

# THE DIAPASON

FEBRUARY, 1999



First Baptist Church, Kalamazoo, Michigan  
Specification on pp. 23-24

# Letters to the Editor

## Callido and Brunzema

I read with interest the article by Francesco Ruffatti on the Venetian organ builder Gaetano Callido in the December issue. My wife and I had the opportunity of hearing an instrument by this builder last September while we were attending a symposium, "The Italian Organ—Today and Tomorrow," in Treviso, Italy. It was played during a mass which was celebrated as an adjunct to the symposium. The tone of the organ was full and brilliant, filling the small church from its swallows nest placement above the main entrance at the back of the church. While the organist was not identified, he or she played literature appropriate to the instrument and the occasion. I also had the opportunity of playing a one-manual organ by Bazzani who, as the article states, was a pupil of Callido. This instrument, which was built in 1890, is located in a small town close to Venice. It adheres to many of Callido's ideas and the principal ripieno is very effective.

I was also interested in the review by Herbert Huestis of the book, "Gerhard Brunzema: His Work and His Influence," by Thomas Donahue. We first met Mr. Brunzema while on an organ tour of Europe in 1963. We visited his organ factory near Leer, Germany, and found him engaged in hammering facade pipes for a small one-manual instrument. Later I had the opportunity of working with him as consultant for a modest two-manual mechanical-action organ for Central Steele Creek Presby-

terian Church in Charlotte, North Carolina. Later still he built a large two-manual tracker for St. John's Episcopal Church in Charlotte, and he and his wife came by our house for a chat while they were in town. I am convinced that both of these organs are examples of superb craftsmanship and will bear testimony to his work for many years to come.

Richard Peek  
Covenant Presbyterian Church  
Charlotte, NC

## AGO convention report

I am writing to express my disappointment over the failure of THE DIAPASON to mention the exceptional recital played by Mickey Thomas Terry at the AGO national convention in Denver last summer (November 1998, pp. 13-15). I find this oversight inexplicable in view of the splendid reports that appeared in other organ journals in this country and abroad. My contribution to that recital was a work commissioned by the convention committee. Clearly, your readers are being short-shrifted by this obvious lapse of journalistic integrity and fairness. Dr. Terry's accomplishments deserve to be acknowledged regardless of any difficulty that might have prevented someone on your staff from being present for the recital. This should have been as important an event for THE DIAPASON as it was for the other distinguished journals.

George Walker  
Montclair, NJ

## Here & There

**St. Luke's Chapel** at the Medical University of Charleston, South Carolina, continues its noontime series of organ recitals: February 2, Lynn Bailey; 2/9, Thomas White; 2/16, Brenda Fairbanks; and 2/23, David Eaton. For information: 843/953-8223.

**The Cathedral of St. Paul**, in St. Paul, Minnesota, has announced its 1999 concert series: February 14, Marilyn Biery; March 7, St. Olaf College Choirs; March 14, James Biery, *Dupré Stations of the Cross*; March 21, Minnetonka Children's Choral Festival; April 18, Greater Twin Cities Youth Orchestra; April 19, Twin Cities AGO chapter; May 9, Marilyn & James Biery. For information: 651/228-1766.

**St. Patrick's Cathedral**, New York City, continues its Sunday afternoon organ recital series: February 14, Andrew Moore; April 18, Friedhelm Flamme; April 25, David Oliver; May 2, Jane Gamble; May 16, Donald George; May 30, Timothy Smith. For information: 212/753-2261 x245.

**The Royal Academy of Music** (England) is hosting Marie-Claire Alain February 22-25 for workshops and a recital. The schedule includes sessions on the organ works of J.S. Bach and Jehan Alain, a recital of works by de Grigny, Bach and Alain, and a concert of chamber music. For information: 0171 873 7300.

**Presbyterian Homes**, Evanston, Illinois, continues its series of organ recitals in Elliott Chapel: February 22, Kevin McKelvie; March 22, Mario Duella; April 26, Samuel Soria; May 24, Randall Manges; and June 28, Yeo Jung Kim. On March 7 Paul Manz will lead a hymn festival. For information: 847/492-2915.

**Longwood Gardens**, Kennett Square, Pennsylvania, will present a "Welcome Spring Organ Extravaganza" on February 26 in Longwood's Exhibition Hall. The program features The

Philadelphia Organ Quartet—Peter Richard Conte, Colin Howland, Rudolph Lucente, and Michael Stairs—playing four digital organs provided by the Allen Company. The ensemble performs symphonic and popular works, Broadway show tunes, ragtime selections and transcriptions. Following the concert fancy desserts are served in the Ballroom, where the musicians will play the Longwood Aeolian organ and conduct tours of the pipe organ. For information: 610/388-1000 x100.

The Lutheran School of Theology at Chicago is accepting applications for the 1999 **Ruth and Paul Manz Scholarship**. Established by Mount Olive Lutheran Church (Minneapolis, Minnesota) to honor the contributions of the Manzes to the congregation over 37 years, the \$1,500 scholarship is intended to encourage organ students as they prepare for careers as church musicians. The deadline for applications is March 1, 1999: President's Office, Lutheran School of Theology, 1100 E. 55th St., Chicago, IL 60615; ph 773/256-7028.

**The Plymouth Music Series** and the University of Minnesota will present a festival of concerts honoring Finnish composer Einojuhani Rautavaara in his 70th birthday year. The composer will visit Minnesota from March 5-13, to attend concerts and lead masterclasses. Programs take place at the University of Minnesota, the Cathedral of St. Paul, and Wayzata Community Church. For information: 612/547-1459.

**Festival Organ: King of Instruments**, a travelling exhibit created by The Westfield Center, is on display in Old Salem, restored Moravian congregation town in Winston-Salem, North Carolina, through March 14. The display joins the existing "Pipes, Pedals, Keys and Bellows: The Puzzle of Salem's Tannenberg Organs," which features the reconstructed 1799-1800 Tannenberg organ of Salem. For information: 1-888/328-5361, or visit Old Salem's website ([www.oldsalem.org](http://www.oldsalem.org)).

# THE DIAPASON

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BRIAN SWAGER

Carillon

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Canterbury Cathedral Choir

**The 1999 MTNA** (Music Teachers National Association) national convention takes place March 20-24 at the Westin Bonaventure Hotel in Los Angeles. Convention events will offer 50 educational sessions, more than 100 exhibit booths, three concerts, and the national MTNA competition finals. Cherry Rhodes will lead the organ masterclasses. For information: 513/421-1420.

**The Oundle International Festival**, Oundle, Northamptonshire, England, will present "Pulling Out the Stops" March 26-28. The event is designed for beginner organists and those who wish to start (aged 10-14), and includes a performance of "The Sorcerer's Apprentice" by David Briggs. Tutors include Roger Fisher, Anne Page, Gerard Brooks, Joanna Marsh, William Whitehead, and James Parsons. For information: ph/fax 011-44 1832 272026.

**The Canterbury Cathedral Choir**, under the direction of Cathedral Organist and Master of the Choristers David Flood, will make a nine-stop tour April 6-20, performing six concerts in the U.S. and three in Canada. The tour choir will consist of the complete, full-time ensemble from Canterbury: 18 boys, 12 lay clerks, Mr. Flood, and organist Andrew Bryden. The itinerary comprises: April 6, Cathedral of St. John the Baptist, St. John's Newfoundland; April 8, Christ Church Cathedral, Ottawa; April 9, St. Paul's Anglican Church, Toronto; April 11, Holy Name Cathedral, Chicago; April 13, St. James Episcopal Church, Lancaster, PA; April 14, St. Mark's Church, Philadelphia; April 16, Trinity Episcopal Church, Hartford, CT; April 18, Cathedral of St. Philip, Atlanta; and April 19, Church of the Incarnation, Dallas. The tour is under the management of Reputation

Management and MTS Travel. For information: 800/874-9330; website <www.stewartgrp.com/canterbury>.

**The Organ in the New Millennium**, an international symposium, will take place April 8–12 at Pacific Lutheran University, Tacoma, Washington, co-sponsored by The Westfield Center. The schedule includes concerts, lectures, panel discussions, a masterclass, choral evensong, an open bench day, and a banquet. The symposium will consider a number of questions concerning organ building at the end of the 20th century including research and documentation of organbuilding and restoration, improvisation, improvements and design changes, etc. Six of the northwest's prominent mechanical-action organs will be featured, including the new Fritts III/54 at PLU; Brombaugh II/26 at Christ Church, Tacoma; Martin Pasi II/29 at Trinity Lutheran Church, Lynnwood; Flentrop IV/59 at St. Mark's Cathedral; Fritts II/22 at Grace Lutheran Church, Tacoma; and the Fritts II/34 at the University of Puget Sound. The long list of presenters includes John Boody, John Brombaugh, David Dahl, Hans Davidsson, Steven Dieck, Lynn Edwards, William Porter, Christa Rakich, Peter Sykes, Carole Terry, and many others. For information: ph 413/527-7664; fax 413/527-7689; website <www.westfield.org>; e-mail <ledwards@westfield.org>.

**The Midwestern Historical Keyboard Society** will hold its annual conference at the University of Dayton (Ohio) May 13–15. Entitled "The Well-Tempered Clavier Revisited," this is the society's 15th annual meeting. The schedule includes concerts by baroque flutist Mary Oleskiewicz and harpsichordist David Schulerberg, and a performance of the entire *WTC*, with each prelude and fugue performed by a different MHKS member, and using a variety of instruments. In lieu of the usual paper sessions, the conference will provide a forum for a multi-session discussion of the *WTC*. Also featured is an exhibit of early keyboard instruments. The conference will close with a concert by the Dayton Bach Society, followed by a reception at Dayton's Kettering Mansion. For information: Marcellene Hawk and Walter Mayhall, MHKS Dayton 1999, 251 Redondo Rd., Youngstown, OH 44504.

**Duquesne University**, Pittsburgh, Pennsylvania, has announced the expansion of its Master of Sacred Music degree program. The expanded curricula offers flexibility to develop performing skills relevant to the students' particular worship situation—including instrumental and choral/vocal expertise informed by theological and pastoral understanding. In addition, Duquesne's sacred music program also collaborates with the music department of Westminster College, north of Pittsburgh. The sharing of faculty and facilities allows students to study with such teachers as David Craighead, Ann Labounsky, and John Walker. For information: 412/396-5983.

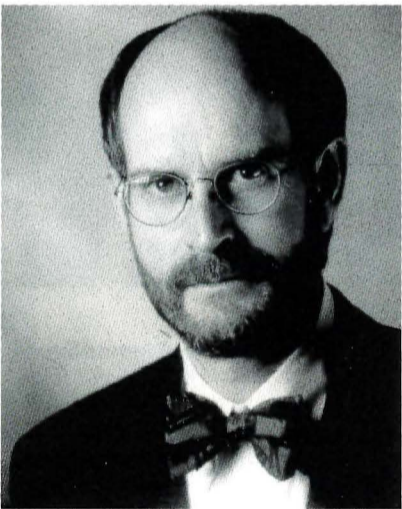
**The P. Boyd Smith Hymnology Collection** is located at California Baptist University, Riverside, California. The 3,000-plus volumes make up one of the larger personal collections of hymnals and hymnological reference works in the country. With resources spanning three centuries and representing more than 20 languages, it is a resource for hymnologists, musicologists, historians of church music, and historians of American spiritual formation. The collection has many rare items including several early *Sacred Harp* and shape-note hymnals, early editions of works of Isaac Watts, and a 1780 edition of *A Select Collection of Hymns*, the famous hymnal edited under the direction of Lady Huntington. For information: Helen Xu, Curator, 909/343-4354; <www.calbaptist.edu>.

## Appointments



Amy Johansen

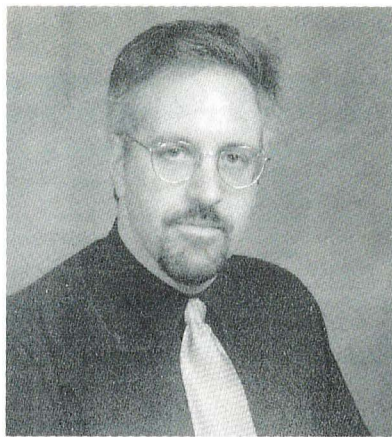
**Amy Johansen** has been appointed University Organist at the University of Sydney, Australia. Her duties include playing the organ for over 50 graduations and other ceremonies each year and organizing lunchtime and Sunday afternoon recitals. The organ in the university's Great Hall is a Rudolf von Beckerath of 53 stops built in 1972. Ms. Johansen, who is also an Honorary Carillonneur at the university, was born in the United States. She earned the BMus from the University of Florida as a student of Willis Bodine, and the MMus in organ performance from the University of Cincinnati College-Conservatory of Music, as a pupil of David Mulbury. Further studies were with Thomas Trotter in London and Naji Hakim in Paris. In 1991 she moved to Australia where she married Robert Ampt, the Sydney City Organist. She concertizes regularly in Australia and abroad, performing both solo recitals and organ duet recitals with Robert Ampt. She is represented in the United States by Concert Artist Cooperative.



James F. Mellichamp

**James F. Mellichamp**, formerly chair of the Division of Fine Arts at Piedmont College, has been named Dean of the college's School of Arts and Sciences. Mellichamp joined Piedmont in 1982 as chair of the Department of Music. In his new position, he will oversee more than 50 faculty members in five academic programs. Dr. Mellichamp is also professor of music at Piedmont, and earlier this year he was recognized for his service to the college by the establishment of the James F. Mellichamp Music Scholarship Fund. Founded in 1897, Piedmont is an independent liberal arts college affiliated with the Congregational Christian Church. It is located in Demorest, Georgia, and has an enrollment of 1,600 students.

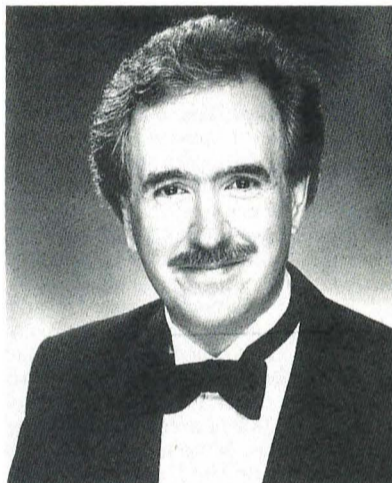
**Thomas Zachacz** has been appointed Music Director of the Union Church of Pocantico Hills, New York. He succeeds Dr. Norman O. Smith,



Thomas Zachacz

who held the position for 29 years. Situated on the Rockefeller estate in Pocantico Hills, Union Church houses stained glass by Matisse and Chagall. In 1970, Richard F. Minnich built the church's organ, incorporating pipework by Tim W. Koelewyn, pipemaker to D.A. Flentrop. In addition to choir directing and service playing duties, Zachacz joins in administering the "Music at Union Church" concert series. Previously Music Director at St. Matthew's Lutheran Church in White Plains, New York, he holds the BMus in organ and harpsichord from Purchase College, studying with Robert Owen and Igor Kipnis. He holds a Master's degree in Musicology from New York University, and currently specializes in the study of revival harpsichords and their playing techniques. He continues harpsichord studies with Denise Restout at the Landowska Center in Lakeville, Connecticut.

## Here & There



Colin Andrews

On November 22, British organist **Colin Andrews** played the dedication recital for the new 2-manual tracker organ built by Harrison & Harrison, Durham, England, for the Episcopal Church of the Good Shepherd, Rocky Mount, North Carolina. Andrews served as consultant to the church's organ committee. He continues to travel worldwide as a recitalist both as a soloist and with his wife, Janette Fishell. Andrews serves as Director of Music at St. Stephen's Episcopal Church, Goldsboro, North Carolina, and is represented in the U.S. by Concert Artist Cooperative (415/479-3532).



Susan Armstrong

**Susan Armstrong** played two recitals in November. A re-dedication

concert of the Welcome K. Adams organ in East Glastonbury, Connecticut United Methodist Church took place on November 8. The organ was restored by Richard Hamar. On November 14, Armstrong played the organ dedication concert at the Polish National Cathedral in Lancaster, New York. Heritage Pipe Organ Company moved and refurbished the Tellers organ from the old cathedral in Buffalo.



Jonathan Biggers

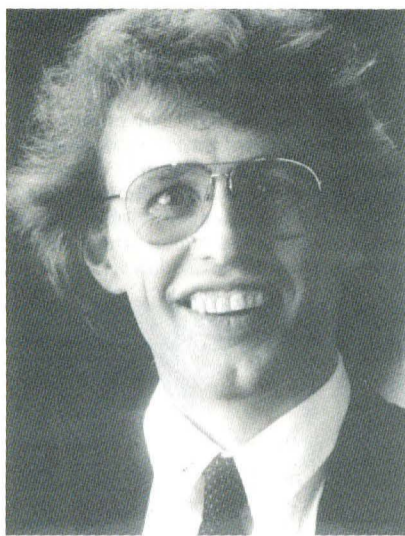
Phillip Truckenbrod Concert Artists has announced representation of **Jonathan Biggers**, Link Professor of Organ, Artist-in-residence, and Associate Professor of Music at Binghamton University in New York. Dr. Biggers won first prize in the 1985 Geneva International Competition and the 1990 Calgary International Festival Concerto Competition, and has taken other prizes in North American and European competitions. He earned his doctorate and the performer's certificate from the Eastman School of Music under Russell Saunders. Undergraduate and master's degree work was with J. Warren Hutton at the University of Alabama. Under a two-year Fulbright Scholarship he studied at the Conservatory of Music in Geneva, Switzerland, under Lionel Rogg. Other organ and harpsichord teachers include Wallace Zimmerman, Arthur Haas, and Frederick Hyde. Biggers has performed at national and regional conventions of the AGO, has recorded a number of CD releases for Calcante Records, has performed on national radio and national network television, and has performed with orchestras such as the Calgary Philharmonic.



David A. J. Broome and Bruce Q. Buchanan

**Donald A. J. Broome** was honored recently for his 20-year tenure as Tonal Director of Austin Organs, Inc., of Hartford, Connecticut. Following cocktails and a celebration dinner, several of Mr. Broome's friends, family, and coworkers spoke in honor of his warm personality, unswerving loyalty, excellent craftsmanship, and not the least, his many distinguished accomplishments as Tonal Director of Austin. Broome will continue on at Austin indefinitely as Head Reed Voicer.

**Stefan Engels** is playing recitals in Germany this winter: February 18, St. Gregorius-Haus, Aachen; 2/20, Marktkirche, Wiesbaden; 2/27, St. Marien, Marburg; 2/28, St. Matthias, Berlin-Schönefeld; March 1, Pauluskirche, Ulm; and 3/7, Epiphaniienkirche, Berlin-Charlottenburg.



**Martin Haselböck**

Viennese organist and conductor, **Martin Haselböck**, will be recording the Hindemith Organ Concertos with the Berlin Philharmonic early this year, with Claudio Abbado conducting.



**The Millennia Consort** (photo credit H. Montgomery-Drysdale)

**Alison J. Luedecke** and the San Diego Chamber Brass Quintet have formed the ensemble, the Millennia Consort. In October and November 1998, they presented two debut concerts, at First United Methodist Church in La Mesa, and at St. James-by-the-Sea Episcopal Church, La Jolla. The Millennia Consort performs arrangements of little-known works in addition to new pieces written specifically for brass quintet and organ, and solo pieces for various instruments. For information: Seagate Concerts, 760/436-8744; <WDGseagate@aol.com>.

**Frederick Swann** is featured on a new recording, *Frederick Swann in Hawaii, Vol. 2*, on the Gothic label (G 49100). Recorded on the 1924 E.M. Skinner/1966 Aeolian-Skinner/1995 Austin organ at Central Union Church in Honolulu (4 manuals, 68 ranks, 4023 pipes), the program includes works of Bach, Dillon, Swann, Darke, Bingham, de Grigny, Vierne, Gounod, Mendelssohn, King, Langlais, and Hebble. Swann is joined by harpist Nyle Hallman in two of the works. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

On August 3, 1998, following her recital at the Sct Petri Church in



**Gillian Weir**

Malmo, Sweden, **Dame Gillian Weir** was presented with a special silver medal by the Swedish Albert Schweitzer Association. The medal, which was produced in 1975 to commemorate the centenary of his birthday, shows Schweitzer's face and signature on one side, while the other side bears the inscription "Respect for life," a cross and the name of the association. When the medals were coined and sold to members and supporters of the organization, it was determined that a small number of silver and bronze medals would be saved to be presented to people whose work is done in the spirit of Schweitzer. The last silver medal coined in 1975 was presented to Ms. Weir for her "unique way of giving a very personal touch to the music, never forgetting the human aspects which also were an important part of Albert Schweitzer's life and work."

**Gloriae Dei Cantores** performed for a third season with Keith Lockhart and the Boston Pops Esplanade Orchestra on their 1998 Christmas tour, with performances in Chicago, Cleveland, Providence, Worcester, and Boston's Symphony Hall.

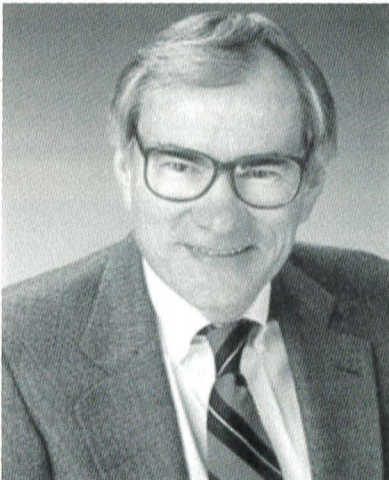
**R.R. Bowker** has announced the publication of a new edition of the *International Directory of Arts*. The 1998-99 edition includes over 118,000 listings in 175 countries. The three-volume directory covers a global network of people, institutions and companies, including museums and galleries, art and antique dealers, auctioneers and restorers, publishers and periodicals, antiquarian and art booksellers, associations, colleges and universities, and more. The revised edition contains more than 13,000 new entries, including 4,000 museums. More than 30,000 listings have been updated, and some 3,500 companies have closed or ceased business; 3-vol. set, 2,384 pp., \$295.00. For information: 888/BOWKER2.

**Solid State Logic** has announced that it is offering, as a free service on its website, a listing of upcoming organ performances, organ crawls, and other special events. The listing on the SSL website is designed to help locate organ

recitals and educational events by artist, location, or date. To access the list, visit <www.sslorgans.com>. To list events, send them to: Ann Magnan, Sales Coordinator, Solid State Logic, 37545 Schoolcraft Rd., Livonia, MI 48150; or e-mail: <annm@sslorgans.com>.

## Nunc Dimittis

**Edward Hansen**, 69, died on December 13 from complications of multiple myeloma. Hansen received his undergraduate and doctoral degrees from the University of Washington. He was organist at First United Methodist Church in Seattle for five years before his appointment as Organist and Choirmaster of Plymouth Congregational Church in 1957. He retired from Plymouth in 1991. During his tenure he was involved with the planning and development of the new church structure and the design and installation of two new Schlicker organs. While at Plymouth he also began a series of Wednesday noontime recitals. Over 650 of these recitals featured both local and visiting organists. In 1970 he joined the faculty of the University of Puget Sound as Chairman of Organ and Church Music Studies, a position he retained until 1993. As Professor Emeritus, he continued as University Organist and organ teacher until 1997. He served as President of the AGO from 1981-86, and has since held a number of offices within the Guild. From 1985-87 Hansen served on the Board of Directors of the National Music Council. He is survived by his wife, Jeanne Martinelli Hansen, three children, five grandchildren, a sister, and two brothers. Memorial services were held on January 9 at Plymouth Congregational Church.



**Joseph Horning**

### Joseph Horning—In Memoriam

*Joseph Horning, a frequent contributor to these pages, died on October 6, 1998, at the age of 53, after a long struggle with cancer. A native of Salem, Ohio, Horning attended Kent State University where he earned degrees in Political Science and Communications. Later, he earned an MBA from Pepperdine Uni-*

*versity in Malibu and became Vice President of Marketing for Henry Company, a national roofing products firm in Los Angeles. Along the way, he worked as a printer, photographer, television producer, baker and national sales manager for three different companies. Here follow two reflections on his life and work, from Los Angeles organ builder, Manuel Rosales, and Thomas Neenan, Music Director at St. Matthew's Episcopal Church, Pacific Palisades.*

Joe Horning's friendship was not easily won but, like most that is worthwhile, it certainly merited the effort to pursue and cultivate. His personality was highly objective, critical and analytical while maintaining a perspective of creativity, sensitivity and artfulness.

He deeply, truly loved the pipe organ and worked hard at learning to play a wide cross section of its literature. He studied and read avidly which afforded an understanding of historic and contemporary instruments, performance practices and registrations. Coupled with his innate mechanical ability and an analytical mind, he was able to absorb and digest the musical value of an instrument while also understanding and evaluating its tonal design and mechanical integrity. Consequently, he was able to comprehend an instrument both from the player's and builder's point of view, allowing him to perceive the builder's intentions and to evaluate the effectiveness of the musical results. Often, this led to serious, interesting and often heated dialogue with many of the builders.

