ahead with his large organ [1808] for the [German] Dutch [Reformed] Church. Peale determined to visit him every day "and be as bad as the fever, for he is now ashamed to see me. My resolution is to take with me books on chemistry which at present is my favorite study, and to tell him that I shall stay with him until he makes a finish of it." Hannah [Peale's wife], hearing this, merrily declared that she would accompany him with her knitting—and if the Lowe's had not a spare bed, we would order one sent in, and perhaps "the poor man," by working day and night might contrive to get rid of them.<sup>16</sup>

Lowe was ostensibly so exacting that he had difficulty finishing his instruments. He signed one contract with St. Paul's Church, Philadelphia, in December, 1808, but he was unable to deliver the organ until the spring, 1813, years behind schedule.

The vestry records of St. Paul's first mention Lowe in October, 1808:

The committee appointed at the last meeting of Vestry to make inquiry respecting a suitable Organ for this Church, Report, that they have diligently attended to the duty assigned them, and find that Mr. John Lowe, of this City, Organ Builder, is willing to contract with the Corporation of Saint Paul's Church for an Organ which your Committee would deem suitable. The size of the case to be

as follows: 16 feet breadth / 8 feet in depth / 24 feet in height. The cost of which will be about three thousand dollars.—Payments one third at the time of Contracting, One Third when Organ is finished, the other Third when the same is completed and put up in the Church.

Being anxious to give the vestry all the information in their power, Your Committee thought it advisable to apply to Mr. Mills, and obtain from him, a draft of the Organ contemplated, which is now, with an estimate furnished by Mr. Lowe submitted to the Consideration of the Vestry . . .<sup>17</sup>

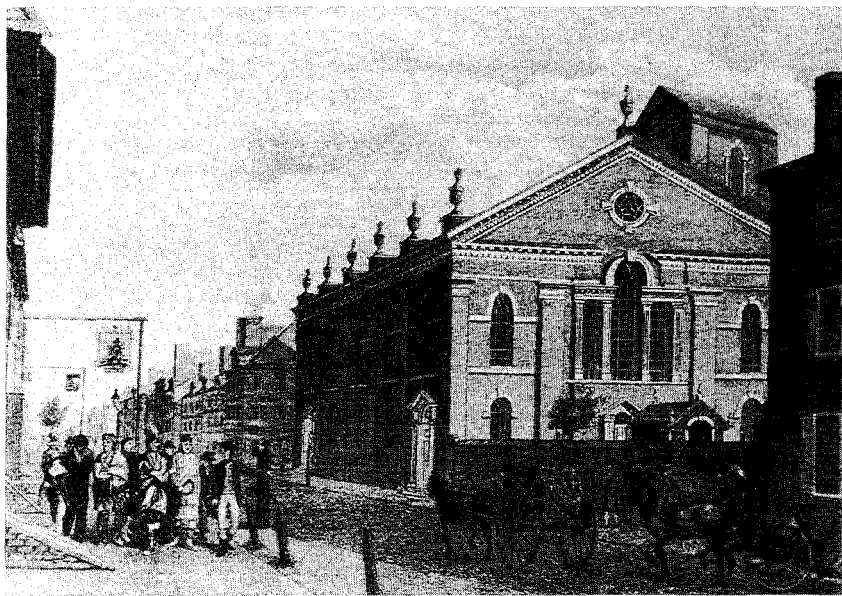
For several years, the monthly minutes repeatedly state: "The Organ Committee reports progress!"

Occasionally, there was a more extensive report, such as one in the minutes of April, 1810:

The Organ Committee made the following Report, That they have been within a few days at Mr. Lowe's and examined the work done on the organ for St. Paul's Church, and find the case is all framed and ready to fix up—The Bellows & keys are finished, the Wind Trunks and all the wood Pipes inclusive of the Pedal Pipes are all made, the sound Boards are nearly ready to put together and the Pedal keys nearly finished, And as the Organ for the [Zion] German [Lutheran] Church will be removed in a few days from Mr. Lowe's, there is good reason to believe the Organ for Saint Paul's Church will progress with more rapidity than theretofore.<sup>18</sup>

Following another fourteen months, the minutes note, "The Organ Com-





An 1800 print of Zion Lutheran Church, Philadelphia, Pennsylvania. The church had an extensive music program which included frequent cantatas sung with instruments in the German tradition. The church owned the largest organ in the United States in the eighteenth century, built by American maker David Tannenber in 1790, though it was unfortunately destroyed by fire in 1794. It was replaced with a new organ built in 1811 by John Lowe, and was said to match the Tannenber in size and specifications. The organ had three manuals, pedals (including a Trombone stop), and was known in Philadelphia as "The Grande Organ." The organ is now gone.

Copied from the collection of the Philadelphia Historical Society with permission by the author.

mittee report[s] that Mr. Lowe makes great promises, and that the Instrument appears to be now progressing."<sup>19</sup> Then, in the minutes of January, 1812, after yet another six months:

The organ Committee reported by Mr. Thomson that all the stops but two were finished to the Voicing, and that it would be ready to remove into the church, in about six weeks from hence and was expected to be finished, in six weeks thereafter.<sup>20</sup>

Finally, in February 1813, after still another thirteen months (and more than four years after the contract was signed):

