

# THE DIAPASON

AUGUST, 1999

AUG 1 1 1999



Trinity Evangelical Lutheran Church, Richmond, Virginia  
Specification on page 15

## Here & There

**St. Mary's Cathedral**, San Francisco, continues its concert series: August 1, Raymond Garner; 8/8, Jerome Faucheur; 8/15, Ken Corneille; 8/22, William Picher; 8/29, John Hirten. The cathedral will sponsor a Rheinberger Festival on September 12 (David Hatt), 19 (Christoph Tietze), and 26 (Zygmunt Strzep). For information: 415/567-2020 x213.

**Union Chapel**, Oak Bluffs, Massachusetts, continues its series of noon-time concerts: August 4, Kathy Collins; 8/11, Rosalind Mohansen; 8/18, Kimberly Hess; 8/25, Alexandra Turner. For information: 508/693-5350.

**The Church of St. Andrew and St. Paul**, Montréal, Québec, is presenting a summer organ recital series. The series began in July and continues on Thursdays at 12:15 pm: August 5, Jonathan Oldengarm; 8/12, Yves Préfontaine; 8/19, Lenore Alford; 8/26, Kunle Owolabi. For information: 514/842-3431.

**San Jose State University** will present choral workshops August 9-13. Offerings include Techniques of Choral Conducting with Charlene Archibeque and Choral Rehearsal Techniques and Literature with Elena Sharkova Aron. For information: 408/924-4332.

**Old Whaling Church**, Edgartown, Massachusetts, presents a series of noontime recitals: September 10, John Clodig; 9/17, Susan Armstrong; 9/24, Richard Hill; 10/1, Joyce Painter Rice; 10/8, Laurence Carson. For information: 508/645-2767.

**The Organ Historical Trust of Australia** presents its 22nd Annual Conference October 1-6 in Adelaide, Tanunda, and the Fleurieu Peninsula. The conference theme encompasses the teaching of organ in an increasingly secular age. Visits to a number of major instruments will be included, and the past and future teaching of organists will be discussed. Organ visits include those in Adelaide at the Anglican Cathedral (Hill Norman & Beard, 1929), the Festival Centre (Rieger, 1979), and the Conservatorium (Casavant, 1979); five pipe organs in Tanunda; and two optional days of touring in the Fleurieu Peninsula (16 pipe organs). For information: OHTA Conference, GPO Box 178, Blackwood, S.A., 5051; e-mail: <shieldm@senet.com.au>; website: <http://www.vicnet.net.au/~ohta/>

**The University of North Texas** will sponsor a North American Tribute to the Life and Times of Aristide Cavallé-Coll October 13-16. Co-directors are Jesse Eschbach and Kurt Lueders. Recitals will feature Louis Robilliard and Robert Glasgow; presenters include Agnes Armstrong, Gene Bedient, Steven Dieck, Fenner Douglass, Daniel Jaeckel, Georges Lartigau, William Peterson, and others. The schedule includes lectures, concerts, recitals, masterclasses, and a banquet. For information: 904/565-4094.

**The Ruth and Clarence Mader Memorial Scholarship Fund** has announced that grants for research related to organs and organ music have recently been awarded to Nancy Kay Barnard of Golden, Colorado, and Burton K. Tidwell of Marion, Kansas. Mader Fund research grants range from \$200 to \$1000, and preference is given to subjects leading to published articles and books. For further information: Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #B-10, Pomona, CA 91767-2024.

**His Majestie's Clerkes**, Midwestern early music choral group, has been named Ensemble-in-Residence at Chicago Musical College of Roosevelt University. Anne Heider is artistic director of the choir as well as director of choral ensembles and associate professor of choral music at the college. For the last 17 years His Majestie's Clerkes has presented both familiar and unusual a cappella choral music to Illinois audiences. The choir has been a regular recipient of grants from the National Endowment for the Arts, the Illinois Arts Council, and the Chicago Department of Cultural Affairs. A founding singer in the group, Heider became artistic director in 1989. For information: 312/461-0723.

The Montréal Centre of the Royal Canadian College of Organists presented the winners of the **John Robb Organ Competition** in recital on May 12. The recital by Dany Wiseman (first prize) and Kola Owolabi (second prize) took place at St. Andrew's-Dominion-Douglas Church in Westmount, and included music of Bach, Buxtehude, and Reger.

The First Presbyterian Church of Philadelphia, Pennsylvania, has awarded a major renovation project of its vintage organ to the **Reuter Organ Com-**

# THE DIAPASON

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pany of Lawrence, Kansas. A mix of Simmons (the original builder in 1872), Hutchings (1901), Austin (1926), and Moller (1953), the instrument is divided into two "organs"—the main organ in the rear balcony and the smaller split organ of the chancel in both transepts. Reuter will be replacing most of the pipework in the Gallery Organ and retaining most of the pipework from the Chancel Organ. E.M. Skinner pipes will be heard in the Gallery Organ as the 8' Flugel Horn in the Choir and the 32' Bombarde (wood) in the Pedal. The instrument will be classified as Reuter opus 2199.

Work continues on Reuter's Opus 2196 for University Presbyterian Church in Seattle, Washington. The 104-rank organ is scheduled for delivery beginning the first week of September. Some of the more distinctive stops on this organ include an 8' Petite Trompette in the Great, a III Dolce Cornet and 8' Cremona in the Choir, and a VI Cornet and full-length 32' Contra Posaune in the Pedal. There are complete principal and reed choruses in each division and three 8' Principals on the Great. The Solo division is heralded by an 8' French Horn, 8' English Horn, and 8' Tuba. The organ will be featured at the AGO national convention in 2000.

An educational program is being offered annually to students in grades 4-6 by the **Calgary International**

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BRIAN SWAGER  
*Carillon*

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The Choir of Trinity College, Cambridge

**The Choir of Trinity College**, the largest of the colleges of Cambridge University, England, will make an American tour under the representation of Phillip Truckenbrod Concert Artists in September 2000. The choir will perform 13 times in several states and in Canada, including venues in Ottawa, Ontario; Milwaukee, Wisconsin; Ft. Worth and Lubbock, Texas; and Evansville, Indiana, among others. Richard Marlow, who has been Director of

Music at Trinity since 1968, will direct the mixed voice choir on tour. Trinity College is a royal foundation dating from 1317, whose Master is still appointed by the British monarch, and whose flag is the royal standard of King Edward III. The choir tours regularly in various parts of the world and has over 30 recordings available on the Conifer label. This is the choir's fourth American tour under the Truckenbrod agency.



**The Canterbury Cathedral Choir in front of the landmark eagle statue in the Grand Court of the Lord & Taylor Philadelphia store**

**The Canterbury Cathedral Choir**, under the direction of Cathedral Organist and Master of the Choristers David Flood, completed a 15-day tour of the U.S. and Canada in April. The choir performed in St. John's, Newfoundland, Ottawa, Toronto, Chicago, Lancaster (PA), Philadelphia, Hartford, Atlanta, Dallas, and Fort Worth. The tour garnered local television coverage in most of the American cities, and Mr. Flood participated in a number of interviews. The choir performed a sampler mini-concert on April 12 in the Grand Court of the Lord & Taylor Philadelphia store,

home to the Wanamaker Organ. Tour organist Andrew Bryden, assistant organist at Ripon Cathedral in Yorkshire (U.K.), accompanied the choir and played two solo works. David Flood conducted a workshop and open rehearsal for regional choristers on April 17 at the Cathedral of St. Philip in Atlanta. There he prepared the boys of St. Philip's and Christ Church (Charlotte, NC) in music they then performed under his direction the following morning. The tour was under joint management of Stewart Strategies Group and MTS Travel.

work, believed to have been written about 1875, had laid dormant in a Vincentian archives for more than a century. The score was discovered by an archivist at the Vincentian mother house in Paris about five years ago. The original orchestration had never been published and was lost. The work was reconstructed for orchestra from the scores for piano and voice by Enrique Alberto Arias, president of Ars Musica Chicago and assistant professor at DePaul University's School for New Learning. For information: 312/409-7874.



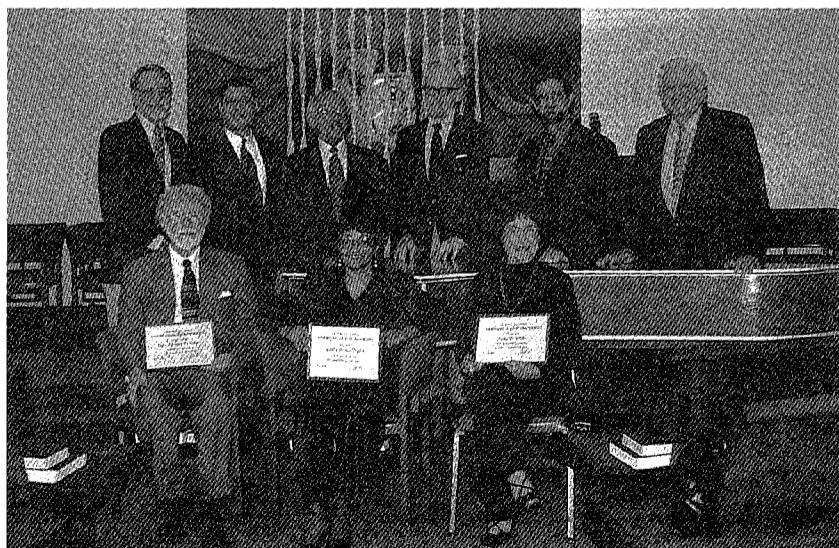
**Raymond Albright**

Towerhill Records is being revived as **Towerhill Recordings** as a tribute to its founder, the late Michael Nemo, who had produced a number of significant organ recordings in the 1970s and 80s, and was known for his expertise in recording large pipe organs in large rooms. The new label is under the direction of Raymond Albright, who had worked with Nemo on a number of original Towerhill recording projects. The revived label is a project of Phillip Truckenbrod Concert Artists, of which Albright is senior vice president. One of the early releases of the new label, its fifth, is the CD version of the "Star Wars" film score as realized by John Rose, transcribed for organ by Robert Edward Smith. Rose's main discography on the old label was a series of albums entitled "The French Romantics." Future projects for Towerhill will include release of portions of this material, with the addition of newly recorded



**John Rose**

material, in CD format. Mail orders for "Star Wars" can be sent to Towerhill at P.O. Box 330760, W. Hartford, CT 06133-0760 (\$17 covers handling and postage). A complete catalogue can be seen on the web at <[www.towerhill-recordings.com](http://www.towerhill-recordings.com)>.



**The Saint Louis AGO chapter recently honored the following persons at their annual banquet. Front row: The Rev. Michael Tooley, religious leader of the year; Aquila Brown Tinglin, educator of the year; Gene Symes, advocate for the arts. Second row: Peter Tkach, artisan of the year; Bruce Vantine, choir director of the year; Franklin E. Perkins, Blewett Award; Willard Cobb, musician of the year; Alan Nagel, artisan of the year; and William Symes, advocate for the arts. Every year the chapter honors persons in the metropolitan Saint Louis area who have advanced the cause of sacred music.**

## Appointments



**S. Christopher Leaver**

**S. Christopher Leaver** has been appointed Director of Public Relations for the Reuter Organ Company of Lawrence, Kansas. His marketing duties include advertising, assisting with sales, communicating with company representatives, and advancing the Reuter image on regional, national, and international levels. Leaver comes to Reuter after having served in different administrative roles at William Jewell College in Liberty, Missouri. A 1994 graduate of Jewell with a BS in keyboard performance, he gained public relations experience in the Music Department, the Fine Arts Program, and the Office of Admissions. He recently earned the MA from the University of Missouri-Kansas City. Leaver grew up in Tulsa, Oklahoma, and began formal organ study in the eighth grade. Some of his early organ teachers include Frankie McKinnon, Thomas Matthews, and Ron Pearson. At Jewell he studied with Pauline Riddle, and at UMKC he studied with John Ditto. He has toured as organist with the William Jewell College Choir both in this country and in the British Isles. Leaver also serves as a staff organist for the RLDS World Headquarters in Independence, Missouri.

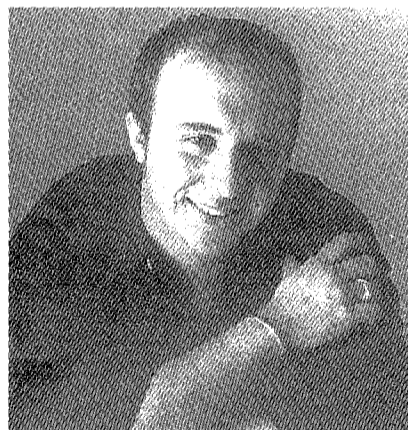
**James O'Donnell** has been appointed Organist and Master of the Choristers at Westminster Abbey, effective January 1, 2000. He is currently Master of the Music at Westminster Cathedral, a post which he has held since 1988. O'Donnell attended the Royal College of Music before moving, as Organ Scholar, to Jesus College, Cambridge, where he took a First Class Degree in Music. He became a Fellow of the Royal College of Organists in 1983 and is currently a Council member. He was appointed Assistant Master of the Music at Westminster Cathedral in 1982 and succeeded to the post of Master of the Music in 1988. Under his direction, the choir sings daily choral services, and has



**James O'Donnell**

made numerous recordings and performed in many concerts, including the Proms and the Aldeburgh and Spitalfields Festivals in the UK. Abroad they have performed at festivals in Salzburg, Berlin, and Copenhagen; their most recent concert tour was to the United States in 1998. The choir won the Gramophone Record of the Year Award and Best Choral Recording Award in 1998. Mr. O'Donnell is Professor of Organ at the Royal Academy of Music. He was Performer of the Year at the Royal College of Organists in 1987. He is also on the Council of the Cathedral Organists' Association and various other societies and trusts. O'Donnell joined the roster of Karen McFarlane Artists in 1999.

**Simon Preston** has been re-appointed Artistic Director of the Royal Bank Calgary International Organ Festival and Competition through 2002. Preston was founding artistic director of the festival and competition, first presented in 1990. His career spans more than 40 years and boasts an extensive range of concert performances and recordings. As Chairman of the Juries for the competition, he has brought several innovations to the event. It is the only competition to award two gold medals of equal stature (for both solo and concerto performance) and continues to offer the largest prize package in international organ competition. The 1998 Finals jury included recording artists, producers, and media alongside organists and pedagogues. In addition to his festival and competition responsibilities, Preston is also Artistic Director of the Calgary Organ Academy International Summer School at The Mount Royal College Conservatory.



**Christopher B. Teel**

**Christopher B. Teel** has been appointed Organ Scholar for the academic year 1999-2000 at Truro Cathedral, Truro, Cornwall, England, where he will serve under Andrew Nethsingha, Organist and Master of the Choristers, and Simon Morley, Assistant Organist. His duties include playing the Father Willis organ for daily Evensong and teaching music theory to the choristers at the Polwhele House Preparatory School. He leaves St. Ignatius, Martyr, Catholic Church in Austin, Texas, where he served as Organist and Choirmaster. In May Teel received the MMus degree in organ from the Uni-

versity of Texas at Austin, where he studied with Frank Speller. In 1998 he won first prize in the William Hall Pipe Organ Competition at the University of Texas at San Antonio. A native of Austin, Teel holds the BA cum laude in economics from Williams College in Williamstown, Massachusetts, and the MA in journalism from New York University. His other organ teachers include Gerre Hancock and Dorothy Papadakos. After his year in Cornwall, Mr. Teel plans to return to UT-Austin to enroll in the DMA program.

## Here & There

**Bernard Brauchli** is featured on a new recording, *L'Organo della Chiesa di San Cayetano, La Valenciana, Guanajuato, Mexico*, on the MAM label (Musica Antica de Magnano, Italy). Recorded on an anonymous organ built between 1785-88 and restored by Joachim Wesslowski 1981-86, the program includes works of Cabezon, Bruna, Cabanilles, Nassarre, Oxinaga, Hervás, Soler, and anonymous. Available from Edizioni Gariazzo, Via Milano 161, I-13856 Vigliano (BI), Italy.

**David Di Fiore** is playing recitals this month in Poland and the Slovak Republic. Programs take place at St. Egidius Church, Bardejov, Slovak Republic (Gresak-Oran International Organ Festival); Church of the Transfiguration, Drezdenko, Church of St. Laurentius Deacon and Martyr, Gozdnica, and Church of Christ the King, Iłowa, Poland.