Being a frequent traveler in his business life afforded him the opportunity to visit many instruments around the country. I fondly remember how he would call after returning from one of his trips to tell me all about his latest organ tour. His reports were both informative and entertaining while always revealing some relevant facts and observations about a particular builder's opus.

He was firmly convinced that every church deserved a real pipe organ regardless of its size and financial resources. His imagination and creativity produced designs for small, affordable instruments many of which were the subjects of his articles for the organ journals. The maximization of the musical resources and versatility of every instrument were chief among his concerns as was practicality and ease of use for the accompaniment of church services.

With the passing of Joe Horning the organ world has lost a friend, supporter and creative spirit. His wit, counsel, critiques and friendship will be very much missed.

—Manuel J. Rosales

Joe Horning was an amateur musician in the best sense of the word—a "lover" of music—what the Germans call "ein Liebhaber." Indeed, the energy he devoted to mastering the musical arts and increasing his knowledge of the pipe organ was equalled only by the

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## SUMMER EUROPEAN ORGAN TOURS

June 3-12

Baroque and Romantic  
Organs in Spain

with

Montserrat Torrent  
José Manuel Ascue  
Jean Boyer  
and Yuko Hayashi

Registration deadline:  
March 15, 1999

July 7-16

Bach  
Organs

with

Christoph Wolff  
Harald Vogel  
William Porter  
and Lynn Edwards

Registration deadline:  
April 15, 1999

Westfield  
C E N T E R

For more information, contact:

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*S.E.H.K.S. in LONDON '99*

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e-mail: klouwena@mailers.fsu.edu

Phone: 850/877-6904

REGISTRATION DEADLINE: MARCH 10, 1999



Janice Beck



Jonathan Biggers



David Briggs



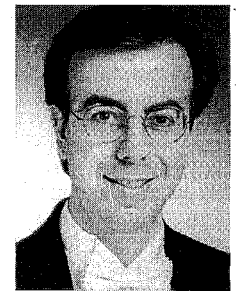
Chartres Competition  
Rie Hiroe-Lang



The Chenaults



James David Christie



Peter Richard Conte



Dallas Competition  
S. Wayne Foster



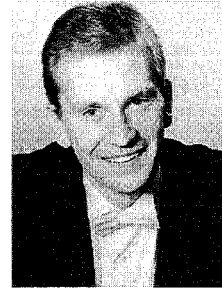
Lynne Davis



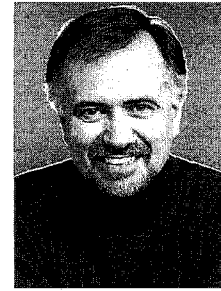
Jesse Eschbach



Stephen Farr



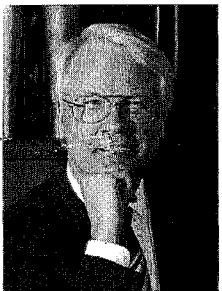
Jeremy Filsell



Jon Gillock



Robert Glasgow



Stephen Hamilton

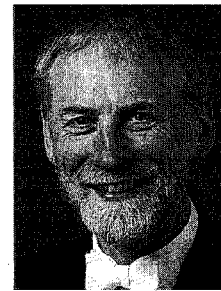


Kim Heindel

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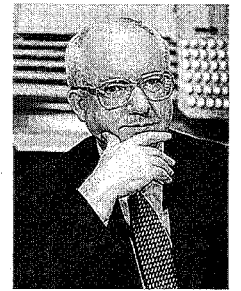
David Hurd



Martin Jean



Kei Koito



Nicolas Kynaston



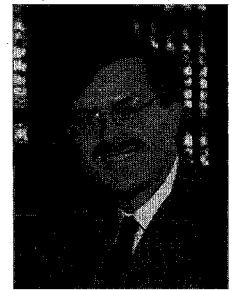
Loughton & O'Meara  
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Andrew Lumsden



Jean-Pierre Leguay



Huw Lewis



Haig Mardirosian



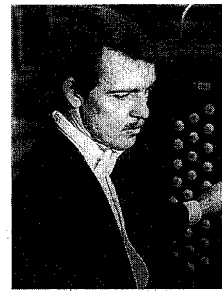
Bruce Neswick



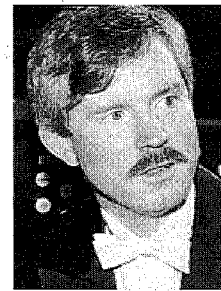
Katharine Pardee



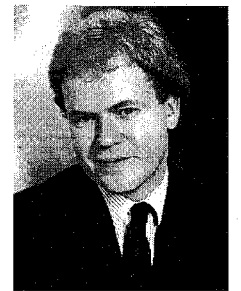
Mary Preston



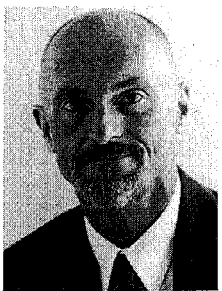
McNeil Robinson



John Rose



John Scott



Robert Edward Smith  
harpsichord



Herndon Spillman



Carole Terry



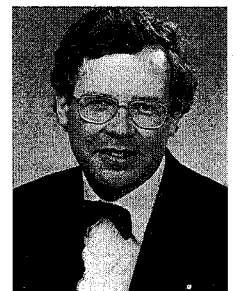
John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

tremendous energy and creativity he devoted to his professional life and to his beloved wife, Alice.

At the memorial service following his death, colleagues from Henry Co. were staggered by the recounting of his musical achievements and his musical friends were equally amazed by the list of his achievements in the fields of marketing and communications. (Among other things, he created a highly successful arm-chair travel log in the company's marketing brochure with articles on all manner of places and things from whale watching in the San Juan Islands to the treasures of the Chicago Art Institute to the family attractions in San Diego, especially the city's famed Balboa Park—with its historic Spreckles Organ Pavilion. It is a mark of Joe Hornings' creative *chutzpah* that he would attempt to—and succeed in—selling roofing tar by showcasing a pipe organ in a park in San Diego!)

Shortly after settling in Los Angeles, Joe made his presence known at St. Matthew's and began what would become more than a decade's worth of music-making, both as organist and choir member. Week after week he serenaded the congregation while the choir took its Communion. You never knew what was coming . . . one week, an obscure pastorella or canzona from the Italian literature which he knew and loved so well; the next, a homemade organ transcription of a work by Debussy or Chopin—always transposed, if necessary, into a key with fewer than 4 sharps or flats (he had a great disdain for distant keys); the next, a standard work from the organ literature, played with such an interestingly fresh perspective that I frequently altered my own approach to the piece as a result of hearing him play.

He loved Christmas Eve. For years the choir at St. Matthew's has had the tradition of singing for an hour before the Christmas Eve service begins. Soon into his tenure as "non-stipendiary assistant organist," Joe began dotting the Christmas carols, hymns and solos with the most delectable array of Christmas bagatelles. He could make the church's 30-stop Fisk organ sound like a 16th-century one-manual Italian instrument from Pistoia; a 19th-century American classic; an E.M. Skinner orchestral organ or a pizza-house theater organ, depending on the context. He also loved accompanying soloists and instrumentalists, always pushing his soloist, just a bit, toward his rather specific music ideals. When not playing the organ, he served as unofficial cheerleader in the bass section, encouraging and challenging those he felt could, with just a little more effort and perhaps a little friendly instruction, do better.

Never one to countenance mediocre or shoddy music, organs, scholarship, or musical performance, he was a tough critic—especially of himself. When his illness began to influence his ability to play the organ and sing, he taught himself to paint, creating in the last year or

so of life some masterful works which, along with some recorded organ performances, will be cherished by his family and friends. A true Renaissance man, he will be sorely missed.

—Thomas Neenan

#### DIAPASON bibliography

IN-Group Forum, November, 1991, p. 2  
Organ Design Based on Registration Revisited, April, 1993, pp. 12–13  
Brahms' Chorale Preludes, May, 1997, pp. 13–16  
Recording the Organ, Part 1, February, 1998, pp. 16–18; Part 2, March, 1998, pp. 13–15

## Carillon News

by Brian Swager

### February Florida Festival

The 14th International Carillon Festival at Bok Tower Gardens in Lake Wales, Florida, will occur February 20–28, featuring carillonneurs Geert D'hollander, Todd Fair, Ulla Laage, Carlo van Ulft, Milford Myhre and William De Turk. Events include daily 3 pm carillon recitals, a moonlight recital on February 27, lectures and exhibits in the new Education & Visitor Center, and several non-carillon concerts. For more information, contact Bill De Turk, Bok Tower Gardens, 1151 Tower Blvd., Lake Wales, FL 33853-3412; phone: 941/676-1154; fax: 941/676-6770; E-mail: <BoksBells@compuserve.com>.

### Berkeley Congress Report

The 56th Congress of the Guild of Carillonneurs in North America was held at the University of California at Berkeley, 17–20 June 1998 with 126 persons in attendance. University Carillonneur Geert D'hollander was the host. Held in conjunction with the Fifth Berkeley International Carillon Festival, the 1998 meeting focused on the life and work of Emilien Allard and honored the memory of Ronald Barnes. Madeleine Allard was present as an honored guest. Also honored were Evelyn Chambers and other members of the Class of 1928, patrons of the Berkeley Carillon and its International Carillon Festival.

Recitalists for the Congress were Lisa Lonie of Philadelphia; George Gregory of San Antonio, Texas; Claude Aubin of Montréal, Québec, Canada; Gideon Bodden of The Netherlands; Andrea McCrady of Spokane, Washington; and the carillonneurs of Berkeley: Geert D'hollander, John Agraz, Jeff Davis, David Hunsberger, and Liesbeth Janssens. The Berkeley Brass Quintet conducted by David Milnes joined Geert D'hollander and Liesbeth Janssens in a special program of music arranged for bells and brass by Ms. Janssens. D'hollander gave the premiere performances of the winning pieces in the 1998 Johan Franco Composition Competition. The first prize



Madeleine Allard, widow of Emilien Allard; Wendy Allanbrook, Chair of UCB Music Department; John Allanbrook; Geert D'hollander, UCB Carillonneur; Liesbeth Janssens, Assistant Carillonneur; Professor Bonnie Wade; Louis Heilbron, President of the Class of 1928.

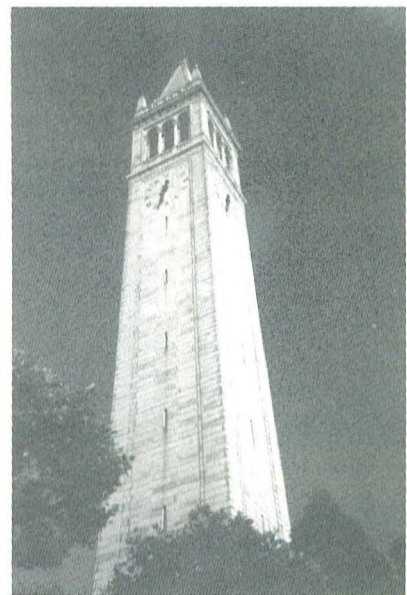
was awarded to Mr. D'hollander himself for his *Modal Nocturne*. Ennis Fruhauf's *Passacaglia* was awarded second prize.

John Agraz gave a workshop on basic carillon maintenance. Masterclasses were taught by John Gouvens on interpretation and by Geert D'hollander on effective ways to learn new music. Two presentations on the music of Emilien Allard were given: Milford Myhre played historic recordings from Bok Tower, and Liesbeth Janssens shared her findings based on theoretical analyses of some of Allard's pieces.

Following successful examination recitals, ten members were accorded Carillonneur status by vote of the Guild: Steven Ball of Ann Arbor, Michigan; Linda Dzuris of Ann Arbor, Michigan; Chuck Barland of Lawrence, Kansas; Andy Greene of Berkeley, California; Andrew Capule of Berkeley, California; Liesbeth Janssens of Berkeley, California; Helena Chen of Berkeley, California; Sabin Levi of Provo, Utah; Geert D'hollander of Berkeley, California; and Lynne Tidwell of Lawrence, Kansas.

Dr. Joseph F. Marsh, Jr., former president of Concord College, and Alicia Porter Washam and Rufus "Buddy" Porter of Highland Park United Methodist Church, Dallas, were recommended and approved for Honorary Membership. Janet Dundore was awarded the Extraordinary Service Award for her many contributions to the Guild and to the profession, most particularly her original, audience-friendly approach to recitals. Emilien Allard, Evelyn Chambers, the Class of 1928, Janet Dundore, and Karel and Linda Keldermans received Berkeley Medals. A memorial fund in the name of Ronald Barnes was established to provide scholarships for North Americans to study the North American Carillon Art in North America.

The next congress of the GCNA will be held at Iowa State University, Ames, 16–19 June 1999. Tin-shi Tan will be our host. In the year 2000, the CGNA congress will be held in the city of Fred-



Sather Tower, University of California, Berkeley.

erick, Maryland as well as at the Mercersburg Academy in Mercersburg, Pennsylvania. John Widmann and Jim Smith will be our hosts. Also in 2000 will be a congress of the World Carillon Federation in Springfield, Illinois, hosted by Karel Keldermans.

### News from Iowa State

Iowa State University Carillonneur Tin-shi Tan sends the following news.

### Spring carillon festival 1998

Iowa State University (ISU) hosted the Spring Carillon Festival 1998 and the Carillon Composition Competition during the weekend of April 24–26. Guest carillonneur was Albert Gerken, Carillonneur at the University of Kansas, Lawrence. He performed a recital featuring carillon music by Gary C. White, Professor Emeritus of Composition at ISU. He also conducted a seminar on "The importance of musical considerations in building or renovating a carillon." The Festival also included a

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Family concert featuring ISU student carillonneurs, the Ames Children's Preparatory Choir, ISU Dance and ISU/Ames Flute Ensemble. Tin-shi Tam, ISU University Carillonneur, presented a faculty recital during the Festival that included Emilien Allard's *Sonata* (1968).

In conjunction with the Festival, a Carillon Composition Competition was held to encourage the writing of original carillon compositions by young composers. Contestants from all parts of the country and overseas submitted entries. No award was given this year.

In 1999, Iowa State University will celebrate the centennial anniversary of the Stanton Memorial Carillon. ISU will host the 57th Congress of The Guild of Carillonneurs in North America from June 16-19. Additional celebrations have also been planned.

#### Summer keyboard camp

The Sixth Annual Keyboard Exploration was hosted by Iowa State Univer-

sity Music Department from June 22 through 27. The summer music camp was for keyboard students who were entering grades 7-12. Participants experienced first-hand the thrill of playing various kinds of keyboard instruments including organ, harpsichord, piano and carillon. Nine students studied carillon under ISU University Carillonneur, Tin-shi Tam. Two carillon concerts were performed by students towards the end of the week.

#### News from Springfield

*Karel Keldermans, carillonneur for the Springfield, Illinois, park district, sends the following news.*

#### Midwest regional conference

The second Midwest Regional Conference of the GCNA was held in Springfield, Illinois, on Saturday, May 30, 1998. Participants from Kansas, Kentucky, Iowa, Illinois, and Denmark were hosted by Karel Keldermans. John Courter of Berea College began

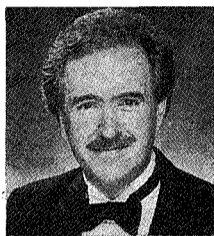
the presentations with a description of his personal compositional style and indicated the importance of Gregorian chant in his music. He played a recording of two of his carillon fantasies, and a lively discussion ensued. Albert Gerken of the University of Kansas at Lawrence then took the podium to make the first of his two presentations for the conference. Bert gave an excellent analysis relative to the usefulness of C-sharp and D-sharp in the bass of the carillon. To this end, he gave an insightful explanation as to why Pieter Hemony several centuries ago had in fact been incorrect in asserting that C-sharp and D-sharp were "useless." With cogent examples from the *De Gruyters Carillon Book* and various Van den Gheyn *Preludes*—music appropriate to the period under discussion—Bert then demonstrated musically why a carillon indeed needs to be fully chromatic.

Informal discussions continued as a catered lunch was served in the parlor, courtesy of the Springfield Park Dis-

trict. Following the lunch break, Ann-Kirstine Christiansen, a Danish carillonneur and administrator at the Scandinavian Carillon School in Løgumkloster, Denmark, gave her presentation on the formation of the School and explained how courses are set up, the number of students attending, and the number graduated. After Ann-Kirstine's presentation, the group transferred to the Rees Carillon where Bert Gerken took the second afternoon session—that of music notation. Bert has developed a unique system of handling and pedaling on his scores, and the group was very interested in his techniques as he demonstrated them at the keyboard of the Rees Carillon. The conference adjourned in the late afternoon with some of the attendees remaining in Springfield for the International Carillon Festival.

#### Annual Springfield festival

The 37th International Carillon Festival in Springfield, Illinois, was held at



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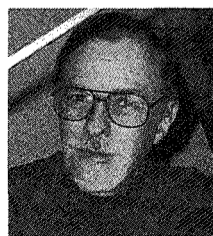
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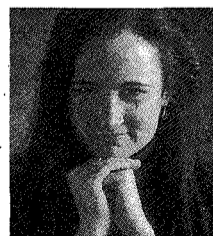
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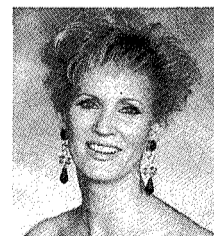
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Wisconsin Baroque Ensemble  
Milwaukee, Wisconsin

the Rees Memorial Carillon in Washington Park from May 31 through June 7, 1998. The eight days of the Festival were filled with carillon-related activities, culminating each evening in two or three recitals by guest carillonneurs. This year's recitalists were Albert Gerken, Kansas; Ann-Kirstine Christiansen, Denmark; Ray McLellan, Michigan; Bob van Wely, The Netherlands; Gert Oldenbeuving, The Netherlands; Koen Cosaert, Belgium; Sue Jones, Illinois; and host Karel Keldermans.

The first evening of recitals featured Albert Gerken and Karel Keldermans performing original compositions and arrangements by Ronald Barnes (1927-1997). This evening of special tribute to North America's premier composer for the instrument was especially meaningful to festival audiences who had come to know Ron Barnes as a frequent participant and visitor to the Festival. During the rest of the week, Barnes' works were prominently featured in recitals by other guest carillonneurs. Huge crowds gathered Saturday evening for the traditional gala fireworks to the accompaniment of carillon music.

### Prospectus: French Carillon School

The French Carillon School was established in 1971 in Tourcoing and has been associated with the Conservatoire National de Région de Douai since September, 1997. During the academic year, instruction is given at all levels: beginners, amateurs, professional, advanced, and virtuosity. Lessons are given regularly on Wednesday and Saturday mornings and are available on other days by appointment. Intensive sessions are available for those traveling from afar. Applied lessons are given alternately on practice consoles, the mobile carillon, and the belfry carillon. There is a mid-year exam, and a final exam with an international jury is held in mid-June to determine the award to be presented according to the guide-

lines of the National Music Conservatories:

- Mentions: at the initial, preparatory, and elementary levels
- Medals and Practice Diploma: at the middle level
- Carillonneur Diploma: upon completion of program of study
- Gold, Vermeil, Silver, and Bronze Medals: advanced level
- Prizes and Certificates of Merit: superior level. (The Master Carillonneur Diploma is awarded as the Premier Prix at this level.)

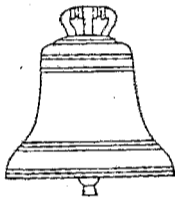
Since its inception, the French Carillon School has awarded twenty carillonneur diplomas (nine to foreigners) and ten Master Carillonneur Diplomas (three to foreigners).

A class of virtuosity, a class for the preparation for international competitions, and a special course for the preparation for the State Diploma and Certificate of Aptitude for carillon instruction were recently established.

There is an annual registration fee but no tuition. For information and registration, contact: Ecole Française de Carillon; 39, rue de l'Université; 59500 Douai; France. Phone/Fax: 33.3.27.93.58.33.

Lessons are available in Tourcoing—contact Bruno Membrey; rue Paul Doumer; 59200 Tourcoing. Beginners can study in Dijon—contact M. Alain Chobert; 2 rue de Tillot; 21000 Dijon.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.



## Music for Voices and Organ

by James McCray

### Modern motets

Motet: One of the most important forms of polyphonic music from about 1220 to 1750. No single set of characteristics serves to define it generally, except in particular historical or regional contexts. It originated as a liturgical trope.

*The New Grove Dictionary of Music and Musicians*

The motet has been an important genre of choral literature for over 600 years. It has undergone numerous changes such as in the 19th century Cecilian movement, or those from the German Protestant Church. However, it has been in the twentieth century where the motet found fewer areas of support. Pope Pius X, in his 1903 *Moto proprio*, gave strict rules which modified the motet's direction.

As the century moved forward, the motet did not fare well. Although there were a few examples of excellence, such as those of Hugo Distler, Max Reger, and Ernst Pepping, in general the concept faded from its place of importance. Composers did set various Latin words such as the Ave Maria, mass movements and similar "popular" texts, but the stylized motets from the past became museum/concert works that rarely were heard in their liturgical environment. With the changes in the Latin requirements demanded by Pope John XXIII, that glorious language which had been the heritage of the church soon dissolved into simplistic guitar masses, which seemed to have more to do with the radio than religion. The mystery of faith rapidly has become a midway of carnival tents in which repetition of inane melodies supercedes moments of intellectual imagery.

Recently, however, Latin motets in a contemporary musical style have surfaced once again. While they may struggle to find performance in church services, they have found favor with musicians yearning for a compromise between the past and now. Spicy harmonies of our time have replaced 16th-century contrapuntal rules, and once again the austere Latin words penetrate our consciousness and elevate our spiritual contexts. These works often have accompaniments and other less traditional appendages. There is also an upstart group of Catholic priests who are disobeying the church by celebrating mass in the old, Latin tradition. Furthermore, their followers find these ancient, hallowed words to have relevance here at the end of the millennium. How refreshing! This month's reviews feature several Latin motets which are useful for church or concert performances.

*Jesu Dulcis Memoria* (Jesus, sweetest of memories!), Leo Nestor. SATB unaccompanied, E.C.

Schirmer, No. 5161, no price given (M+).

This is the third setting in Nestor's *Four Motets on Plainsong Themes*. The others are "Rorate caeli desuper," "Factus est repente de caelo sonus," and "Gaudeamus omnes in Domino." Here the unison chant is sung by a female voice(s), then the text moves into unison men with treble embellishments. After another chant the motet then develops. Both Latin and English performance versions are provided. The harmonies have mild dissonances with moving parts in a homophonic texture. Very sensitive music.

*Ave Verum Corpus*, Danian Burrell. SATB unaccompanied, United Music Publishers of London (Theodore Presser Co.), \$6.75 (D-).

This very dissonant motet uses stacked, syllabic chords which create ethereal sounds. A Latin text only is used as the usually quiet chords evolve in gentle vocal lines. Tuning will be a major challenge in this work which has a shimmering quality as it grows toward its ultimate climax on "mortis."

*Cantate Domino Canticum Novum*, Arvo Pärt. SATB and organ, Universal Edition, UE 31 059, no price given (M).

Pärt's motet follows a format similar to many of his works: stemless note-heads are used with a rhythmic gesture that those without a line above them are eighth notes, one line is a quarter note, and two lines a dotted quarter note. This notation gives the music an austere appearance. There are no other instructions and a Latin text only is provided for performance. The music has a remote attractiveness as it calmly unfolds.

*Hypostasis*, Heinrich Poos. SSAAT-TBB unaccompanied, Schott and Co., SKR 20035, no price given (D).

The text is taken from Genesis and John, and is in Latin only. This is a very sophisticated choral setting that has seven movements with diverse choral arrangements that vary from 6-16 voices. There is a mixture of antiphonal singing, melismatic and sustained lines, and syllabic chords; all move through a variety of changing meters. This will require an accomplished choir.

*Salve Regina*, David Childs. SATB unaccompanied, Santa Barbara Music Publishing, SBMP 248, \$1.55 (M+).

This 90-measure Marian antiphon employs a Latin text only. The warm harmonies use divisi voicing and have frequent tempo changes and diverse dynamic contrasts to portray the text. Childs is from New Zealand but has studied in this country. This music is very effective.

*Virga Jesse Floruit*, Kenneth Mahy. SATB unaccompanied, National Music Publishers, NUMP-254, no price given.