The Organ Committee made the following Report. That a great length of time had elapsed since their appointment yet they are not able to close at this time the business entrusted to them, but hope at the next meeting of Vestry to make a final report. At present they beg leave to state that on 22nd December 1808 agreeably to powers vested in them, they entered a contract with Mr. John Lowe, to build a good and complete Organ, and to place the same in the Church, within eighteen months from that date, they paying him the sum of Three Thousand, three hundred dollars as will more fully appear by the Estimate and Contract. Sometime after this, your Committee discovered that additional stops were necessary to render the Organ more complete, and agreed with Mr. Lowe to pay him the further sum of Two Hundred dollars, also twenty dollars for his expenses in going to and from New York; these Sums amounting to Three Thousand and five Hundred and Twenty Dollars are all paid by Order on the Wardens of this Church, as per Mr. Lowe's receipts now submitted. The Organ is now in complete operation, and from the opinion of competent judges is

declared to be a complete and perfect Instrument in every respect. Your Committee regret the delay that took place in the finishing of it, and in justice to Mr. Lowe, must declare, that in their opinion, this was owing more to mistaken calculations on his part, than to any other cause, and they believing it has not yielded to him the profit that was expected therefore beg leave to recommend the adoption of the following resolution, viz: That the Wardens be and are hereby authorized to pay Mr. Lowe, One Hundred Dollars, as a compensation for the loss of time and expenses while finishing the Organ after its removal into the church . . .

The vestry took the above subject into their Serious Consideration and resolved that the Church Wardens be and they are hereby authorized and empowered to pay Mr. Lowe, One Hundred Dollars, agreeably to the recommendations of the Organ Committee as contained in their report.<sup>21</sup>

The organ was formally opened at an exhibition by organist Rayner Taylor (1747-1825), but no published account of the event has yet been found.<sup>22</sup>

During March, 1812, Lowe acquired the contract to build a three-manual organ for St. John's Chapel, New York City—a location equally as prestigious as Zion Church in Philadelphia. St. John's was erected uptown by Trinity Church for the convenience of churchgoers, and the building was consecrated in 1807. Vestry minutes note:

Upon the application of St. John's Chapel praying that the said Chappel [sic] may be supplied with an organ, it was resolved that it would be proper to comply with their request and that Mr. Dominick, Mr. Barrow, and Mr. Raymond be a committee to carry the same into effect.<sup>23</sup>

Considering Lowe's reputation for drawn-out installations, the \$6,000 organ for St. John's Chapel was completed in record time. Within eleven months, Lowe shipped it aboard the Spanish sloop *Ann Maria*. The one-masted sailing boat originated in Cuba, and had a proposed itinerary which included the Ports of Philadelphia and New York, before heading on to Ireland. The vessel docked at Philadelphia on 27 November 1813,<sup>24</sup> and the organ was loaded. The *Ann Maria* set sail, presumably on the same day, for the Port of New York.

Meanwhile, the country was involved in the War of 1812, and the British 74-gun *H.M.S. Plantagenet* had a blockade in New York Harbor. Daily New York newspapers were filled with reports of the *Plantagenet* chasing and capturing vessels on their approach to the harbor, and transit and shipping schedules were in chaos. Apparently, Lowe was unaware of the risk involved in shipping the organ by water.

The *Ann Maria* was seized by the *Plantagenet* on Sunday morning, 28 November 1813. The *Mercantile Advertiser* moaned:

On Sunday morning the *Plantagenet*, 74, captured off Sandy Hook, the sloop *Ann Maria*, Ireland, from Philadelphia for New York, laden with corn meal, bread, and an organ for St. John's Church. We understand the first officer and pilot came up last evening to procure money to ransom the vessel and organ. The captors would not ransom the cargo.<sup>25</sup>

A few days later, the same newspaper noted: "The *Plantagenet* has burnt the sloop *Ann Maria*, which she captured . . . after taking out the cargo of bread and the organ, which she had on board, intended for St. John's Church."<sup>26</sup>

Concomitantly, Lowe sent his apprentice, Thomas S. Hall, by overland coach to receive the organ on its arrival in New York. Hall—who later recalled the circumstances in an 1870 interview with Clare Beames, and which was subsequently published in the columns of *The New York Weekly Review*—said he arrived in New York on 25 November 1813. Philadelphia newspapers reported the capture of the *Ann Maria* on the morning of December 4th, and

Lowe immediately left that day for New York. The two-day excursion was cold and damp, and Lowe contracted pneumonia or a severe cold en route.

Lowe arrived in New York late on December 5th. The *Commercial Advertiser* of the next day reported:

On Saturday evening the beautiful new and very fast sailing pilot boat *Amanda*, Capt. Sawyer, returned from the *Plantagenet*, off Sandy Hook, having been dispatched as a flag of truce, for the purpose of ransoming the sloop *Ann Maria* from Philadelphia, with an organ on board for St. John's Church. The cargo of the *Ann Maria*, and the organ had been taken out and vessel burnt. Capt. Lloyd would not ransom the organ for less than \$2000, which sum the owner [Lowe] would [or could] not pay. The organ was left on board the *Plantagenet*, and an apprentice to the maker, with tools to put it up.<sup>27</sup>

New York newspapers reached Philadelphia two days late, and coverage of the organ was reprinted almost word for word. A substantive account appeared in *Poulson's American Daily Advertiser* on Wednesday, December 8th, with considerable comment and editorializing by the Philadelphia reporters:

THE ORGAN.—On Saturday afternoon. Mr. Sawyer's new pilot boat, which was employed as a flag to go out to the *Plantagenet* to ransom the organ intended for St. John's Church, returned without effecting the object of her mission. This organ, it will be recollected, was on board the Sloop *Ann-Maria*, bound from Philadelphia for this port, [and it] was captured by the above ship. The organ was taken out, and the vessel burnt. On board of the pilot boat was a military captain, sent by the commander in Chief, probably to prevent any improper intercourse with the enemy, and we understand the Commander of the *Plantagenet*, on this account was displeased and observed, that, in future, he would have no more intercourse, even in flags, with military officers as he considered it contrary to the *usual etiquette* in such cases. The offer of the above gentleman to quit his ship immediately, cooled the naval commander, who invited him into his cabin, where he was treated in a gentlemanly manner.