**Ian Everhart** is the winner of the Vernon deTar Scholarship Competition, sponsored by the Delaware AGO chapter. The competition was held on May 15 at First & Central Presbyterian Church in Wilmington, Delaware. The prize includes \$200 cash and tuition at



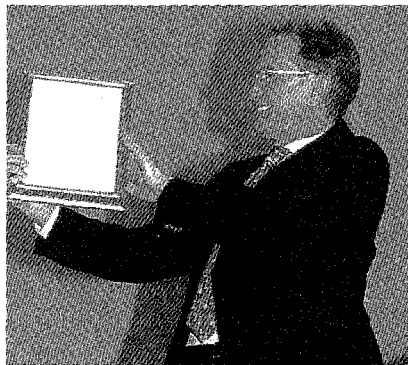
Ian Everhart

the Pipe Organ Encounter in Des Moines, Iowa. Judges for the competition were Darryl Roland and Matthew Boatman. Fourteen-year-old Everhart is an organ student of John Walker and has completed his freshman year at Schenley High School. This summer he performed at the AGO Region III convention as part of the program featuring young organists. He has participated in the POE in Madison, Wisconsin in 1997, and in 1998 took part in the Organ Week at Westminster Choir College.



David Hatt and Raymond Garner

**Raymond Garner and David Hatt** presented two recent festival concerts. On April 18, the San Jose AGO chapter sponsored their Widor/Vierne mini-festival at St. Andrew's Episcopal Church, featuring suites from Widor's Symphonies 2 and 6 and Vierne's Symphonie 2 and *Pièces de Fantaisie*. On May 2, Garner and Hatt presented "MAXimum Reger" at the Cathedral Basilica of the Immaculate Conception in Denver. Hatt is assistant organist at St. Mary's Cathedral in San Francisco, organist of Hillcrest Congregational Church in Pleasant Hill (CA), and Dean of the San José AGO. Garner is organist and associate music director of the Cathedral of the Immaculate Conception in Denver, organist of the First Church of Christ, Scientist, Denver, and Sub-Dean of the Denver AGO. Both are represented by Artist Recitals Concert Promotional Service.



Gerre Hancock holding up a framed Proclamation from NYC Mayor Rudolf Giuliani

**Gerre Hancock** was honored by the New York City AGO chapter on May 10 for all he has done in the organ and church music field. The evening included a cocktail party, roast and organ follies, for which 250 chapter members and friends from around the country



(l to r) Marianne Decker, Patrick Allen, James Moeser, Richard Webb, Gerre Hancock, David Hurd, Stephen Hamilton, Judith Hancock, Rev. Andrew Mead, John Weaver, Karen McFarlane

joined to celebrate Dr. Hancock's leadership of the music ministry at St. Thomas Church. The progressive event began at St. Thomas Choir School with a roast and cocktail party. Roasters included Karen McFarlane, John Weaver, Stephen Hamilton, the Rev. Andrew Mead, Richard Webb, and James Moeser. Following a rendition of "With a little help from your friends" (à la The Beatles) by the Men of the Choir, everyone then walked to St. Thomas Church. David Hurd, John Weaver, the Men of the Choir, Judith Hancock, and Patrick Allen then performed for the Organ Follies, which began with Dr. Hurd playing an improvisation on the name Gerre Hancock.

**Jean-Paul Imbert** is featured on two new recordings on the Festivo label. *L'Orgue Héroïque* (FECF 163) was recorded on the Cavallé-Coll organ at St-Sernin, Toulouse, France. The program includes works of Franck, Berveiller, Brewer, Bonnet, Guilment, Bossi, Dupré, Bach, and Jongen. *Thème et Variations* (FECF 157), recorded on the Cavallé-Coll organ at St-Etienne, Caen, includes works of Lemare, Bossi, Lefebure-Wély, Reger, Guilment, and Flor Peeters. \$14.98 each plus \$2.50 shipping. Organ Historical Society, 804/353-9266.

**Joseph Payne** is featured on a new recording, Volume 6 in his series, *Johann Pachelbel: The Complete Organ Works*, on the Centaur label (CRC 2383). Performed on the Johann Andreas Zuberbier organ (1769) at St. Petri, Steinwedel (Lower Saxony), Germany, the program includes *Fugues on Magnificat primi toni*, nos. 11-23, *Toccata and Fugue in D*, *Prelude and Fugue in G*, *Aria in D*, *Fugue in e*, and eight chorale settings. For information: <www.centaurrecords.com>.



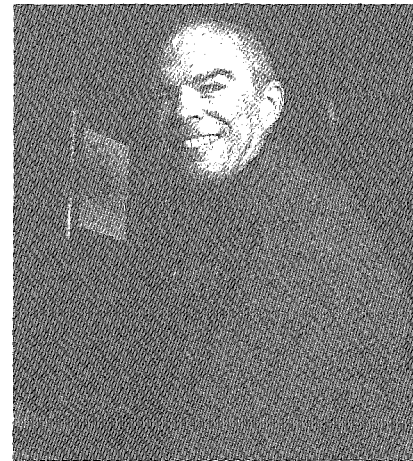
Cj Sambach

**Cj Sambach** performed the dedication recitals of two new pipe organ installations. The first was at the LaPorte Family Hospital Chapel, LaPorte, Indiana, on the instrument built by Kegg Pipe Organ Builders. The second was at Christ Memorial Lutheran Church, East Brunswick, New Jersey (for which he was also the consultant), on the instrument by Peragallo Organ Company. He also performed for two anniversary celebrations: the 10th year

of the Rieger organ at Summit United Methodist Church, Columbus, Ohio; and the 20th year of the Hradetzky organ at St. Paul's Episcopal Church in Riverside, Connecticut. Sambach performed his educational program, "The Pipe Organ Informance" for AGO chapters in Buffalo, New York; Boise, Idaho; and Oklahoma City, Oklahoma; and for the third annual event established at St. Paul's Episcopal Church in Suffolk, Virginia, for all 3rd graders in the local school district. In April he was granted a registered trademark for the program.

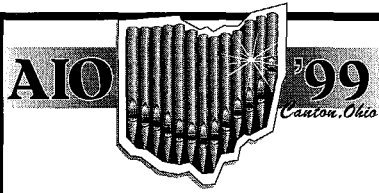
**Aaron J. Travers** has won the 1998-99 AGO/ECS Publishing Award in Choral Composition. His winning composition, *Gloria*, will be performed at the AGO national convention in Seattle, Washington, in July 2000. *Gloria* is scored for SATB choir, organ, and harp, and will be published by Ione Press, Inc., a division of ECS Publishing Corporation. Travers is a graduate of Oberlin College and is currently a master's student in composition at The Eastman School.

**D. DeWitt Wasson** is the author of *Hymntune Index and Related Hymn Materials*, published by Scarecrow Press. The 3-volume Index catalogs over 33,000 melodies sung by congregations world-wide, and provides the source of each tune and lists related materials. Included are incipits of the hymntune in the Tonic Sol-fa system, alternate titles for the same tune, hymnals by code and hymn numbers where the tune may be found, catalog reference numbers to the index key which lists material on the hymn tune, other references (such as sheet music), and concertatos on the tune. Hymn materials include composer or arranger, publisher and publisher's catalog number, and title; 3 volumes, 2613 pp., \$325, Scarecrow Press, 4720 Boston Way, Lanham, MD 20706; ph 800/462-6420.



James Wylly

**James Wylly**, Chicago organist and psychotherapist, played a recital at the Church of the Ascension on June 13 as a benefit for Ars Musica Chicago. The program included works of Bach, Marchand, and five Spanish Baroque composers. Wylly holds a doctorate from the University of Missouri and conducted research on Spanish Baroque organs



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“It went even beyond my wildest expectation.”

(Charles E. Page, First Church of Christ, Springfield, Massachusetts, presenter)

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(Keith Shafer, St. Paul’s Episcopal Church, Augusta, Georgia, presenter)

“Deeply felt playing.”

(*The Island Packet*, Hilton Head, South Carolina)



## PAUL BISACCIA

connects with his audiences in a way which makes presenters start thinking about return engagements before the performance is over. Not only does he deliver “A stunning display of virtuosity accomplished with style...playing of the highest caliber,” (*Lakeville Journal*, Connecticut) but his own joy and enthusiasm for the music is contagious. He is a charismatic performer whose highly accessible programs appeal to a wide audience—one of those rare recitalists who can be entertaining without compromising the music or his artistic standards.

Paul’s public television special has aired all over the country and most recently has been dubbed in Mandarin Chinese for broadcast in China. It has introduced millions of viewers to the pianist’s highly entertaining and accessible style, and his rich anecdotal program commentary.

It is these qualities of accessibility and educational commentary delivered as beguiling entertainment that have made Paul Bisaccia a favorite with concert series presenters and their audiences in characteristic programs such as “Waltzes Rare and Familiar,” “Ragtime Lullabies,” or his trademark “Rhapsody in Blue” all-Gershwin program—sure-fire audience pleasers all.

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(*The Hartford Courant*, Connecticut)

“His fabulous encore with plenty of scintillating, puckish fingerwork on the ivories.”

(*The Straits Times*, Singapore)

“How wonderful! Consummate musicianship.”

(Michael Feinstein, celebrity cabaret singer/recording artist)

“Versatile and virtuosic...Enthusiasm and remarkable talent.”

(Victor Janusz, Triad Ensemble Theater, Seattle, Washington, presenter)

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with the aid of a Fulbright Grant for two years' residence in Madrid. He taught at Elmhurst College and Grinnell College before pursuing a career in clinical psychology. He is currently engaged in a study of the organs built in the late 16th century for the royal monastery at El Escorial, Spain. *Ars Musica Chicago*, founded in 1986, is an organization devoted to historically informed performance of music from the 12th through the 18th centuries.

**Lyrichord Discs, Inc.**, has released a new recording, *Organi Storici d'Italia* (The Fabled Organs of Italy), featuring organists Sergio De Pieri, Umberto Pineschi, and Liuwe Tamminga. The program was recorded on six historic organs in Feltre (Callido, 1767), Tai di Cadore (Callido, 1813), Bologna (da Prato, 1475; Malamini, 1595), Vignole-Quarrata (Agati, 1825), and Mestre (Callido, 1801), and includes music of Moretti, Gabrieli, Lucchesi, Galuppi, Spergher, Cavazzoni, Landini, Guami, Pasquini, Frescobaldi, Merulo, and others. For information: 212/929-8234; <www.lyrichord.com>.

**The Voices of Ascension**, Dennis Keene, conductor, are featured on a new recording, *Prince of Music: The Greatest Choral Music of Palestrina*, on the Delos label (DE 3210). The program includes *Missa Papae Marcelli* and 11 motets. For information: 800/364-0645.

**Merion Music and Theodore Presser Company** (sole representative) have issued a new octavo collection from Steven Stucky. *Cradle Songs* is a collection of three lullabies commissioned by Chanticleer, the Dale Warland Singers, the Phoenix Bach Choir, and La Vie: *Rouxinol do Pico Preto*, a Brazilian lullaby for double SATB chorus and piano in Portuguese; *Lulajze, Jezuniu*, a Christmas carol for SATB chorus and piano with Polish text; and *Buy Baby Ribbon*, a Tobagoan lullaby in a dialect of English. The foreign language works include a translation and pronunciation guide. Steven Stucky is on the faculty of Cornell University and is the New Music Advisor for the Los Angeles Philharmonic. For information: 610/525-3636 x41.

**Morehouse Publishing** has announced the release of *Meditations for Choir Members* by Nancy Roth. The book explores how music, breathing, posture, dealing with difficult choir members, and rhythm can become part of one's spiritual journey. Available for \$6.95 from bookstores or from Morehouse Publishing, 800/877-0012.

**Shawnee Press** has announced its recent acquisition of StevenSong Publishing, a sacred choral, piano, and handbell catalog. StevenSong was founded by James W. Stevens to publish accessible music for small- to medium-size choirs and practical works for the church pianist. For information: 800/962-8584.

## Letters to the Editor

### Early-Ped

Your advertisement for a new flat pedalboard (May, p. 25) left me dumbstruck: speechless, not nutty, although there are those who might argue the point. So many wonderful new inventions come our way from time to time in the pages of your journal. However, our organ was updated from mechanical to tubular pneumatic action around 1822. I wonder if your new flat pedalboard would fit our instrument and how we would attach the 162 jumper wires and 324 alligator clips. I use only the bottom 12 notes of the pedals so the 27-note compass would not bother me. Our main concern is the wind pressure. Would it have to be raised to play this new pedalboard since the pipes are already wheezing from lack of sufficient air. I would appreciate more information, answers to my concerns, and above all the rental price and total financial gamut. Thank you.

Stanton A. Hyer  
Fort Pierce, FL

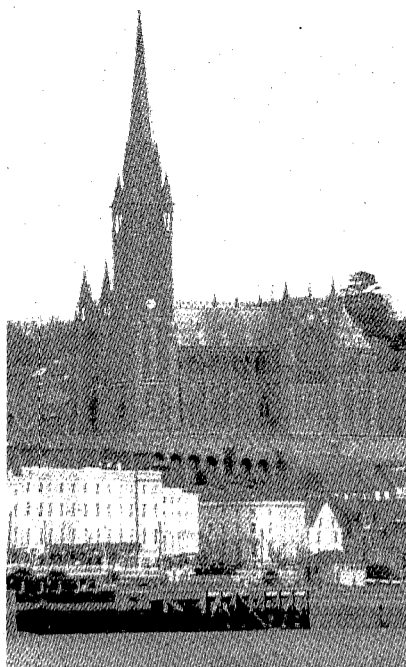
## Carillon News

by Brian Swager

### Cobh bells return home

*Adrian Patrick Gebruers, carillonneur of St. Colman's Cathedral in Cobh, Ireland, sends the following news. Adrian Gebruers and St. Colman's Cathedral will be hosts for the congress of the World Carillon Federation in 2002.*

Early in the morning of Wednesday April 15, 1998, the ship "Mathilda" sailed past St. Colman's Cathedral in Cobh, Ireland, en route from Rotterdam to the Port of Cork. On board was the precious cargo of the bells of the cathedral carillon returning from the Royal Eijsbouts Foundry in Asten, The Netherlands, where they had been since the previous October as part of the complete restoration and modernization of this famous carillon. The following Sunday afternoon, all forty-nine bells were lined up at the base of the cathedral tower to be viewed by the general public. In all, several thousand people came to admire and photograph the bells which have always been so much a part of the life of the community. An exhibition of material illustrating the history of the Cobh Carillon past and present aroused great interest. At 6 pm, Bishop John Magee of Cloyne, who had specially returned from the Vatican where he was on official business, performed the solemn blessing of the bells. The two new bass bells were named for the Irish martyrs St. Oliver Plunkett and Blessed Dominic Collins, and the five treble bells added in 1958 but not named at the time were christened Sts. Matthew, Mark, Luke and John, and Blessed Edmund Ignatius Rice, the great Irish educationalist. In his homily, the Bishop referred to the significance and impor-



St. Colman's Cathedral

tance of bells in religious worship and in the daily life of the community. He also thanked all those who had made the carillon restoration possible, including Royal Eijsbouts. The choir was under the direction of Adrian Patrick Gebruers, organist, choirmaster, and carillonneur of St. Colman's Cathedral. Readings were done by members of the Cobh Carillon Committee, including David H. Cox, professor of music at University College Cork, and Dr. Elizabeth Gebruers, wife of the carillonneur. The responsorial psalm "I Will Sing Forever of Your Love O Lord" was sung by Adrian Gebruers in a setting composed by his late father, Staf Gebruers, the first carillonneur of St. Colman's. The intercessions included prayers for those deceased carillonneurs who had played the Cobh Carillon and for Jef Rottiers, teacher in Mechelen of the present carillonneur. As the Bishop blessed and incensed the bells, the cathedral choir sang the church's great hymn of thanksgiving, the first line of which is inscribed on the bourdon of the carillon: "Te Deum Laudamus" ("We praise Thee, O God").

The formal rededication of the restored and modernised 49-bell carillon of St. Colman's Cathedral in Cobh took place on Pentecost Sunday, May 31, 1998. The day began with a live link-up on the regional radio station of key figures involved in the restoration, including Bishop John Magee and the Cathedral Carillonneur. This was followed at noon by a special Mass in the Cathedral, concelebrated by the Bishop and members of the Diocesan Chapter. The first Carillonneur of St. Colman's, the late Staf Gebruers, and his wife Maureen were commemorated in the Bidding Prayers. In addition, the Cathedral Choir sang compositions by Staf Gebruers during the Mass. The two new bass bells, named St. Oliver Plunkett

and Blessed Dominic Collins, were formally rung for the first time during the Elevation. At the conclusion of the Mass, the Bishop and other dignitaries walked in solemn procession to the tower entrance where a commemorative sculpture was unveiled. The Bishop then formally declared the carillon rededicated and the Carillonneur played the hymn, "The Bells of the Angelus," which was the last piece heard on the bells the previous October just before the restoration work began. This was followed by the "Te Deum" Prelude by Charpentier. The short recital concluded with the first performance of *The Sacred Metal* by David Harold Cox, Professor of Music at University College Cork. This work was commissioned for the occasion by the Cobh Carillon Committee, with funds provided by the Arts Council, and especially highlights the two new bass bell notes of C-sharp and D-sharp. There followed a formal reception in the Bishop's House. In attendance were local and visiting dignitaries, including Ministers of State and TD's (Members of Parliament). In a speech, Bishop Magree spoke emotionally of his joy in finally having the carillon restored. A letter of congratulations from Mr. Loek Boogert, President of the World Carillon Federation, was also read out. There was an hour-long recital at 4:30 during which guests and journalists were given an opportunity to view the new carillon installation. They were shown the computer-operated automatic and practice-console systems, the galvanized steel framework and mechanism and the playing cabin now located within the belfry. All expressed their approval of the quality of the workmanship and congratulations were extended to P. J. Hegarty & Sons, the main contractors, and Royal Eijsbouts, the bellfounders, for a job well done.