► page 10

## Spiritual Settings

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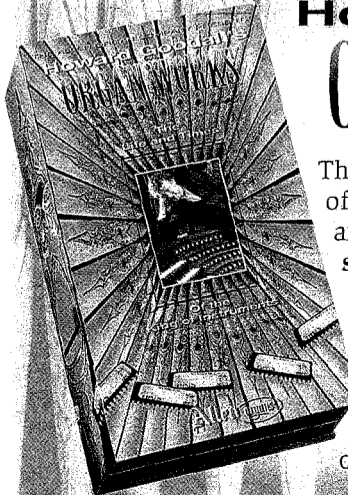
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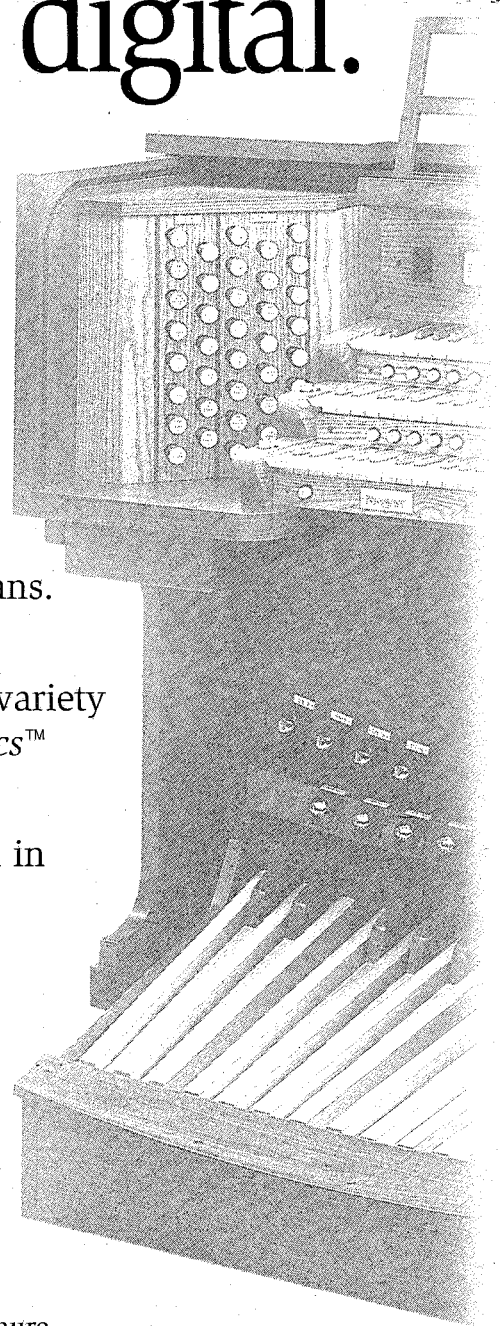
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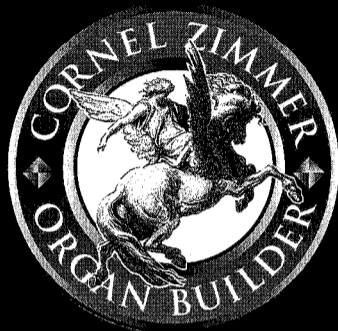
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### ► page 8: McCray

Taken from his *Four Motets for the Christmas Season*, this setting has rich contrapuntal lines and a Latin text only for performance. Using recurring motives, gentle harmonies, and soft dynamics, this motet creates an appealing choral sound.

**Ave Maria, Morten Lauridsen. SATB unaccompanied, Peer International Music, 0050826, \$1.40 (M+).**

Lauridsen's music has enjoyed a wide following in recent years. His attractive harmony, linear vocal writing, and effective choral timbres make his music immediate to both singers and listeners. This piece is no exception. Although low second basses will be needed for performance, the choral colors which emerge from his Latin setting create a special devotion to Mary. Often his music has a chant-like quality which adds to the character of the style. Highly recommended.

**Totus Tuus, Henryk Mikotaj Gorecki. SATB divisi unaccompanied, Boosey & Hawkes, No. 8232, \$7.50 (M+).**

This first edition of Gorecki's popular, eleven-minute setting is a reproduction of the composer's manuscript. The music is made up almost exclusively of vertical, syllabic chords; warm harmonies from seventh/ninth chords dominate. A Latin text only is provided. Through the use of rests and numerous tempo changes the music flows quietly and reverently in this tribute to Mary.

**Ave Maria, Harald Genzmer. SATB unaccompanied, Schott Music, C 49 035, no price given (M).**

A Latin text only, no keyboard reduction of the parts, and gentle harmonies that move in and out of unison/two part phrases dominate this sensitive setting. Using a homophonic texture, and short phrases, Genzmer has set a tranquil version of this text.

VA, where he serves as Professor of Music.

Were I still a practicing church musician, I would find this catalog of immense stimulus in broadening my awareness of texts and in building a diverse choral library that would extend beyond the standard repertory that many settle for. Although the cost for a volume such as this is on the high side, I feel that it would be money well spent, and I highly recommend this work to those who wish to extend their musical and theological horizons.

—Morgan Simmons  
(Now retired, Dr. Simmons served as organist and choirmaster at the Fourth Presbyterian Church of Chicago, 1968-1996.)

## New Recordings

**The Wanderer—Organ Works of C. Hubert H. Parry. Robert Benjamin Dobey, organist. The Skinner Organ of Girard College Chapel, Philadelphia, Pennsylvania. Pro Organo; total playing time 76:29; \$15 plus \$3 shipping; Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224.**

Program: Chorale Preludes on "Hanover" and "Melcombe"; *The Wanderer Toccata and Fugue*; Chorale Prelude on "St. Cross"; *Elegy*; Chorale Preludes on "St. Ann's" and "St. Mary"; *Fantasia and Fugue in G Major*; Chorale Preludes on "Eventide" and "Old 100th," Parry.

The venue is that of Girard College Chapel, Philadelphia, and the artist is Robert Benjamin Dobey. Dobey brings a depth of emotive character which reaches a complete and true melancholy in Parry's contemplative works (such as in the "St. Mary" and "Eventide" chorale preludes), yet he exhibits the stereotypical outgoing, extroverted, bolt upright English style in the "Wanderer," the G Major *Fantasia and Fugue*, "St. Ann's" and "Old 100th." The recorded sound is every bit as crystal-clean as that in "Girard: The Definitive Recording" (Harry Wilkinson) some three years earlier. Dobey's registrations appear to be more bottom heavy (may I suggest art deco Germanic?), yet the denser quality seems appropriate to the literature at hand. In fact, if I had not known the organ and location from the CD liner notes, I could have easily mistaken the Girard College Skinner for a 1916 vintage Willis or Harrison & Harrison from my native England.

Parry's quiet, more lyrical organ works require that one take one's time and consider carefully the direction and pacing of each phrase and how all phrases relate to the overall direction of the work. It is here that Dobey offers numerous examples well worth imitating. This recording demonstrates the art of playing well slowly, and the beautiful result is best heard in the quiet chorale preludes, like "Melcombe" and "St. Mary." Parry's less lyrical, louder, denser organ passages present yet another challenge which Dobey seems to have surmounted. One need only listen to the opening of the G Major *Fantasia* to know that Parry is England's answer to Max Reger. The thick writing often tends to obscure inner lines, as well as the cantus, or leading, melodic line. In at least one place (I may have detected two), Dobey seems to have cleverly re-written certain passages of the score, with a line here and there soloed-out, so that the proper voice is cleanly in the foreground and not otherwise obscured by the texture. How he did this in this recording without having grown a third hand is a mystery I should kindly ask him to reveal for the benefit of all organists.

In short, the pacing, lyricism, and, when demanded, technical prowess of Dobey's recording should re-ignite any organist's interest in this oft-neglected corner of the literature. Most of the works in this Parry anthology were like-

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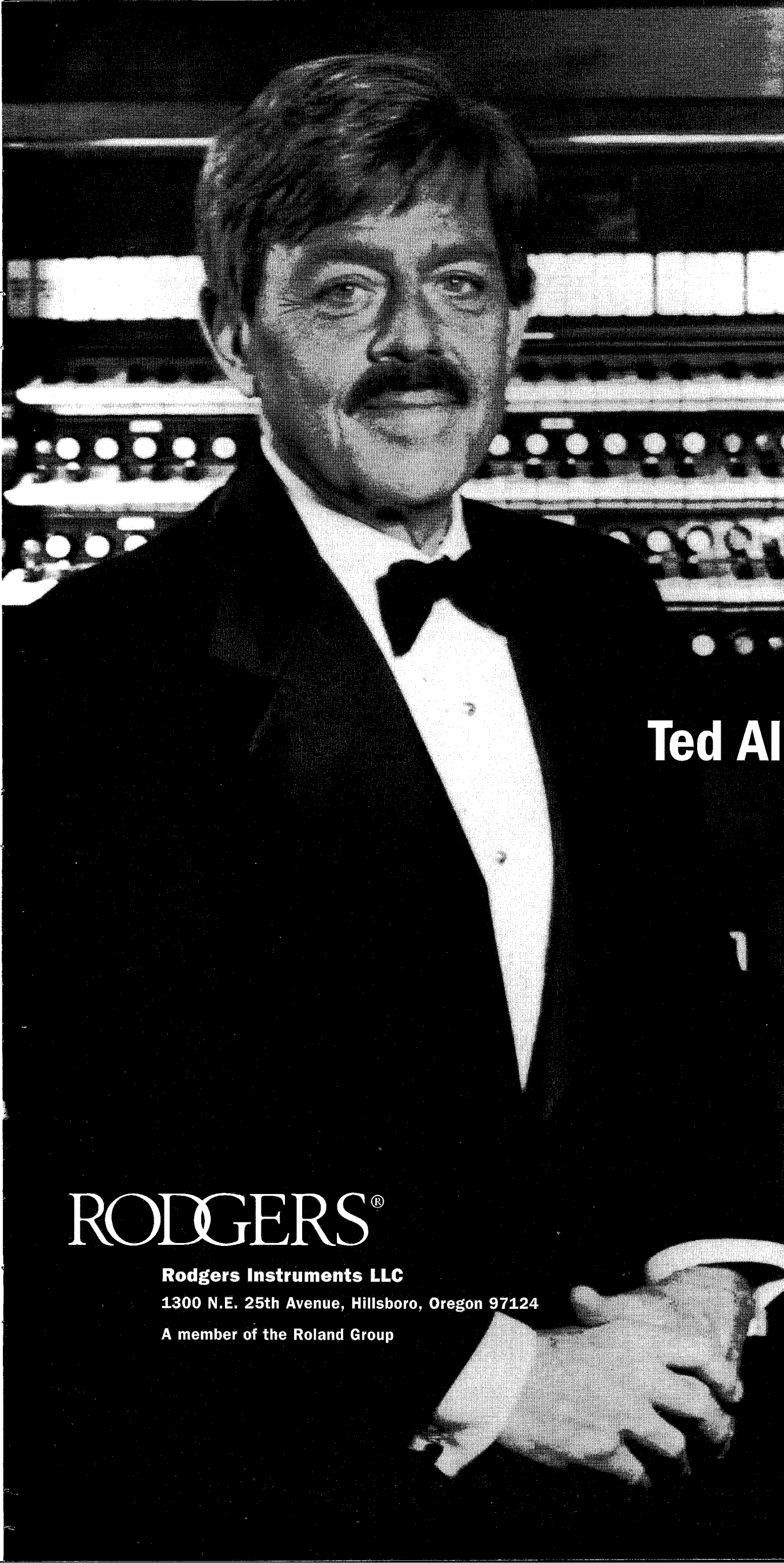
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## Book Reviews

**Catalog of Choral Music Arranged in Biblical Order, 2nd Edition, James H. Laster. Scarecrow Press, Inc., 1996; 4720 Boston Way, Lanham, MD 20706. \$75.00 cloth. 717 pp.**

For those church musicians who wish to integrate choral music with scripture for a given service, this extensive compilation is an invaluable source. One can only guess at the number of hours which Dr. Laster spent in preparing this text for publication. Not only is it a valuable resource for a specific service but it is also a source which leads the reader to discover the works of a given composer which might otherwise be unavailable. Those readers who are familiar with the first edition of the work will welcome this expanded listing.

Entries are arranged from Genesis to Revelation, including the Apocrypha. Each title is listed first by the book of the Bible, then by chapter and verse, and contains composer or arranger, voicing and accompaniment, publisher, date, and octavo number. Composer and title indices are provided. One is not surprised that there are more than 200 entries for Psalm 23, but it is a revelation to know that Ralph Vaughan Williams composed a setting based on Ezekiel 1:00 with the title "A Vision of Aeroplane." Since there are no critical assessments of the works included, it is up to the reader to use judgment related to the reputation of a particular composer. Many of the compositions that are included are out of print, and Dr. Laster suggests that the inquiring choral conductor consult with the publisher, the single copy library of choral music at Westminster Choir College in Princeton, NJ or the Choral Library of Shenandoah University, Winchester,



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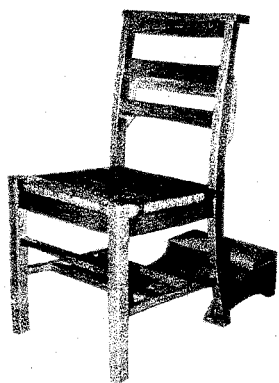
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### ► page 10: New Recordings

ly composed just prior to World War I, because they convey the delicate sentimentality and pure optimism which so thoroughly pervaded English music through the mid teens. How fine it is to find this modern day interpreter who understands and communicates the essence of Parry. Highly recommended.

—Bernard Durman

**Sandtner Orgel. St. Andreas Catholic Church, Babenhausen, Germany. Played by James Johnson. Conch Classics CC-6. Available from James Johnson, P.O. Box 4838, Key West, FL 33041. \$16.50 post-paid.**

The disc (74½ min.) offers a varied program: *Prelude and Fugue in c minor* (Op. 7), by Mendelssohn; *Melodia in B-flat major*, by Reger; the four "Sketches" from Op. 58, by Schumann; *Noël: Où s'en vont ces gais bergers*, by Balbastre; *Basse de Trompette*, by Marchand; *Kleines Hoboeconcert in B-flat major* and *Fantasia in c minor*, both by Justin Heinrich Knecht; *Christ, unser Herr, zum Jordan kam* (S. 684), *Valet will ich dir geben* (S. 726) and *Fantasia and Fugue in g minor* (S. 542), all by Bach; *Ciacona in f minor*, by Pachelbel; *Aria Septimi Toni* (D major) by Fr. Marianus Königspurger.

Conch Classics is clearly Johnson's private label. This recording was subsidized by organbuilder Hubert Sandtner. The organ in Babenhausen, a small town not far from Ottoheuren in southern Germany, was built in 1987 by Sandtner. It is a 3-manual of 41 stops (about 60 ranks). The third manual (Récit) is clearly intended for the performance of 19th- and 20th-century music. Actually, the organ is of some historical interest. The Sandtner firm discovered (in 1955) several stops in a former organ that could be clearly identified as the work of Karl Joseph Riepp (1710-1775); they came originally from the organ of a parish church in Ottoheuren. Parts of other stops were the work of Johann Nepomuk Holzhey (1741-1809). The 8 Riepp stops, plus a stylistically suitable Cornet III, make up the Positiv of the present organ. According to Hubert Sandtner, the use of the Riepp pipework strongly affected the instrument; what was planned as a 2-manual became a 3-manual, and both specification and some elements of construction were modified to suit the old stops.

The result is, on the basis of this recording, a very good organ, although the principals sound a little harsh in the treble and, to my ear, do not wear well when used without the mixtures. It would be interesting to hear the instrument in some modern works.

James Johnson is widely known as both a performer and a composer in var-

ious forms. Most organists will probably associate him with broadcasts in the series "The Classic Organ." His playing here is flawless and carefully thought out in terms of varied articulation and the like. He makes very good use of the organ's resources—the registration of the Balbastre "Noël" is a joy to hear. In other cases, one wonders whether Johnson is not trying to be different simply for the sake of being different; listeners will probably have widely varying reactions.

While there are several recordings of the Schumann "Sketches" available, there is still room for another, particularly as part of a good varied program. Here, the "Sketches" are interspersed with older, light-hearted works. However, Johnson's performance of the Schumann works seems underdone to the point of dullness. Since any organ performance of them is a transcription, or at least an amplification in terms of sound, there can be little objection to more colorful renderings.

Johnson's performance of the lesser-known works, the two pieces by Knecht, for example, sparkle delightfully. These, and Königspurger's "Aria," are certainly minor works, but they are charming nevertheless. The Pachelbel "Ciacona" is given a slow, almost "soulful" performance that will strike some as interesting and novel and others as painfully close to "cute." The Bach works are given quite standard performances; the G-minor fugue is taken at a pace that begins to sound rushed.

The notes on the organ, by Hubert Sandtner, are obviously knowledgeable. Johnson's notes on the music are popular and a little flippant in tone, but certainly not dull.

Most organists will thoroughly enjoy this well-balanced program well played on an interesting organ.

—W.G. Marigold  
Urbana, Illinois

minimum to encourage discussion of style between teacher and pupils." Book One offers compositions from Cabezón and Redford to Böellmann and Reger. Book Two presents some wonderful works that are not regularly found in collections: Mendelssohn's "Andante with Variations," a charming "Postlude" by Guilmant, several works of J.L. Krebs and the Schumann canons in C and B minor (Op. 56, nos. 1 & 5). While Book One duplicates a few pieces found in standard method books, these two volumes would serve as a wonderful supplement for the beginning and intermediate organ student.

**Marche de Triomphe, Robert H. McIver. H.W. Gray GSTC9609, \$3.95.**

This simple, yet effective, march by Robert McIver would be ideal for a grand procession. The composition requires a moderate-sized two-manual instrument. The stately opening theme of the A section is contrasted by a more lyrical theme in the parallel minor. Closely related key centers and sectionalized form allow for flexibility in processional length. "Marche de Triomphe" is an accessible work to add to your service and wedding music collection.

**Gregorian Processionals, Colin Mawby. Kevin Mayhew (Mel Bay) MB 96653, \$19.95.**

Colin Mawby, conductor of the National Chamber Choir of Ireland, offers the church musician a collection of twenty compositions for organ based on plainsong melodies. The majority of the pieces are short, with few settings over four pages in length. The pieces range from meditative and sublime (*Requiem aeternam* and *Sapientiam*) to joyous and majestic (*Benedicimus Domino* and *Te Deum Laudamus*). To reflect the plainsong style, Mawby freely exploits open fifths and parallel chords. Solo lines clearly announce and present the chant. Few registration or manual instructions are given, so the performer must freely interpret dynamic and expression markings. An organ capable of subtle crescendo/decrescendo is needed for a quality performance of the selections. While appropriate for any church setting, the compilation would be most useful for organists serving in the Catholic and Anglican traditions.

**Fantasy Toccata on 'Hyfrydol,' Thomas Schmutzler. National Music CH-97, \$3.75.**

This extended fantasy on Hyfrydol ("Love Divine, All Loves Excelling") opens with a six-note repeated pattern in the left hand. This pattern continues in perpetual motion and is balanced by motivic glimpses of the hymn tune. The work grows in intensity and becomes a full-blown toccata midway through the composition. With the addition of swell reeds, the Hyfrydol tune becomes more recognizable. The work concludes on full organ with a subtle hint of the opening repeated note pattern. The constant repeated patterns, which move between right and left hand throughout the composition, require control and endurance, especially on organs with heavy action. This fantasy toccata is highly energetic and would be suitable for celebrations and feast days.

—Laura Ellis  
McMurry University  
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## New Organ Music

**Three Festive Pieces for Christmas-tide, arr. by Michael R. Barker. H.W. Gray (Warner Brothers) GB9705, \$6.95.**

Michael Barker presents short settings of the well-known tunes "Besançon" ("People, Look East"), "In dulci jubilo" ("Good Christian Friends, Rejoice"), and "Three Kings of Orient." Each vignette provides clearly stated tunes written in a percussive style with dotted rhythms and repeated chords. The settings would be especially useful for children's Christmas pageants or as traveling music to introduce an Advent children's sermon. In addition, these pieces offer the perfect opportunity to utilize the Zimbelstern during the holiday season.

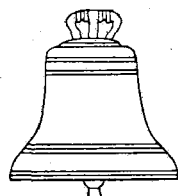
**Easy Graded Organ Music, Book One and Two, compiled by Robert Gower, edited by C.H. Trevor. Oxford, no price listed.**

This two-volume set consists of easy graded organ literature selected from C.H. Trevor's Organ Books 1-6. The works are arranged in order of difficulty and explore a variety of time periods and styles. The compiler refreshingly states that "fingering, pedalling, and registration have been pared down to a

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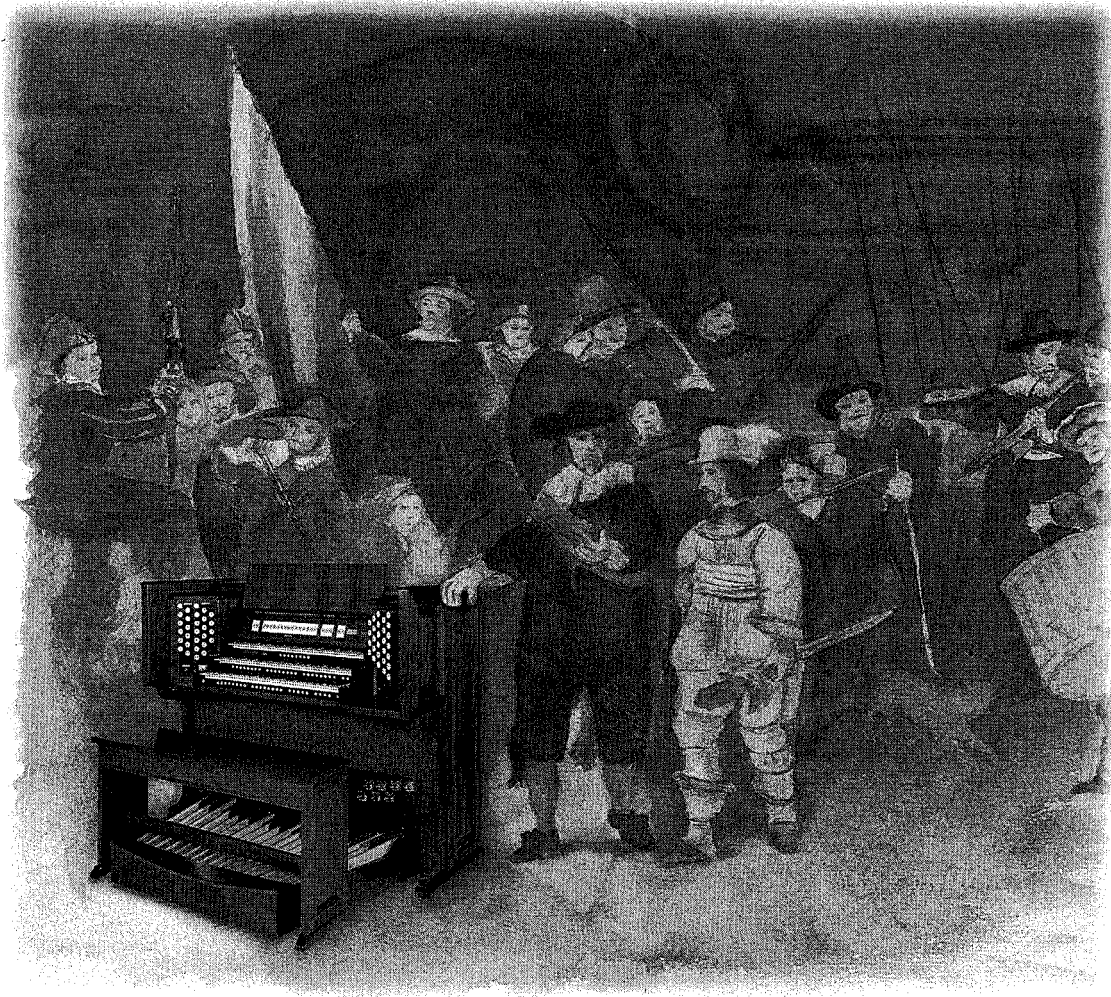
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# University of Michigan Historic Organ Tour XXXVIII



University of Michigan Historic Organ Tour XXVIII at Eisenach, Germany.

The 38th Historic Organ Tour, sponsored by the University of Michigan and led by Marilyn Mason, took place August 3–20, 1998, entitled "In the Steps of Bach."

For two weeks we journeyed from west to east across the "waistline" of Germany, visiting most of the places where Bach lived, plus Dresden, Gera, and Berlin. Among the organs played by the group were at least three (two Hildebrandts and a Trost) that Bach had proven, and one that Handel had played; 10 organs of Gottfried Silbermann, plus the copy which is in the Silbermann Museum. In total, we visited 41 organs, playing 30 of them.

*Day 1.* We arrived in Frankfurt, a group of 35 which included 21 organists. A long bus ride into what used to be called "East" Germany took the group to Eisenach, where we first visited the Georgenkirche. In a special moment, Marilyn Mason gathered us around the font where Bach was baptized—still in use today. We played the modern baroque-style 3/35 Schuke on the west wall, visited the Bachhaus, and then travelled to Weimar.