It appears that a young man, an apprentice [Thomas Hall] to the organ-builder, was sent on in the sloop [sic] for the purpose of putting up the organ in St.

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## CONSECRATION

Of the New ORGAN in Zion Church,

PHILADELPHIA.

This noble piece of work, which has been so much admired by professors of music, and which connoisseurs have pronounced not inferior to any in Europe, as to workmanship and sweetness of tone, is now completed, and will be consecrated on Sunday morning next.

In the construction of this Organ, Mr. Lowe has exerted all the powers of his ingenuity, and has given a manifest proof of his skill in his profession.

It cannot but be a prospect pleasing to Philadelphians, to see their public temples embellished with the workmanship of their own citizens. X.

A newspaper announcement of the public exhibition of the John Lowe organ of 1811 at Zion Lutheran Church, Philadelphia, Pennsylvania, as it appeared in *Pouison's Daily American Advertiser*, on Saturday, 25 May 1811.

The American Organ Archive #6133. Photographic copy by the author.

John's Church, from whom it is supposed, they had ascertained the value of this musical instrument. This young man was offered a passage in the flag, but he declined coming. The probability therefore is, that he has been induced to remain on board the Plantagenet until she goes into Halifax or Bermuda, where he may be employed to erect the organ to the tune of a few hundred dollars. We do not know that this is the case, but it is a key worth listening to.

As this Organ was intended for sacred purposes, we think it would have been more honorable on the part of the Commander of the Plantagenet to give it up, than to have demanded 2000 dollars for it; and yet we hope on reflection, he will thus not. We are induced to express this hope on having heard, that he is, in behavior, much of a gentleman. The restoration of the Organ would be no more than ought to be expected from a gentleman and of such high official standing.<sup>28</sup>

Hall's recollections of 1870 provide the next chain of events:

The vestry of Trinity Church obtained a flag of truce from Mr. Barclay, the British consul, and ransomed the organ for two thousand dollars. [I] had to carry down the amount in Spanish dollars, from the

Mechanic's Bank, of which Mr. John Slidell, then a tallow chandler [i.e. candle maker] on Broadway, and father of the Slidell of rebel notoriety was the president, and Whitehead Fish was cashier.<sup>29</sup>

Finally, on Saturday, December 11th, the situation was resolved:

**THE ORGAN RANSOMED.**—The vessel which was sent down to the Plantagenet, for the purpose of ransoming an organ belonging to St. John's Church in this city (the capture of which was mentioned in a former paper) returned on Saturday morning with the organ on board.<sup>30</sup>

The next occurrence, on Tuesday the 14th, was most unfortunate:

**DIED.** Yesterday forenoon, in the 53rd year of his age, Mr. John Lowe, of Philadelphia, Organ Builder. He had completed an organ for St. John's Church in this city, and having sent it on by water, he was here for the purpose of setting it up when it should arrive. The circumstances of the capture of the ship by which it was conveyed by the Plantagenet 74, is [sic] already known to the public. The anxiety he experienced on this account, together with a pleuratic complaint occasioned by a cold, caught on his journey, terminated his existence, after an illness of 9 days. He has left an unfortunate widow and two helpless infants, to wail the loss of an affectionate Husband and tender Father. Those whose sympathies are awakened by the circumstances of a Stranger's Obsequies, are invited to attend his funeral, from the house of Peter Erben, No. 66 Mott-street, this afternoon at 4 o'clock.<sup>31</sup>

The Philadelphia newspapers copied the death notice three days later. One can imagine the anguish of Mrs. Lowe when she read her husband's death notice in the Philadelphia newspaper—the day after he had been buried in St. Paul's Cemetery, New York.<sup>32</sup>

Thomas Hall, Peter Erben, and probably Peter's thirteen-year-old son, Henry, erected the organ in the church, and it was first used on Easter Day, 1814.<sup>33</sup> At the conclusion of the project, Thomas Hall returned to Philadelphia.

By all accounts, Lowe was a slow and careful workman, and his instruments were chosen by the most prominent congregations of his day. The City of New York had seasoned organbuilders; yet, when the organ committee of Trinity Church needed an instrument, they chose to contract from Lowe in Philadelphia rather than buying from a local maker. According to Ogasapian, John Geib (1744–1818) bid unsuccessfully for the contract:

an Englishman, . . . succeeded in taking first rank in organ building, establishing himself in Philadelphia, and securing, over Mr. Geib's head, the contract for building the organ for St. John's Chapel, in 1812.<sup>34</sup>

This suggests something of Lowe's fine reputation. When his organ was completed at St. Paul's, Philadelphia, the committee noted, "In the opinion of competent judges [the organ] is declared to be a complete and perfect instrument in every respect."<sup>35</sup>

Organ historians have not been kind to Lowe. One American author states, "His list of accomplishments is neither long nor impressive . . ." <sup>36</sup> However, the instruments which Lowe built for Zion Lutheran Church, Philadelphia (1811), and for St. John's Chapel, New York (1813)—each of three manuals and pedals—were said to be the largest organs in the United States at that time. It was not until 1821 (almost a decade later) when the Baltimore Cathedral organ was installed by Hall, that an American-made organ of unquestionably larger proportions was erected. That fact alone should secure Lowe a notable place in the annals of American organ history. ■