### Dutch Carillon Museum

*The National Carillon Museum in Asten, The Netherlands, publishes the quarterly Berichten uit Het Nationaal Beiaardmuseum. Here follows some information from recent issues.*

• Many bells were removed from towers during World War II to be melted for their metal. A number were saved from destruction and were the subject of research. One resulting dissertation was *Acoustical Measurements on Church Bells and Carillons* by E.W. van Heuven (Delft, 1949). Less well-known is the research done by E. Thienhaus of Hamburg which includes detailed drawings of hundreds of German bells. Simon Lighthart of Bommel has taken on the project to do statistical research on this collection of information in the Dutch National Carillon Museum.

• A recent donation to the museum is an African mask which was traditionally used in an adolescent's initiation rite to manhood. A bell is found on the back of the mask with which the Great Spirit announced its coming. The mask has its origins in the Baga tribe in Guinea. The museum also acquired an African mask


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used by the Dan tribe of the Ivory Coast in their ritual dances. A beard of bells forms a half circle which is completed with jingle bells around the forehead hairline. Further, the museum acquired items worn by shamans from Nepal: two leather belts are decorated with bells, a tail, and tiger teeth.

• Museum curator André Lehr tells the fascinating story of "A squabble between Nijmegen and Liege—or—how Jean-Baptiste Leveche of Liege cast a false-sounding carillon for Nijmegen in 1735." It could also be entitled "The merry pranks of an unscrupulous bellfounder."

• The traditional western European bell profile has scarcely changed since the Middle Ages. The cost of experimentation has been drastically reduced thanks to the advent of special computer programs. A recent design demonstrates that it would be possible to produce a bell with the same pitch and timbre as, yet 20% lighter than, a bell with a traditional profile.

• The Dutch National Service for the Preservation of Monuments publishes a brochure concerning the nuisance of pigeons in towers.

• Bert Augustus discusses the Eijsbouts firm's restoration of the tolling bells for the cathedral of Seville. He describes the Spanish tradition of tolling bells in which the bells are swung in complete revolutions causing characteristic rhythmic patterns, a characteristic timbre due to the dampening of the bell by the clapper, and lots of damage to the bells. For a web page on the bells of Seville, see "Campanas de las Catedrales de España" at <<http://www.cult.gva.es/scripts/gcv/cam-pacat.idc?cpoblacio=sevilla>>.

• André Lehre muses over what possessed the 16th-century inhabitants of the Low Countries to enthusiastically acquire incredibly false-sounding carillons for virtually every city. He says that a pilgrimage to Monnickendam is in order to hear the Speeltoren carillon that was cast in 1596 by Peter III van

den Ghein, since it is the only place that one can witness the original sound of a complete 16th-century carillon. He notes that the imperfections of early carillon bells were masked to a certain extent in several ways. Old playing consoles and photographs indicate that there was sometimes the possibility of reducing the keyfall in which case the bells were struck with less force producing a sound that favored the fundamental pitch and reduced the strength of the overtones. The use of wrought iron clappers gave a milder sound. Furthermore, performance practice differed: virtuosic playing was the exception. Also, dissonance was minimized in a musical texture in which normally only two notes were struck simultaneously.

• The National Carillon Museum's Internet address is <[www.carillon-museum.nl](http://www.carillon-museum.nl)>. The e-mail address is <[info@carillon-museum.nl](mailto:info@carillon-museum.nl)>.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E.

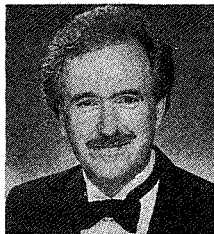
Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

## Harpichord News

by Larry Palmer

### Some spring recital programs

George Lucktenberg played the dedication concert for the Philip Tyre double harpsichord at Kamehameha Schools, Honolulu, HI (March 12, 1999). His program: *Passacaille in C*, L. Couperin; *Suite in A minor*, Elisabeth Jacquet de la Guerre; *La Couperin*, La Régente, La Leclair, La Sylva, and La Mandoline, Forqueray; *La Felix*, La Cazamajor, La Forqueray, Medée, Duphly; *Sonata in E*, BWV 1016, for violin and harpsichord, and "Brandenburg" Concerto 5, J. S. Bach.



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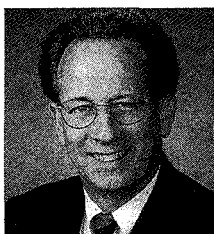


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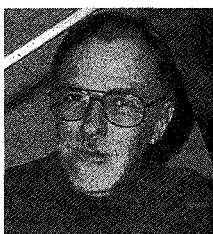
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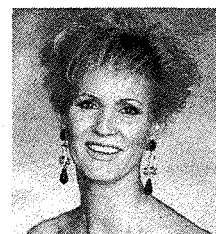
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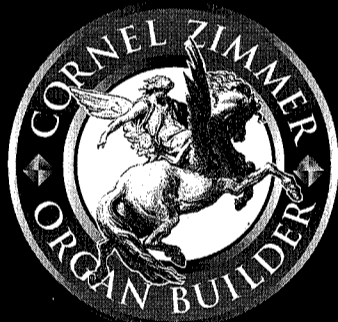
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**Ian Pritchard**, Senior Recital, Warner Concert Hall, Oberlin Conservatory (April 3, 1999): *Toccata*, Picchi; *Capriccio sopra Il Cucho*, *Toccata Nona* [1637], Frescobaldi; *Suite XIX in C minor* and *Tombeau Blancrocher*, Froberger; *On the Cut* [1999], Manu Vimalassery; *Ubik* [1997], David Pritchard; *Concerto in D minor*, BWV 1052, J. S. Bach.

**Larry Palmer**, presented by Dallas Goethe Center at the Episcopal Church of the Incarnation (April 9, 1999), playing his Franco-Flemish double harpsichord by Richard Kingston. *Preludes and Fugues in D*, BWV 874, and *B-flat*, BWV 890, J. S. Bach; *Seven Innocent Dances* [1996], Rudy Davenport; *La Couperin*, F. Couperin; *La Rameau*, J-P Rameau; *Passacaille in G minor*, Georg Muffat; *Menuet (Thérèse)*, Massenet; *Dance*, Delius; *Gavotte from Capriccio*, Richard Strauss; *Concerto in D Major*, BWV 972, Vivaldi-Bach.

### Harpichord Technique: A Guide to Expressivity

When Nancy Metzger's harpsichord method was published in 1989 it quickly became the tutor of choice for many of us who attempt to instruct "other" keyboardists in the subtleties of the harpsichord. It is a pleasure to report that the second edition of this fine instruction book is even better than the first! At exactly the same number of pages, it has, nonetheless, a completely different, easier-to-read type, frequent revisions of the text to aid in clarifying various matters, and a much-reduced complement of pieces to play (three, as opposed to eleven in the first edition).

To compensate for the smaller number of harpsichord pieces, an added Appendix lists recommended pieces and editions.

The heart of Metzger's method remains the thirty pieces originally published in *Méthode ou Recueil de Connaissances élémentaires pour le piano forte ou clavecin* attributed to J. C. Bach and F. Pasquale Ricci (Paris, 1786). As the author writes, "Because these works blend absolute simplicity with thorough musicality, they are . . . ideal vehicles for the application of the principles presented . . ."

Topics covered in *Harpichord Technique* include harpsichord touch (beginning with proper hand position and super-legato), style brisé, articulation, the differentiation of good and bad notes, and an excellent discussion of the elements of rhetorical playing, dance rhythms, and rhythmic alterations such as inequality and variable dotting. As conclusion Metzger offers a chapter concerned with musical expression: "prose and verse in baroque music: in which we beat time at the harpsichord (verse), in which we rhapsodize at the harpsichord (prose), and the stylus phantasticus."

Whether one proceeds from beginning to end of this well-organized method, or picks and chooses from the pedagogically-sound examples, Nancy Metzger's book will aid immensely in the journey toward artistic expression at the harpsichord. Published by Musica Dulce, orders may be addressed to 6827 Coachlight Way, Sacramento CA 95831. Information is available via email from Metzgerbn@aol.com

Features and news items, as well as suggestions for topics to be featured in these columns; are welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275 or, via email, lpalmer@mail.smu.edu

## Music for Voices and Organ

by James McCray

### Old wine in new bottles (Familiar tunes)

The tune I still retain, but not the words.  
Virgil (70-19 B.C.)  
*Ecolologues*

Sweetest melodies are those that are by distance made more sweet.

William Wordsworth (1770-1859)

Recently I found an anonymous note in my church mailbox. It read, "Let's sing *How great Thou art* every Sunday." While certainly a bit much, this serves as a reminder that people have a need for the familiar. The problem, of course, is that at one time it was *not* familiar, and we must bring new works into the repertoire. The effective music director makes a conscious effort at finding a reasonable balance for the two.

Charles Darwin (1809-82) once said that, "A tune is always the same tune, whether it is sung loudly or softly, by a child or a man; whether it is played on a flute or on a trombone." Familiar melodies remain in our memories; sometimes even a hint at the tune causes recognition. The unknown is scary; the familiar a warm friend. Congregations naturally follow the cautious path toward tunes they know, making them much more likely to participate in the singing.

Church musicians must also be risk takers. To do only the familiar, to take the sure path that results in guaranteed singing, is to hold the congregation captive in a perpetual state of euphoric simplicity. We must also challenge them to move forward, to rise to new levels of understanding.

As you are planning your fall service music, choose a couple of works that have familiar tunes (congregational need) but are in new arrangements (choir's need). The reviews this month are of works that have tunes almost everyone knows, but set in new arrangements. Some anonymous writer once said, "Melody is the golden thread running through the maze of tones by which the ear is guided and heart reached."

### *How Great Thou Art*, arr. Craig Courtney. SATB and piano, Beckenhurst Press, BP1440, \$1.20 (M).

Here is your sure winner for next fall! There is a busy, driving piano part that provides a colorful background for the familiar melody which remains boldly present throughout. Some of the choral music is in two parts while other areas involve chromatic harmonies for contrast. It rises to a high, dramatic ending with title statements alternating with piano fills. Certain to be a hit with everyone and highly recommended.

### *Nobody Knows*, arr. John Bell. SATB and vocal solo unaccompanied, G.I.A. Publications, G-4544, \$1.20 (M).

This traditional spiritual begins with a long, wordless opening of choral humming under a lazy, lala solo which establishes the mood. When the familiar tune/text begins the solo still remains above a harmonic choral background, but now both have the text ("Nobody knows the trouble I've seen"). Later a call and response format is used, then the music moves to a higher pitch area for the final stanza.

### *Be Thou My Vision*, arr. John Ferguson. SATB and organ, Augsburg Fortress, 11-10925, no price given (M-).

Except for a middle area which is unaccompanied and divisi, this setting is relatively easy. The organ is accompanimental and non-intrusive. The stanzas move through different keys and style settings as this popular hymn unfolds. The last stanza is unison followed by a gentle, harmonic Amen.

### *This Is My Father's World*, arr. Bradley Nelson. SATB, oboe, and keyboard, Neil Kjos Music Co., Ed. 8868, \$1.40 (M+).

This elaborate setting blends the familiar tune with additional contrasting music. The oboe line is used in several places as a filler, a solo, and an obbliga-

to; its part is included separately at the end. There is a big ending area that builds to loud, accented chords while the oboe soars to its upper range for extended trills. A solid musical setting.

### *Come, Thou Almighty King*, arr. Stephen Walters. SATB, organ and piano, The Sacred Music Press, 10/1934S, \$1.40 (M).

Although not common, music for organ and piano accompaniment brings a new excitement to the service. Here the organ part is less active as the piano has busier flourishes above the organ's more chordal background. The choral parts are easy, usually with homophonic statements sometimes doubled by the organ. This popular tune is usable for both Advent and as a more general anthem making it a true bargain.

### *I Sing the Almighty Power of God*, arr. Donald McCullough. SATB with organ, 4 handbells, and optional congregation, Choristers Guild, CGA812, \$1.30 (E).

Unlike the usual setting, this one is in a lilting 6/8 meter making it more gentle and almost folk tune-like: The four handbells play open fifths to add color to the keyboard harmony, also giving the music a sweeter sound. Much of the singing is in unison or two parts. Although the melody is not a familiar tune the text is, providing an interesting contrast. Use the familiar hymnal version as a hymn, then include this as the anthem which will give the congregation a newer vision of the textual intent.

### *Great Is Thy Faithfulness*, arr. Craig Courtney. SATB, flute or violin, and keyboard, Beckenhurst Press, Inc., BP1522, \$1.50 (M).

The flute/violin part is not included in the choral score or separately at the end but is available (BP1522-A) from the publisher. The stanzas have fresh harmony yet the melody remains closely aligned with the traditional tune. The keyboard is accompanimental and probably works best on piano. There is a vocal descant above the final stanza.

### *Didn' My Lord Deliver Daniel*, arr. Jennifer Alsup King. SSAA unaccompanied, Neil Kjos Co., #6275, \$1.40 (D-).

This exciting setting will require strong voices, especially bottom altos who often sing quite low, below the treble staff. The music is rhythmic, filled with many syncopations. One section has the choir creating a wind effect by singing "oo" on glissando chords beneath a solo. Other choral effects include creating nasal singing and moving from a swinging rhythm into "square" straight singing. Wonderful arrangement for an advanced choir.

### *What a Friend We Have in Jesus*, arr. Michael Hassell. SATB, soprano or tenor solo, and piano, Augsburg Fortress, 11-10919, no price given (D).

This bluesy setting has a jazz-like character as it quietly dances through a 12/8 meter. The solo sings the "almost" familiar melody above a choral background that moves through chromatic, jazzy chords on the same text. The keyboard is soloistic and adds greatly to the spirit of the mood. This is a delightful setting that needs a choir with style, keen ears, and an adventurous mood. It will take work to learn it but once there, the choir will want to sing it over and over, and the congregation will welcome its repeat with enthusiasm.

### *All My Trials*, arr. B. Wayne Bisbee. SSA and piano, Santa Barbara Music Publishing, SBMP 246, \$1.25 (M-).

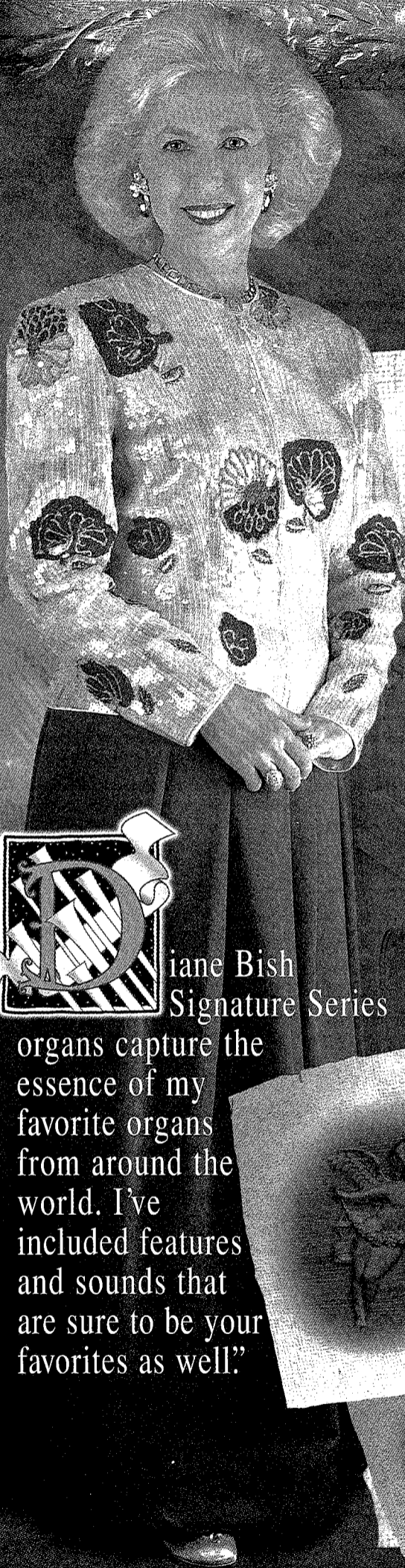
There are three strophic stanzas with a repeated refrain. The keyboard is not difficult but does have a "partner" impact with its soloistic fillers that come from the high piano range between the choral phrases. Ranges are comfortable, vocal lines easy—suitable for church or concert use.