*Day 2.* Walking tour of Weimar and visit to the city Church of Sts. Peter & Paul where J. G. Walther worked; dark Lucas Cranach altar paintings. Immense live sunflowers on the altar

glow in sunlight streaming directly onto them.

Bus to Arnstadt. Lunch at Goldene Sonne with Herr Schockinger, our gracious chef. We played the 1964 2/15 Schuke organ at the Liebfraukirche and visited the Bach Museum. The "Bach Church" where Bach worked 1703–1707 is being renovated.

Short ride to tiny village of Dornheim: small, lovely white interior of the church where Bach married his first wife, his cousin Maria Barbara Bach. We played the Scheinfeld 2/16 organ.

Bach worked for the Duke of Weimar from 1708–1717. The palace and chapel where he played have not survived. Friedemann and C.P.E. were born in a house, the site of which is now occupied by part of our Hotel Elephant.

*Day 3.* Bus to Muehlhausen, attend Lutheran worship at St. Blasius Church, where Bach worked 1707–8. After the service, pastor greeted us and eloquently explained history of the church in English. Later we played two organs in Gotha.

*Day 4.* Naumburg, to play at Wenzelskirche (Church of St. Wenceslaus) the large Hildebrandt organ, originally 3 manuals/54 stops, 75 ranks, that was proved by Bach and Silbermann in 1746 and pronounced good. Altnikol, Bach's son-in-law, worked there. Irene

Greulich, who has played there since 1971, told us that in 1933 the action was electrified; now it is being restored to its original action. The Rueckpositiv pipes (13 stops, 18 ranks) were the only ranks present; we played them—what a wonderful sound. The other 3/4 of the remaining facade is empty. Herman Eule of Bautzen is doing the restoration.

*Day 5.* We visited tiny Rötha, south of Leipzig, and enjoyed the luxury of 1½ hours each in two churches, each with a Silbermann organ placed, as usual, high on the west wall. Our first Silbermanns—and two of them! We met Maria Schödel, a long-time friend of Marilyn Mason, who for 30 years has been fortunate to have these two Silbermanns at her disposal.

The Silbermann two-octave pedalboard is placed far to the right compared to American standards. We played pedal pieces at our own risk. Our learning on this trip came not simply from playing, but also from watching, occasionally pulling stops for others, walking around the church to hear the organ from different locations, or just sitting and reveling in the beauty of the sound and the interior of the church. The Marienkirche has a 1722 1/11/12 Silbermann; the St. Georgen-Kirche a 2/23/30 (2 manuals, 23 stops, 30 ranks) from 1721; the latter is the inspiration for the Marilyn Mason Organ at the University of Michigan which was built by Charles Fisk in 1985. As tour group members played, Dr. Mason pulled stops and gave us mini-lessons on site.

Leipzig. We visited the Thomaskirche, where Bach was music director from 1723 until his death in 1750. (No organ that Bach played survives here.) We gathered at his grave, placed flowers and sang a hymn together. Bach was no longer simply a name on paper. The fact that he was a human being—who was born, baptized, married, buried one wife, buried some children and raised many others, worked hard and died—seemed new and vivid, the acoustical joys more real, the human griefs more sad, now that we had been in these places.

*Days 6, 7.* In Dresden to visit Silbermann's last and largest organ (3/47/70) in the Dresden Hofkirche; the next day we played his earliest extant instrument, the only other surviving three-manual,

3/45/68, in the very ornate Freiberg Cathedral. (Freiberg in Saxony, near Dresden.) Bach did not live in Dresden, but he could visit its opera and other wonders from Leipzig.

*Day 8.* We visited the tiny village of Grosshartmannsdorf which has a superb 2/21/25+ Silbermann "scraping the ceiling," with soft flutes to die for. That evening five of us (Marguerite Thal, Margarete Thomsen, Steven Hoffman, Marian Archibald, Kurt Heyer) played the Kindermann *Magnificat* and four of us sang the chant in recital in the town of Klettbach. The village church has a lovely 1725 Schroeter 2/16/18+. Some of these tiny churches with lovely old organs are unable to find an organist. Life in the old "East" Germany is quite difficult. I am tempted to offer to be an interim for a few months!

*Day 9.* To Altenburg to play the Trost organ that Marilyn Mason will play in recital this evening. The castle church is long and narrow, with the Trost, 2/36/53, filling one long side wall. The organ even includes a Glockenspiel. Bach played the Trost organ at least twice, around 1739. Before we tried the sounds, Dr. Felix Friedrich gave us a fine demonstration of the entire instrument. The 16' Quintadena and bowed-sounding Viola da Gamba on the Hauptwerk are amazing. In the afternoon we drove to the small town of Ponitz, where the Silbermann organ is in the front balcony. Silbermann lived in the town for six months in 1736–37 while installing the organ. At the Altenburg Schloss Marilyn Mason's exciting recital displayed the glories of the Trost organ in music by Dandrieu, Couperin, Bach, Calvin Taylor, and Guilman.

*Day 10.* We exchanged greetings at the Silbermann Museum in Frauenstein with the scholar, Werner Mueller, who founded the Museum and has written about Silbermann. We played the lovely 1/7 copy of an organ, the original of which is in Bremen. Special items: useful model of how a tracker works; map of where Silbermanns are, were played, or were destroyed (several were destroyed in World War II; the masterpiece in the Dresden Hofkirche had been removed and was thus saved); copies and originals of contracts for organs.

*Day 11.* To Halle, Wittenberg and Berlin. In Halle we played both organs in the large church: a small, but powerful, 7-rank which Handel played on the east wall; a large 3/40 opposite it, more recent. We visited the house where Handel was born, now a museum, where there are three small organs. In Wittenberg, we visited the castle church, on which door Luther nailed the 95 theses in 1517.

*Day 12.* We toured Berlin.  
*Day 13.* Visit to the Kirche zur Frohen Botschaft (Good News Church) in a Berlin suburb, Karlshorst. Organist Roland Muench spoke briefly and demonstrated the wonderful "Princess Amalie" organ, built in 1755 by Peter Migend and played by C.P.E. Bach. The organ has had many homes, but then found rest in this resonant 1905 building, which was used as a stable in the war. This was our last church. We had a fine tour of the Schuke organ shop in the southern suburbs of Berlin.

*Day 14.* We flew home with many wonderful memories.

Two tours take place in 1999: U. of M. Historic Tour XXXIX: Italy: Music and Mosaics May 3–13. U. of M. Historic Tour XL: Northern Germany & Schnitger August 3–13. Information from Marilyn Mason 734/764-2500; e-mail mamstein@umich.edu

—Marian Archibald

Marian Archibald is Organist and Director of Music, St. Luke's United Church of Christ, North Wales, Pennsylvania.

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Susan Marchant

TRADITIONS

The C. B. Fisk  
Opus 106 Organ at  
Pittsburg State University  
Pittsburg, Kansas

CD only [DDD fully digital]  
program length: 1:10:09



Pro Organo item #  
CD 7033

Pro Organo offers the debut recording the new Fisk Opus 106, a 57-rank, 2,270-pipe, 3-manual concert and teaching instrument. PSU is located in Southeastern Kansas. Dr. Susan Marchant, an early music devotee, has served on the faculty at PSU since 1979. The program is rich in tradition and shows the many colors of this new mechanical-action instrument. Program: Ciacona in E minor, BuxWV 160 - Buxtehude • Suite du Second Ton - Guilain • Sonata in A major, Op. 65, No. 3 - Mendelssohn • Ricercar - Sweelinck • An Wasserflüssen Babylon, BWV 653 and Kyrie, Gott heiliger Geist, BWV 671 - J. S. Bach • Communion from Triptyque, Op. 58 - Louis Vierne • Choral in E major - César Franck



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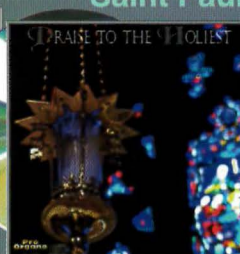
Saint Paul's Parish K Street  
Washington, D.C.

Jeffrey Smith

## PRaise TO THE HOLiest

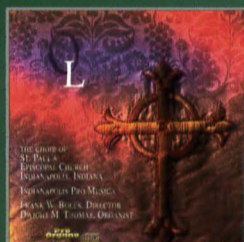
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Eventide  
Lucis Creator  
Neander  
Richmond  
St. Columba  
Thaxted • Victory  
Westminster Abbey ...more  
CD only [DDD fully digital]  
program length: 1:11:06

Pro Organo item #  
CD 7090



The Parish Choirs  
The Washington Symphonic Brass  
Bruce Neswick, Organist  
Jeffrey Smith, Music Director

Hymns rendered in the most noble and grand of Anglican church music traditions. Jeffrey Smith is music director and conductor in this CD, and creator of 11 rich and inspired hymn arrangements that employ his accomplished and dedicated adult and youth choirs, brass and percussion, and congregational participation. The disc also features Jeffrey Smith improvising in a variety of styles at the Schoenstein organ, alternating with sung hymn verses.



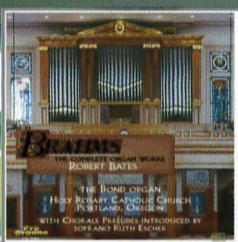
Pro Organo item #  
CD 7058



The Choir of St. Paul's  
Episcopal Church,  
Indianapolis  
Indianapolis Pro Musica  
Frank Boles, director  
O HEAR US, LORD  
20th-Century  
Sacred Choral Music  
CD only [DDD fully digital]  
program length: 1:10:09

These Indianapolis ensembles that combine adult, treble and teen choristers, under the direction of Frank W. Boles, provide over an hour of superb a cappella and accompanied sacred music, in the style and quality of the best of English and American choral traditions on this new Pro Organo™ CD. The program centers upon 20th century English and American works, with 5 pieces of Ned Rorem and 4 of Herbert Howells. The program also includes 3 works by music director Frank Boles.

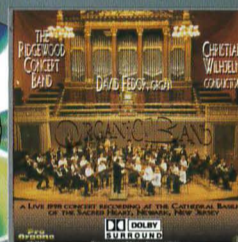
Program: Eternal Light - Sowerby • Almighty and most merciful Father - Harris • Lord, make us servants of your peace - Boles • O Hear us, Lord - Piccolo • I lify up my eyes to the hills - Bouman • How long wilt thou forget me, O Lord? - Rorem • Behold, how good and how pleasant it is - Rorem • Love divine, all loves excelling - Rorem • Sing, my soul, his wondrous love - Rorem • Breathe on me Breath of God - Rorem • My song is love unknown - Archer • I will magnify thee, O Lord - Corfe • My voice shalt thou hear - Corfe • Salve Regina - Howells • O salutaris hostia - Howells • Nunc Dimittis - Howells • Regina Caeli - Howells • O God, whom saints and angels - Neswick • Christ upon the mountain peak - Boles • We the Lord's people - Boles



Pro Organo item #  
CD 7060

Robert Bates  
BRAHMS  
COMPLETE ORGAN WORKS  
The Bond Organ of  
Holy Rosary Catholic Church  
Portland, Oregon  
with Chorale Preludes  
introduced by Ruth Escher  
CD only [DDD fully digital]  
program length: 1:04:42  
The complete organ works  
of Johannes Brahms

This complete Brahms is unique, owing to the sensitive interpretations of Robert Bates (University Organist of Stanford University), to the exceptionally rich tone colors of the 2-manual tracker-action instrument installed in January, 1996 by Bond Organ Builders, and to unaccompanied presentations of the chorales (before each of the Brahms chorale settings) sung by soprano Ruth Escher. The Bond organ includes some pipes by Bergstrom from the 1880s, and these earlier pipes contribute to full, sweet and so appropriate late 19th-century sound heard on this disc. Program: Prelude and Fugue in A minor; Chorale Prelude and Fugue on "O Traurigkeit, o Herzeleid" Eleven Chorale Preludes, Opus 122, Mein Jesu, der du mich; Herzliebster Jesu; O Welt, ich muss dich lassen; Herzlich tut mich erfreuen; Schmücke dich, o liebe Seele; O wie selig seid ihr doch, ihr Frommen; O Gott, du frommer Gott; Es ist ein Ros' entsprungen; Herzlich tut mich verlangen; Herzlich tut mich verlangen; O Welt, ich muss dich lassen; Fugue in A-flat minor; Prelude and Fugue in G minor



Pro Organo item #  
CD 7055

Ridgewood Concert Band  
David Fedor, organ  
at Newark's Sacred Heart  
Cathedral Basilica  
ORGANIC BAND  
CD only [DDD fully digital]  
program length: 1:12:15  
A Live Concert Recording from  
February, 1998 of Concert Band  
with the 154-rank Schantz Organ



The first Dolby Surround Sound™  
recording from Pro Organo™

A LIVE concert recording of the "Spectacular Music Concert" from February, 1998, as given by the award-winning Ridgewood Concert Band under the baton of Christian Wilhelm, with David Fedor at the mammoth 150-plus rank Schantz organ at Newark's Cathedral Basilica of the Sacred Heart. Program: Solemn Entry of the Knights of St. John (with organ) - Richard Strauss • Variants on a Moravian Hymn - James Barnes • The Power of the Christian Heart (with organ) - Percy Grainger • Elsa's Procession to the Cathedral from Lohengrin (with organ) - Richard Wagner • Symphony #4 - Alan Hovhaness • Polka and Fugue from Schwanda the Bagpiper - Jaromir Weinberger



Pro Organo item #  
CD 7027

Bach Chorale Singers  
William Jon Gray, conductor  
Marilyn Keiser, organ  
IN PRAISE OF  
THE ORGAN  
Latin Choral and Organ  
Works of Zoltán Kodály  
CD only [DDD fully digital]  
program length: 1:09:11

This CD features the 87-voice Bach Chorale Singers, with the 102-rank Dobson Organ at Valparaiso University's Resurrection Chapel with Indiana University organ professor Marilyn Keiser, all under the baton of William Jon Gray, in a program devoted entirely to the music of 20th-century Hungarian composer, Zoltán Kodály.

The choir sings the original Latin texts and an English translation is provided in the accompanying booklet. In addition to 2 brief a cappella works "Veni, veni Emmanuel" and "Ave Maria," there are 3 larger works which span 4 decades of Kodály's musical career, and each of these 3 works contains a prominent part for the organ.

Laudes Organi! (1966) is a 20-minute choral and organ fantasia with a text that celebrates of the virtues of the pipe organ. It was originally commissioned for the 1966 Atlanta AGO Convention and enjoys a long overdue revival in this recording. Of a contrasting liturgical nature are the other 2 works for mixed choir and organ: the Pange lingua and Missa brevis. This disc offers a brilliant introduction to Zoltán Kodály. The large chorus and comprehensive pipe organ, combined with the expansiveness of Resurrection Chapel (one of the largest collegiate chapels anywhere in the world), add an extra measure of excitement to this recording.

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# Midnight Pipes

with Frederick Hohman

Thanks in large part to avid organ enthusiasts across America who have purchased **VHS Hi-Fi Home Videos** of programs in the *Midnight Pipes* Television Series - both through individual purchases and through ongoing monthly subscriptions - I am pleased to announce the **completion of all 13 episodes of *Midnight Pipes* Broadcast Season #1**, and proud to report that Season #1 of *Midnight Pipes* has aired successfully over **several public broadcasting affiliates**. In addition, performance segments from most *Midnight Pipes* episodes are now reaching an estimated potential **2 million households** through broadcast in over **200 television markets** served by the **Classic Arts Showcase cable tv network**. Your continued video purchases and subscriptions support the production of the next 13 *Midnight Pipes* episodes which comprise Broadcast Season #2, and this will keep the pipe organ, and its music in the eyes and ears of American television viewers.

Did you know that Zarex Corporation makes the broadcast rights to the *Midnight Pipes* television series available to all public television broadcasters, as well as to most public access cable providers, absolutely free and without charge? To inquire on how you, or your local organ guild chapter, school, or other music organization can help place *Midnight Pipes* for broadcast in your area, call me at 1-800-336-2224, or write me care of Zarex.

To all who have supported *Midnight Pipes* during its first season, heartfelt **thanks!** All new and renewed support is most welcome.

Cordially yours,

Frederick Hohman, *executive producer and host*

To order individual *Midnight Pipes* VHS Hi-Fi Home videos and subscriptions, see the back page of this insert. Details on all programs in *Midnight Pipes* Season 1 (episodes 1 through 13) appear below.



## MP 9001 - The Cathedral at Mérida, Yucatán, México

27 minutes • VHS Hi-Fi Stereo • guests **John & Isabel Hendricksen**  
 After beginning his search for pipe organs on the Mexican island of Cozumel, Frederick Hohman discovers a 1937 organ at the 400-year-old Cathedral of Mérida on the Mexican Yucatán peninsula. He meets and interviews Boston organ technicians John & Isabel Hendricksen (who have made annual maintenance visits to the organ for over a decade). Frederick Hohman performs *Prelude and Fugue in E major*, *Vincent Lübeck - Canon in A minor*, *Opus 65/#2*, *Robert Schumann - Noel*, *When Jesus was born*, *Claude Balbastre*

## MP 9002 - The 10,010-pipe Aeolian at Longwood Gardens

28 minutes • VHS Hi-Fi Stereo • guest organist **Justin Hartz**  
 Beautiful Longwood Gardens (near Philadelphia) houses the largest residence organ ever constructed, in the former estate of Pierre S. du Pont. There Dr. Hohman meets with Justin Hartz, a regular Longwood recitalist. They discuss the organ, its current-day use, and Justin Hartz performs several period pieces from the early 20th-century by *Percy Fletcher*, *Pietro Yon*, *Dudley Buck*, an arrangement by *Firmen Swinnen*, and more. Beautiful video from the Longwood campus accompanies the music during performance segments.

## MP 9003 - The 1950 Holtkamp organ at Syracuse University

27 minutes • VHS Hi-Fi Stereo • guest organist **Katharine Pardee**  
 Frederick Hohman takes us to upstate New York to visit Syracuse University's Crouse Auditorium and the 1950 organ built by Walter Holtkamp, Sr. University Organist Dr. Katharine Pardee introduces us to the concept of organ-building at the heart of this historic instrument, conducts a brief discussion with Dr. Hohman, and then performs César Franck's *Choral in B minor* and Max Regers' *Fantasia in D minor*, *Opus 135b*.

## MP 9004 - Two pipe organs in Montego Bay, Jamaica

28 minutes • VHS Hi-Fi Stereo • guests **Patrick J. Murphy & Associates**  
 Frederick Hohman takes us to St. Paul's Church and St. James' Parish in Montego Bay, Jamaica, where Philadelphia-based Patrick J. Murphy and crew are busy performing long overdue maintenance and restorative work. The first part of the program centers upon the restoration processes, and the second part features portions of a dedicatory recital by Frederick Hohman on the restored English tracker organ (dating from late 19th-century) at St. James' Parish with works by *J. S. Bach*, *Antonio Vivaldi* and *Josef Haydn*.

## MP 9005 - Bach's Toccata, Adagio & Fugue in C

27 minutes • VHS Hi-Fi Stereo • guest organist **Claudia Dumschat**  
 Host Frederick Hohman, takes us to Christ the King Lutheran Church in Houston, Texas, and holds an in-depth discussion with guest organist Claudia Dumschat on the topics of baroque performance practice and this major Bach organ work. Then Dr. Dumschat performs Bach's 15-minute *Toccata, Adagio and Fugue* in its entirety on the Noack organ, the case of which is inspired by an 18th century German model that some believe Bach may have once played.







**MP 9006 - The Mander Organ at The Winston Churchill Memorial**

**Fulton, Missouri • 27 minutes • VHS Hi-Fi Stereo • guest Warren Hollrah**  
 Frederick Hohman, with the help of tour coordinator Warren Hollrah, helps explain how this historic Christopher Wren church from central London, England, became transplanted to the campus of Westminster College in Fulton, Missouri. Maestro Hohman gives an introduction to the 18th-century replica console and performs a movement of *Handel organ concerto Opus 4, #4* (transcribed by *William Thomas Best*), a brief work of *Thomas Arne*, and *Bach's "St. Anne" Fugue*.

**MP 9007 - The Kotzschmar Memorial Organ, Portland, Maine**

**28 minutes • VHS Hi-Fi Stereo • guests Ray Cornils and David Wallace**  
 Frederick Hohman takes us to the 1912 vintage, but newly renovated, Merrill Auditorium at City Hall in Portland, Maine. Given by Cyrus Curtis in tribute to his musician friend, Herrmann Kotzschmar, this 4-manual Austin Organ is the first municipal organ in America. We meet Municipal Organist Ray Cornils, and Mr. Cornils plays *Will MacFarlane's* festive march "*America the Beautiful*" and 2 pieces by French romantic *Leon Boëllmann*. Frederick Hohman also interviews organ curator David Wallace, learning details relating to the most recent, extensive hall renovation.

**MP 9008 - 2 of the Six Pieces of César Franck**

**28 minutes • VHS Hi-Fi Stereo • guest organist Mark Laubach**  
 Frederick Hohman takes us to the Chicago suburb of River Forest, where he introduces us to prize-winning organ virtuoso Mark Laubach. The organ at Grace Lutheran, a large 3-manual instrument most recently renovated by and in the care of Leonard Berghaus of nearby Bellwood, Illinois, proves the perfect vehicle for the gamut of French organ literature, and for works of César Franck. Hohman interviews Mark Laubach and Mr. Laubach performs 2 of *Franck's Six Pieces for Organ*, which date from 1860-1862, the *Fantaisie in C, Opus 16* (beginning with *Allegretto cantando*) and the *Final in B-flat, Opus 21*.

**MP 9009 - The 3 Organs of Stanford University's Memorial Church**

**28 minutes • VHS Hi-Fi Stereo • guest organist Robert Bates**  
 We visit the campus of Stanford University, in Palo Alto, California. There, Frederick Hohman interviews University Organist, Robert Bates, and we learn about each of the 3 pipe organs located in Stanford's Memorial Church: Robert Bates plays a *Pavane dan Vers (anonymous)* and *Todo el mundo* variations by *Correa de Arouxo* on the Poter-Brimegar Organ (built by Paul Fritts) the festive *Prelude, Fugue and Chaconne* of Buxtehude on the balcony's baroque-fashioned Fisk-Naney organ, and, Frederick Hohman plays 3 movements from his *Tchaikovsky Nutcracker Suite* transcription on the recently restored 1911 Murray Harris organ, performed when he shared a Stanford Christmas organ concert with Robert Bates in December, 1997.

**MP 9010 - Andrews/Fishell Organ Duo at Akron, Ohio**

**28 minutes • VHS Hi-Fi Stereo • guests Colin Andrews & Janette Fishell**  
 Frederick Hohman takes us to the spacious Trinity Lutheran Church in Akron, Ohio where he introduces us to the organ duo team comprised of American organist Janette Fishell and British virtuoso Colin Andrews. These two concert organists are a husband/wife team and they relate some vivid details of their concert travels around the world. They use the 80-plus rank, 4-manual organ built by Len Berghaus for large concert works and symphonic organ transcriptions. Colin Andrews plays *Joseph Bonnet's 1908 Variations de Concert, Opus 1* and then the Andrews/Fishell duo performs together on the same bench in Dr. Fishell's duo organ transcription of the festive, seductive and spirited *Baccanale* from *Camille Saint-Saëns Samson and Delilah*.

**MP 9011 - Organ Re-Dedication at Dayton, Ohio**

**28 minutes • VHS Hi-Fi Stereo • Frederick Hohman**  
 Frederick Hohman takes us to the beautiful St. Mary's Roman Catholic Church of Dayton, Ohio. With the assistance of Columbus-based organ-builders at Peebles-Herzog, the people of this congregation undertook the restoration of their 3-manual, 1920-vintage Austin pipe organ. A capacity standing-room-only audience of over 1,000 was in attendance for Frederick Hohman's December, 1996, re-dedication concert, from which this video contains these excerpts: *Christmas - Fantasy and Variations on "Adeste Fideles"* by *Gaston Dethier*, and Hohman's organ solo arrangement of *Franz Schubert's Ave Maria*.

**MP 9012 - The Wicks Organ at St. Louis' Old Cathedral**

**28 minutes • VHS Hi-Fi Stereo • Frederick Hohman**  
 Frederick Hohman takes us to the Basilica of St. Louis the King, commonly known as the "Old Cathedral", the building of which was first dedicated in 1834, and which is now under the shadow of the Gateway Arch on the St. Louis Mississippi Riverfront. The Old Cathedral's organ was recently renovated by the Wicks pipe organ. The program centers upon Dr. Hohman's performances of works which were presented as a public recital at the Old Cathedral on October 27, 1996, and include *Dietrich Buxtehude's Chaconne in E minor*, *Alexandre Guilmant's Allegro maestoso e con fuoco* from *Third Organ Sonata in C minor*, *Robert Schumann's Canon in B minor*, and *Leon Boellmann's Priere a Notre Dame and Toccata* from *Suite Gothique*.