### Notes

1. *United States Works Projects Administration Index to Records of Aliens' Declarations of Intention and/or Other Oaths of Allegiance 1789–1880, in the United States Circuit Court, United States District Court, Supreme Court of Pennsylvania, Quarter Sessions Court, Court of Common Pleas, Philadelphia*, 11 Vols. Compiled by W.E.A. Project Number 20837. (Sponsored by Pennsylvania Historical Commission, 1940.)
2. William F. Filby, *Philadelphia Naturalization Records* . . . (Detroit, Michigan: Gale Research Company [1982]), p. 627.
3. *Passenger Arrivals at the Port of Philadelphia: 1800–1819* (Baltimore, Maryland: Genealogical Publishing Company, 1986).
4. James Robinson, *The Philadelphia Directory for 1805* (Philadelphia: John Oswald, 1805).
5. John A. Paxton, *The Philadelphia Directory and Register for 1813* . . . (Philadelphia: B. & T. Kite [1813]).
6. James Robinson, *The Philadelphia Directory for 1816* . . . (Philadelphia: Printed for the publisher [1816]).
7. See: Orpha Ochse, *The History of the Organ in the United States* (Bloomington & London: Indiana University Press [1975]), p. 70.
8. Nicholas Thistlethwaite, "Gray & Davison," *The New Grove Dictionary of Musical Instruments* vol. 2 (London & New York: MacMillan Press Limited, 1984), p. 74–75.
9. Edward Wolf, "Music in Old Zion, Philadelphia, 1750–1850," *The Musical Quarterly* v. 57 (October, 1972): 644.
10. *Ibid.*
11. "Consecration of the NEW ORGAN in Zion Church, Philadelphia," *Pouison's Daily American Advertiser*, Saturday, 25 May 1811, p. 3.
12. Edward C. Wolf, "The Organs at St. Michael's and Zion Lutheran Churches, Philadelphia," *The Tracker* 6 (April, 1962): 6; and Orpha Ochse, *The History of the Organ in the United States* (Bloomington & London: Indiana University Press [1975]), p. 70–71.
13. *Op. cit.*, no. 9, p. 644.
14. Eugene McCracken, "Pennsylvania, The Keystone State," *The Tracker* v. 4, no. 2 (January, 1960): 4.
15. Charles Coleman Sellars, *Mr. Peale's Museum* (New York: W.W. Norton & Company, Inc., 1980), p. 196.
16. Charles Coleman Sellars, *Charles Wilson Peale* (New York: Charles Scribner's Sons [1969]), p. 342, quoting a letter from Charles Wilson Peale to Rembrandt Peale, 11 September 1808.

17. MS, *Vestry Minutes*, St. Paul's Episcopal Church, Philadelphia, Pennsylvania, 4 October 1808.
18. *Ibid.*, 3 April 1810.
19. *Ibid.*, 6 June 1811.
20. *Ibid.*, 14 January 1812.
21. *Ibid.*, 2 February 1813.
22. There is an excellent biographical sketch of Rayner Taylor in John R. Parker, *A Musical Biography: or Sketches of the Lives and Writings of Eminent Musical Characters* (Boston: Stone & Fovell, 1825), p. 179–182.
23. MS, *Vestry Minutes*, Trinity Episcopal Church, New York, New York, 12 March 1812, Vol. 11, p. 228.
24. "The Port of Philadelphia," *The New-York Evening Post*, Monday, 29 November 1813, p. 3.
25. *Mercantile Advertiser*, Tuesday, 30 November 1813, p. 2.
26. *Ibid.*, Friday, 3 December 1813, p. 2.
27. *Commercial Advertiser*, Monday, 6 December 1813, p. 3.
28. "The Organ," *Pouison's American Daily Advertiser*, Wednesday, 8 December 1813, p. 3.
29. Clare W. Beames, "The Organ," *The New York Weekly Review* v. 21 (Saturday, 12 February 1870): 5.
30. *Mercantile Advertiser*, Monday, 13 December 1813, p. 2.
31. "Died," *New-York Evening Post*, Wednesday, 15 December 1813, p. 3.
32. MS, *Register of Deaths*, New York, New York, Liber No. 1.
33. The organ remained at St. John's until 1839 when it was placed in storage for twelve years. The vestry of Trinity Church gave the organ to St. Clement's Episcopal Church, and it was erected there with almost no alterations in 1851, by Henry Crabb (1793–1872). In 1875, it was rebuilt by J.H. & C.S. Odell, and the action, keys, and original wind system were replaced. This was followed by the addition of two new stops in 1880, and in 1903 the organ was slightly damaged by water. The repairs were done by Louis F. Mohr (1862–1949). At the time, Geo. W. Westfield, Jr. in a letter to Trinity Church (and currently preserved in their files), described the instrument as being "in a remarkably good state of preservation, and much of the tone is very rich and dignified." The fate of the organ is presently unknown.
34. "Organ Building," *The Music Trade Review*, 17 February 1877, p. 122; as cited in: John Ogasapian, *Organ Building in New York City: 1700–1900* (Braintree, Massachusetts: The Organ Literature Foundation [1977]), p. 32–33.
35. MS, *Vestry Minutes*, St. Paul's Episcopal Church, Philadelphia, Pennsylvania, 2 February 1813.
36. Ochse, p. 70.

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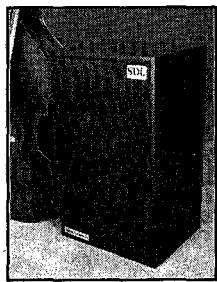
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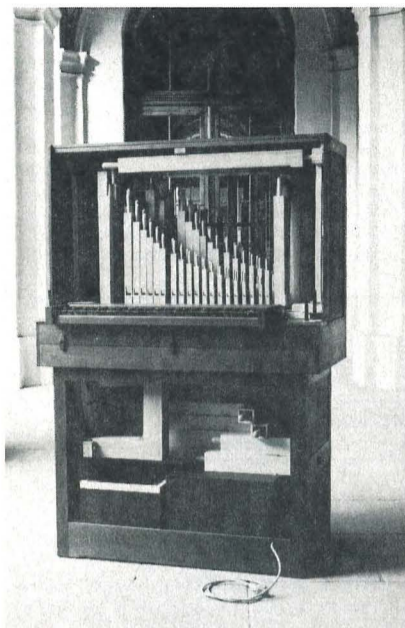
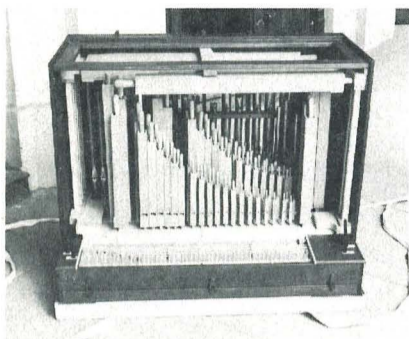
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## A view of Czechoslovak Organbuilding