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## Book Reviews

**The Aeolian Pipe Organ and Its Music**, by Rollin Smith. The Organ Historical Society, 1998. xvi + 533 pages. \$39.00 + \$2.50 shipping in USA. Available from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; tel. 804/353-9226, fax 804/353-9266, e-mail <catalog@organsociety.org>.

Silent or flooding the house with sound, it stands at the heart of the home; the witness of all its activities, the interpreter of its hopes and dreams and faiths, the symbol of its relationship with the vast movement of the spirit of the race in its long endeavor to give voice to its secret life. For music is the universal speech, and the organ speaks in a language which is common to all.

—Hamilton W. Mabie, 1904 (xv)

This impassioned paean to the pipe organ by an unidentified enthusiast reflects the prominence of the King of Instruments in the musical culture of the early decades of the 20th century; in particular, it refers to its place as a symbol of privilege and status in the residences of wealthy patrons of the arts in North America and other continents of the world. The prime mover in this cultural and commercial enterprise was the Aeolian Company of New York City, which, between 1894 and 1932, built more than 900 pipe organs that featured automatic playing mechanisms operated by perforated paper rolls, in addition to traditional keyboards. Contemporary advertisements for "the greatest musical invention of modern times" stressed that "any one, without regard to any knowledge of music they may or may not have, can, after a week's practice, play any piece of music ever composed."

Rollin Smith's comprehensive and detailed account of the fortunes of the Aeolian Company—and they were considerable in monetary terms—encompasses ten chapters dealing with the history of the company, the mechanical and tonal features of its instruments, Aeolian "patrons" (the company's preferred term, not "clients," "customers," or "owners"), the instruments of the Pittsburgh industrialist Henry Clay Frick, the organ rolls, recorded music, music composed especially for the instrument, Igor Stravinsky's involvement with the company (the details of his contract are obscure, particularly with regard to organ rolls), organists who recorded for the Duo-Art Player Organ, and Leopold Stokowski's recording of Bach's *Passacaglia*. Appendices include an opus list; indexes of patrons, composers, artists, and geographical locations of installations; catalogs of organ rolls; items relating to contracts, wages, production income, factory data, and personalia; and selected contracts, specifications, and scale drawings. A sectioned bibliography covers the company's own publications, organ roll catalogs, and works about the Aeolian organ, patrons and their homes, and specific instruments. Illustrations include photographs of Aeolian organ installations in various mansions, portraits of prominent composers and players who were involved with the company's projects, musical fragments, and other archival material.

The extent, intensity, and financial success of the company's activities can

be gauged from this sampling of names of the hundreds of wealthy owner-patrons who were prominent in the commercial-industrial-financial world of the time: Carnegie, Chrysler, the Dodge brothers, du Pont, Eastman, Ford, Frick, Olds, Packard, the Ringling brothers, four Vanderbilts, and Woolworth. Live music was an affordable luxury for people whose luxuriant residences rivalled some of the palaces of Europe; the imposing facade of a pipe organ, with its carved and gilded console, was the culminating expression of expensive show. A few of these instruments were quite large: George Eastman's three-manual, 66-rank organ, followed by an addition to 129 ranks; Pierre S. du Pont's first, a four-manual, 76-rank instrument, and his second, a four-manual, 146-rank instrument (not a residence organ but installed in nearby Longwood Conservatory, one of the world's most elegant greenhouses). Many of the patrons retained their own private organists for regular musicales or for entertainment at weekend house parties, and a few (Carnegie, Eastman) had early morning organ serenades while they bathed and breakfasted. The Aeolian company also installed organs on four yachts.

Ownership of Aeolian organs was not restricted to the rich and famous; instruments were installed in American cemeteries, funeral homes, school and college chapels, churches, hotels, educational institutions, stores, and theaters, as well as in "Aeolian Halls" of the company in Australia, England, France, and Germany.

Among the 54 musical artists who recorded rolls for the Aeolian Company, many were prestigious performers in their own day, and some of their names are still familiar: Joseph Bonnet, William C. Carl, Charles-Marie Courboin, Marcel Dupré, Clarence Eddy, Lynnwood Farnam, Archer Gibson (73 rolls, more than any other performer, and the first to make over a million dollars practicing his art), Alfred Hollins, Edwin H. Lemare, Leopold Stokowski, Louis Vierne, Lew White (10 theatre organ rolls), Pietro Yon. Among the six composers who produced works specifically for the Aeolian organ were Victor Herbert (his *Symphonic Fantasy* was the first); Camille Saint-Saëns (*Fantaisie pour Orgue Aeolian*), Edwin H. Lemare (*Two Symphonic Sketches*, Opus 66), and Engelbert Humperdinck (*Die Glocke von Sieburg*, his only organ work); descriptive program notes accompany these entries. The players welcomed the opportunity for precise control of their performances, due to the system's editing capability that permitted the insertion of virtuosic runs and other spectacular technical flourishes.

Initially, the player mechanisms of Aeolian instruments reproduced only the notes recorded on the player rolls, and the operator had to follow directions for registration and dynamics printed on the unwinding roll; later (1915), fully automatic rolls, besides incorporating expressive features in the perforations, also allowed for operator control of these aspects. The company produced about 1,200 rolls for its player organs, comprising mainly transcriptions of operatic works, symphonies, and overtures, along with a variety of miscellaneous lighter pieces by classical and contemporary composers. One roll consisted of an improvised musical por-

trayal of a summer thunderstorm; typical of organ recitals of the 1920s. Original organ compositions by Bach, Guilmant, Batiste, Elgar, Franck, Lefébure-Wély, Mendelssohn, and Widor, for example, comprised only a small percentage. For churches and college chapels with player organs, there were standard masses and over a thousand hymns.

The virtues of this book are its comprehensive treatment of a little-known aspect of organ history, one that might be called "the gilded golden age of the organ." In addition to chronicling the musical taste of a 40-year period around the beginning of the present century, the existing rolls recorded by some of the major composer-performers of the time provide an equally valuable documentation in capturing the musical styles of players of the day. An incidental but equally fascinating social-cultural bonus is the description of the careers and often quirky lifestyles of the "patrons," with their penchant for conspicuous consumption in the form of residences and their pipe organ accoutrements. This authoritative and highly readable book should not be missed by friends of the organ, players and historians alike.

**Aeolian-Skinner Remembered: A History in Letters**, by Charles Callahan. Minneapolis, MN: Randall M. Egan, Publisher of Music, 1996. xxiii+538 pages. \$69.95. Available from the publisher: 2024 Kenwood Parkway, Minneapolis, MN 55405-2308; phone: 612/377-4450.

Although this book was published a few years before Rollin Smith's *The Aeolian Pipe Organ and Its Music*, it takes up where the latter left off, with the merger in 1932 of the Aeolian Company and the Skinner Organ Company, two of the largest and most prominent American organbuilders. Unlike Smith's narrative approach, the present chronological collection of letters and other documents—25 years in preparation—is presented largely without commentary, with the exception of the compiler's Introductory Notes, and strategically placed "Interludes," recollections by former key personnel in the company provided especially for this book. This allows the fortunes of the new company, as well as the personality characteristics of the major players, to emerge over time in the mind of the reader.

A "Prelude," written in 1996 by J. Michael Harrison (JMH), son of G. Donald Harrison (GDH), covers the family's life in England from 1919 to 1927 (including references to GDH's association with Henry Willis and Sons) and in the USA from 1927 (when he joined the Skinner Organ Company) to 1931. This short family history contains much entertaining trivia about their lives and times.

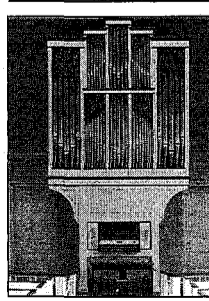
The 338 documents include letters to and from company executives, prospective purchasers, clients, church committees, organists, and suppliers, along with internal company memorandums on such topics as tonal and mechanical design, installations in progress, sales strategies, prices, delivery schedules, contracts, service and repair problems; a few reports of meetings of the board of directors are included.

There are 19 letters by GDH from 1944 to 1955 (he died in the following

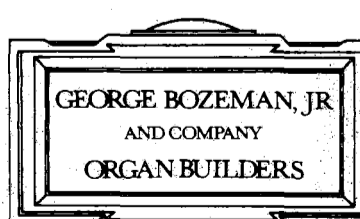
year); 8 are to his son JMH (still in England), in which they exchange opinions on English and American organs. In one, GDH advises: "Never overlook the fact that the music is the thing, and that the instrument is merely the vehicle. If you know thoroughly the organ literature, the tendency will be to build the right kind of organ." A unique item is a 10-page transcript of GDH's lecture in 1953 to students at the Eastman School of Music in Rochester, New York, in which he explains his philosophy of organbuilding. He describes his dissatisfaction with the modern, conservative, English organ, and although he admires the classical organs of Germany he recognizes that the pure baroque instrument is unsuited not only for church use but also for many acoustical environments. His conclusion is that "the idea of blending the classic and modern in one whole seemed to be the answer to the organ for the country and, indeed, it would result in an instrument which would be an expression of our own times." The remainder of his discourse touches upon such related essentials as an independent Pedal organ, voicing methods, organ placement, the acoustical environment, wind chest design, and tracker (sceptical) versus electric (preferred) action.

Many items emanate from Joseph S. Whiteford (JSW), who joined the company in 1948; became President and Tonal Director when GDH died in 1956; and resigned in 1968. An early memo to his associates recommends that they purchase, at company expense, a copy of W. L. Sumner's book, *The Organ*, for its bearing on the company's search for tonal perfection. His preoccupation with acoustical matters is found in his reproduced article, "Reverberation," published in the October 1, 1957 issue of THE DIAPASON. However, most of his communications to company staff are on routine matters (including a sore point on the workers' practice of leaving cigaret butts and other trash in rebuilt organ chambers). In a lengthy letter to a thesis researcher, he reflects on GDH's distinctive contributions to organbuilding ("the reeds of both chorus and solo variety" and "the subtle knowledge that he had of music and its demands on an instrument in a given location"). JSW also summarizes his own influence (lower pressures; smaller scales, higher articulation of Principal stops). Another letter regarding an organ intended for a "Puritan Unitarian Church incorporates a discourse on ornamentation in music and church architecture and its relevance to proposed organ specifications. Nevertheless, one critical opinion on JSW, written in 1995, attributes the company's ultimate failure to him ("he was not a born organ man" who would spend time in the shop to earn the respect of factory employees; also "his passion for electronically-enhanced reverberation never gained general acceptance," and he "seemed to dread the possibility of a bold Great principal chorus"). In contrast, a different critic identifies JSW's departure from the company as one of the factors contributing to its demise. For his own part, JSW considers the finest organ produced since GDH's death to be the one in the auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri; others include St. Paul's United Church of Christ in Chicago, St.

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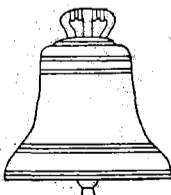


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The eventual collapse of the company in 1972 is anticipated in various documents for several prior years that refer to attempted corrective action to meet increased costs through price increases, staff reduction, executive salary cuts, and administrative reorganization. Other letters include explanations to creditors for delayed payments, and desperate requests to customers for early settlement of accounts. An appreciative letter to The White House commends the President's imposition in 1971 of a 10 percent surtax on foreign imports, especially directed to those from Canada. Several mergers with other organ companies were considered, too, but all were futile. The final letter is to creditors from President E. David Knutson, February 12, 1973, informing them that "Æolian-Skinner is no longer a manufacturing company, but rather will go forward as an organ designer, consultant and general contractor."

An Afterword by John J. Tyrrell, a former president, written in 1996, summarizes the company's history as follows:

Not every organ built by Æolian-Skinner could be judged an "artistic triumph," but the record of successes was most impressive considering the impossibly complex business of producing pipe organs. . . .

Unfortunately, these musical "highs" frequently produced financial "lows"—the greater the success of the organ, the worse the entries on the balance sheet. Sadly, attention to artistic detail was rarely matched by business acumen. Changes in tastes and a sluggish national economy added to the Company's woes and led to its eventual demise.

Charles Callahan has compiled a historically valuable collection of documents that speak, on their own terms and in their own voices, of the achievements of a major agent in the evolution of organbuilding in America. Supporting material includes a chronology from the founding of the Æolian Company in 1887 to the closure of Æolian-Skinner in 1972, 44 photographs and illustrations, and 41 Æolian-Skinner Pipe Shop Notes to stop lists. There is an Index of Letters, but unfortunately not one of names, which, together with their identifications, would have enhanced the knowledge of present readers and eased the task of future researchers into this fascinating and important period in organ history.

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

## New Recordings

**German Romantic Organ Music.** Robert Parkins, organist. Gothic G 49096. Available from Gothic Records Inc., P.O. Box 6406, Anaheim, CA 92816. No price given.

The disc (73½ minutes) includes: *Sonata in D Minor* (op. 65, no. 6) and *Allegro in B-flat*, both by Mendelssohn; *Studies (Canons)* (op. 56, no. 1 in C Major & no. 2 in A Minor), by Schumann; "Scherzoso" (from *Sonata No. 8 in E Minor*, op. 132), and "Introduction and Passacaglia" (from the same sonata), by Rheinberger; *Adagio (Consolation in D-flat)*, *Orpheus*, and *Andante religioso*, all by Liszt; "Music from *Elektra*," by Richard Strauss (arr. Parkins).

The first six items are played on the Flentrop organ (IV/62) in Duke Chapel, the remainder, all transcriptions, on the big Aeolian organ (IV/102) in the same building. Parkins, in his excellent liner notes, explains that the Aeolian with its huge selection of solo stops and its enclosed divisions is very suitable for playing transcriptions. More surprising, perhaps, is his decision to play the rest of the program on the Flentrop. That organ is based on Dutch 18th-century

organs, and, as Parkins points out, the German organs that Mendelssohn played were in most respects still late Baroque organs. I am not sure that the Flentrop organ would work well for much of Rheinberger's output, but it sounds right here; the big passacaglia benefits from the bright clear sound.

The Duke Chapel organs have been described and discussed at length elsewhere. Both are very fine examples of their style, and the chapel provides good acoustics without, apparently, causing undue problems for the recording engineers.

It seems equally unnecessary to say much about Parkins, Duke University Organist, who is well-known as a performer and recording artist. He is probably generally known as a specialist in early Iberian organ music, but, according to his own notes, he has become interested in the organs and organ music of German Romanticism. He is clearly completely at home in this repertory.

Parkins gives a slightly brisk, quite unsentimental performance of the Mendelssohn sonata. The Flentrop principals sound wonderful. The "Allegro in B-flat" is a cheerful piece that deserves to be played more often; a bright but not shrill registration makes it sparkle. The Schumann canons sound just a bit dull in this performance; these may be among those works that are

more fun to play than to listen to. I wish that Parkins had played all of the Rheinberger E-minor sonata rather than playing three movements of it out of order, but the performances leave little to be desired. The "Scherzoso" shows Rheinberger at his most cheerful, and the passacaglia is given a performance worthy of it. This is one of the great organ passacaglias, clearly indebted to Bach, of course, but also an obvious forerunner of the mighty passacaglia of Healey Willan.

The three Liszt transcriptions were in all probability done by Robert Schaab and Alexander Gottschalg and then extensively reworked by Liszt. All of them are convincing in their new form. I find the "Andante religioso" particularly moving. It comes from Liszt's *Bergsymphonie*; the organ version was inspired by the celebrated Ladegast organ in Merseburg, which was noted for, among other things, its expressive division.

Parkins' Strauss transcription is a major addition to the list of effective transcriptions. A number of sections from the opera have been woven together into a seamless whole that is also idiomatic organ music. Organists with a suitably resourceful organ at their disposal should enjoy this enormously.

This recording would be an excellent introduction to Mendelssohn and Rheinberger for those not yet prepared

to investigate complete recordings. The playing is disciplined and carefully thought out, but in no sense dry or overly scholarly. Wonderful performances and fine organs. What more can one want?

**Symfonische Orgelwerken van Reger en Franck.** Played by Jaap Zwart Jr. Cantilena BM 1027-2. Available from Cantilena, Postbus 842, 3800 AV Amersfoort, The Netherlands. No price given. (Cantilena recordings can be ordered through good record stores; the price is normally \$15.98.)