**MP 9013 - The Spreckels Organ Pavilion, Balboa Park, San Diego**

**28 minutes • VHS Hi-Fi Stereo • guests Robert Plimpton and Lyle Blackinton**  
 Frederick Hohman takes us to one of the most unique organ installations in all the world, the outdoor Spreckels Organ Pavilion at San Diego's Balboa Park. San Diego's Civic Organist, Robert Plimpton performs the fun and rhythmic *Rhumba* by *Robert Elmore*. When Hohman also speaks with Spreckels organ curator, Lyle Blackinton, we learn more about the history and recent renovations and additions to this 1915 vintage pipe organ. The program concludes with the opening selection, a *symphonic organ transcription of Marche Slav* by *Tchaikovsky*, from Frederick Hohman's August, 1998 concert appearance on the 11th Annual Spreckels Summer Monday Evening organ recital series.



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	MP 9004 - TWO ORGANS IN MONTEGO BAY / PATRICK MURPHY ASSOCIATES, HOHMAN		
	MP 9005 - BACH'S TOCCATA ADAGIO & FUGUE / CLAUDIA DUMSCHAT		
	MP 9006 - THE WINSTON CHURCHILL MEMORIAL / HOHMAN / MANDER ORGAN		
	MP 9007 - THE KOTZSCHMAR MEMORIAL ORGAN / PORTLAND / RAY CORNILS		
	MP 9008 - 2 OF 6 PIECES OF CÉSAR FRANCK / MARK LAUBACH / BERGHAUS ORGAN		
	MP 9009 - STANFORD UNIVERSITY'S MEMORIAL CHURCH / ROBERT BATES / HOHMAN		
	MP 9010 - ORGAN DUO AT AKRON, OHIO / COLIN ANDREWS, JANETTE FISHELL		
	MP 9011 - ORGAN RE-DEDICATION AT DAYTON, OHIO / HOHMAN		
	MP 9012 - THE OLD CATHEDRAL, ST. LOUIS, MISSOURI / HOHMAN		
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Complete details on all Cathedral Classical™ CD releases shall be posted on the Zarex website (www.zarex.com) beginning February 1, 1999, and all Cathedral Classical™ titles shall appear in detail in the forthcoming 1999 Zarex Audio & Video catalogue. For those of you who wish to order one or more of the first 3 titles from Cathedral Classical™, details appear at right. To order these, at \$15.00 (U.S.) each, please specify the desired titles and/or item numbers by phone or attach a note along with the above order form with your mail order or FAX.

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### CATHEDRAL CLASSICAL item #CC 002 CHORAL EUCHARIST FOR TRINITY SUNDAY 1662 BOOK OF COMMON PRAYER WITH STANFORD IN C & F CHOIR OF THE ROYAL NAVAL COLLEGE CHAPEL DIRECTED BY NICHOLAS JOHNSON

playing time: 1:17:11 / 12 page booklet / \$15.00 (U.S.)  
The First Ever Complete recording of a Choral 1662 Eucharist - all prayers, collects, Epistle, Gospel, 10 Commandments, Summary of the Law, Proper Preface, etc, with music by Harris, Lloyd, Wood, Merbecke, Howells.

### CATHEDRAL CLASSICAL item #CC 003 KEVIN BOWYER PLAYS THE ORGAN OF COLLEIGATE CHURCH, ST. MARY, WARWICK

playing time: 1:10:04 / 8 page booklet / \$15.00 (U.S.)  
A recording comprised entirely of World Premiere Recordings of 20th Century Organ Music: John Rose, John Joubert, Norman Kay, Donald Boustead, Peter Racine Fricker

# The 43rd Annual Convention of the Organ Historical Society Denver, June 21–27, 1998

Malcolm Wechsler

## Day One - Sunday, June 21

The convention day began at 1 p.m., the morning being filled with arrivals and registrations. First venue: The Paramount Theater, with its remarkable 20-rank Wurlitzer, which speaks clearly and forcefully into the room from big, open chambers on either side. The Pedal is incredibly strong and quick. There is a tremendous variety of solo sounds, all of which we heard. The pro-



Wurlitzer, Paramount Theatre, Denver

gram began with the two consoles rising majestically from under the stage, with **Joel Kremer** and **Robert Castle** at the main console and "slave" console, respectively, giving us a great medley of popular show tunes. It being Sunday, we made a feeble attempt to sing "The church's one foundation," accompanied by Robert Castle in something other than the "cathedral tradition," and without us having words in front of us. Robert then pushed a switch on the left side of the "slave," that sent it slowly back to the basement. Joel Kremer continued with several solo pieces, ending with "The Stars and Stripes Forever." Professor of History at the University of Colorado, **Thomas Noel**, then gave us, with slides, some history of Denver's development, which was partly spurred by a secondary gold rush, about a decade after the great one to California. **James Mosby Bratton**, complete with slides, spoke to the topic "Hook Your Hastings to a Steere," a history of Denver and area churches and organs. All too often, seeing the slide of a wonderful, old church building, we learned that it had been torn down or the organ replaced by an electronic substitute.

After a break, we returned to our seats for "White Desert," a full-length, wonderfully-made 1925 silent film about the building of the railroad through the mountains west of Denver. This was both a "cliff-hanger" and a "tear jerker," the effect heightened greatly by Robert Castle's seamless and suitable accompaniment on the great organ. Everyone was a bit drained and teary-eyed when the lights came up.

After dinner on our own, we were bussed to St. John's in the Wilderness Episcopal Cathedral for a glorious, if to some, a bit radical, Evensong. I was personally moved by the whole service, and in at least one place, to my great surprise. **Donald Pearson** is the Cathedral's musician, and his very capable associate is **John Repulski**. The organ is the justly celebrated 1938 Kimball, recently restored. Donald Pearson began with the ravishing Frank Bridge *Adagio*, followed by the Invitatory, from a set of Responses by Pearson, all of which we heard during the course of the service. Phos Hilaron was a plainsong-like setting by Richard Proulx, with several refrains for us all to sing. Psalm 138 was sung to an attractive verse-with-fauxbourdons sort of music by Glen McGrath. The Magnificat and Nunc Dimittis were the South American Rhythm-inspired settings by Bryan Kelly. We sang the Apostles' Creed on one note, accompanied by a lush chordal organ accompaniment by Jeffrey Rickard. In Donald Pearson's set-



W. W. Kimball, St. John's in the Wilderness Episcopal Cathedral, Denver

ting of the Versicles and Responses, the versicle was in each case accompanied richly, using mostly harp-like sounds, on an electronic keyboard played by John Repulski. I have an innate resistance to the presence of loudspeakers in church music-making, but I have to say, I found this very effective, and even beautiful. The music is well-written, the performance was solid, and there was clear amplification of the sound, with no distortion. Here followed three fine anthems, confidently sung by the very large Cathedral Choir: "O sing to the Lord with hymns newly made," by Donald Pearson; "How lovely are the messengers," Mendelssohn; and "How lovely are your dwellings," by John Leavitt. We finished with a rousing singing of *Lauda Anima*, "Praise, my soul, the King of Heaven," as only an OHS congregation can provide.

After a short stretch, we were treated to "A Concert of Mighty Organ Duets," played by Donald Pearson and John Repulski: Mozart, *Fantasia* K.608, four hands enriching the harmonies; *Danse Macabre* (Saint-Saëns), four hands; the C Major Soler Concerto, Andante and Minuet, with John Repulski going to a small Casavant continuo/chamber organ; *The Ride of the Valkyries*, with a wonderful thick texture, made possible by four hands. After singing "O filii et filiae" from the 1982 Hymnbook, we heard John Rutter's variations on it for two organists; *Ragtime* by Charles Callahan; and finally, *French Toccata on the name Helmut*, by Ralf Böling (b. 1953). The performers were buoyed by the great ovation at the end, including many shouts of Bravo.

And so ended a great OHS first day!

## Monday, June 22

Day two begins in Lyons, CO, and in line with convention policy, we are gradually experiencing higher and higher altitudes. Yesterday, it was enough just to adjust to mile high Denver. Today, we are at 8,500 feet. Tomorrow is a day in Denver, and on Wednesday, we will spend some of the day at over 10,000 feet. On this clear, beautiful day, we are surrounded by snow capped mountains, and are told we will be throwing snowballs by day's end! Enough travelogue.

The first musical event of the day took place at The Old Stone Church of Lyons with **Will Headlee**, Professor of Organ Emeritus, Syracuse University. The organ: Hook & Hastings two-manual, 9 stops, Opus 1948, built in 1902, an organ of great charm and beauty. Will Headlee is a regular at OHS conventions, and his cheerful playing, programming, and comments are always a delight. He also makes a point of telling helpful bits about his registrations, which really explored the organ very effectively. The program: Mendelssohn, *Allegro con brio* (Sonata 4); J.S. Bach,



Hook & Hastings, Old Stone Congregational Church, Lyons

*Wer nur den lieben Gott* (Schübler); Rheinberger, *Vision*; Hobart Whitman (1904–1952), *Elegy* (1947); Charles Quef (1873–1931), *Noël Parisien* (1904); hymn, a rousing performance of "When morning gilds the skies" (*Laudes Domini*, Barnby).



Frank Roosevelt, First United Methodist Church, Boulder

First United Methodist Church, Boulder—**Bruce Stevens**, another welcome regular at these conventions. The organ: Frank Roosevelt, No. 382, built in 1888, a gutsy 3-manual instrument of about 35 stops. The program, a stolid collection of music, none of which I had heard before, full of interest, and beautifully played: Fleury, *Variations on a Burgundian Noel* "When, in the frosty season"; Soler, Sonatas in E minor and G Major; Fr. Davide da Bergamo (1750–1830), *Sonatina for Offertory or Post Communion*; Bonnet, *Second Legend*, op. 7, no. 10; Jongen, *Cantabile*, op. 37, no. 1; Rheinberger, *Sonata No. 5 in F-sharp Major*, op. 111; hymn, "I vow to thee, my country" (Thaxted, Gustav Holst).

Next came the great climb up to Central City, at 8,500 feet, first stop St. James United Methodist Church, to hear **Jane Edge**. As you will see below, she manages to find totally unusual programs—I thought I knew nothing on her list, but did discover that I recognized Narcissus, which I think I must have played on the piano as a child. The whole recital was great fun, played with spirit, and with registrations that showed careful thought, therefore showing off this charming instrument beautifully. The organ: J. W. Steere and Son, Opus 456, 1899, 16 stops. The program: hymn, "Praise, my soul, the King of Heaven" (*Lauda Anima*); F. Opel (??), *Opening Voluntary* (arr. from Farmer's Mass); Ole Bull (1810–1880), *Solitude on the Mountain* (arr. for organ by Claude F. Saunier); W. Hewitt (??), *French Air With Variations* (The Air turned out to be Twinkle twinkle, little



J. W. Steere & Son, St. James United Methodist Church, Central City

star); Stravinsky, *Berceuse* from *The Firebird* (arr. for organ by J. T. Quarles); Horatio Parker, *Impromptu*, op. 17, no. 2; Ethelbert Nevin, arr. for organ by Reginald Goss-Custard, 1. The Rosary, 2. Narcissus; Easthope Martin (d. 1928), *Even-song*; Liszt, *Adagio*; Whiting, "Onward, Christian Soldiers" (something I would love to do as a postlude at home—possibly on my very last Sunday!).

A walk down the hill brought us to St. Paul's Episcopal Church, a fine-looking stone building, with a rather chaotic interior. The Anglican Spirit greeted us right inside the door, where we were offered iced cappuccino and lots of cookies, and a big collection basket seeded with dollar bills already. We were well and truly crammed into this church, with people standing all around. The charming **James Mosby Bratton**, retired U. of Denver professor whom we had heard talk at the Paramount the day before, presented a recital on a Mason & Risch Vocalion (a "first class reed organ"), No. 1033 (1893). He had some help with pumping, apparently much more strenuous at 8,500 feet, given the thin air. We began by singing a song, "Colorado Home," to the tune of "Home on the range." The rest of the program: Bach, *Prelude in d minor* (BWV 539); Willing, *General Custer's Funeral March*, op. 43; Louis Adolphe Coerne (1870–1922), *Bagatelle*, op. 24, no. 1; Gustav Baumhauser, *Pike's Peak March* (c. 1875); Lefebure-Wély, *Fugue in d minor*, op. 122, no. 6.

After this program, we were at liberty to explore the town and find some dinner on our own. Colorado has permitted three dying old mining towns to open casinos, and Central City is full of them. As is true in casinos elsewhere, meals are available at very low prices, and we ate in the dining room above one such, with Prime Rib for about \$3. The food was good and plentiful, too.



Morel & Assoc., Cathedral of the Immaculate Conception, Denver

Winding down the mountain on the bus, we reached the Roman Catholic Cathedral of the Immaculate Concep-

tion in Denver, where **Fred Hohman** delivered himself of lots of bombast, interspersed with some more delicate fare. The room is quite vertical, and despite carpeting everywhere, there is plenty of resonance bouncing off the hard surface walls and ceiling, and plenty of organ sound to do the bounding! The organ was basically a Kimball, but is now, at least in large part, a new 3-manual instrument of about 35 stops by Ivan P. Morel & Associates, a well-regarded area builder. Fred, who is well-known for his skill as a transcriber, played a program entirely of works originally for the organ, as follows: *Symphony No. 2 in E*, op. 20, Allegro, Scherzo; *Naiades (Pièces de Fantaisie)*, Fourth Suite, op. 55; *Finale, Choral No. 2 in B minor*; Widor, *Frånck* from the Sixth Symphony; Dupré, *The World Awaiting the Savior (Symphonie-Passion)*; Langlais, *Cantilène (Suite Breve)*; Mulet, *Tu es Petra (Byzantine Sketches)*; Duruflé, *Sicilienne and Toccata (Suite, op. 5)*.

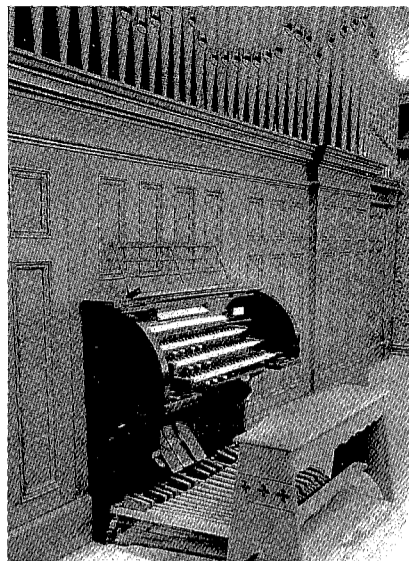
## Tuesday, June 23

Day three began at the Scottish Rite Masonic Temple, where three stars were in evidence: Richard Purvis, **Kenneth Matthews**, and the mighty Kimball, all working together for good. Kenneth was a student of Purvis, and also presided over another great Kimball, at a Christian Science Church in San Francisco for some time—so he came to his task with experience. This 1924, 3-manual Kimball, very much a theatre style instrument, is located all over the ceiling, but despite what look like relatively small places for tonal egress, it has immense impact. It appears to be about 18 stops, greatly unified and extended. Kenneth Matthews knew exactly what to do to demonstrate all the organ's virtues, using as a vehicle Christmas music of Purvis. We could not have asked for a better demonstration of the organ's resources, including the Bass Drum, Chinese Gong, Harp, and Chime Solenne. The program, all Purvis: *Prelude Solenne (Veni Immanuel)*; *Offertory (Resonet in Laudibus)*; *Communion (Gaevaert)*; *Carillon (Puer Nobis Nascitur)*; *Greensleeves* (from Four Carol Preludes); *Pastorale (Forest Green, from 7 Chorale Preludes on Tunes Found in American Hymnals)*; hymn: "O come, all ye faithful," with our soprano having some success with the Willcox descant from memory; *Carol Rhapsody*.

We walked across the street to the First Baptist Church of Denver, to hear a large organ built originally in 1945 by Aeolian-Skinner for the ubiquitous Senator Emerson Richards, of New Jersey. By 1949, he was tired of it, bought a replacement, and Opus 1047 was sold to the Denver Baptists. If it sounded in New Jersey as it now sounds in Denver, I have no problem understanding the Senator's wish to replace it. In Denver, it is buried in chambers, and speaks out only with difficulty. I could not help wondering if our ears ever thought that was a wonderful sound! To be fair, there may be beauty in small combinations and solo stops, but we never did get to hear any of them. **Raymond Garner** chose a program that basically featured full organ primarily, not this organ's happiest mode. The program: Wagner, *Fanfares from Parsifal*, arr. Virgil Fox; Widor, *Allegro* from the Sixth Symphony; hymn, "Behold a Sower."

**Jonathan Ambrosino** took the lectern, and delivered himself of a splendid lecture entitled "The Transition from the Symphonic to the English Ensemble 1925-1940: Denver's Response to a National Trend." I do hope the text of this will become available—I have no doubt it will.

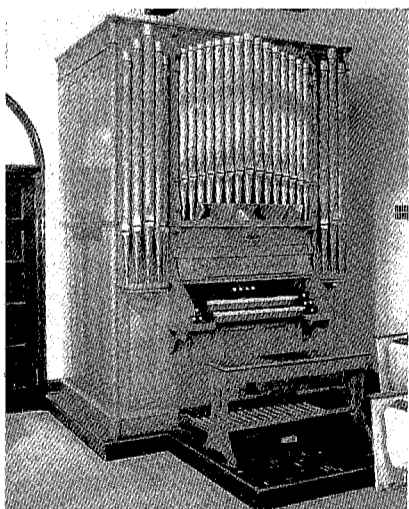
We had a pleasant lunch at the Temple Events Center Uptown, a former Jewish Temple. We could see but not hear the 1911 Estey with two similar cases. Imagine two large auditoria side-by-side, completely open to each other at the point of joining. In each of these auditoria is a platform, and a choir loft above with an organ case. There is only one console, at the case to the right.



Estey, Temple Events Center Uptown, Denver

One assumes that the left side auditorium was for the great overflow of the High Holy Days, and that this was a clever, if expensive, way to provide equal organ coverage in both places.

Our next stop, the fine former Second Church of Christ, Scientist, now The Spiritual Assembly of the Baha'is of Denver. Baha'i worship makes no use of the organ, and the congregation had plans to try to sell it, but the local OHS gang stepped in, and made a case, successfully it would seem, that the organ should be preserved in situ. The Baha'i community has now embraced the instrument, and is planning a concert series in which it can be heard. That this large (3-manual, 34 stops) and wonderful Hook & Hastings, Opus 2370 of 1916, is worthy of preservation was more than amply demonstrated in a fine recital by **Charles Rus**, from San Francisco. He registered with wonderful care and imagination, enabling us to hear just about every possible combination of sounds. The program: *Howells, Master Tallis' Testament*; Schumann, No. 1 in C and No. 4 in D-flat of the *Four Sketches for Pedal Piano*; hymn, "Creation Spirit, by whose breath" (Herr Jesu Christ, dich zu uns wend'), with us singing the four stanzas of the hymn, one each after each of four variations on this tune by Georg Böhm. We sang in unison the rhythmic version found in the ELCA Hymnal. How lovely it would have been for us, glorious harmonists as we are, to have sung in four parts; Craig Phillips (b. 1961), *Fantasy: Torah Song* (Yisrael Voraita).



Farrand & Votey, South Gate Lodge, Denver

In yet another event demonstrating well the beauty of an old instrument, **Dana Robinson** of Davenport, Iowa played the following program in the South Gate Masonic Lodge Hall: Widor, *Praeludium Circulaire* from Symphony No. 2; Boëly, *Andante con moto*; Mozart, *An Andante for a Cylinder in a Little Organ (K 616)*, *Lasst uns mit geschlungnen Händen* (Let us now with joined hands), appropriately from "A Little Freemason Cantata"; Liszt, *Ave Maria von Arcadelt*; hymn, "The spacious firmament on high," on which I

thought we did quite well; and then, in a further inspired choice, Handel, *Variations in E* (The Harmonious Blacksmith). The organ—a tiny (7-stop) Ferrand & Votey, Opus 776, c. 1897—made lots of music this day!



Wirsching, Iliff School of Theology, Denver

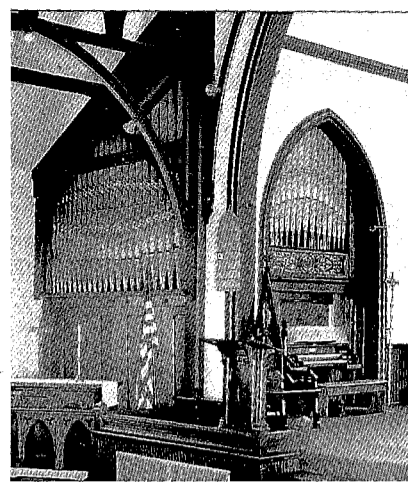
Next stop, the Iliff Theological Seminary Chapel to hear a rich and satisfying 1910 Wirsching organ of 16 stops. **Richard Robertson**, Denver, played the following program, which showed off the great power and variety of this instrument: Hurd, *Suite in Three Movements* (reger, *Benedictus*; Warlock, from *Capriol Suite*: 1. Pavane and Basse, 2. Danse; Mendelssohn, *Prelude & Fugue in F Minor*, op. 35).

After dinner at our hotel, back to St. John's Cathedral to hear the perfect match of music, instrument, and musician. I do believe that **Thomas Murray** is one of the most thorough of all performers in working out registration, and will limitlessly complicate his time at the console, if it means getting just the right effect. He also listens, as do very few, to what the instrument and building are telling him about tempo, texture, and touch. In addition to which, there is no more sensitive swell pedal foot in the organ world. We, and a large audience of non-OHS types as well, were the beneficiaries of all that work, in the following lovely program: Bach, *Sinfonia from Cantata No. 29*; Saint-Saëns, *Prelude & Fugue in B Major*; Elgar, *Severn Suite*, op. 87 (1932), transcribed by Thomas Murray. After a short intermission, Barbara Owen presented to the Junior Warden of the Cathedral, the OHS Plaque awarded to churches that have "instruments worthy of preservation," and have kept them well—certainly a well-deserved honor in this place. Fleury, *Variations on a Burgundian Noë* (heard earlier in the week); hymn, "Come down, O love divine" (Down Ampney); Rheinberger, *Sonata No. 13*, op. 161 (the opening theme of which is almost identical to the opening phrase of Down Ampney); encore: The last of Saint-Saëns' *Seven Improvisations*, op. 150.

## Wednesday, June 24

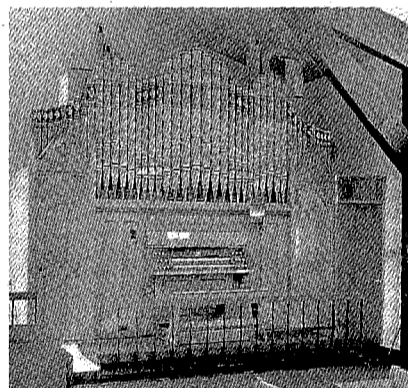
We reached maximum altitude, peaking at 11,300 feet at one point. Leadville, where we began our day, is, we were told, just 12 feet less than two miles above sea level, and I for one, really felt this, as did many others. It became most noticeable during the hymn singing. There clearly was not as much air to go around as one is used to. One of the local people told me that it can take six months to fully adjust. Around us, and slightly above us, was quite a bit of snow.

**Lois Regestein**, another regular at OHS conventions, played at St. George's Episcopal Church, on a gentle but lovely little George Ryder (1882) organ of 11-stops. Besides the fact that her program showed off the little organ very well, she made thoughtful and interesting connections with the organ and the town. Her program: Mendelssohn, *Prelude in G*, op. 37, no. 2; Woodman (b. 1957), *Variations*



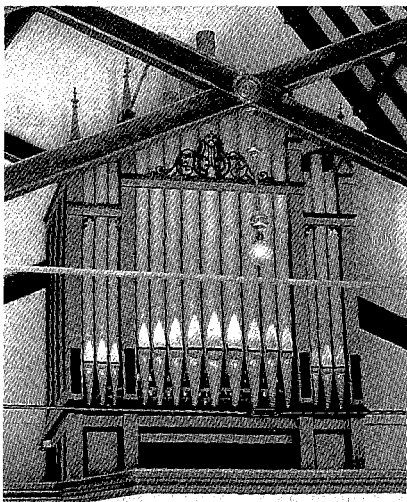
Geo. H. Ryder & Co., St. George's Episcopal Church, Leadville

(selected) from *Greensleeves*; Mendelssohn, *Fugue in G*, op. 37, no. 2; (I did not get to ask Lois why she chose to break the Mendelssohn up in the manner of the Bach St. Anne in the *Clavier Übung*, part III. Did Mendelssohn somehow conceive of a split performance like that?) Having discovered the quality of the Oboe on this organ when she arrived in Leadville for the first time, Lois added at this point a little trumpet tune sort of piece of Telemann; Thomas Ryder (1836-1877), *Moderato* (Thomas Ryder was the brother of George Ryder, the organ-builder, and often dedicated his brother's instruments.); Douglas Moore, *The Willow Song* (from *The Ballad of Baby Doe*); (This was sung by Patti Smith, a wonderful soprano living in Leadville, but with a career well beyond her community. We had an interesting discussion about practicing daily in Leadville, with its very thin air, and then appearing in places closer to sea level. Apparently, in terms of breathing, this puts her at a decided advantage. Anyway, this was an ingenious bit of programming, as Baby Doe herself lived in Leadville!—wally done, Lois!) Vaughan Williams, *Prelude on Rhosymedre*; hymn: "My song is love unknown" (Rhosymedre).