Petr Koukal



During the last several years it appears that organbuilding in Czechoslovakia has made a certain effort to raise its standard. The largest (and almost monopolistic) Czechoslovak organ producer, Rieger-Kloss factory, has begun to use computer equipment in its instruments, etc. This firm mostly produces fine large concert organs and pays only less attention to small instruments. The gap is partially filled by the activity of some independent organbuilders as Slajch and Michek Co., Doubek and Son Co., Igra Co., etc.

A very interesting instrument was built by Slajch and Michek this year. Its owner, an outstanding Czech organist J. Tuma (the winner of the 1986 organ improvisation competition in Haarlem), needed a portable instrument which can be easily transported by van. In spite of its surprisingly small proportions it has the following specification:

8' Copula major (stopped oak pipes)  
4' Copula minor (stopped oak pipes)  
2' Principal (hammered tin pipes)  
1½' Quint (hammered tin pipes)  
range: C-d''' (51 notes)  
slider chest, mechanical action  
pressure - 55 mm, temperament - Kirnberger III.

The organ is designed to be used both for continuo and solo playing. It can be easily taken apart into two sections without using tools. The lower

part (width 90 cm, depth 50 cm, height 70 cm), which includes the Ventola blower and bellows, weighs about 30 kgm. The upper section (about 40 kgms) has the following measurements: width 100 cm, depth 54 cm, height 81 cm. The keyboard can also be easily removed for transport.

The case, the wooden pipes and most of the inner parts of the instrument are

made from oak. Lime and ebony are used for its other parts. The finish of the organ case is red stain polished with beeswax.

This work of Slajch and Michek Co. (Školská 13, Prague 1, Czechoslovakia) has attracted attention among Czech and Slovak organists. It could be one of the first steps in a new organbuilding trend in Czechoslovakia.

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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 AUGUST  
**Brian Jones**; City Hall, Portland, ME  
**Rosalind Mohnsen**; First Parish, Brunswick, ME 12:10 pm  
**Gerre & Judith Hancock**, masterclasses; Community of Jesus, Orleans, MA (through 21 August)

17 AUGUST  
**Thomas Murray**; City Hall, Portland, ME

19 AUGUST  
**Donald Sutherland**, workshop; National City Christian, Washington, DC

20 AUGUST  
**Michael Griebel**; SS Peter & Paul Cathedral, Washington, DC 4:45 pm  
**David Higgs**; Sacred Heart Cathedral, Charleston, WV 3 pm  
**Karel Keldermans**, carillon; Chicago Botanic Gardens, Glencoe, IL 3 pm

23 AUGUST  
**Jacques Taddei**; Cleveland museum, Cleveland, OH 8 pm

27 AUGUST  
**Thomas Jones**; SS Peter & Paul Cathedral, Washington, DC 4:45 pm  
**Karel Keldermans**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

3 SEPTEMBER  
**Oddmund Opsjon**; SS Peter & Paul Cathedral, Washington, DC 5 pm  
**Thomas Reif**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

6 SEPTEMBER  
**Bruce Shewitz**; Cleveland Museum, Cleveland, OH noon

8 SEPTEMBER  
**Thomas Murray**; Bushnell Mem Hall, Hartford, CT 8 pm  
**Jerald Hamilton**; St Joseph the Workman Cathedral, La Crosse, WI 7:30 pm

9 SEPTEMBER  
Church organist workshop; Elmhurst College, Elmhurst, IL 8:30 am

**Jerald Hamilton**, workshop; St Joseph the Workman Cathedral, La Crosse, WI 9 am

10 SEPTEMBER  
**Ronald Cross**, harpsichord; Staten Island Museum, Staten Island, NY 7:30 pm  
**Douglas Major**; SS Peter & Paul Cathedral, Washington, DC 5 pm  
**Karl Moyer**; St Andrew Lutheran, Portsmouth, VA 2:30 pm  
**Huw Lewis**; St Fabian's, Farmington Hills, MI 3 pm  
**Peter Hurford**; Concordia College, Mequon, WI 3:30 pm  
**John Gouwens**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm  
Hymn Festival; Grace Lutheran, River Forest, IL 7 pm

13 SEPTEMBER  
**Karl Paukert**; Cleveland Museum, Cleveland, OH noon

15 SEPTEMBER  
**John Rose**, with orchestra; Trinity College, Hartford, CT 8 pm (also 16 September)

17 SEPTEMBER  
**Wayne Marshall**; SS Peter & Paul Cathedral, Washington, DC 5 pm  
**Brampton Smith, John McGovern**; First Unitarian-Universalist, Detroit, MI 2 pm  
**Sue Jones**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm  
**John Obetz**; St Mary's Cathedral, Peoria, IL 3:30 pm  
**Michael Farris**; Briarwood Presbyterian, Birmingham, AL 4 pm