This disc (71 minutes) was made on the organ of the St. Bavo (R.C.) Cathedral in Haarlem. It includes *Vier Choralvorspiele* (op. 69) and *Symfonische Fantasie und Fuge in d moll* (op. 57), both by Reger; *Prélude, Fugue et Variation* and *Choral III*, both by Franck; *Choral Dorian*, by Jehan Alain; and *Toccata*, by Hendrik Andriessen. The four Reger chorale preludes are "Aus tiefer Not," "Wer nur den lieben Gott lässt walten," "Jesu meine Zuversicht," and "Straf mich nicht in deinem Zorn."

Jaap Zwart Jr. studied with his father and then at the conservatories in The Hague and Amsterdam. He now teaches at the Netherlands Carillon School and at the conservatory in Utrecht. He

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is an active recitalist whose main interest is in the large-scale organ works of the German and French Romantics.

My reaction to this recording is in large part a reaction to the sound of the organ used, at least as heard on this disc. The organ was built in stages from 1923 to 1949 by Joseph Adema and his successor Hubert Schreurs for the church of St. Willibrord in Amsterdam. The Adema firm, from 1869 on, was known for its devotion to the ideals of Cavallé-Coll. In 1966, St. Willibrord was closed, and the organ, then III/63, was moved to the Catholic cathedral in Haarlem. It acquired an electric console and a fourth manual of 11 stops; some additional work was done by Antoine Schreurs in 1991. The organ, now a four-manual of 77 stops (about 106 ranks), is one of the largest in The Netherlands. The numerous chorus reeds are impressive, but to my ear not as "French" as one might expect. The numerous harmonics and mutations are clearly relatively low-pitched and full organ is rather thick-sounding. The large pedal department is very impressive indeed.

It is not possible to tell whether the fault lies with the recording engineers, the acoustics, or both, but anything close to full organ produces an unclear wash of sound; the musical structure of the Reger *Symphonische Fantasia* was badly obscured. The problem is compounded by the fact that Reger wrote for essentially flue-dominated organs like those associated with the Sauer firm. At lower volume levels, the sound improves considerably. The two swell boxes are extremely efficient; the quality of solo stops is quite variable, although one gets the impression that microphone placement may be partly at fault.

Zwart's playing, technically above reproach, will probably produce mixed reactions. The first two Reger chorales preludes sound dull, while he gives a very stormy and exciting reading of the big Reger showpiece that is unfortunately marred by the recorded sound. The most satisfying selection is, I think, the Franck *Choral III*. Zwart allows himself considerable freedom, but the overall effect is quite convincing. The infrequently performed *Choral Dorten*, while not an inspired work, benefits from excellent registration and the most "atmospheric" organ sound on the disc, and the Andriessen *Toccata*, a staple of Dutch organists, receives an idiomatic and exciting performance.

The liner notes (in Dutch and English) are first-rate in every respect.

I would like to hear Zwart under more favorable conditions, for I find it

hard to judge or appreciate his playing here. The undistinguished organ tone and disturbingly mushy sound make it impossible to recommend this recording to any but really dedicated collectors.

—W.G. Marigold  
Urbana, Illinois

## New Organ Music

**Homage à Widor: Choral et Fugue sur le nom de Charles-Marie Widor, Odile Pierre. Schott ST08489 (available from European American Music), \$12.95.**

French concert organist Odile Pierre has written a prelude and fugue based on a *soggetto cavato* of Widor's name in observance of the sesquicentennial anniversary of the composer's birth. It was commissioned for the Fourth International Organ Festival at Trier Cathedral in 1995. In addition to the musical anagram based on Widor's name, there is additional thematic material drawn from Widor's Fifth and Sixth Organ Symphonies, and, more interestingly, from two of Bartok's Hungarian folksong settings in honor of the original home of Widor's family. The work requires a large three-manual instrument and is characterized by largely modal harmonies. Although it will probably not have enough audience appeal for relatively unsophisticated listeners, this work would fit quite comfortably in recitals at academic institutions.

**A Joyous Christmas, John Leavitt. H.W. Gray GSTC9702, \$4.95.**

With the exuberance of a Boston Pops encore, this medley of O Come, All Ye Faithful; Angels We Have Heard on High; and Joy to the World is sure to immediately please both organists and their audiences. Moderately difficult, this work is played on full organ throughout and would be especially appropriate in multi-generational, family and community services.

**Key West Calypso, James Johnson. Conch Classics M-105, \$5.00.**

This trifle would be as welcome as a gentle springtime breeze in the midst of the heavier fare that is usually dished out to audiences in organ recitals. It aspires to be little more than a pleasant Caribbean-style melody over a fairly consistent 3+3+2 accompaniment, and might make an interesting companion piece to William Albright's *Sweet Sixteenths* in concert programs.

**Symphonie des Mystères, Joaquin Nin-Culmell. Editions Max Eschig 9364 (available from Theodore Presser), \$37.50.**

Joaquin Nin-Culmell, a student of Manuel de Falla, was given a commission to compose a piece for Pierre Lacroix for the Festival St. Bertrand de Comminges in 1993. The result is this collection of fifteen plainchant-based musical meditations on the mysteries of the Rosary. Grouped in three large sections (Joyeux, Dououreux, and Glorieux) of five movements each, the total duration of the organ pieces is roughly 35 minutes. If the plainsong interpolations are also performed, they add 20 minutes to the performance time. Couched in the neoclassical language of his composition master, these attractive pieces also have a rather rustic Spanish feel at times. The movements are relatively easy and would make nice short offertories or preludes in church, or several movements could be grouped together to create a suite for recitals. I strongly recommend these pieces, but they are rather expensive!

**Organ Music in Russia, vols. 1 and 2, ed. Alexander Fiseisky. Baerenreiter BA 8217 and BA 8218, \$26.00 per volume.**

Alexander Fiseisky, one of Moscow's predominant organists and musicologists, has assembled a three-volume survey of Russian organ music written during the last one hundred and fifty years. Most of this music is either published here for the first time or is largely inaccessible. Volume one is devoted to organ music that was heavily influenced by German organ builders, and includes pieces by Michail Glinka, Wladimir Odojewskij, Constantin Homilius, Ewgenij Gunst, Leonid Nikolajew, Alexander Glasunow, and Oleg Nirenberg. Volume 2 is focused on pieces that were strongly influenced by the organs of Aristide Cavallé-Coll. It includes pieces by César Cui, Sergej Ljapunov, Georgij Catoire, Iwan Kryschanowshij, Alexander Glasunow, Boris Sabanjew, Alexander Goedicke, Oleg Nirenberg, and Wladimir Rjabow. (The projected third volume will include pieces that were influenced by Russian folksong and dance.)

The most substantial compositions, and arguably the most significant, from volume 2 include Ljapunov's *Prelude Pastorale* (op. 54) and Goedicke's *Prelude and Fugue in E-flat* (op. 34 no 2). From volume 1 Glasunow's *Prelude and Fugue in D major*, op. 93 and Nirenberg's delightful neo-baroque trio sonata of 1985 clearly merit repeated hearings.

It should be noted that the French and German division of literature in volumes 1 and 2 is determined by nationality of the builder of the instrument with which the composers were most frequently associated. There is, however, little discernible differentiation in the compositional idiom between the two volumes according to national schools of influence, except for the nomenclature of stops, couplers, manuals, etc.

Each volume includes copious notes on individual composers, representative stoplists, and organ photos. The excellent essay on the history of Russian organbuilding, repertoire, and organists that is included in the preface to volume one is alone well worth the cost of the volume. Highly recommended for musical merit, as well as musicological interest!

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

**Choralfigurationen für die Orgel Op. 5, by Otto Scherzer. Forum Music #234, Meßstetten, Germany. No North American distributor or price given.**

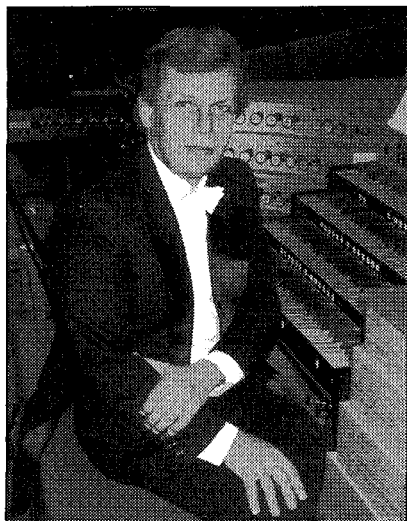
Otto Scherzer (1821–1886) was a South German composer whose works are solidly within the Romantic tradition of Brahms and Reger. Nothing in English is available about his life, and the current collection of 13 chorale settings is a 1995 reprint of the original 1884 edition without an English translation. An extensive biography in old German script follows the music, but is understandably discouraging to the average American organist who might be curious about this obscure composer. The bare facts of Scherzer's life include his birth in Ansbach to a musical family (his father was a Capellmeister) and his subsequent career as a church musician in Tübingen, where presumably he wrote these choral settings. Although they were published near the end of his life, they may have been written earlier as teaching pieces for students, for they are conspicuously modeled on the *Orgelbüchlein*. The chorales Scherzer chose to set are O *lamm Gottes unschuldig*, *Liebster Jesu, wir sind hier* (2 settings), *Wer nur den lieben Gott lässt walten* (4 settings), *Es ist das heil uns kommen her*, *Was mein Gott will, Christus der ist mein Leben*, *Seelig-bräutigam*, *Jesu meine Freude*, and *Morgenglanz der Ewigkeit*. All are short, with obbligato pedal, and, as the title indicates, figured. Scherzer learned his counterpoint lessons well: two settings feature the *cantus firmus* in canon in the inner voices, creating a double pedal line (No. 5, *Wer nur den lieben Gott lässt walten*; No. 9, *Christus der ist mein Leben*), and another setting of *Wer nur den lieben Gott* is a three-part fugue in the manuals over the *cantus firmus* in the pedals.

These are serious, introspective, compact settings dense with late-Romantic chromaticism that occasionally borders on mannerism à la Gesualdo. This is perhaps not coincidental since Scherzer, like Brahms, studied the works of Dowland, Palestrina, and other early composers. One senses that, like other composers working in the waning days of the 19th century, Scherzer was pushing the limits of tonality while staying firmly anchored in it. (His trademark ending is a long tonic pedal, usually in an inner voice, while the other lines work out a harmonic progression before coming to an exhausted close.) In the case of No. 12, *Liebster Jesu, wir sind hier*, the effect is bizarre, or to put it more bluntly, over the top. Scherzer might have influenced the young Max Reger with these chorale settings; certainly many of the same elements are found in Reger's music. At any rate, Scherzer firmly belongs in the German tradition of chorale-based organ music extending from Buxtehude and Bach through Brahms to Reger.

—Sarah Mahler Hughes  
Ripon College  
Ripon, Wisconsin

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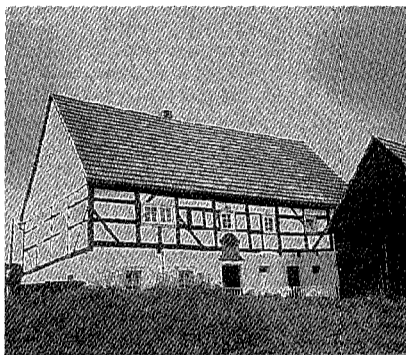
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# In the footsteps of Gottfried Silbermann

Aldo J. Baggia

Our guide book on Saxony in Germany indicated that no. 2 in Kleinbobritzsch was the house where the celebrated organ builder, Gottfried Silbermann, was born. I thought it was interesting that the town was so small that this address was sufficient to find the house, and indeed it is. Kleinbobritzsch, in effect, has one street and is in a line of small villages a few kilometers from Frauenstein where his family moved two years after his birth in 1683. One goes through Niederbobritzsch and Oberbobritzsch and therefore we have a "Lower," "Upper," and "Small" Bobritzsch but no town of Bobritzsch itself. Silbermann left Saxony for a short time to study the trade of organ building with his brother Andreas in Strasbourg and after a few years in France he returned to Saxony in 1710 and built his first organ for the Stadtkirche in Frauenstein in 1711. That organ was destroyed in a city fire in 1728.

It is amazing that, with such little experience, he was given the contract to build the large 3-manual organ for the Cathedral in Freiberg in 1711. He relocated to a house at the current Schloßplatz in Freiberg, which is only twenty kilometers from Frauenstein, and this became his living quarters and workshop until his death in 1753. He remained dedicated to Saxony during his entire life and was quoted at the time of building his first organ for the church in Frauenstein that he was doing it for his "country, the honor of God and the love of the church."



Gottfried Silbermann's house in Kleinbobritzsch

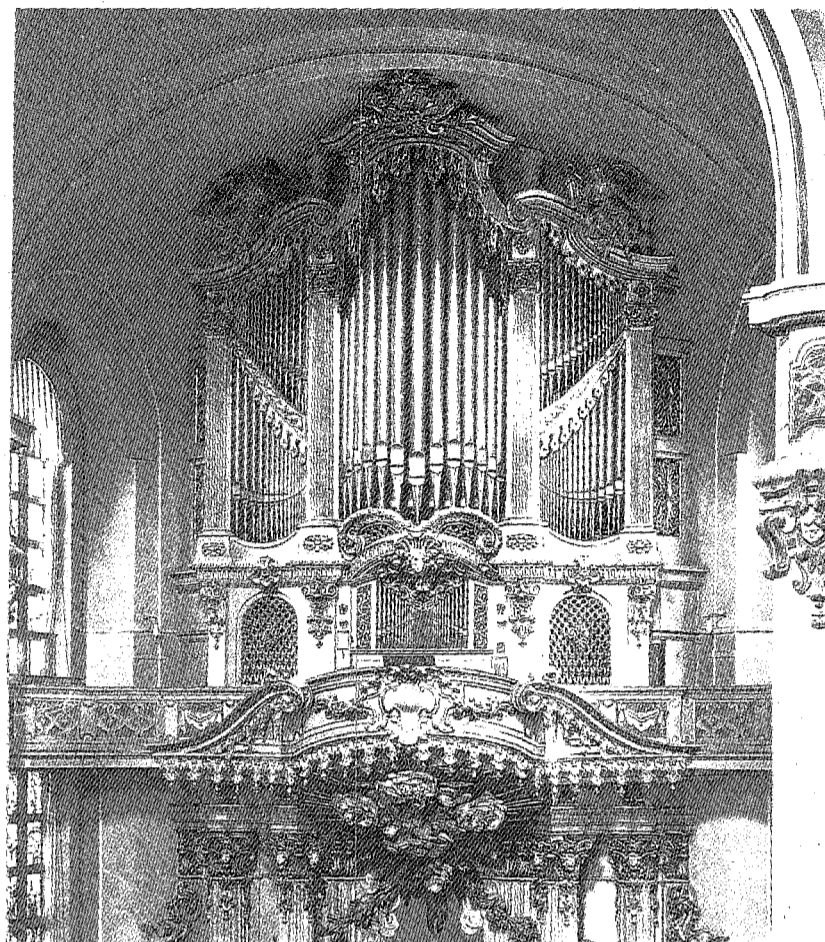
Silbermann was high on my list of interests in planning a trip to Saxony this past summer. People are acquainted with his organ in the Cathedral of Freiberg (III/45), at least by reputation, but few have had the opportunity to see and hear a number of his other organs in the old province. Political considerations made trips to the former German Democratic Republic difficult, and it has only been in recent years that road conditions have been sufficiently upgraded in order to make travel in the former East Germany bearable. Four years ago I spent two months in Germany as part of a sabbatical year and drove through parts of the provinces of Sachsen-Anhalt and Thüringen and found the roads to be in a deplorable state. That is no longer the case.

Werner Müller in his book *Auf den Spuren von Gottfried Silbermann* points out that Silbermann made forty-eight organs and that the last one attributed to him, the large 3-manual in the Katholische Hofkirche in Dresden (the Cathedral), was finished by his associates, one of whom was Zacharias Hilde-

brandt, who subsequently became quite well known for the organ in the Wenzelkirche in Naumburg (Thüringen). The Dresdner Hofkirche organ was stored for safe keeping in 1944 and therefore survived the bombing of the city in February, 1945. At the time the case was destroyed, and the present one is a copy of the original. The organ was restored by the Jehmlich Brothers of Dresden and re-dedicated in 1971.

Other Silbermann organs have also been destroyed by fires, either in the Second World War or in other wars such as the Seven Years War in the eighteenth century. The famous organ in the Frauenkirche in Dresden (III/45) was destroyed in the bombing of 1945 as was the organ of the Sophienkirche (II/31). The large organ of the Johanniskirche in Zittau (III/44) was destroyed in the Seven Years War in 1757.