Wm. Schuelke, First Presbyterian Church, Leadville

I first met and heard **Grant Edwards** last year at OHS in Portland, and thought his a very special musical personality, full of control, confidence, and good cheer, with clearly very careful preparation in every detail. Today's concert continued in that mold. It having been announced that the organ for today's performance might well be at least the second highest pipe organ in America, if not the first, Grant explained that he was convinced he was given this assignment because of his complaints last year in Portland about the bench not being high enough! We are now in First Presbyterian Church, Leadville, and the organ is a 13-stop instrument by William Schuelke, Opus 67 (1889). The program: Böhm, *Partita on "Ach wie flüchtig, ach wie nichtig"*; hymn: "What does the Lord require" to the lovely Erik Routley tune, Sharpthorne; Kodaly, *Six Epigrams* (charming pieces which Grant graciously substituted for the Vaughan Williams *Rhosymedre*, when he realized that Lois Regestein was going to play it); Widor, *Pastorale* from Symphony No. 2; Diemer, *Farewell, Good Friends* (Shalom Chaverim - 1996).



C. Anderson, Grace Episcopal Church, Georgetown

Next stop, Georgetown, and its very small Grace Episcopal Church. The group was broken into three parts, and Marilyn Stulken, another old hand at OHS conventions, had to play her program three times, while the rest wandered this interesting old town. I went to the group 3 recital, at the beginning of which, the church was given an OHS Plaque honoring its organ of "historical interest, and worthy of preservation." Quite a number of members of the congregation showed up for this—I think they are justly quite proud of the single manual, seven-stop instrument. It is a rare, intact survivor by Denver organ-builder Charles Anderson, built in 1876, and may well be the oldest organ in the state, although somewhat altered tonally. Marilyn gave a good demonstration of the organ, beginning with the Bach Partita on "O Gott, du frommer Gott." This was followed by two interludes from "Melodia Sacra," c. 1850, by George Frederick Bristow, after which we attempted to sing an old hymn written out with the melody in the tenor, "Jesus, the Conqueror reigns," to a tune called Germania. We were not a success. This was followed by two more of the Bristow interludes, after which we sang another hymn, "Awake, and sing the song," to Festal Song. We did much better this time around. The program finished with a *Festival Postlude in D* by W. Eugene Thayer.

At this point, music was done for the day. We were treated to a delightful narrow gauge steam train ride on the Georgetown Loop Railroad. The old steam engine was a marvel, making all the wonderful noises steam engines make, and with a very complex chord for a whistle! The scenery was spectacular. We then partook of a barbecue in the city park, with entertainment by the Queen City Jazz Band, playing in the old band stand. Back at the hotel, it was time to visit the last night of the exhibits and sales desks, and to spend, spend, spend on all the wonderful books, music, and CDs.

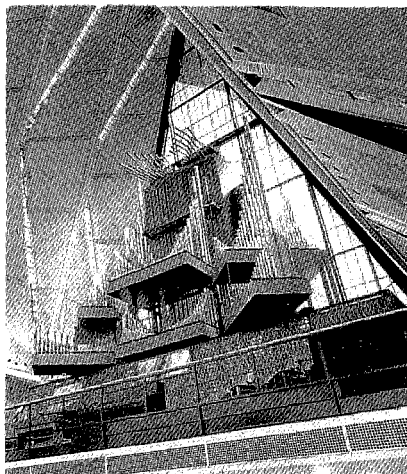
Those who know the OHS Catalogue will not be surprised that the many tables were littered with probably more organ and church music CDs than might have ever been seen under one roof. Joseph Vitacco was there representing his company, JAV Recordings, Ray Biswanger had a display and materials representing the Friends of the Wanamaker Organ, a truly worthy endeavor. Several members of the Richard Bond organbuilding team (Portland, Oregon) were on hand with large pictures of this excellent builder's work, and with a brand new, fine, and very attractive, three-stop continuo organ.

#### Thursday, June 25

We were scheduled for an earlier departure this morning—8:15 instead of the usual 8:30—but the bus company, creatures of habit, showed up at the usual time. No one would have minded, were it not for the fact that the Pharmacy Association was having its convention beginning today, and in the large lobby where we await the busses, there was laid out a most impressive breakfast

spread. Most of us, unbreakfasted, tried removing our OHS badges and looking like pharmacists, but the tables were well guarded. No luck!

We bounced along I-225 South to Colorado Springs, and the Air Force Academy, to hear two organs in the Roman Catholic and Protestant Chapels respectively. Here, the work of designing the instruments and the job of building them were separate contracts, that in a state institution had to be put to tender separately. Walter Holtkamp Sr. won the design contracts, and Möller the building contracts. Holtkamp, I believe, voiced and finished the organs. Joseph Galema has been at the Academy since 1982, as Music Director of the Cadet Chapels since 1989. He is organist at the Protestant Chapel, and is responsible for ten choirs! He began his peripatetic recital in the Roman Catholic Chapel on the three-manual, 28-stop organ, as follows: Bach, *Six Schübler Chorales*; Gade, *Festligt Præludium over Choralen "Lover den Herre."* This Chapel is the basement of the chapel building, relatively low ceilinged, without resonance of any kind, but nonetheless clear and intimate. The Schüblers were probably the perfect vehicle for a demonstration, and much about the sound of this instrument strikes me as honest and good, after all these years. The Gade piece was a bit of a meander, I thought, not signifying very much, but I know others did indeed like it. A trumpeter was on hand just to play the choral and a bit more at the end.

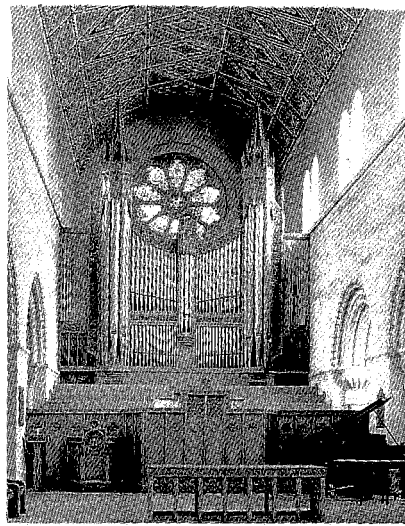


M. P. Möller, USAF Academy, Protestant Cadet Chapel, Colorado Springs

We then walked upstairs to the Protestant Chapel with a three-manual, 62-stop instrument: hymn, "All creatures of our God and King" (*Lasst uns erfreuen*); Mathias, *Jubilate*, op. 67, no. 2; Gardner, *Sonata da Chiesa sopra una tema di Claudio Monteverdi*. I thought, given the great, soaring space (well worth seeing, inside and out) and a larger instrument (striking to look upon), we would hear something spacious and grand. I found the organ not really supportive in the hymn, nor projecting very well in the Mathias. Here is perhaps an example of a situation in which an encased instrument could really prove itself. In ensemble with two wonderful trumpet players in the Gardner, the organ was at its best—and what a truly amazing and wonderful piece this is, I say, as a long time Gardner fan. The main theme (there may have been others I did not recognize) was the majestic opening of the *Coronation of Poppea*, which, once heard (and seen), can never be forgotten. What Gardner does with it in four glorious movements is nothing less than magical. I am really grateful to Dr. Galema for bringing this to us.

We bussed to the dining hall at The Colorado College, also in Colorado Springs, for a sumptuous lunch, with many different food stations on offer, with all sorts of edibles, hot and cold, all one could eat, courtesy of Marriott Catering. I think I went to college too soon.

We walked across campus to Shove Memorial Chapel, wherein Frank Shelton, organist at Grace and St. Stephen's Parish, and College Organist,

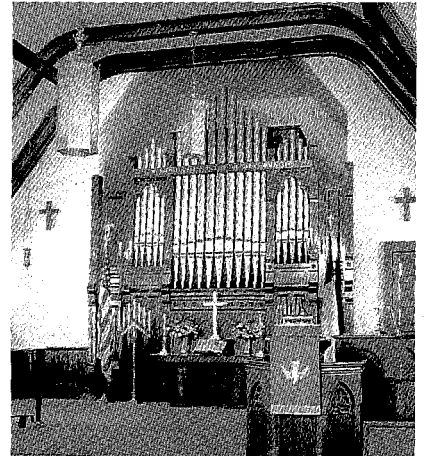


Welte-Tripp, The Colorado College, Colorado Springs

gave us a brilliant program full of interest, after Jonathan Ambrosino presented a "significant organ" plaque to a college official who had been instrumental in keeping the instrument and interest in it alive. The program: Simpson, *Fantasy and Fugue on "My Lord, what a morning"* (1994); Payne, *Prelude*, op. 19, no. 2; hymn, "O God, our help in ages past" (St. Anne) (The Colorado College Hymn!); Weaver, *Passacaglia on a Theme by Dunstable* (1978). The organ: Welte-Tripp Organ Corporation, Sound Beach, Connecticut, Opus 314, 1931, three manuals, 42 stops. There is a fascinating article in the convention book about this organ, and two names of great interest are involved in the history of the instrument: Richard Whitelegg and Charles Courboin. The convention book is available from OHS, and is full of information about a place that is very important in the development of the pipe organ in this country. And not at all by-the-way, this organ sounds really wonderful! I do believe that in some ways, it outdoes some Aeolian-Skinner's of that time (1931). I found myself wondering if the Great chorus through mixture was truly of that period. It was silvery and brilliant.

We walked the few blocks to Grace and St. Stephen's Parish, Episcopal. In my little mental database of "Best Recitals Ever" was one played by Thomas Brown at the OHS Mini-Convention at Round Lake, New York last summer. Now I have to start a Tom Brown file, and put today's recital in beside the other one. It was an Anglophile's Orgy, played as last year entirely from memory, with everything perfectly in place—beautifully registered and wonderfully musical. There were lots of smiles around, and a spontaneous standing ovation at the end. The program: Baird, *Prelude in C*; Whitlock, *Reflections (Three Quiet Pieces for Organ)*; Mendelssohn, *Sonata in F minor*; Karg-Elert, *Chorale Prelude on "O Gott, du frommer Gott"*; Vierne, *Naiades*; Grayston Ives (b. 1948), *Entrata*; hymn, "Sing we of the Blessed Mother" (Rustington - C. H. H. Parry).

Methodists me heard the spirit of Henry Willis (Father) rustling around at the first notes of the play-through of this hymn. There are six manual 16' stops on the organ—I think perhaps they were all on! The organ: Welte (NY) opus 261, 1928, three manuals, 49 stops—a splendid organ, of great historic significance, and Frank Shelton, who had played at Shove Chapel, organist of Grace Church, accepted an OHS plaque.



C. Anderson, Community Congregational Church, Manitou Springs

Our next journey was to Manitou Springs, by way of an astonishing natural wonder, a place called The Garden of the Gods—gigantic outcroppings of a beautiful red rock, amongst many evergreens. It was like a very oversized sculpture park—around every corner, as we climbed, was yet another sight to take the breath away. Our goal was the Community Congregational Church, a lovely stone building, charming outside and in, and on the national register of historic buildings. There are two transept balconies, and I was busy dreaming up programs of Gabrieli and company. Surrounded as we were by great, high mountains, the inscription on the organ case announced: "Thy Righteousness is Like the High Mountains." The organ is our second by Charles Anderson of Denver: two-manual, 13 stops, built in approximately 1879. It seemed a bit transparent, after the two Weltes we had just been hearing. MaryAnn Crugher Balduf has been a regular at OHS conventions for some time. On the first day of the convention, she slipped getting off the bus (where is her lawyer when needed?) and was in some pain. But as always, gamely, she gave us the following interesting program, with helpful comments about her registrations: Pachelbel, *Toccata in F*; Benjamin Rogers (1614–1698), *Prelude (Voluntary)*; Selby, *A Fuge or Voluntary*; Held (b. 1914), *Flourish*; Cadman, *Legend*, op. 30, no. 1; West, *Passacaglia*; Howells, *Miniatures for Organ*, nos. 12, 17, 18, 21; hymn, "O beautiful, for spacious skies" (Materna); Langlais, *Prelude Modal*; Sjogren, *Fantasia*, op. 15, no. 1.

Next, we rode to Pueblo, and to the Pacific Union Depot, a disused train station, now a restaurant, where we had a

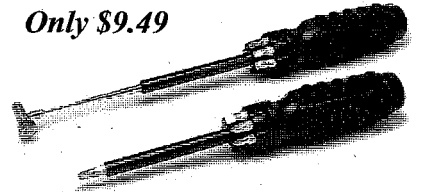
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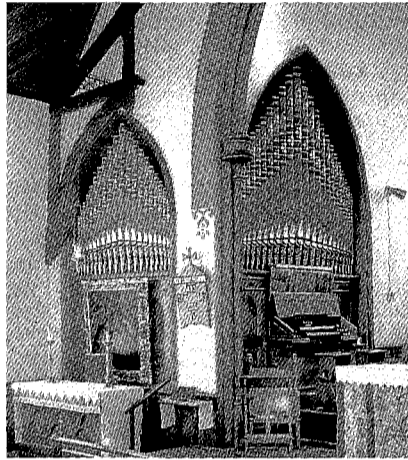
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quite wonderful dinner. This was as close to a convention banquet as we get, so it was a time for a little OHS business and some heartfelt thanks to the members of the Denver committee, who had truly done a wonderful job with program and with organization. After dinner, we walked to the Memorial Auditorium, which contains Austin organ No. 860, of 1920, an instrument of 56 full stops, plus various and whistles, all of which got a workout during the evening. There are pipes all over the place, on the side and in the ceiling, plus an echo organ in back, all of which made possible a strong presence despite a very dead acoustic. The audience was not entirely our convention, we being joined by many others, possibly tourists, possibly town folk, or both. **Paul Fleckenstein**, I discovered tonight, is the perfect "town hall organist," possessed of great showmanship, total technical assurance, and a prodigious memory, and my goodness, he certainly knows how to get around that kind of instrument—finding an endless array of combinations. It was a terrific show, all from memory, beginning with the Choral, Minuet Gothique, Prière à Notre Dame, and Toccata from the Boëllmann *Suite Gothique*. This was followed by the seven parts of the ballet music from Gounod's *Faust*, in a terrific transcription, uncredited, so possibly Paul's own. Sharing in this concert was the Pueblo Chorale, a large and enthusiastic amateur choir, conducted by Charles Merritt. There were some lovely moments, but quite often, the inevitable vocal limitations, particularly of the tenor variety, gave cause for alarm. I thought the choice of music a bit odd (*Vierne Messe Solemnelle*), perhaps being something of a stretch for the non-musicians in the audience, not accustomed to a Latin Mass or the style of Louis Vierne. However, having thought that, I was probably wrong. The audience seemed genuinely interested, the choir was obviously very much into the music, and there was a great ovation at the end. Paul Fleckenstein's coloration and support at the organ were superb. After the Chorale left the stage, we all rose and sang, not half badly, the *Star Spangled Banner*, after which Paul played the Budley Duck variations really well. We hit the busses pretty quickly, and managed to get back to the Denver Doubletree just a bit after midnight.

#### Friday, June 26

What a beginning to the day! In a not terribly prosperous neighborhood, we walk into a church of great beauty, built by German immigrants—Annunciation Roman Catholic Church. The windows are thought to all be from Munich. As a fan of the Father Dowling Mysteries on TV, I was delighted to learn that this is the very church used in these wonderful programs! The irrepressible **James Mosby Bratton** gave us a fabulous musical start to our second last day. We had previously heard him on the Vocalion. Today, we took a great step up in the reed organ hierarchy, and heard his own 1887 instrument by Victor Mustel, of Paris. The sound, brilliant, somewhat steely, and perfectly adequate for the large-ish building we were in, is quite different from American harmonia some of us have known. It was placed down front, against the south wall. It would be somewhat underpowered for leading hearty hymn singing, but wonderful for lots of repertoire. Jim began with a really powerful and passionate performance of the Allegro assai from the Guilman 4th Sonata. After being rewarded with thunderous applause, he gathered some friends around him—a cellist and a harpist—and they gave us a beautiful performance of the ravishing *Nocturne in E*

*flat*, op. 21 for 'cello, harmonium and harp, by Marcel Fournier (1879–1951). Then, harmonium alone in *Introduction and Fugue in D Minor*, op. 62 by Franz Lachner (1803–1890), and last, with a pianist, *Finale*, op. 8, no. 6 (for harmonium, four hands) by Saint-Saëns, great fun, with a pianist who was able to balance well with the somewhat gentler harmonium. From the balcony, **Robert Barney** took over at the organ, leading us in singing *Lobe den Herren*, aided by a trumpet player in a long introduction, in interludes, and in some verses of the hymn. The rest of the program: Karger-Elert, *Lobe den Herren*, op. 65 (rather a perfect piece for demonstrating the virtues of the organ, beautifully and clearly played); Mozart, *Andante*, K. 616; Zeuner, *Fugue No. 14* (just about as pallid as its name!); Schmidt, *Prelude and Fugue in D*. The organ is a 1910 Kilgen of 20 stops, much of which is really lovely and full, with only the full ensemble seeming a bit unblending.



**Ferrand & Votey, Chapel of the Most Merciful Saviour, Episcopal, Denver**

I think I lack the Purvis gene. I have never appreciated the style and idiom of a lot of his music, although I did like some of the Christmas pieces that Kenneth Matthews played earlier in the week. I have mused about this a bit, particularly in regard to **George Bozeman's** program at the Chapel of Our Most Merciful Saviour, Episcopal. I have, in my wisdom, decided that you had to have been there, Grace Cathedral, San Francisco, that is—to have known the man, and heard the pieces in the context of a service, on that organ, and in that acoustic. He had to have been a remarkable person, as the people I know, and it is not a few, who had contact with him as students, choristers, or just listeners and friends, are immensely loyal to his music and his memory. Or maybe it is genetic after all. Some of the pieces in today's program required chimes, and George brought along his trusty synthesizer, which I heard and hated in Round Lake last summer, and did not grow to love any more today. (To think that I even helped him carry it upstairs at the beginning of the convention!) Having got all that out of my system, let me say that George played wonderfully well, as always, and I did really find lots to like in some of the pieces. The program: hymn, "Once to every man and nation" (Ton-Y-Botel or Ebenezer); *Chorale (Prelude on Tunes found in American Hymnals: Fantasy on Ton-Y-Botel (dedicated to Ruth Barrett Arno), Pastoral on Forest Green (to George Henninger), Canzona on Liebest Jesu (to Frederic Freeman), Grand Choeur on Austria (to Porter Heaps), Contemplation on Tallis' Canon (to Alma Morse), Poemie Mystique on Manna Mercy (to Sally Harris), Toccata Festiva on In Babilone (to Clarence Snyder). The organ is by Ferrand and Votey, Opus 88, 1890, of two manuals and 17-stops. Not possessed of great*

power, there are individual stops and combinations of beauty, and its decorated case pipes are wonderful to look at.

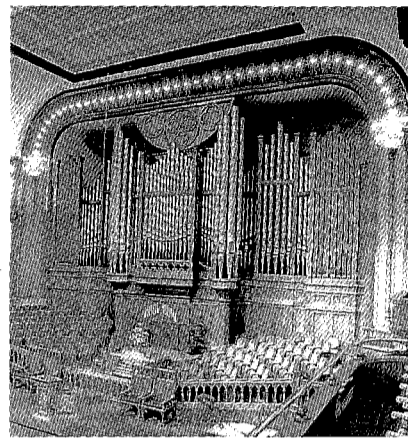
We next visited the Lotus in the Flame Temple, Denver Zen Center, a building which was formerly the Fourth Church of Christ Scientist. The members of the center were in a retreat when we arrived, one involving silence, so while we were able to talk, once in the church auditorium, and obviously make music, we were asked to enter the building in complete silence. Given our usually voluble nature, our success at this was all the more remarkable. The organ is a 1925 Austin, Opus 1233, of four manual divisions (Swell, Great, Choir, Echo and Pedal) over only 20 stops. Everything on the choir is from the Great, except a celesting rank. There is only one Pedal stop not borrowed. The highest pitched stop on the organ is one 2' on the Swell, and that is an extension, and is only a Flautino. Not an instrument of great brilliance or power! **Thomas Brown**, who played so wonderfully earlier in the week, gave us four completely brilliant improvisations on familiar hymn tunes: A sonata-allegro form on *Salve festa dies*; a Rondo (Scherzo) on *Puer Nobis*; Free form on *Eventide*; and *Fugue and Finale* on *Salzburg*.

**Thomas Murray** then stepped to the podium, to deliver a truly fascinating lecture entitled "Recording the Organ: The First Ten Years (1926–1936)." We heard 27 short examples recorded by all the great names in organ playing at the first part of this century, on a large number of significant pipe organs, recorded onto tape from Tom's extensive collection of interesting commentary and also some slides. With each example, we saw on the screen (a really nice touch) a slide of the actual record label—sometimes two labels, one for the original European or English release, and one for U.S. release. When possible, other slides were shown, perhaps the artist, or the building or organ. The organ was a "phonographic black sheep," because of its range, and powerful bass, but became less so with the advent of electric microphones in the mid-20s. The problem was getting such low frequencies on the grooves. Another problem for all music was the shortness of time available before a record had to be turned over—4½ to 5 minutes on a 12-inch record, less on a 10-inch one. This was a fascinating history not only of developments in recording techniques in the 20s and 30s, but also of the organs and players of the time, and the music they chose to play.

Next, to Messiah Baptist Church, to hear **Mary Gifford** play the following program: hymn, "When the roll is called up yonder" (Roll Call) (We really shouted it out!); Roy Spaulding Stoughton (1884–1953), *The Courts of Jamshyd*, from *Persian Suite*; Edward d'Evry (1869–1950), *Nocturnette*; Gawthrop, *Passacaglia*, from *Sketch Book I for Organ*. The organ is a gutsy little thing, despite having only one 4' stop, the Orchestral Flute on the Swell. The scaling and voicing are such that there is real power and brightness, despite the way it looks on paper. Mary Gifford commented about the Open Diapason that "parts the Red Sea!" The organ is two manuals, with just eight stops, Kimball (1914). Rick Morel, who services and has built a number of organs in the area, got the roll player working for this organ, and we heard two rather fun organ rolls, provided by Jonathan Ambrosino.

Next, to All Saints Roman Catholic Church, a large, modern structure with a quite small Hook and Hastings, Opus 1702, 1896 way back in a very deep balcony. Lovely as it might be close up, sit-

ting downstairs, it is insufficient for the singing of hymns—you simply cannot hear it. Nor did it have much oomph in the recital. **Joseph Adam**, organist of St. James Cathedral, Seattle, played the following program: Berlioz, *Marche Hongroise (Damnation of Faust)*; Saint-Saëns, *Improvisation in A Major*; Vierne, *Scherzo* from *Symphony No. 1*; Herzogenberg, *Orgel Fantasy on Nun danket, alle, Gott*; hymn, "Now thank we all our God."



**Frank Roosevelt, Trinity United Methodist Church, Denver**

After a short break back at the hotel, on to Trinity United Methodist Church, where we were fed dinner, and then heard the splendid **Peter Sykes**. The organ is by Frank Roosevelt, No. 380, 1888, a wonderful and very large instrument of 65 stops; housed in a case that is a huge fantasy in beautiful wood, designed by George Ashdown Audsley! The Pastor of the church accepted an OHS Plaque from Mary Gifford, who announced that this was the church she attended as a child—so the presentation was particularly important to her. The program: Franck, *Choral no. 1 in E Major*; Whitlock, *Three Extemporizations*, Carol (Homage to Frederic Delius), Divertimento, Fidelis; Janacek, the organ solo from the *Glagolitic Mass*; Reger, *Benedictus*; Reubke, *Sonata on the 94th Psalm*; hymn, "God of Height and Depth and Sweep," to the fine tune "Shoemaker," composed by Peter Sykes. A recital by Peter Sykes is always a great event, and this was no exception. I think the most thrilling piece on the program for me was the Reubke *Sonata*—truly brilliant!