20 SEPTEMBER  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

22 SEPTEMBER  
**Marianne Webb**; SIU, Carbondale, IL 8 pm  
**Herndon Spillman**; Calvary Baptist, Jackson, MS 8 pm

23 SEPTEMBER  
Church organist workshop; Elmhurst College, Elmhurst, IL 8:30 am

24 SEPTEMBER  
**James Johnson**; Harvard University, Cambridge, MA 5:30 pm  
**Thomas Murray**; First Congregational, Madison, CT 4 pm  
**Kim Heindel**, with brass; Lehigh Univ, Bethlehem, PA 3 pm  
**Margo Halsted**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

26 SEPTEMBER  
**Frederick Swann**; Elon College, Elon, NC

27 SEPTEMBER  
**Rosalind Mohnsen**; Methuen Mem Music Hall, Methuen, MA 8 pm

29 SEPTEMBER  
Anton Heiller Festival; Southern College, Collegedale, TN (through 30 September)

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**UNITED STATES**  
West of the Mississippi

- 15 AUGUST  
**Jerry Hall**; Christ UMC, Rochester, MN 12:20 pm
- 22 AUGUST  
**John Schultz**, with percussion; Christ UMC, Rochester, MN 12:20 pm
- 29 AUGUST  
**Merrill Davis**; Christ UMC, Rochester, MN 12:20 pm
- 11 SEPTEMBER  
**John Callahan**; College of St Thomas, St Paul, MN 8:15 pm
- 18 SEPTEMBER  
**Mary Preston**; Village Presbyterian, Prairie Village, KS 8 pm
- 22 SEPTEMBER  
**Eileen Coggin**; St Leander, San Leandro, CA 8 pm
- 24 SEPTEMBER  
**Gerre Hancock**, with hymn festival; Dorst College, Sioux Center, IA 2:30 pm  
**David Higgs**; Boston Ave UMC, Tulsa, OK 5 pm
- 25 SEPTEMBER  
**David Jenkins**; College of St Thomas, St Paul, MN 8:15 pm
- 26 SEPTEMBER  
**Gerre Hancock**; First UMC, Houston, TX 7 pm  
**Eileen Coggin**; Old St Mary's, San Francisco, CA 12:30 pm
- 29 SEPTEMBER  
**John Obetz**; Grace & Trinity Cathedral, Kansas City, MO 8 pm

**INTERNATIONAL**

- 15 AUGUST  
**Philip Crozier**; Munsterbasilika, Bonn, Germany 8 pm  
**John Stephenson**; St James United, Montreal, Quebec 12:30 pm
- 16 AUGUST  
**Nixon McMillan**; Knox Church, Stratford, Ontario noon
- 18 AUGUST  
**Philip Crozier**; St Ulrich/Brudern Kirche, Braunschweig, Germany 7:30 pm
- 20 AUGUST  
**Philip Crozier**; Ev-Luth Kirche, Langeoog, Germany 8 pm
- 22 AUGUST  
**Raffaele de Castro**; St James United, Montreal, Quebec 12:30 pm
- 23 AUGUST  
**Anthony King**; Knox Church, Stratford, Ontario noon  
**John Vandertuin**; St Joseph's Oratory, Montreal, Quebec 8 pm  
**Gillian Weir**, with orchestra; Gloucester Cathedral, England 8 pm
- 25 AUGUST  
**James Johnson**; St Peter's, Hamburg, Germany 8 pm
- 27 AUGUST  
**James Johnson**; Cathedral, Ratzeburg, Germany 8 pm
- 29 AUGUST  
**James Johnson**; Gentofte Church, Copenhagen, Denmark  
**Margaret de Castro**; St James United, Montreal, Quebec 12:30 pm
- 20 AUGUST  
**Stephen Alltop**; Knox Church, Stratford, Ontario noon

- 7 SEPTEMBER  
**James Johnson**; Bavokerk, Haarlem, Holland 3 pm
- 10 SEPTEMBER  
**James Johnson**; Cathedral, Altenburg, Germany 2:30 pm
- 20 SEPTEMBER  
**Gillian Weir**; St Marie's Cathedral, Sheffield, England 8 pm
- 29 SEPTEMBER  
**Thomas Trotter**; Deer Park United Church, Toronto, Ontario 8 pm



**Organ Recitals**

GORDON ATKINSON, Wesley United Methodist Church, Washington, DC, May 7: *Praeludium in E Minor*, Bruhns; *Pedalexercitium*, S. 598, *Piece d'Orgue*, S. 572, Bach; *Plein Jeu*, *Fugue sur la Trompette*, *Recit de Chromhone*, *Trio*, *Dialogue (Messe pour les Couvents)*, Couperin; *Das Holsteinische Orgelbüchlein*, Micheelsen; *Andantino*, *Bridge*; *Psalm-prelude*, Set 1, No. 1, Howells; *Communion*, Op. 8, *Finale (Symphonie II, Op. 20)*, Vierne.

JUDITH HANCOCK, St. Thomas Church, New York, NY, April 30: *Fantaisie-Improvisation sur le "Te Deum"*, Tournemire; *Scherzo*, *Gigout*; *Prélude et Fugue sur le nom d'Alain*, Op. 7, Duruflé; *Fantaisie-Improvisation sur l'Ave Maris Stella*, Tournemire; *Scherzo*, *Final (Symphonie VI)*, Vierne.

MARGARET IRWIN-BRANDON, St. Mark's Cathedral, Seattle, WA, May 12: *Toccata*, *Adagio and Fugue in C Major*, *Passacaglia and Fugue in C Minor*, *Schubler Chorales*, *Preludes and Fugues from The Well-Tempered Clavier*, Bach.

FRANCIS JACKSON, St. James United Church, Montreal, Quebec, May 11: *Prelude in C*, *Bairstow*; *Concerto No. 4 in G*, *Camidge*; *Fantasia and Toccata*, Op. 57, *Stanford*; *Pastorale*, *Fricke*; *Deux Esquisses*, Dupré; *Praeludium* (Leipzig, 1985), *Diversion for Mixtures* (1957), *Jackson*; *Introduction*, *Passacaglia and Fugue*, Willan.