Silbermann had the lofty title of "Königlich-polnischer und kurfürstlich-sächsischer Hof- und Landorgelbauer," which translates as "Organ builder to the Courts of the King of Poland and the Elector of the State of Saxony." Saxony was his homeland and all of his organs with the exception of those in Burgk, Greiz, Lebusa and Großmehlen, were built for churches there. Even those four towns were on Saxony's borders. Saxony is primarily Lutheran country and with the exception of the Roman Catholic Cathedral in Dresden, the churches with his organs are generally the Stadtkirche (the city church) or the Dorfkirche (the village church), both of which would be the local



Dresden, Frauenkirche, 1736, 3 manuals, 43 stops

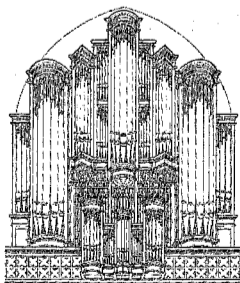
Lutheran church of a particular town. The architecture of all of these churches tends to be similar and the differences that exist in their lay-out are primarily those of size. There would be a central tower of considerable mass in the larger ones such as the churches in Sayda, Großhartmannsdorf and Oederan and a narrower one as at St. Petri in Rochlitz and all would be topped with some variation of an onion bulb under a cross. The massive Cathedral in Freiberg is basically a gothic construction that has two imposing towers that are squared and shaved at the top. The original Lady Chapel is pure gothic and the nave with its high arches is typical of other churches in Saxony. The south chancel portal is the elaborately sculptured "Goldene Pforte" which is now protected from the elements by a wooden foyer which completely encloses it. A life-size replica of it can be seen at the Busch-Reisinger Museum at Harvard University. It was moved from the western side of the Cathedral in 1487 and covered during the renovation work of 1827-36. The Annenkirche in Annaberg-Buchholz, St. Aegidien in

Oschatz, the Cathedral in Zwickau and the Marienkirche in Pirna have similar interiors insofar as the nave and aisles are concerned. These four churches are among the largest in Saxony and are architectural gems that survived the Second World War, but while they deserve a visit, they were never associated with Silbermann.

Freiberg itself is a treasure chest for anyone interested in Silbermann's organs since four of those extant are located there. Besides the two in the Dom, there are the (II/32) of 1735 in St. Petri and the (II/20) of 1716 in the Jakobikirche, the latter having been transferred to the current church which was built in 1892. In both examples the cases are the original ones and the case of the Jakobikirche carries the State of Arms of Saxony at the top because it was built by the municipal carpenter of Freiberg, Elias Lindner, in 1718. The Petrikerkirche organ, which also carries the Arms of Saxony, is considered important because it points the way to Silbermann's later ideas on organ building while the Dom organ of 1711, which was his second organ, was the fruit of his earlier

Aldo J. Baggia is Chairman of the Department of Modern Languages and Instructor in French, Spanish, German and Italian at Phillips Exeter Academy, Exeter, New Hampshire. He holds a bachelor's degree from Iona College and the MA from Middlebury College, and has completed graduate work at Laval University and Duke University. He has pursued postgraduate studies in France, Germany, Austria, and Spain, and has travelled extensively in Europe. He has written numerous opera reviews for Quarterly Opera Review, Opera, Opera News, Orpheus, and Monsalvat.

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- 2 1/2' Quinte
- 2' Oktave
- 1 1/2' Terz
- 8' Kornett V
- 2' Mixtur IV
- 1 1/2' Zimbel III
- 8' Trompete
- 4' Klarine

**OBERWERK**

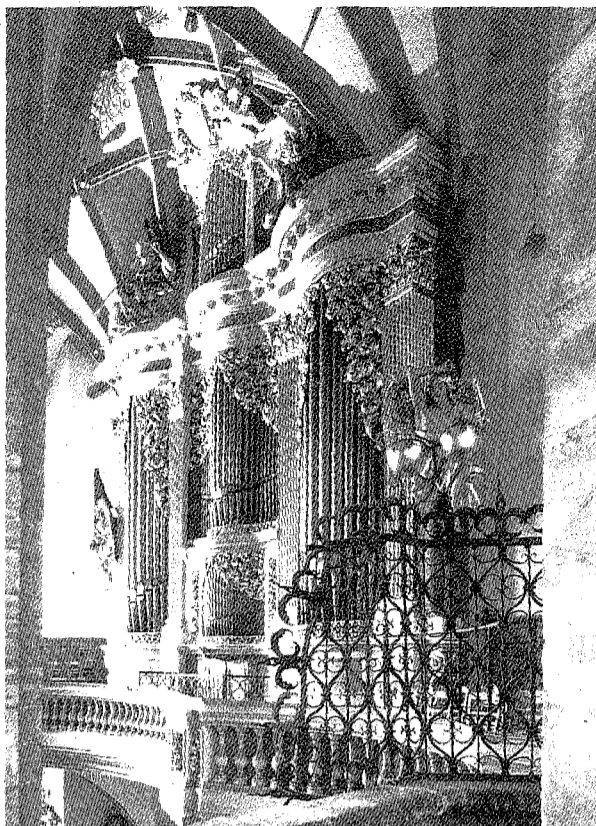
- 16' Quintaden
- 8' Prinzipal
- 8' Gedackt
- 8' Quintaden
- 4' Oktave
- 4' Spitzflöte
- 2' Oktave
- 1' Flageolett
- 8' Echokornett V
- 1 1/2' Mixtur III
- 1' Zimbel II
- 8' Krummhorn
- 8' Vox humana

**BRUSTWERK**

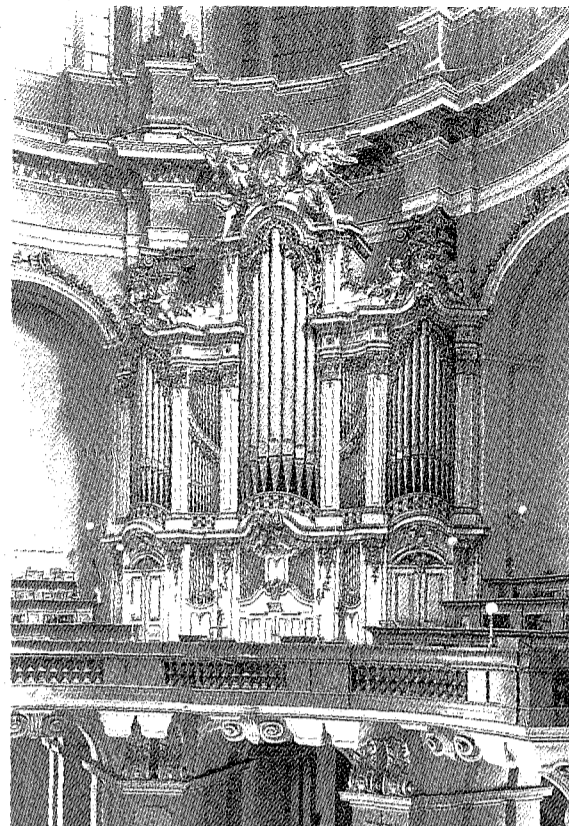
- 8' Gedackt
- 4' Prinzipal
- 4' Rohrflöte
- 2 1/2' Nasat
- 2' Oktave
- 1 1/2' Terz
- 1 1/2' Quinte
- 1' Sifflet
- 1' Mixtur III

**PEDAL**

- 32' Untersatz
- 16' Prinzipal
- 16' Subbass
- 8' Oktave
- 4' Oktave
- 2 1/2' Mixtur VI
- 16' Posame
- 8' Trompete
- 4' Klarine



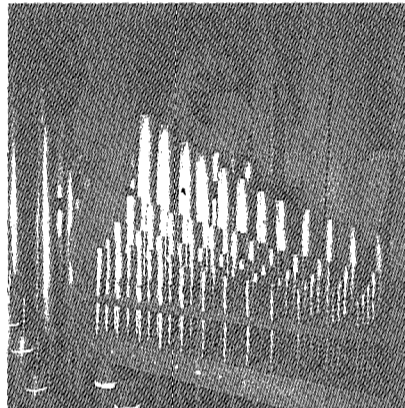
Freiberger Domorgel, 1714, 3 manuals, 44 stops



Dresden, Kathedrale, 1755, 3 manuals, 47 stops



Freiberger Domorgel, keydesk



Freiberger Domorgel, Hauptwerk pipes

ideas. The Petrikirche organ was built between 1733 and 1735 and achieves a majestic sound that fulfils the desires of the later baroque era. It was his first organ with a 16' Principal in the Hauptwerk and is particularly important from that point of view because the organs in the Frauenkirche in Dresden and the Johanniskirche in Zittau, which were both larger and more developed, have not survived.

Most of Silbermann's organs were one- or two-manual instruments of 12 to 20 stops, and the one-manual organ of 14 stops from St. Johannis in Freiberg was moved to the north chancel of the Dom in 1939 and very recently restored. It was featured in the five concerts that I attended this summer in Freiberg and was a very good example of what one expects from a Silbermann organ, i.e., a clarity of sound, particularly in the flutes, and a variety of color that is very appropriate for expressive music. It also has a power that one would not expect from a one-manual organ. Obviously the superb acoustics of the Dom have a lot to do with the sound that is produced. The west tower organ has a brilliance and clarity that really stand out. The case of the large organ is magnificent by any standards and when Dr. Felix Friedrich from the Altenburger Schloßkirche launched into Bach's famous *Tocatta and Fugue in D-Minor* in the concert of August 13th, the sound of the instrument, the beauty of the church, and the piece itself made it a truly magical experience.

I was interested in hearing the organ in more modern music to see what its range would be and how it would sound when compared to much larger symphonic instruments such as those of E.M. Skinner or Henry Willis III. Some nineteenth- and twentieth-century pieces were programmed and there was no difficulty in producing the necessary sound mass that one would associate with such music. Kent Tritle from St. Ignatius in New York City played George Crumb's *Pastoral Drone*, Ned Rorem's *Views from the Oldest House* and Mendelssohn's *Sonata in C-Minor*,

op. 65. Dr. Friedrich from Altenburg played Eberhard Böttcher's *Choralvorspiel und Fuge über Veni creator spiritus* and Friedrich Metzler's 3 *Choralvorspiele aus dem Choralkreis*. Stephan Leuthold from Dresden, who was the winner of the Gottfried-Silbermann competition in 1997, finished up his concert with Gustav Merkel's *Sonata in D*, op. 118. In general the other works played by all of these organists were by Bach or his contemporaries.

It so happened that the organ (II/19) in the Dorfkirche in Nassau celebrated its 250th anniversary on August 2nd and there were a number of activities associated with its re-dedication during the course of the ensuing week. The Jehmlich Company of Dresden was hired to do the restoration and Stephan Leuthold was the organist for the final concert of the week on August 9th. He closed his program with Schumann's *Fuge Nr. 1 über BACH*, op. 60 and Rheinberger's *Sonata in A*, op. 98. These are pieces that require a flexibility of registrations and a certain amount of power, and there was no difficulty in the organ's ability to sustain the sounds required. The serious drawback was the lack of good acoustics in the building which had practically no reverberation at all. It is a very small church with a low ceiling and the sound is deadened even though the interior is entirely made of wood. As such, the amplitude and majesty that one hears in the Dom or in the Petrikirche in Freiberg were completely absent. The restoration of this organ was financed by a retired teacher and organ aficionado, Hubert Hofer, who supported the restoration of the Silbermann organs in Frankenstein, Großmehlen, Glauchau and Zöblitz. He was quoted in an article in the Freiberg edition of the *Freie Presse* as saying: "I have spent my lifetime in a simple and frugal way and have developed my great love for the organ. Gottfried Silbermann's

organs are close to my heart because they are, as I would say, unequalled in their sound and manner of construction."

The one two-manual that really stood out in my mind was the organ at Oederan, which is a small town about 14 kilometers west of Freiberg and on the road to Chemnitz. The Stadtkirche is very large and the (II/25) instrument has a very impressive sound of clarity and grandeur. The contract was written in 1724 and the dedication took place on May 25th, 1727. The organ was kept in its original state until the middle of the 19th century by Silbermann's successors. When the church was renovated in 1890-92, a neo-gothic case was built to go with the changes in the interior. At the same time the Jehmlich Company of Dresden did some re-building of the instrument and further work was done in 1968 by the Eule Orgelbau Firma of Bautzen. The Eule Company did a complete restoration of the organ in 1992-93 with the intention of putting it in its original condition, i.e., meeting the technical and acoustical levels that Silbermann had achieved. Although Silbermann's organs are generally associated with Bach, one should note that Silbermann had never followed the customs of other German builders with respect to his stoplist and tuning and his organs represent a combination of German and French principles. Unless the tuning were changed, one would, in theory, play Bach's music "imperfectly" on a Silbermann organ, even though Bach had a great interest in the French school of organ building.

In his book, *Organ*, Arthur Wills stresses the point that Silbermann's organ at Fraureuth represents a good example of the blending of the German and French elements in organ building. On the Ars Vivendi label there is a fine recording of Bach's *Tocatta, Adagio und Fuge C-dur* BWV 564 by Johannes-

Ernst Köhler on the Fraureuth organ (11/20), which was built between 1739 and 1742. There is a great variety of color, and the tone is absolutely beautiful.

I attended a recital in Oederan on Thursday, July 23rd, and the only disappointment was that there were only four people in the church, including my wife and me. The organist played some variations by Johann Gottfried Walther and the *Tocatta and Fugue in D-Minor* by Bach and the results were most impressive. The acoustics of the church are outstanding and the depths of expression that one heard were remarkable. This is an organ that would easily stand side by side with larger instruments for its capacity to inspire, and its sound is truly unique.

About thirty of Silbermann's organs are still extant, and it is extraordinary to consider that these organs are more than 250 years old, even with the understanding that some rebuilding has been done on all of them. Silbermann's influence on other organ builders has continued to the present time, particularly with respect to the manufacturing of the pipes. Friedrich Ladegast had remarked when building the large organ for the Schloßkirche in Wittenberg in 1858 that the pipes should be fashioned "nach Silbermann'schen Methoden," the meaning of which is quite evident.

This was a wonderful discovery and one that is waiting for other friends of the organ. ■

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3. Sachsen, Baedeker Allianz Reiseführer.

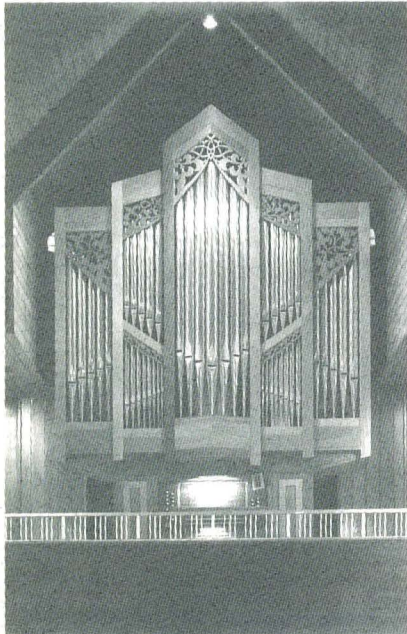
- Compact Disk program notes
1. Labium 75501, *Meisterorgeln-Organmeister-Concerto 1997 Oederan*.
  2. Abadone ABCD 93205-2, *Lob der Orgel - Orgelmusik aus 6 Jahrhunderten*.
  3. Psallite 60021, *Die Silbermann-Organ von St. Petri in Freiberg*.
  4. Abakus 91093, *Orgelmusik an sächsischen Silbermann-Organen*.
  5. Ars Vivendi MRC 021, *Bach auf Silbermann-organen*, Vol. II.

- Brochures associated with specific churches
1. Die Orgel in den Schloßkirche zu Wittenberg
  2. Festschrift zum 250. Jahrestag der Weihe der Silbermann-Organ zu Nassau/Erzgebirge
  3. 100 Jahre neue St. Jakobikirche zu Freiberg/Sachsen

- Brochures from the Kunstverlag-Peda in Passau
1. Der Dom zu Freiberg
  2. Freiberg Petrikirche
  3. Katholische Hofkirche Dresden

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# New Organs



## Cover

**Jaeckel Organs**, Duluth, Minnesota, has built a new organ for Trinity Ev. Lutheran Church, Richmond, Virginia: 19 stops, 22 ranks, 1129 pipes. The firm's Opus #27 represents a classical expression of organ building for a contemporary Lutheran church. The strong historical emphasis placed on congregational singing in a Lutheran church is this organ's primary foundation. Further, the rationale behind the organ's design includes a historical bent towards central German tonality—particularly the principal chorus—and the French tonality—notably the treble reeds, the concept of the Swell division, and the Salizional, Piccolo and Oboe placement in the Swell division.