On our last day, we are on the busses, and heading up into the high mountains for a tour of Rocky Mountain National Park, having just heard the last two recitals of the convention, both played by **David Macfarlane**, of New York. The first was a somewhat bitter-sweet occasion, as the fine old building (the former Asbury Methodist Church) has been bought by a developer. Mike Rowe, convention chairman, says a great effort is being made to find a new home for this one of not-too-many remaining organs by Denver builder, Charles Anderson. This may not be an easy task, as the instrument is not small, and is divided in two cases on either side of a window. It's not fabulous, but is solid and good, if not overly colorful. It might also be one of those cases in which the owner would be just happy to find someone to take it out, without asking for money. David's program: hymn, "Father, we praise thee" (*Christe Sanctus*); Saint-Saëns, *Prelude & Fugue in G*, op. 109, no. 3; Sweelinck, *Variations: Balletto del Granduca*; Vierne, *Communion (Messe Basse)* op. 30; Woodman, *Noel Anglais*; Mendelssohn, *Allegretto and Finale* from *Sonata 4*.

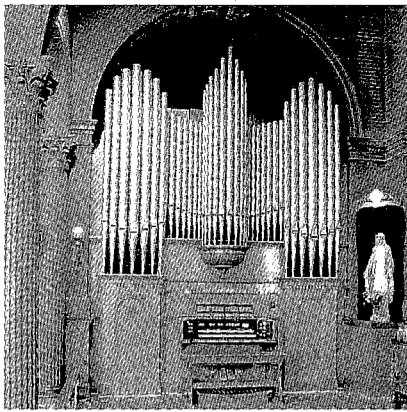
This program served to demonstrate all the possibilities of the instrument, built by Anderson in 1882, with two manuals and 16 stops. We next drove a

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Austin, Christ the King Chapel, The Gardens at St. Elizabeth's, Denver

short way to what is now a Roman Catholic home for the elderly, called The Gardens at St. Elizabeth's, with the lovely Chapel of Christ the King, built in 1903. The style is Christopher Wren, and the windows are by Clayton & Bell of London. The organ is one of the oldest extant Austins, Opus 92 from 1902/3. David's program was cleverly entitled and organized as "A Little Organ Mass," and was as follows: Introit, Frescobaldi, *Toccata IX* (2nd Book of Toccatas); Kyrie, de Grigny, *Fugue à 5*; Gloria, Bach, *Allein Gott* (BWV 663); Offertoire, Reger, *Ave Maria* (op. 80, no. 5); Elevation, Gaspar Corrette, Dialogue des Flutes (*Missa Octavi Toni*); Communion, Milhaud, *Pastorale*; Sortie, Langlais, *Point d'Orgue*; hymn, "From all who dwell below the skies" (Duke Street).

I think to do a program like this wants an organ of color, articulation, and variety, and also, perhaps, in a room which will give it space to expand. On a rather pallid instrument of 10 stops, with the highest pitch being four-foot flutes on both divisions, I don't think a program of such scope really works, being more "eye candy" than "ear candy." However, there were things to like, and many thanks to David for doing two recitals on two different organs back to back.

I wish I could "review" Rocky Mountain National Park for you, but mere words will not do. Go see it. Nor are mere words adequate to describe how wonderful was this convention. Like all OHS events, it was organized and run essentially flawlessly, by an army of totally devoted local volunteers, assisted and advised by the headquarters staff in Richmond. Great thought went into deciding what instruments, artists, and music would be heard, and how best to combine these elements. Great care and consideration was given to the comfort and convenience of several hundred attendees. I hope those of you who have made it to the end of this review will want to give serious thought to attending next year's convention, different in two ways from those in the past. Next summer, the convention will run from a Thursday through the following Wednesday. This requires only one Sunday off from playing in church, and includes an overnight Saturday, important to lower air fares. The second difference in this year's convention is the fact that it is outside of the U. S., in the magnificent cosmopolitan city of Montréal, with visits to many organs, old and newer in the region, and also to Ste. Hyacinthe, which may, in terms of numbers of builders, be the organ-building capital of the world! The dates: Thursday, August 19 through Wednesday, August 25th. The phone number in Richmond for joining OHS: 804/353-9226. I hope to see you there! ■

—Malcolm Wechsler  
N. P. Mander, Ltd. - U. S. A.  
Organist/Choirmaster, Trinity  
Episcopal Church, Stamford, CT

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## New Organs

### Cover

**Orgues Létourneau**, St. Hyacinthe, Québec, Canada, has built a new organ for First Baptist Church, Kalamazoo, Michigan. The firm's Opus 55 comprises 54 stops, 67 ranks, and 3,638 pipes over three manuals and pedal. The organ features mechanical key action (except the Trompette en chamade and offset chests, which use electric action), and electric stop and combination action. Manual naturals are of ebony, sharps of maple; pedal naturals of maple, sharps of rosewood; manual/pedal compass 61/32. Tuning is in equal temperament, A440 at 70 degrees F. Chests and wood pipes are of finished American yellow poplar. The case is of finished American red oak. Wind pressures are 70 mm for the Great and Positiv, Swell 80 mm, Pedal 90 mm, and Trumpet en Chamade 113 mm. The 12 largest pipes of the Subbass 32' are outside the case. The organ includes the first full-length 32' reed stop built by the firm. The largest 24 pipes of the 32' reed and the largest 12 pipes of all the 16' reeds have wooden boots; the largest 12 pipes of all 16'

metal ranks have double-thick metal in the foot. The consultant was James Kibbie. Karl Schrock is Organist and Director of Music of the church. (Photo credit John Gilroy.)

### From the Director of Music

The new organ writes into the pages of the church's history and into the frame of its building many connections with the past. In 1870 when the church decided to replace its portable melodeon with a pipe organ, an apse was designed and built to house an encased mechanical-action organ. An E.&G.G. Hook organ was installed in 1871, at that time the largest organ in Michigan outside of Detroit. In 1911 this instrument was raised, placing choir and organ on a platform above a central baptistery, and the cross atop the organ case approached the peak of the arch framing the apse. In 1951 the church removed the still-functioning Hook organ and installed a more versatile three-manual Möller electro-pneumatic organ in three enclosed side chambers, with the console to one side and a divided choir facing each other instead of the

congregation. The arch in front of the resulting empty apse was filled with a not-supporting wall to accommodate a hand-hewn wooden baptistery frame and a mural depicting the Tree of Life. In vogue at the time, this new divided arrangement, in a room with otherwise good acoustics, placed the choir at a decided disadvantage lamented by choir and congregation alike.

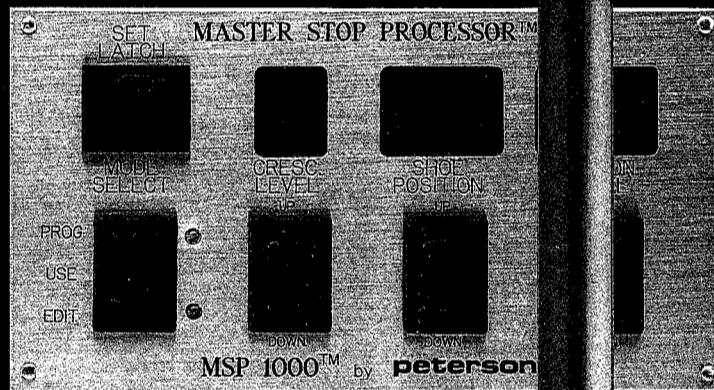
The church's decision to install the 54-stop Létourneau tracker organ with front central placement restores many historic features. The choir now faces the congregation as in the parish's early years. The 1870 apse again houses an encased instrument speaking directly to the congregation. The church now has one of the largest mechanical action organs in the state, as in the 19th century. The 1871 wooden cross once more crowns the organ case near the peak of the apse as in the 1911 arrangement. And the 1951 hand-hewn wooden baptistery frame is incorporated in the front of the 1998 organ case very close to the frame's prior location.

In addition to these historical connections, the new organ project points to

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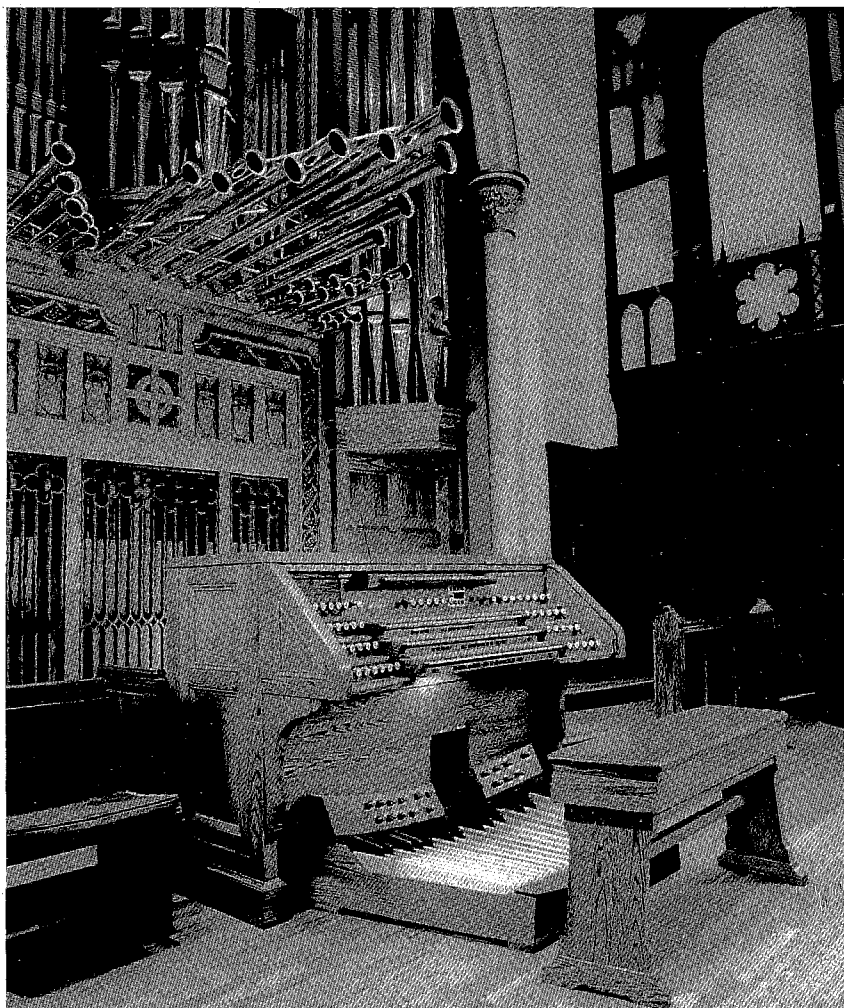
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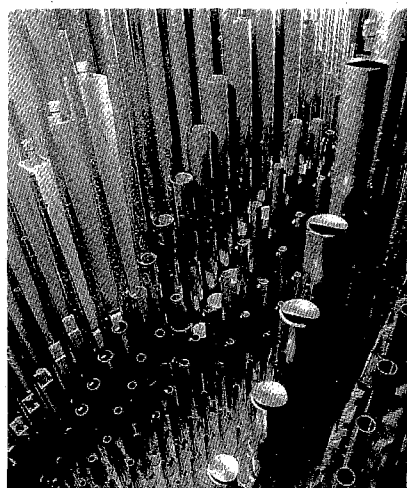
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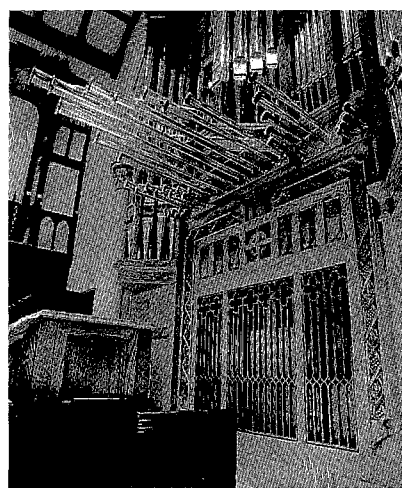
Console and front of case, with grating from 1951 Moller



Létourneau opus 55



Positiv pipes



Trompette en chamade and sculpture from 1951 baptistry frame

the future. The instrument's horizontal trumpet symbolically heralds a grand procession forward through the ages. The chancel renovation provides better acoustics for both music and speech than ever before, and movable modesty screens and an extended chancel floor allow flexibility to accommodate larger forward-facing choruses and orchestras and a wider variety of uses than were previously possible.

The organ's arrival created such public attention that the dedicatory recital needed to be played three times, filling the church each time. A remarkable number of visitors have come to the church from near and far. The list of donors is almost as large as the entire membership of the congregation. The chancel renovation and new organ represent an important step in the congregation's ongoing process of endowing the future of its ministry in downtown Kalamazoo. For me it is an honor and a profound satisfaction to have spent part

of my life and substance enabling the congregation's worship, music, and service in this community to outlive us all.

—Karl Schrock

Organist & Director of Music

**GREAT**

- 16' Principal
- 8' Principal
- 8' Harmonic flute
- 8' Chimney flute
- 8' Erzähler
- 4' Octave
- 4' Spitz flute
- 2 1/2' Quinte
- 2' Octave
- 1 1/2' Mixture IV
- 8' Cornet V (tenor C)
- 16' Trumpet
- 8' Trumpet

**POSITIV**

- 8' Holzgedackt
- 8' Gemshorn
- 8' Gemshorn céleste
- 4' Principal
- 4' Koppel flute
- 2 1/2' Nazard
- 2' Flach flute
- 1 1/2' Tierce
- 1 1/2' Larigot
- 1' Sifflet
- 1' Scharff III
- 16' Dulzian
- 8' Cromorne
- 8' Trompette en chamade
- Tremulant

**SWELL**

- 16' Bourdon
- 8' Principal
- 8' Bourdon
- 8' Voile de gambe
- 8' Voix céleste (GG)
- 4' Octave
- 4' Harmonic flute
- 2' Block flute
- 2' Mixture IV
- 16' Bassoon
- 8' Trompette
- 8' Oboe
- 4' Clairon
- 8' Voix humaine
- Tremulant

**PEDAL**

- 32' Subbass
- 16' Principal
- 16' Open Wood
- 16' Subbass (ext)
- 8' Principal
- 8' Bourdon
- 4' Choralbass
- 2' Nachthorn
- 2 1/2' Fourniture IV
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- 16' Bombarde
- 8' Trompette
- 4' Clairon



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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

**16 FEBRUARY**  
**Carol Williams**; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm  
**Brenda Fairbanks**; St Luke's Chapel, Medical University, Charleston, SC noon

**18 FEBRUARY**  
**Simona Frenkel**; St Paul's Chapel, Columbia University, New York, NY noon

**19 FEBRUARY**  
**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
**Joan Lippincott**, with brass; Asylum Hill Congregational Church, Hartford, CT 8 pm  
 Organ Concert; SUNY, Buffalo, NY 8 pm  
**Gillian Weir**; First Presbyterian, Norfolk, VA 7 pm  
**Hans Hielscher**; Old Presbyterian Meeting House, Alexandria, VA 7:30 pm  
**William O'Meara**, with trumpet; Wisconsin Lutheran College, Milwaukee, WI 7:30 pm  
**Frank Zajak**; Fourth Presbyterian, Chicago, IL 12:10 pm  
 Annual Pops Concert; Lindenwood Christian, Memphis, TN 7:30 pm

**20 FEBRUARY**  
**James Woodman**, lecture; Old West Church, Boston, MA 10 am  
 Singing Boys of Pennsylvania; First Presbyterian, Honesdale, PA  
 His Majesty's Clerkes; Immanuel Lutheran, Evanston, IL 8 pm

**21 FEBRUARY**  
 New England Spiritual Ensemble; St John's Episcopal, Gloucester, MA 4 pm  
**Stephen Hamilton**; St Thomas Church, New York, NY 5:15 pm  
 BachWorks; St Paul's Ev Lutheran; New York, NY 5 pm  
**Arthur Lawrence**; Brick Presbyterian Church, New York, NY 3 pm  
**Edward Heffron**; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
**Judith Hancock**; Episcopal Church of SS Andrew and Matthew, Wilmington, DE 3 pm  
**Richard & Evelyn Van Auken**, organ & piano; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Drew Kreismer**; St Paul's Episcopal, Doylestown, PA 6 pm  
**Lynne Davis**; Church of the Holy Trinity; Lancaster, PA 4 pm  
**Bruce Neswick**, Diocesan Hymn Festival; St Peter's Episcopal, Charlotte, NC 5 pm  
**John Scott**; St Gregory Episcopal, Boca Raton, FL 4 pm  
**Matt Curlee**; Christ Church Episcopal; Pensacola, FL 3:30 pm  
**John Obetz**; St Vincent's Episcopal, St Petersburg, FL 4 pm  
**Mary Preston**; Emory University, Atlanta, GA 4 pm  
 Hymn Festival; United Methodist Church, Painesville, OH  
**Robert Edwards**; St George's Episcopal, Dayton, OH 3 pm  
**Jane Watts**, masterclass; Central Christian Reformed Church, Holland, MI 7:30 pm  
 Indianapolis Baroque Orchestra; Christ Church Cathedral, Indianapolis, IN 4 pm  
**Calvert Johnson**; Metropolitan Community Church, Chicago, IL 3:30 pm  
**Marcia Van Oyen**; Trinity Lutheran, Des Plaines, IL 4 pm  
 \*AGO Members Recital; First Baptist, Macomb, IL 4 pm

**22 FEBRUARY**  
**Lynne Davis**, masterclass; Church of the Holy Trinity, Lancaster, PA 7:30 pm  
**Jane Watts**; Hope College, Holland, MI 7:30 pm  
**Kevin McKelvie**; Presbyterian Homes, Evanston, IL 1:30 pm

**23 FEBRUARY**  
**Gerre Hancock**; St Ignatius Loyola, New York, NY 8 pm

**David Eaton**; St Luke's Chapel, Medical University, Charleston, SC noon

**24 FEBRUARY**  
 Moses Hogan Chorale; Fourth Presbyterian, Chicago, IL 7:30 pm

**25 FEBRUARY**  
**Carol Williams**; Cathedral of the Incarnation, Garden City, NY 12:15 pm

**26 FEBRUARY**  
**Murray Somerville**; Trinity Church, Boston, MA 12:15 pm  
 The Philadelphia Organ Quartet; Longwood Gardens, Kennett Square, PA 8 pm  
**John Scott**; Christ United Methodist, Greensboro, NC 8 pm  
**Stephen Alltop**; Fourth Presbyterian, Chicago, IL 12:10 pm  
 Honegger, *King David*; Mt Carmel Church, Chicago, IL 8 pm

**27 FEBRUARY**  
**Matthias Eisenberg**; Spivey Hall, Morrow, GA 8:15 pm  
**Alan Morrison**, with orchestra; Wesleyan College, Macon, GA 8 pm  
**David Boe**; St Giles Episcopal, Northbrook, IL 8 pm  
 His Majesty's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

**28 FEBRUARY**  
 New England Spiritual Ensemble; The Gardner Museum, Boston, MA 1:30 pm  
**Catherine Rodland**; Cadet Chapel, West Point, NY 3:30 pm  
**Alfred Fedak**; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
**Jane Watts**; Christ Church, Westerly, RI 4 pm

**Ann Elise Smoot**; St Clement's Episcopal, Philadelphia, PA 7:30 pm  
**William Callaway**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Marilyn Keiser**; First Presbyterian, Pompano Beach, FL 4 pm  
**Frederick Swann**; Royal Poinciana Chapel, Palm Beach, FL 5 pm  
**Calvert Johnson**; Eckerd College, St Petersburg, FL 3 pm  
**Lisa Crawford & Mitzi Meyerson**, harpsichords; Cleveland Museum, Cleveland, OH 2:30 pm  
**Cj Sambach**; First United Methodist; Nappanee, IN 4 pm  
 His Majesty's Clerkes; Quigley Seminary Chapel, Chicago, IL 3 pm  
**John Scott**; Luther Memorial Church, Madison, WI 7:30 pm

**2 MARCH**  
**Vincent Stringer**, baritone; Stonehill College, Easton, MA 8 pm  
**Gillian Weir**; Westminster Presbyterian, Buffalo, NY 7:30 pm

**4 MARCH**  
**Brian Schober**; St Paul's Chapel, Columbia University, New York, NY noon

**5 MARCH**  
**Jared Johnson**; Trinity Church, Boston, MA 12:15 pm  
**Jane Watts**; Vestal United Methodist, Vestal, NY 7:30 pm  
**Ann Elise Smoot**; Westminster Presbyterian, Munster, IN 7:30 pm  
**Wayne Peterson**; Fourth Presbyterian, Chicago, IL 12:10 pm

**6 MARCH**  
**George Ritchie**; Nassau Presbyterian, Princeton, NJ 4 pm  
 The Girls' Choir; St Peter's Episcopal, Morristown, NJ 7:30 pm  
**David Craighead**, masterclass; Peabody Conservatory, Baltimore, MD 2 pm  
**Alan Morrison**, masterclass; Christ Episcopal, Whitefish Bay, WI 10 am

**7 MARCH**  
**Susan Armstrong**; Church of the Advent, Boston, MA 7:30 pm  
**Jane Watts**; Trinity College, Hartford, CT 3 pm  
**Jacques Boucher**; St Thomas Church, New York, NY 5:15 pm  
**David Higgs**; Hitchcock Presbyterian, Scarsdale, NY 4 pm; masterclass, 7 pm  
**Elinor Farnum**; Cathedral of All SS Episcopal, Albany, NY 4 pm  
**John Conner**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**David Craighead**; Peabody Conservatory, Baltimore, MD 3 pm  
**Robert Parkins**; Duke University, Durham, NC 5 pm  
**John Whiteley**; Shadyside Presbyterian, Pittsburgh, PA 4 pm

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Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm  
Gerre Hancock; St Paul's Episcopal, Akron, OH 8 pm  
Cj Sambach; Trinity Lutheran, Columbus, OH 9 am  
Cj Sambach; Summit United Methodist, Columbus, OH 4 pm  
Grand Rapids Cantata Choir; St Mark's Episcopal, Grand Rapids, MI 7 pm  
Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm  
Douglas Reed; First Presbyterian, Evansville, IN 4 pm  
Alan Morrison; Christ Episcopal, Whitefish Bay, WI 3 pm  
Paul Manz, Hymn Festival; Presbyterian Homes, Evanston, IL 3:30 pm  
Handbell Concert; First Presbyterian, Arlington Heights, IL 4:30 pm  
The Gospel Mass; First Congregational, Crystal Lake, IL 4 pm  
New Classic Singers; St Daniel the Prophet, Wheaton, IL 4 pm  
Matt Curlee; Bethel Lutheran, Madison, WI 7 pm  
St Olaf College Choirs; Cathedral of St Paul, St Paul, MN 2:30 pm  
Purcell, *Evening Service in G Minor*, Cathedral Church of the Advent, Birmingham, AL 5 pm  
Elizabeth & Raymond Chenault; Christ Church Cathedral, New Orleans, LA 4 pm

8 MARCH  
Ann Elise Smoot; St George's Episcopal, Nashville, TN  
Todd Wilson, workshop; St Paul's Episcopal, Akron, OH 7 pm  
\*Cj Sambach; Trinity Lutheran, Columbus, OH 7 pm

9 MARCH  
Bruce Neswick; The Falls Church Episcopal, Falls Church, VA 12:15 pm

11 MARCH  
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm (also March 12)

12 MARCH  
Scott Bennett; Trinity Church, Boston, MA 12:15 pm  
Jeremy Filsell; St Anne Catholic Church, Rochester, NY 7:30 pm  
David Higgs; Spencerville Seventh Day Adventist, Silver Spring, MD 4 pm  
Bruce Neswick; Westminster Presbyterian, Charlottesville, VA 8 pm  
New England Spiritual Ensemble; Ebenezer Lutheran, Columbia, SC 7 pm  
Todd Wilson; Holy Trinity Lutheran, Akron, OH 8 pm  
Kirstin Synnestvedt; Fourth Presbyterian, Chicago, IL 12:10 pm  
Helen Vanabbeba Rodgers; St James Episcopal, Fairhope, AL 7:30 pm

13 MARCH  
David Higgs, masterclass; Oakdale Emory United Methodist, Olney, MD 10 am  
New England Spiritual Ensemble; St Paul's Church, Augusta, GA 7:30 pm  
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm

14 MARCH  
Haydn, *Creation*, with orchestra; First Parish Church, Brunswick, ME 3 pm  
Karen Ullestad; St John's Episcopal, Gloucester, MA 4 pm  
Cj Sambach; St Paul's Episcopal, Riverside, CT 4 pm  
Bach, *Cantata 3*; Church of the Good Shepherd, New York, NY 11 am  
James Hildreth; St Thomas Church, New York, NY 5:15 pm  
Samuel Roberts; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
Mary Fenwick; St Francis of Assisi Cathedral, Metuchen, NJ 4 pm  
Singing Boys of Pennsylvania; Heidelberg United Church of Christ, York, PA 3 pm  
St Albans School-National Cathedral School Chorale and Chamber Singers; National Cathedral, Washington, DC 8 pm  
James Staples, piano; St John's Episcopal, Hagerstown, MD 7 pm  
Mozart, *Requiem*, with orchestra; Greene Memorial United Methodist, Roanoke, VA 4 pm  
Calvert Johnson; Converse College; Spartanburg, SC 4 pm  
Fauré, *Requiem*, with orchestra; First Presbyterian, Pompano Beach, FL 4 pm  
New England Spiritual Ensemble; St Paul's-by-the-Sea Episcopal, Jacksonville, FL 4 pm  
Marilyn Keiser; First Congregational, Columbus, OH 4 pm  
Robert Nicholls; First Presbyterian, Evansville, IN 4 pm  
Mario Duella; Fourth Presbyterian, Chicago, IL 3 pm  
Bach, Cantata *Wer nur den Lieben Gott lässt walten*; St Luke Lutheran, Chicago, IL 4 pm  
Durufle, *Requiem*; House of Hope Presbyterian, St Paul, MN  
James Biery; Cathedral of St Paul, St Paul, MN 3 pm

15 MARCH  
Ann Elise Smoot; Shiloh Church, Dayton, OH 7:30 pm  
David Higgs; University of St Thomas, St Paul, MN 8:15 pm  
Chris Nemece, with saxophone; Lindenwood Christian, Memphis, TN 7:30 pm

16 MARCH  
Albert Ahlstrom; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm  
\*Susan Armstrong, lecture-recital; All SS Episcopal, Richmond, VA 7:30 pm  
Calvert Johnson; John Carroll University, University Heights, OH 8 pm

17 MARCH  
New England Spiritual Ensemble; First (Scots) Presbyterian, Charleston, SC 7:30 pm

18 MARCH  
Carol Williams; Cathedral of the Incarnation, Garden City, NY 12:15 pm  
New England Spiritual Ensemble; All SS Parish, Waccamaw, Pawley's Island, SC 7:30 pm

19 MARCH  
Brian Jones; Trinity Church, Boston, MA 12:15 pm  
Roland Martin, with trombone choir; SUNY, Buffalo, NY 8 pm  
Cj Sambach; St Paul's Episcopal, Suffolk, VA 7 pm  
Nova Singers; First Presbyterian, Pompano Beach, FL 8:15 pm  
Singing Boys of Pennsylvania; Christ Lutheran, Athens, OH 7:30 pm  
John Whiteley; First Presbyterian, Saginaw, MI 8 pm  
Naomi Rowley; Fourth Presbyterian, Chicago, IL 12:10 pm

20 MARCH  
National Cathedral Girl Choristers; Emmanuel Church, Chestertown, MD 7:30 pm  
Cj Sambach; Main Street United Methodist, Suffolk, VA 4 pm  
New England Spiritual Ensemble; Prince of Peace Lutheran, Largo, FL 7:30 pm  
Singing Boys of Pennsylvania; St Paul Lutheran, Bucyrus, OH 7:30 pm  
\*AGO Young Artists Competition; Moody Bible Institute, Chicago, IL 10 am  
The Oriana Singers; St Giles Episcopal, Northbrook, IL 8 pm

21 MARCH  
John Coble; St Thomas Church, New York, NY 5:15 pm  
John Whiteley; Syracuse University, Syracuse, NY 4 pm  
Michael Kleinschmidt; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm  
William Peterson; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
Martin Jean; Trinity Lutheran, Richmond, VA 4 pm  
Hilliard Ensemble; Spivey Hall, Morrow, GA 3 pm  
New England Spiritual Ensemble; St Gregory Episcopal, Boca Raton, FL 4 pm  
Dayton Bach Society; Seventh-Day Adventist, Kettering, OH 4 pm  
Singing Boys of Pennsylvania; Beautiful Savior Lutheran, Bloomfield, MI 7 pm  
Mark Hatfield; First Presbyterian, Evansville, IN 4 pm  
Peter Conte; St Norbert Abbey, De Pere, WI 1:30 pm  
Minnetonka Children's Choral Festival; Cathedral of St Paul, St Paul, MN 3 pm  
Christopher Young; Cathedral Church of the Advent, Birmingham, AL 4 pm

22 MARCH  
Chanticleer; Immanuel Congregational, Hartford, CT 8 pm  
Mario Duella; Presbyterian Homes, Evanston, IL 1:30 pm  
Singing Boys of Pennsylvania; Oswego Presbyterian, Oswego, IL 7:30 pm

23 MARCH  
Bach Birthday Bash; City Hall, Portland, ME noon, 7:30 pm  
Handel, *Israel In Egypt*, with Concert Royal; St Thomas Church, New York, NY 7:30 pm  
Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

24 MARCH  
V. Earle Copes; Morrison United Methodist, Leesburg, FL 12:00 pm  
Singing Boys of Pennsylvania; First Christian, Vincennes, IN 7:30 pm

25 MARCH  
Mary Monroe; St Paul's Chapel, Columbia University, New York, NY noon  
John Michniewicz; St Mary the Virgin, New York, NY 5:30 pm  
Carol Williams; Cathedral of the Incarnation, Garden City, NY 12:15 pm

26 MARCH  
**Tim Smith**; Trinity Church, Boston, MA 12:15 pm  
**Timothy Berlew**; Christ United Methodist, Greensboro, NC 8 pm  
**Andrew Senn**; Fourth Presbyterian, Chicago, IL 12:10 pm

27 MARCH  
**Michael Burke**, with ensemble; SUNY, Buffalo, NY 8 pm  
The Early Music Players; St Peter's Episcopal, Morristown, NJ 8 pm  
**Richard Morris**; Spivey Hall, Morrow, GA 8:15 pm  
Singing Boys of Pennsylvania; St John the Baptist, Johnsbury, IL 7:30 pm

28 MARCH  
**Ray Corniis**, harpsichord; United Church of Christ, Bath, ME 3 pm  
Choral Concert; Madison Avenue Presbyterian, New York, NY 4 pm  
Mozart, *Requiem*, with orchestra; Holy Trinity Episcopal, New York, NY 4 pm  
**Gerre Hancock**; St Thomas Church, New York, NY 5:15 pm  
BachWorks; St Paul's Ev Lutheran; New York, NY 5 pm  
**Robert Acosta**; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
**Arthur Lawrence**; Trinity Episcopal, Ossining, NY 3:40 pm  
**Don Kinnier**, with soprano; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Alan Morrison**; Ursinus College, Collegeville, PA 4 pm  
Bach, *Cantata 179*; Lutheran Church of the Good Shepherd, Lancaster, PA 7 pm  
Stainer, *The Crucifixion*; St Luke's Episcopal, Lebanon, PA 7 pm  
Indianapolis Baroque Orchestra; Christ Church Cathedral, Indianapolis, IN 4 pm  
**Helen Skuggedal Reed**; First Presbyterian, Evansville, IN 4 pm  
Rutter, *Requiem*; First Presbyterian, Arlington Heights, IL 4:30 pm

29 MARCH  
Singing Boys of Pennsylvania; First Christian, Metropolis, IL 7:30 pm

30 MARCH  
**Peter Stoltzfus**; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

31 MARCH  
Bach, *St John Passion*, with orchestra; St Bartholomew's, New York, NY 7:30 pm  
Singing Boys of Pennsylvania; Edison Community College, Piqua, OH 7:30 pm  
Haydn, *Seven Last Words of Christ*; Rockefeller Chapel, Chicago, IL 8 pm

**UNITED STATES  
West of the Mississippi**

18 FEBRUARY  
Chorovaya Akademia (men's choir); St John's Cathedral, Denver, CO 8 pm

19 FEBRUARY  
Allegro Sinfonia; Wayzata Community Church, Wayzata, MN 7 pm

20 FEBRUARY  
**Susan Ferré**, workshop; St Brigid's Catholic, San Diego, CA 10 am

21 FEBRUARY  
Coppell Wind Symphony; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
**Christopher Young**, masterclass; Cathedral of St John, Albuquerque, NM 10 am (recital, 4 pm)  
**Gillian Weir**; California State University, Fresno, CA 3 pm  
Cambridge Singers; Pasadena Presbyterian, Pasadena, CA 3 pm  
**Susan Ferré**; St Brigid's Catholic, San Diego, CA 7:30 pm

22 FEBRUARY  
**Robert Glasgow**; Southwest Missouri State University, Springfield, MO 7:30 pm

23 FEBRUARY  
**Mary Preston**, lecture-demonstration; Meyer-son Symphony Center, Dallas, TX 12:30 pm  
**Hatsumi Miura**; Stanford University, Palo Alto, CA 8 pm  
**John Scott**; All Souls Episcopal, San Diego, CA 7 pm

26 FEBRUARY  
**Jonathan Biggers**; University of Kansas, Lawrence, KS 7:30 pm  
Early English Music & Readings; St Mark's Cathedral, Seattle, WA 8 pm  
**Joseph Adam**, with chorus; St James Cathedral, Seattle, WA 8:15 pm

28 FEBRUARY  
**Gillian Weir**; Augustana Lutheran, Denver, CO 7:30 pm  
**David Hurd**; St Mark's Lutheran, Kansas City, MO, 4 pm

+**Christopher Herrick**; Northminster Presbyterian, Tucson, AZ 8 pm  
Musica Angelica Baroque Orchestra; All SS Episcopal, Beverly Hills, CA 4 pm  
**Alison Luedecke**, with ensemble; St Paul's Cathedral, San Diego, CA 6 pm

2 MARCH  
**Ann Elise Smoot**; St Mary's Cathedral, Cheyenne, WY 7:30 pm  
**Thomas Murray**; Royce Hall, UCLA, Los Angeles, CA 8 pm

4 MARCH  
Concordia College Choir; Christ the King Lutheran, Houston, TX 7:30 pm

5 MARCH  
National Lutheran Choir; Wayzata Community Church, Wayzata, MN 8 pm  
Baroque Festival; St John's Cathedral, Denver, CO 8 pm  
**Matt Curley**; Palmer Memorial Episcopal, Houston, TX 8 pm

6 MARCH  
**Robert Bates**; Pacific Lutheran University, Parkland, WA 8 pm

7 MARCH  
Occidental College Glee Club; La Jolla Presbyterian, La Jolla, CA 7 pm  
Mozart & Schumann Concert; All SS Episcopal, Beverly Hills, CA 5 pm

8 MARCH  
Choral Concert; Central College, Pella, IA 8 pm

9 MARCH  
**Gerre Hancock**; McFarlin Methodist Church, Norman, OK 7:30 pm

12 MARCH  
Choral Music of Einojuhani Rautavaara; Wayzata Community Church, Wayzata, MN 8 pm  
**Delores Bruch**; University of Kansas, Lawrence, KS 7:30 pm  
**John Whiteley**; King of Glory Lutheran, Dallas, TX 7:30 pm

14 MARCH  
Civic Orchestra of Minneapolis; Wayzata Community Church, Wayzata, MN 3pm  
**Raymond Garner**; Cathedral of the Immaculate Conception, Denver, CO 3 pm  
**Stefan Göttelmann**; Trinity Lutheran, Lynnwood, WA 7 pm  
**David Hatt & Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**John Whiteley**; South Shores Church, Monarch, CA 4 pm

15 MARCH  
**Philip Brunelle**, Workshop; Salem United Methodist, Ladue, MO 5 pm

18 MARCH  
**Carlene Neihart**; Independence Boulevard Christian Church, Kansas City, MO 3 pm  
**Kiyo and Chiemi Watanabe**; Floral Heights United Methodist, Wichita Falls, TX 6 pm

19 MARCH  
Tallis Scholars; St John's Cathedral, Denver, CO 8 pm

20 MARCH  
**Thomas Murray**; Chapel Hill Presbyterian, Gig Harbor, WA 7 pm

21 MARCH.  
**David Schrader**; Westminster Presbyterian, Lincoln, NE 4 pm  
**Stephen Hamilton**; Broadmoor Community Church, Colorado Springs, CO 3 pm  
Bluebonnet Brass Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
Music of the Bach Family; Christ the King Lutheran, Houston, TX 5 pm  
**David Higgs**; Church of the Red Rocks, Sedona, AZ 3 pm  
**Clint Kraus**; St James Cathedral, Seattle, WA 8 pm  
**Stephen Cleobury**; St Stephen's Church, Belvedere, CA 5 pm  
California Baroque Ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Bach Concert; All SS Episcopal, Beverly Hills, CA 4 pm

22 MARCH  
**Mary Preston**, lecture-demonstration; Meyer-son Symphony Center, Dallas, TX 12:30 pm

23 MARCH  
Singing Boys of Pennsylvania; First Presbyterian, Manning, IA 3:30 pm (workshop); 7:00 pm (concert)  
**David Dahl**, with orchestra; Pacific Lutheran University, Parkland, WA 8 pm

24 MARCH  
**Igor Kipnis**, lecture-demonstration; Mesa College, San Diego, CA noon

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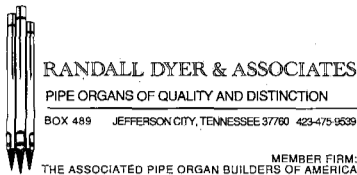
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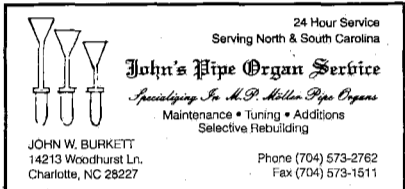
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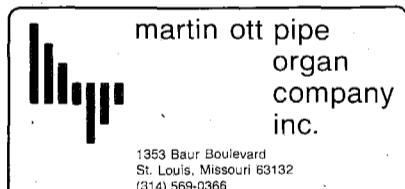
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25 MARCH  
**Igor Kipnis;** San Diego Museum of Art, San Diego, CA 7:30 pm

26 MARCH  
**Donald Pearson;** St John's Cathedral, Denver, CO 8 pm  
**Stephen Cleobury;** St Mark's Cathedral, Seattle, WA 8 pm

27 MARCH  
**Stephen Cleobury,** The Tudor Choir; St Mark's Cathedral, Seattle, WA 8 pm

28 MARCH  
Singing Boys of Pennsylvania; St Ambrose Cathedral, Des Moines, IA 6 pm  
**Kiyo & Chiemi Watanabe;** Floral Heights United Methodist, Wichita Falls, TX 6 pm  
**Susan Ferré;** St Stephen's Episcopal, Houston, TX 4 pm  
Hutton Grammar School Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Igor Kipnis,** clavichord & fortepiano; Music Sources, Berkeley, CA  
Mozart, *Requiem*, with orchestra; Pasadena Presbyterian, Pasadena, CA 3 pm

30 MARCH  
**Igor Kipnis,** masterclass; San Francisco Conservatory of Music, San Francisco, CA 7:30 pm

**INTERNATIONAL**

15 FEBRUARY  
**Gordon Stewart;** Huddersfield Town Hall, England 1 pm  
**David Titterington;** Leeds Town Hall, England 1:05 pm

16 FEBRUARY  
**Susan Ohannesian;** Ryerson United, Vancouver, British Columbia, Canada noon

17 FEBRUARY  
**Simon Bell;** Temple Church, London, England 1:15 pm

18 FEBRUARY  
**Stefan Engels;** St Gregorius-Haus, Aachen, Germany 8 pm

20 FEBRUARY  
**Stefan Engels;** Marktkirche, Wiesbaden, Germany 11:30 am

22 FEBRUARY  
**Simon Lindley;** Leeds Town Hall, England 1:05 pm

24 FEBRUARY  
**Edward Wellman;** Parr Hall, Warrington, England 7:45 pm

27 FEBRUARY  
**Stefan Engels;** St Marien, Marburg, Germany 6:30 pm  
**John Hendry;** St Katherine, Knockholt, Kent, England noon

28 FEBRUARY  
**Mark King;** St Paul's Cathedral, London, England 5 pm

1 MARCH  
**Stefan Engels;** Pauluskirche, Ulm, Germany 7:30 pm

2 MARCH  
**Bryn Nixon;** Ryerson United, Vancouver, BC, Canada noon

6 MARCH  
Great Pennine Organ Day; Huddersfield University and Town Hall, Huddersfield, England

7 MARCH  
**Stefan Engels;** Epiphaniienkirche, Berlin-Charlottenburg, Germany 5 pm

9 MARCH  
**Hiroko Asai;** Minato Mirai Hall, Yokohama, Japan 12 pm

23 MARCH  
**Zion Wu;** Ryerson United, Vancouver, BC, Canada noon

31 MARCH  
**Stephen Cleobury,** masterclass; St Giles Cripplegate, London, England

Prélude au Kyrie (*Hommage à Frescobaldi*), Langlais; Dominica XVII post Pentecosten (*L'Orgue Mystique*), Tournemire.

JAMES E. BARRETT, The Open Door Congregational Church, Deer Park, WA, October 25: *Voluntary on the Old Hundredth*, Purcell; *Suite du deuxième ton*, Clérambault; *Now thank we all our God* (arr. Fox), *Jesu, joy of man's desiring*, *Come, sweetest death* (arr. Fox), Bach; *March on a theme by Handel*, "Lift up your heads, o ye gates," Guilman; Partita: *Sei guggisset, Jesu güttig*, Bach; *Voluntary on Engelberg*, Hampton.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, October 11: *Comes Autumn Time*, Sowerby; Cantabile, Scherzo (*Symphony No. 2*), Vierne; *Passacaille*, Martin; *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"*, op. 4, Duruflé.

DIANE BISH, Westminster United Church, Winnipeg, Manitoba, Canada, October 25: *Prélude and Fugue in g*, Buxtehude; *The Cuckoo*, d'Aquin; *Flute Solo*, Arne; *Humoresque*, Yon; *Jesu, joy of man's desiring*, *Toccata in F*, Bach; *Carillon de Westminster*, Vierne; *Sonata VI*, Mendelssohn; *Two Hymn Improvisations*: Heavenly Sunlight, Amazing Grace, Bish; *Suite Gothique*, Böellmann.

JEROME BUTERA, St. Joseph's Church, Lake Linden, MI, June 24: *Prelude and Fugue in a*, S. 543, Bach; *Ciacona in e*, Buxtehude; *Magnificat quinti toni*, Scheidt; *Sonata in D*, K. 288, *Sonata in C*, K. 255, Scarlatti; *Fugue for Organ*, Noehren; *Festive Trumpet Tune*, German; *Sonata No. 4 in d*, op. 61, Guilman; *Rhapsody No. 3 on Breton Songs*, op. 7, Saint-Saëns; *Finale (Symphony No. 4)*, Widor.

DAVID CRAIGHEAD, Northwestern University, Evanston, IL, October 11: *Improvisation on "Victimae Paschali Laudes"*, Tournemire; "Berceuse," "Fileuse" (*Suite Bretonne*), Dupré; *Allein Gott in der Höh' sei Ehr*, S. 622, *Toccata and Fugue in F*, S. 540, Bach; *Livre d'Orgue*, du Mage; *Prélude, Adagio, et Choral varié sur le thème du "Veni Creator"*, op. 4, Duruflé.

CRAIG CRAMER, Trinity Lutheran Church, Lynnwood, WA, October 18: *Praeludium in A*, BuxWV 153, Buxtehude; *Partita sopra: Nun komm der Heiden Heiland*, Kneller; *Noël A minuit fut un Reveil, Noël Pour l'Amour de Marie, Noël de Saintonge*, Dandrieu; *Pièce d'Orgue*, S. 572, Bach; *Concert Variations on the Austrian Hymn*, Paine; *In Festo Corporis Christi*, Heiller; *Sonata No. 1 in f*, Mendelssohn.

HOPE ALYSIA DAVIS, Cathedral of the Holy Angels, Gary, IN, October 25: *Prelude and Fugue in c*, S. 546, Bach; *Suite du deuxième ton*, Clérambault; *Aria (Symphony No. 6)*, Vierne; "I came that they may have life, and have it more abundantly" (*Symphonie en Trois Mouvements*), Hakim; *Portrait #4*, Davis; *Antiphons*, Mathias.

DOUGLAS DE FOREEST, St. Mary's Cathedral, San Francisco, CA, October 25: *God of Grace*, Manz; *Prelude and Fugue in e* ("Cathedral"), Bach; *Folkstone Poem "Of Moor and Fen"*, Purvis; *The Old Refrain*, Kreisler; *Largo*, Handel; *War March of the Priests*, Mendelssohn; *Choral in E*, op. 37, Jongen; *Antiphon III*, op. 18, no. 3, Dupré; *Fanfare*, Lemmens.

DAVID GELL, First United Methodist Church, Santa Maria, CA, October 17: *Kyrie in C#-minor (Messe Solonnelle)*, op. 16, no. 1), Vierne; *Prelude and Fugue in g*, Buxtehude; *Medio registro alto de primer tono*, Peraza; *Paso en Do mayor*, Casanovas; *Aria en Re menor*, Anglés; *Rejoice, all you Christians*, S. 734, *Toccata and Fugue in F*, S. 540, Bach; *Holsworthy Church Bells*, S.S. Wesley; "Jupiter" theme (*The Planets*), Holst; *Adagio in E*, Bridge; *Three Pieces*: March, Elegy, Scherzetto, Walton; *Aria*, Peeters; *Prelude on "Beautiful Savior"*, Meditation on "Gordon," Gell; *Chorale Prelude on "St. Ann's"*, Parry; *Down by the Riverside*, Setchell; *Suite Gothique*, Böellmann.

JAMES W. GOOD, First Baptist Church, Kinston, NC, September 20: *Concert Variations on "The Star Spangled Banner"*, op. 23, Buck; *Liebster Jesu*, S. 731, *Nun freut euch*, S. 734, *Prelude and Fugue in C*, S. 547, Bach; *Variations on "Acclamations"*, Travis; *Cortège et Litanie*, op. 19, Dupré; *Nettleton, Caricature of a Sunday School Song*, Wood; *Finale (Symphony No. 1)*, Vierne.

SARAH MAHLER HUGHES, with the Ripon College Collegium Musicum, Ripon College, Ripon, WI, October 11: *Toccata III*, Muffat; *An Wasserflüssen Babylon*, S. 653,

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STEVEN M. ANISKO, Heinz Memorial Chapel, University of Pittsburgh, Pittsburgh, PA, October 4: "War March of the Priests" (*Athalie*), Mendelssohn; *Sei Fioretti*: Nos. IV and VI, Tournemire; "Joie et Clarté des corps glorieux" (*Les Corps Glorieux*), Messiaen; *Meditation on "Veni Creator"*, Lord; "Kyrie Eleison" (*Fiori Musicali*), Frescobaldi;

*Fantasy and Fugue in g, S. 542, Bach; Postlude pour l'Office de Complies, Alain; "Gloria," "Offertoire" (Messe pour les paroisses), Couperin.*

WAYNE KALLSTROM, University of Nebraska, Omaha, NE, October 11: *Partita on "Christ ist erstanden," Purvis; Praeludium and Fugue in e, Bruhns; Partita on "O Gott, du frommer Gott," Bach; Adagio (Symphony VI), Widor; Carillon Sortie, Mulet.*

MICHAEL KEELEY, McKinley Presbyterian Church, Champaign, IL, October 4: *Toccata g-moll, S. 915, Schmücke dich, o liebe Seele, S. 654, Allein Gott in der Höh' sei Ehr', S. 675, 711, 664, Präludium und Fuge e-moll, S. 548, Bach; Variations on "America," Ives; Sonata IV in B-flat, Diana.*

ROBERT SUTHERLAND LORD, Christ Episcopal Church, Pittsburgh, PA, October 25: *Fanfare, Mathias; Folk Song, Whitlock; Trumpet Minuet, Hollins; Toccata and Fugue in d, Bach; Christmas Lullaby, Variations on "Greensleeves," Meditations on "Veni Creator," Chorale Fantasia on the tune "Mit Freuden zart," Improvisation on the hymn tune "Angel voices ever singing," Lord.*

JOHN CHAPPELL STOWE, University of Wisconsin, Madison, WI, October 31: *Toccata, Renaud; Sea Sketches: In the grotto, Sea nymphs, The sirens, Neptune, Stoughton; Sweet Sixteenths, Albright; In Memoriam, Matthey; Romanza, Petrali; "Consider the Rain In memoriam Marc Blitzstein," "Anniversary to David Diamond," "First Snow to Ned Rorem," "Wauwautosa Polka to William Coble" (Occasional Notes), Hagen; Fantasmagorie, Alain; "The Sun's Evensong," "The Mirrored Moon" (Seven Pastels from the Lake of Constance), Karg-Elert; Salamanca, Bovet; Elfes, Bonnet; "Fast and Sinister" (Symphony in G), Sowerby.*

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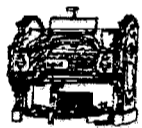
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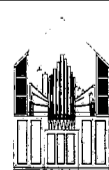
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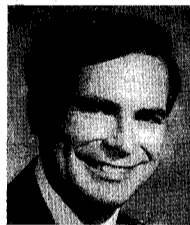
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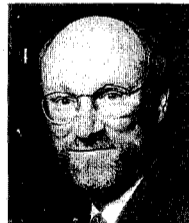
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