JARED JACOBSEN, St. Leander Church, San Leandro, CA, February 17: *Toccata in d*, S. 565, *Toccata in F*, S. 540, Bach; *Toccata*, Op. 59/v, *Reger*; *Phantasie (Sonate I, iii)*, Hindemith; *Toccata I*, *Monnikendam*; *Toccata in F*, *Grison*; *Final (Symphonie I)*, Vierne; *Tu es Petra (Esquisses byzantines, xii)*, Mulet; *Petite Rhapsodie Improvisée*, Tournemire; *Toccata (Symphonie V)*, Widor.

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CALVERT JOHNSON, The Cathedral of St. Paul, April 28: *Sonata 6 in B*, Op. 86, Guilman; *Symphonie 6 in G*, Op. 42, Widor.

JAMES JOHNSON, Chicago Theological Seminary, Chicago, IL, April 9: *Fantasia on the Eighth Tone*, Cornet; *Preludium in E Minor "Great"*, Bruhns; Canonic variations on *Vom Himmel hoch*, Bach; *Salve Regina*, Araujo; *Prelude and Fugue in C Major*, S. 547, Bach; *Tiento on the Sixth Tone*, Cabanilles; *Noël ou S'en vont Ces quais bergers*, Balbastre; *Schmücke dich, o liebe Seele*, S. 654, Bach; *Sonata IV in B-flat Major*, Mendelssohn.

G. DONALD KAYE, St. Paul's Episcopal Church, Flint, MI, March 16: *Benediction (Monologue)*, Karg-Elert; *Benedictus*, Couperin; *Choral in A Minor*, Franck; *Stella matutina (Cinq Invocations)*, Dallier; *Final (Symphonie I)*, Vierne.

ROBERT BURNS KING, St. James Cathedral, Orlando, FL, February 14: *A Trumpet Minuet*, Hollins; *Jesu, joy of man's desiring*, Bach; *Concerto V in F Major*, Handel; *Prelude, Sicilienne (Suite, Op. 5)*, Duruflé; *Theme and Variations (Hommage à Frescobaldi)*, Langlais; *Improvisation on the "Te Deum"*, Tournemire; *Berceuse (Suite Bretonne)*, Dupré; *Carillon de Westminster*, Vierne.

MICHAEL KLEINSCHMIDT, St. Paul's Episcopal Church, Flint, MI, May 7: *Transports de joie (L'Ascension)*, Messiaen; *Andante sostenuto (Symphonie Gothique)*, Widor; *Toccata VII, Rossi*; *Introduction and Allegro (Symphonie 6)*, Vierne; *Sonata per organo*, Bellini; *Nun komm' der Heiden Heiland, Prelude and Fugue in C Major*, S. 547, Bach; *Postlude pour l'office de complies*, Alain; *Prelude et Fugue sur le nom d'Alain*, Duruflé.

QUENTIN LANE, St. Thomas Church, New York, NY, April 2: *Passacaglia d-moll*, Buxtehude; *Toccata Terza, Frescobaldi*; *Liebster Jesu, wir sind hier*, S. 730, 731, Piece d'Orgue, S. 572, Bach; *Carillon-Sortie*, Mulet.

ARTHUR LAWRENCE, First Baptist Church, Orlando, FL, April 18: *Introduction and Passacaglia in D Minor*, Reger; *Valet will ich dir geben*, S. 735, *Schmücke dich, o liebe Seele*, S. 654, *Fantasia in G Major*, S. 572, Bach; *Obra de Octavo Tono Alto (Ensalada)*, de Heredia; *Toccata in F Major*, BuxWV 156, Buxtehude; *Fugue in A-flat Minor*, Brahms; *Fugato and Presto (Variations on a Noël)*, Dupré.

JOHN McGOVERN and BRUCE OEL-SCHLAGER, First Unitarian Universalist Church, Detroit, MI, May 7: *Grand March from Aida*, Verdi; *Prelude in A Minor*, Respighi; *Chorale-Improvisation on "Forest Green"*, Kreuger; *Après un reve*, Fauré; *Woodland Flute Call*, Dillon; *Pastorale and Aviary*, Roberts; *Cortège et Litanie*, Dupré; *The Persian Suite*, Stouton; *Dreams*, McAmis; *The Stars and Stripes Forever*, Sousa.

HERFRIED MENCKE, St. Matthew's Lutheran Church, White Plains, NY, April 4: *Trumpet Voluntary*, Stanley; *Ciacona in F Minor*, Pachelbel; *Sicilienne*, Maria Theresia von Paradis; *Five Sketches on "Aus tiefer Not"*, Mencke; *Fantasia in G Major*, S. 572, Bach; *Variations on Weinen, Klagen, Sorgen, Zagen*, Liszt.

JAMES PALMER, organist and tenor, St. Peter's Church, Peekskill, NY, April 9: *Prel-*

*ude in C Major*, Bach; *Flute Tune*, Arne; *Sonata II*, Mendelssohn; *St. Elizabeth*, Young; *Werde munter*, Whitlock; *Nun danket*, Bach/Fox; *Fear not ye, O Israel*, Buck; *The 23rd Psalm*, Malotte; *Fugue*, Duruflé; *Carillon-Sortie*, Mulet.

CHRISTA RAKICH, Faith Presbyterian Church, Tallahassee, FL, February 3: *Prelude in C*, S. 547, three settings of *Allein Gott in der Höh' sei Ehr*, S. 662, 663, 664, *Fugue in C*, S. 547, Bach; *Five short chorale preludes*, Smyth; *Passacaglia in C-sharp minor*, Borroff; *Fantasia*, Diemer.