Although the concepts come from various styles, it is possible to blend them into one organ without the loss of integrity if the builder understands

where the concepts overlap. Having designed and built highly stylized organs of various historic ideals, this builder believes that the resulting amalgamation in this organ achieves integrity without compromise. Instead of being simply an "eclectic" organ, this organ has the ability to play a great variety of music without compromising the stylistic tonality, but, at the same time and because of its inherent integrity, can make wonderful music of other styles as well, even though the tonal design does not specifically take these into account.

The organ dedicatory recital was given by Richard Heschke in November of 1994. Since then numerous artists, including Marilyn Keiser, Martin Jean, and Richard McPherson, have presented recitals on the instrument.

—Greg Vick  
Director of Music  
Trinity Lutheran Church

### HAUPTWERK (manual I) 56 notes

- 16' Bordun (wood)\*
- 8' Prinzipal (75% tin)
- 8' Spitzflöte (12 pipes of wood, 44 pipes of 15% tin)
- 4' Oktav (75% tin)
- 2' Oktav (75% tin)
- 1 1/2' Mixtur IV-V (75% tin)
- 8' Trompete (50% tin resonators)

### SCHWELLWERK (manual II) 56 notes

- 8' Salizional (7 pipes from Rohrflöte, 49 pipes of 50% tin)
- 8' Rohrflöte (18 pipes of wood\*, 38 pipes of 15% tin)
- 4' Prinzipal (50% tin)\*
- 4' Blockflöte (15% tin)
- 2 1/2' Cornet I-II (15% tin)
- 2' Piccolo (50% tin)
- 1 1/2' Quint (75% tin)
- 8' Oboe (50% tin resonators)

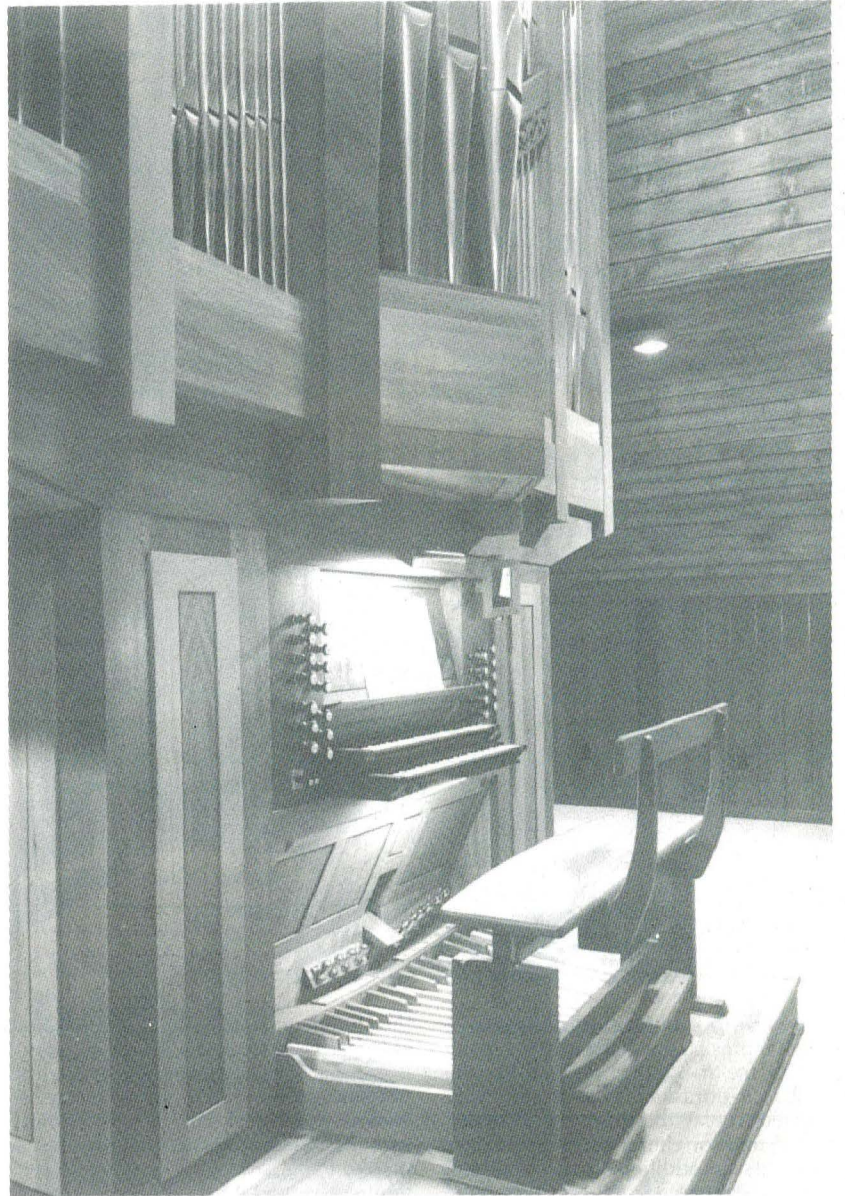
### PEDAL 30 notes

- 16' Bordun (Gt)
- 8' Prinzipal (24 pipes of 75% tin, 6 pipes from Gt)
- 16' Posaune (15% tin resonators)
- 8' Trompete (Gt)

\*pipes from previous organ at Trinity, which were rebuilt and revoiced by Jaeckel, Inc. for new organ

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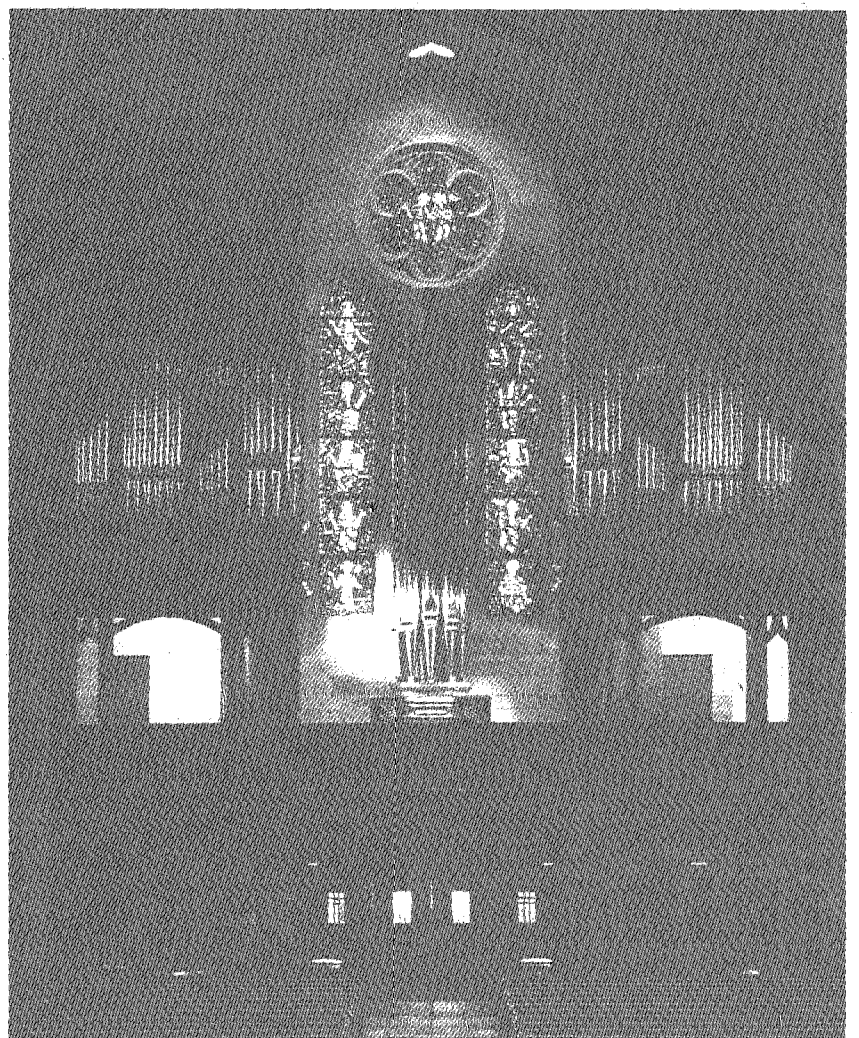
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The **Bedient Organ Company**, Roca, Nebraska, has built a new organ, opus 59, for St. Vincent de Paul Parish, Omaha, Nebraska. The organ was designed to play the liturgy, lead hymn singing, and for choral and solo accompaniments, in addition to the standard organ literature. Tonally, the organ draws on German, French, and American traditions. The lively acoustics of

the church enhance the modest number of stops. The façade is of oak. Key action is mechanical, with trackers made of Alaskan yellow cedar. Stop action is electric. Keyboard naturals are covered with moradillo, and accidentals are of maple. Pedal keys are of oak, and accidentals capped with moradillo. Stop knobs are of cocobola. The organ comprises 23 ranks, 18 stops, and 1,160 pipes. Metal pipes are of 2% tin; wood pipes are made of poplar and mahogany. Open metal pipes are cone tuned, and stopped metal pipes have soldered caps. Pipes in the façade have mouths gilded with 23 karat gold leaf.

**Orgues Létourneau Limitée**, of St-Hyacinthe, Québec, has completed a new organ for St. Ann's Catholic Church in Washington, CD. The firm's Opus 62 features electric slider wind-chests and offers a full complement of couplers and two expressive divisions to provide greater flexibility. The casework is made of solid red oak and displays pipes of the 16' Montre from the Pédale and Grand Orgue divisions in the left and right facades, respectively; the cen-

tral tower showcases the five largest pipes of the Pédale Flûte 16'. The new 3-manual drawknob console offers a 64-level solid-state combination action. The consultant, Dr. Haig Mardirosian, performed the dedication recital on Sunday, May 2, 1999. John Piuono chaired St. Ann's organ committee. The church's pastor is the Rev. Msgr. William J. Awalt; the director of music is Robert N. Bright; and the assistant organist is Darryl Podunovac.

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- 8' Salicional
- 8' Gedackt
- 8' Voix céleste
- 4' Spitzflute
- 2 1/2' Nazard
- 2' Flute
- 1 3/4' Tierce
- 8' Oboe
- 8' Trompette

#### PEDAL

- 16' Contrebasse
- 16' Subbass
- 8' Flute
- 8' Principal
- 4' Octave
- 16' Bombarde
- 8' Trumpet
- 4' Trumpet
- Gt/Ped
- Sw/Ped

Tremulant

#### GRAND ORGUE

- 16' Montre
- 8' Montre
- 8' Flûte harmonique
- 8' Bourdon
- 4' Prestant
- 4' Flûte à cheminée
- 2 1/2' Quinte
- 2' Doublette
- 1 1/2' Fourmiture IV
- 8' Cornet V
- 8' Trompette
- 8' Trompette de fête (Pos)

#### RÉCIT (expressive)

- 16' Bourdon
- 8' Flûte à cheminée
- 8' Viole de gambe
- 8' Voix céleste
- 4' Principal
- 4' Flûte conique
- 2 1/2' Nasard
- 2' Flûte ouverte
- 1 1/2' Tierce
- 2' Plein-jeu V
- 16' Trompette harmonique
- 8' Trompette harmonique
- 8' Hautbois
- 4' Clairon harmonique
- Tremulant

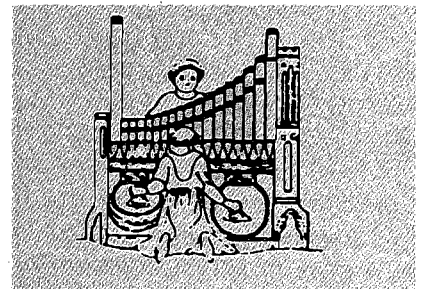
#### POSITIF (expressive)

- 8' Bourdon à bois
- 8' Gambe
- 4' Principal
- 4' Flûte à fuseau
- 2' Octave
- 1 1/4' Larigot
- 1' Cymbale IV
- 8' Cromorne
- 8' Trompette de fête
- Tremulant

#### PÉDALE

- 32' Bourdon
- 16' Montre
- 16' Flûte
- 16' Soubasse
- 8' Octavebasse
- 8' Bourdon
- 4' Choralbasse
- 5 1/2' Fourmiture IV
- 32' Contrebombarde
- 16' Bombarde
- 16' Trompette (Réc)
- 8' Trompette
- 4' Chalumeau
- 8' Trompette de fête (Pos)

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# Calendar

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

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

## UNITED STATES East Of The Mississippi

- 15 AUGUST  
**Carol Williams**; Mary Keane Chapel, Enfield, NH 4:30 pm  
**Elizabeth Naegele**; Holy Name Cathedral, Chicago, IL 4 pm
- 16 AUGUST  
**Quentin Lane**; St Mary the Virgin, New York, NY 5:30 pm  
**Columba Kelly, OSB**, Gregorian Chant Workshop; St Meinrad School of Theology, St Meinrad, IN (through August 27)
- 17 AUGUST  
**Scott Dettra**; City Hall, Portland, ME 7:30 pm  
**Sarah Grove-Humphry**; Old West Church, Boston, MA 8 pm
- 18 AUGUST  
**Lorenz Maycher**; Mem Music Hall, Methuen, MA 8 pm  
**Kimberly Hess**; Union Chapel, Oak Bluffs, MA noon  
**David Graham**; St Patrick's Cathedral, New York, NY 1:30 pm  
**Susan Armstrong**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
- 19 AUGUST  
**Harold Stover**; City Hall, Portland, ME noon  
**Sue Quinn**; Old Dutch Church, Kingston, NY 12:15 pm
- 20 AUGUST  
**Todd Fair**, carillon; Yale University, New Haven, CT 7 pm
- 21 AUGUST  
**David Messineo**; Auditorium, Ocean Grove, NJ 4 pm
- 22 AUGUST  
**Gordon Turk**; Mary Keane Chapel, Enfield, NH 4:30 pm  
**Patrick Aiken**; St Patrick's Cathedral, New York, NY 4:45 pm
- 24 AUGUST  
**Fred Hohman**; City Hall, Portland, ME 7:30 pm  
**Robert Barney**; Old West Church, Boston, MA 8 pm
- 25 AUGUST  
**David Fuller**; Mem Music Hall, Methuen, MA 8 pm  
**Alexandra Turner**; Union Chapel, Oak Bluffs, MA noon  
**Yun-Jung Lee**; St Patrick's Cathedral, New York, NY 1:30 pm  
**Karel Paukert**, with flute; Cleveland Museum, Cleveland, OH 7:30 pm
- 26 AUGUST  
**Robert Palmatier**; Old Dutch Church, Kingston, NY 12:15 pm  
**David Peckham** (silent film); Auditorium, Ocean Grove, NJ 7:30 pm
- 29 AUGUST  
**George & Donna Butler**; Mary Keane Chapel, Enfield, NH 4:30 pm  
**Brenda Lynne Leach**; St Patrick's Cathedral, New York, NY 4:45 pm  
**Keith Robillard**; Old Dutch Church, Sleepy Hollow, NY 3 pm
- 31 AUGUST  
**Peter Conte**; City Hall, Portland, ME 7:30 pm  
**Yuko Sakiyama**; Old West Church, Boston, MA 8 pm
- 1 SEPTEMBER  
**Nigel Potts**; Mem Music Hall, Methuen, MA 8 pm  
**Michael Bower**; St Patrick's Cathedral, New York, NY 1:30 pm  
**Michael Stairs & Gordon Turk**; Auditorium, Ocean Grove, NJ 7:30 pm

- 2 SEPTEMBER  
**Howard Houghtaling**; Old Dutch Church, Kingston, NY 12:15 pm
- 4 SEPTEMBER  
**John Gouwens**, carillon; The Culver Academy, Culver, IN 4 pm
- 9 SEPTEMBER  
**Alan Morrison**, with orchestra; Ursinus College, Collegeville, PA 4 pm
- 10 SEPTEMBER  
**John Clodig**; Old Whaling Church, Edgartown, MA noon  
**Gerre Hancock**; First Baptist, Jackson, MI 7:30 pm
- 12 SEPTEMBER  
**Stefan Engels**; Christ Episcopal, Reading, PA 4 pm  
**Ardyth Lohuis**, with violin; Our Lady of the Angels, Catonsville, MD 3 pm  
**Stephen Tharp**; First Congregational, Columbus, OH 4 pm  
**Marilyn Keiser**; St Luke's Episcopal, Evanston, IL 5 pm
- 16 SEPTEMBER  
Third Annual Improvisation Symposium; Eastern Michigan University, Ypsilanti, MI (through September 18)
- 17 SEPTEMBER  
**Susan Armstrong**; Old Whaling Church, Edgartown, MA noon  
**Thomas Murray**; St Anne Church, Rochester, NY 8 pm  
**David Craighead**; Southern Illinois Univ, Carbondale, IL 8 pm
- 18 SEPTEMBER  
**Frederick Hohman**; The Wanamaker Organ, Philadelphia, PA 2:30 pm
- 19 SEPTEMBER  
**Robert Sutherland Lord**; University of Pittsburgh, Pittsburgh, PA 3 pm
- 20 SEPTEMBER  
**Ardyth Lohuis**, with violin; Christ Church, Alexandria, VA 8 pm
- 24 SEPTEMBER  
**James Christie**; Mem Music Hall, Methuen, MA 8 pm  
**Richard Hill**; Old Whaling Church, Edgartown, MA noon  
**Joan Lippincott**; North Christian Church, Columbus, IN 8 pm  
**David Higgs**; St Mary's Cathedral, Memphis, TN 7:30 pm
- 25 SEPTEMBER  
**John Gouwens**, carillon; The Culver Academy, Culver, IN 4 pm
- 26 SEPTEMBER  
**Gary Carr**, with trumpet; Old Dutch Church, Sleepy Hollow, NY 3 pm  
**Alan Morrison**, with orchestra; Ursinus College, Collegeville, PA 4 pm  
**Frederick Swann**; Cathedral Church of the Nativity, Bethlehem, PA 4 pm  
**Marilyn Keiser**; St James Episcopal, Hendersonville, NC 3:30 pm
- UNITED STATES  
West of the Mississippi
- 15 AUGUST  
**Marilyn Keiser**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**Ken Corneille**; St Mary's Cathedral, San Francisco, CA 3:30 pm
- 16 AUGUST  
**Robert Plimpton**, with mezzo; Spreckels Organ Pavilion, San Diego, CA 8 pm
- 17 AUGUST  
**John Schultz**; Christ United Methodist, Rochester, MN 12:20 pm  
**Robert MacDonald**; First Congregational, Los Angeles, CA 12:10 pm (also August 19)
- 22 AUGUST  
**William Picher**; St Mary's Cathedral, San Francisco, CA 3:30 pm
- 24 AUGUST  
**Kent Bates**; Christ United Methodist, Rochester, MN 12:20 pm  
**Kyle Irwin**; First Congregational, Los Angeles, CA 12:10 pm
- 26 AUGUST  
**David McVey**; First Congregational, Los Angeles, CA 12:10 pm

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29 AUGUST

**John Longhurst**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**John Hirten**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Abendmusik; Trinity Episcopal, Santa Barbara, CA 3:30 pm

30 AUGUST

**Kenneth Cowan**; Spreckels Organ Pavilion, San Diego, CA 8 pm

31 AUGUST

**Merrill N. Davis**; Christ United Methodist, Rochester, MN 12:20 pm  
**Philip Smith**; First Congregational, Los Angeles, CA 12:10 pm

2 SEPTEMBER

**Kathleen Scheide**; First Congregational, Los Angeles, CA 12:10 pm

4 SEPTEMBER

**Sir David Willcocks**, Festival Evensong; Trinity Episcopal, Santa Barbara, CA 5 pm

9 SEPTEMBER

**Mary Preston**; Meyerson Symphony Center, Dallas, TX 8:45 pm

10 SEPTEMBER

**Douglas Cleveland**, workshop; Dordt College, Sioux Center, IA 3 pm

11 SEPTEMBER

**Douglas Cleveland**; Dordt College, Sioux Center, IA 7:30 pm

12 SEPTEMBER

**David Goode**; St Mary's Cathedral, St Cloud, MN 2 pm

**Gerre Hancock**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**David Hatt**; St Mary's Cathedral, San Francisco, CA 3:30 pm

**Kristin Ball**, with brass; Crystal Cathedral, Garden Grove, CA 4:30 pm

13 SEPTEMBER

**Larry Palmer**; Caruth Auditorium, Dallas, TX 8 pm

14 SEPTEMBER

**Gerre Hancock**; Church of the Incarnation, Dallas, TX 7:30 pm

16 SEPTEMBER

**Mary Preston**; Meyerson Symphony Center, Dallas, TX 8 pm (also September 17 & 18; September 19, 2:30 pm)

19 SEPTEMBER

**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

20 SEPTEMBER

**Marilyn Keiser**; First Presbyterian, Midland, TX 7:30 pm

26 SEPTEMBER

**David Higgs**; Wichita State Univ, Wichita, KS 3 pm

**Jane Parker-Smith**; University of Texas, Austin, TX 4 pm

**Zygmunt Strzep**; St Mary's Cathedral, San Francisco, CA 3:30 pm

### INTERNATIONAL

15 AUGUST

**Patrick Delabre**; Cathedral, Chartres, France 4:45 pm

**Joao Vaz**; Parish Church, Rossa, Italy 4 pm

17 AUGUST

**Catherine Todorovski**; St James United Church, Montréal, Québec, Canada 12:30 pm

Calgary Organ Academy Students; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

18 AUGUST

**Sylvie Poirier & Philip Crozier**; Église Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada

**Winfried Böinig**; St Joseph's Oratory, Montréal, Québec, Canada 8 pm

19 AUGUST

**Lynne Davis**; Cathedral, Chartres, France 8:15 pm

**Lenore Alford**; Church of St Andrew & St Paul, Montréal, Québec, Canada 12:15 pm

21 AUGUST

**Albert Schönberger**; St Jakobskirche, Rothenburg, Germany 8 pm

22 AUGUST

**Waclaw Golonka**; Cathedral, Chartres, France 4:45 pm

**Raphaële Garreau de Labarre**; The Abbey Church, Mouzon, France 6 pm

23 AUGUST

Ethics & Organs: Conservation and Restoration of the Organ in Britain; St George's Hotel, Liverpool, England (through August 26)

24 AUGUST

**Roger Fisher**; Franziskanerkirche; Rothenburg, Germany 6 pm

**Kola Owolabi**; St James United Church, Montréal, Québec, Canada 12:30 pm

**Marnie Giesbrecht & Joachim Segger**; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

25 AUGUST

**Bruce Wheatcroft**; St Joseph's Oratory, Montréal, Québec, Canada 8 pm

26 AUGUST

**Kunle Owolabi**; Church of St Andrew & St Paul, Montréal, Québec, Canada 12:15 pm

27 AUGUST

Association of British Choral Directors Convention; Homerton College, Cambridge, England (through August 29)

28 AUGUST

**Martin Schiffl**; St Jakobskirche, Rothenburg, Germany 8 pm

29 AUGUST

**Pierre Pincemaille**; Cathedral, Chartres, France 4:45 pm

**Fabrice Pitrois**; The Abbey Church, Mouzon, France 6 pm

30 AUGUST

**Simon Lindley**; Liverpool Cathedral, Liverpool, England 11:15 am

**Janice Beck**; Lincoln Cathedral, Lincoln, England 7 pm

31 AUGUST

**Philip Crozier**; St James United Church, Montréal, Québec, Canada 12:30 pm

**Tom Hazleton**; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

1 SEPTEMBER

**Gilberto Fischli**; Church of St Anna, Borgosesia, Italy

**Raymond Daveluy**; St Joseph's Oratory, Montréal, Québec, Canada 8 pm

4 SEPTEMBER

**Pierre Perdigon**; Parish Church, Ghemme, Italy

5 SEPTEMBER

**David Goode**; Cathedral, Chartres, France 4:45 pm

8 SEPTEMBER

**Massimo Nasetti**; Church of St Marta, Borgosesia, Italy

International Symposium for Choral Conductors; St Catharine's College, Cambridge, England (through September 12)

10 SEPTEMBER

**Giancarlo Parodi**; Parish Church, Vallemosso, Italy

11 SEPTEMBER

**Matthias Eisenberg**; St Jakobskirche, Rothenburg, Germany 8 pm

**Gillian Weir**, with orchestra; Royal Albert Hall, London, England 7:30 pm

13 SEPTEMBER

Second International Organ Competition; St Andreas Church, Korschbroich, Germany (through September 19)

17 SEPTEMBER

**Andras Viragh**; Church of St Mary, Valduggia, Italy

18 SEPTEMBER

**Traugott Mayr**; St Jakobskirche, Rothenburg, Germany 8 pm

**Andras Viragh**; Parish Church, Andorno, Italy

19 SEPTEMBER

Accademia Organistica Campana; Chiesa Santa Maria della Speranza, Battipaglia, Italy (through September 24)

**Ewald Kooiman**; Chiesa Santa Maria della Speranza, Battipaglia, Italy

**Wijnand Van de Pol**; Parish Church, Boronate, Italy

21 SEPTEMBER

**Gillian Weir**; de Montfort Hall, Leicester, England 7:30 pm

22 SEPTEMBER

**Yuko Sakiyama**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

**Emanuele Cardi**; Chiesa Santa Maria della Speranza, Battipaglia, Italy

**Frederick Swann**; St Matthew's United Church, Halifax, Nova Scotia, Canada 8 pm

23 SEPTEMBER

**Edoardo Bellotti**; Chiesa Santa Maria della Speranza, Battipaglia, Italy

Gillian Weir; St Asaph Cathedral, St Asaph, Wales 7:30 pm

24 SEPTEMBER

Gillian Weir, harpsichord, with orchestra; St Asaph Cathedral, St Asaph, Wales 7:30 pm

Mario Duella, with violin; Parish Church, Coggiola, Italy

25 SEPTEMBER

Roman Perucki; Parish Church, Serravalle, Italy

Gillian Weir; St George's Chapel, Windsor Castle, Windsor, England 6:30 pm

26 SEPTEMBER

Maria Duella, with brass; College of St Gaudenzio, Varallo, Italy

## Organ Recitals

TIMOTHY ALBRECHT, Grace Lutheran Church, Lancaster, PA, April 18: *Toccata in d*, S. 538, Bach; *Petite Rhapsodie improvisée*, Tournemire; *Three Easter Grace Notes: Bunessan, Llanfair, Victory*, Albrecht; *Toccata*, Hovland; *Ricercar*, S. 1079, Bach; *Grace Notes VIII*, Albrecht; *Toccata in d*, Reger.

JAMES E. BARRETT, with Christopher Cook, trumpet, Cathedral of Our Lady of Lourdes, Spokane, WA, March 21: *Voluntary in D*, op. 6, no. 6, Stanley; *Sonata on the 94th Psalm*, Reubke; *Prelude and Fugue in E-flat*, S. 552, Bach; *Okna for Trumpet and Organ*, Eben.

DIANE MEREDITH BELCHER, First Presbyterian Church, Pompano Beach, FL, April 11: *Tuba Tune*, Lang; *Prelude and Fugue in a*, S. 543, Bach; *Ave maris stella*, Liszt; *Intermezzo (Symphony No. 6)*, Widor; *Pièce Héroïque*, Franck; *Chant de May*, Jongen; *Prelude and Fugue in f*, op. 7, Dupré; *"Nimrod" (Enigma Variations)*, Elgar; *Litanies*, Alain.

LESTER BERENBROICK, with Merynda Adams, harp, Monroe Village, April 23: *Menuet I, Menuet II, Polonaise*, CPE Bach; *Jesu, joy of man's desiring, Partita No. 1*, Bach; *Au Matin*, Tournier; *Concerto No. 6 in B-flat*, Handel; *Adagietto (Symphony No. 5)*, Mahler; *Opera Themes for Harp*, arr. Fell; *Aria in Classic Style*, Grandjany.

CATHARINE CROZIER, Illinois College, Jacksonville, IL, April 23: *Was Gott tut das ist wohlgetan*, Pachelbel; *Fugue in E-flat*, S. 552b, Bach; *Prelude and Fugue on BACH*, Liszt; *Suite Médiévale*, Langlais; *A Prophecy*, Pinkham; *Fantasy for Flute Stops*, *Toccata*, Sowerby.

FLOYD CZOSKI, with Barbara Silvey, solo handbell ringer, Cathedral of Our Lady of Lourdes, Spokane, WA, March 24: *Amazing grace*, Anderson; *Sheep may safely graze*, Bach, arr. Anderson; *Lenten Medley*, Anderson; *Arioso*, Bach, arr. Callahan; *It is well with my soul*, Anderson.

ROBERT DELCAMP, Chapel of St. John the Divine, Champaign, IL, March 29: *Le Chemin de la Croix*, op. 29, Dupré.

ROBIN DINDA & RENE WALIGORA, The First Church, Nashua, NH, April 9: *Prelude and Fugue in D*, Dinda; *Adagio for a Musical Clock*, Beethoven; *Variations on "Nuremberg"*, Thayer; *Danse Macabre*, Saint-Saëns, arr. Dickinson & Lockwood; *Scherzetto*, Vierne; *Nibs and Nobs*, *Charlie Dog Blues*, Dinda.

PETER DUBOIS, Trinity Evangelical Lutheran Church, Charleston, WV, April 18: *Concerto in a*, S. 593, Bach; *Drop, drop, slow tears*, op. 104, Persichetti; *Psalm Prelude*, op. 32, no. 2, Howells; *Prelude and Fugue in D*, S. 532, Bach; *Sonata II*, Hindemith; *Scherzo*, op. 2, Duruflé; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

MARIO DUELLA, Cathedral of St. Louis, St. Louis, MO, March 21: *Toccata and Fugue in E*, *O König, dessen Majestät*, Krebs; *Sonata in d*, op. 120, no. 6, Rheinberger; *The Loveliness of That Summer*, Sallinen; *Scherzo in g*, op. 49, no. 2, Bossi; *Melodia*, Capocci; *Alléluia*, Rosetta.

STEWART WAYNE FOSTER, Boston Avenue Methodist Church, Tulsa, OK, April 18: *Fantasy and Fugue in g*, S. 542, Vivace (*Trio Sonata VI*, S. 530), Bach; *Christ lag in Todesbanden*, Tunder; *Amazing Grace*, Hebble; *Toccata on "Old 100th"*, Jones; *Fantasia in f*, K. 608, Mozart; *Fantasia in C*, Franck; *Allegro vivace (Symphony No. 5)*, Widor; *Etude in a*, op. 10, no. 2, *Etude in c#*, op. 10, no. 4, Chopin, arr. Foster.

JEAN FULLER, St. David's Episcopal Church, Austin, TX, March 17: *Concerto No. 2 in a*, Soler; *Herzlich tut mich verlangen*, Buxtehude; *Fantasia and Fugue in g*, Bach.

RAYMOND GARNER, First Church of Christ, Scientist, Denver, CO, February 7: *Six Organ Sonatas*, op. 65, Mendelssohn.

RAYMOND GARNER & DAVID HATT, St. Andrew's Episcopal Church, Saratoga, CA, April 18: *Praeludium Circulaire*, Pastorale, *Salve Regina*, *Finale (Symphony II)*, Allegro, *Intermezzo*, *Cantabile*, *Finale (Symphony VI)*, Widor; *Allegro*, *Choral*, *Scherzo*, *Finale (Symphony II)*, *Fantômes*, *Naiades*, *Résignation*, *Les Cloches de Hinckley (Pièces de Fantaisie)*, op. 54/55, Vierne.

MARY GIFFORD, Cathedral of the Holy Angels, Gary, IN, April 25: *Nun danket alle Gott*, op. 65, no. 59, Karg-Elert; *Vesper Hymn*, *Verset*, *Meditation*, Lloyd Webber; *Voluntary in D*, Hook; *Prelude and Fugue on BACH*, Liszt; *Concerto in a*, Bach; *Partita on "Was Gott tut"*, Pachelbel; *Londonderry Air*, arr. Coleman; *Carillon de Westminster*, Vierne.

SUSAN GOODSON, St. Mary's Catholic Church, Oshkosh, WI, April 11: *Offertory*, *Elevation*, Zipoli; *Adagio from Fantaisie in C*, Franck; *Andantino*, Vierne; *Fanfare*, Lemmens.

STEPHEN HAMILTON, Broadmoor Community Church, Colorado Springs, CO, March 21: *Le Chemin de la Croix*, Dupré.

FELIX HELL, Cathedral of the Immaculate Conception, Mobile, AL, April 6: *Praeludium in G*, S. 568, Bach; *Praeludium in E*,

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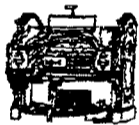
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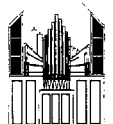
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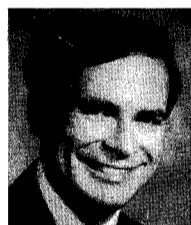
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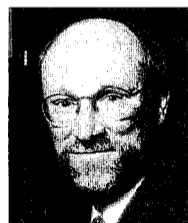
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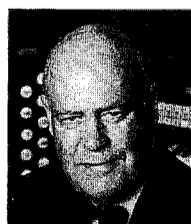
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