JOAN RINGERWOLE, organ and harpsichord, Dordt College, February 22: *Variations de Concert*, Op. 1, Bonnet; *Praeambulum in G*, Lübeck; *Brande champagne*, Susanne van Soldt MS; *Book II (Ordre II)*, Book II (Ordre VI) Couperin; *Allein Gott in der Höh' sei Ehr*, S. 664, *Von Gott will ich nicht lassen*, S. 658, *Wenn wir in höchsten Nöthen sein*, S. 668, Bach; *Benedictus*, Rowley; *Sortie*, Lefébure-Wély; *Carillon*, Op. 27, No. 4, Dupré.

SAMUEL JOHN SWARTZ, University of Redlands, Redlands, CA, February 16: *Fantasia*, Thomson; *Theme*, *Variations and Fugue*, Chadwick; *Spiritual: "Nobody knows the trouble I see"*, Gillette; *Alpine Fantasy and Storm*, Flagler; *Näher; mein Gott, zu Dir!*, Op. 81, Karg-Elert; *Scherzo in G Minor*, Op. 49/2, Bossi; *O wie selig seid ihr doch, ihr Frommen*, Schmidt; *Victimae paschali*, Tournemire/Duruflé.

ROBERT TRIPLETT, Cornell College, Mt. Vernon, IA, April 7: *Pieces d'Orgue*, Marchand; *Sei gegrüßet, Jesu gütig*, S. 768, *Fugue in G Major*, S. 577, Bach; *What a friend we have in Jesus, Sweet Hour of Prayer*, Sometimes I feel like a motherless child, Bolcom; *Trois Danses*, Alain.

MARIANNE WEBB, St. John's Lutheran Church, Topeka, KS, March 12: *Grand Choeur Dialogué*, Gigout; *Partita diverse Sei gegrüßet, Jesu gütig*, S. 768, Bach; *Fantasia in E-flat Major*, Saint-Saëns; *Prelude on Iam sol recedit igneus*, Simonds; *Moto Ostinato (Sunday Music)*, Eben.

BRUCE WHEATCROFT, St. Thomas Church, New York, NY, April 23: *Partita sopra la Aria della Folia da Spagna*, Pasquini; *Toccata and Fugue in D*, Op. 59, Reger; *Erbarm dich mein, O Herre Gott*, S. 721, Bach; *Pièce Héroïque*, Franck; *Variations sur un thème de Clément Jannequin*, Le Jardin suspendu, *Litanies*, Alain; *Adagio*, Marcello; *Toccata*, Gigout.

JOHN E. WILLIAMS, Trinity Episcopal Church, Gatlinburg, TN, April 25: *Ciacona in F Minor*, Pachelbel; *Jesus accepts sorrow (La Nativité)*, Messiaen; *Adagio for glass harmonica*, K. 356, Mozart; *Prelude and Fugue in E-flat Major*, Bach; *Alleluia (O Filii)*, Dubois; *Sarabande on "Land of Rest" (Suite for Organ)*, Near; *"There is a spirit that delights to do no evil"* (A Quaker Reader), Rorem; *Simple Gifts*, Held; *Carillon de Westminster*, Vierne.

GIUSEPPE ZANABONI, Museum of Art, Cleveland, OH, April 9: *Suite Troisième Ton*, Jullien; *Kommt her zu mir, spricht Gottes Sohn*, BuxWV 201, *Lobt Gott, ihr Christen allzugleich*, BuxWV 202, *Magnificat primi toni*, BuxWV 203, Buxtehude; *Concerto in C Major*, S. 594, Bach; *Rhapsodie grégorienne (Nine Pieces for Organ)*, Langlais; *Fantasia meditativa super B.A.C.H.*, Orinski; *Fantasia di improvvisazioni*, Zanaboni.

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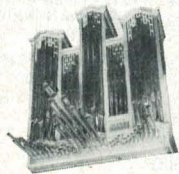
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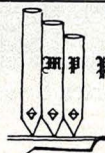
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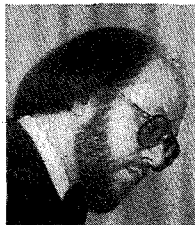


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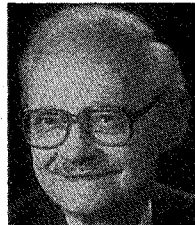
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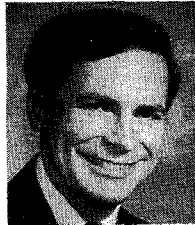
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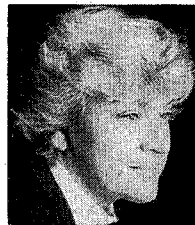
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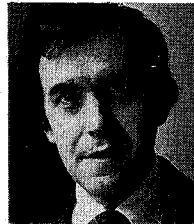
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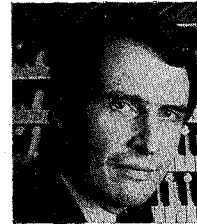
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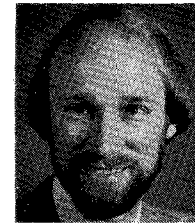
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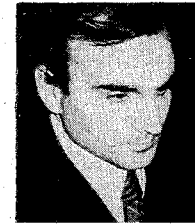
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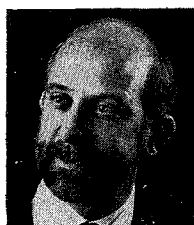
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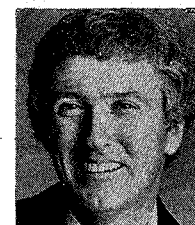
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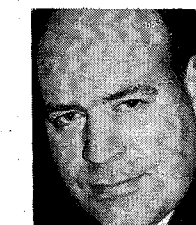
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