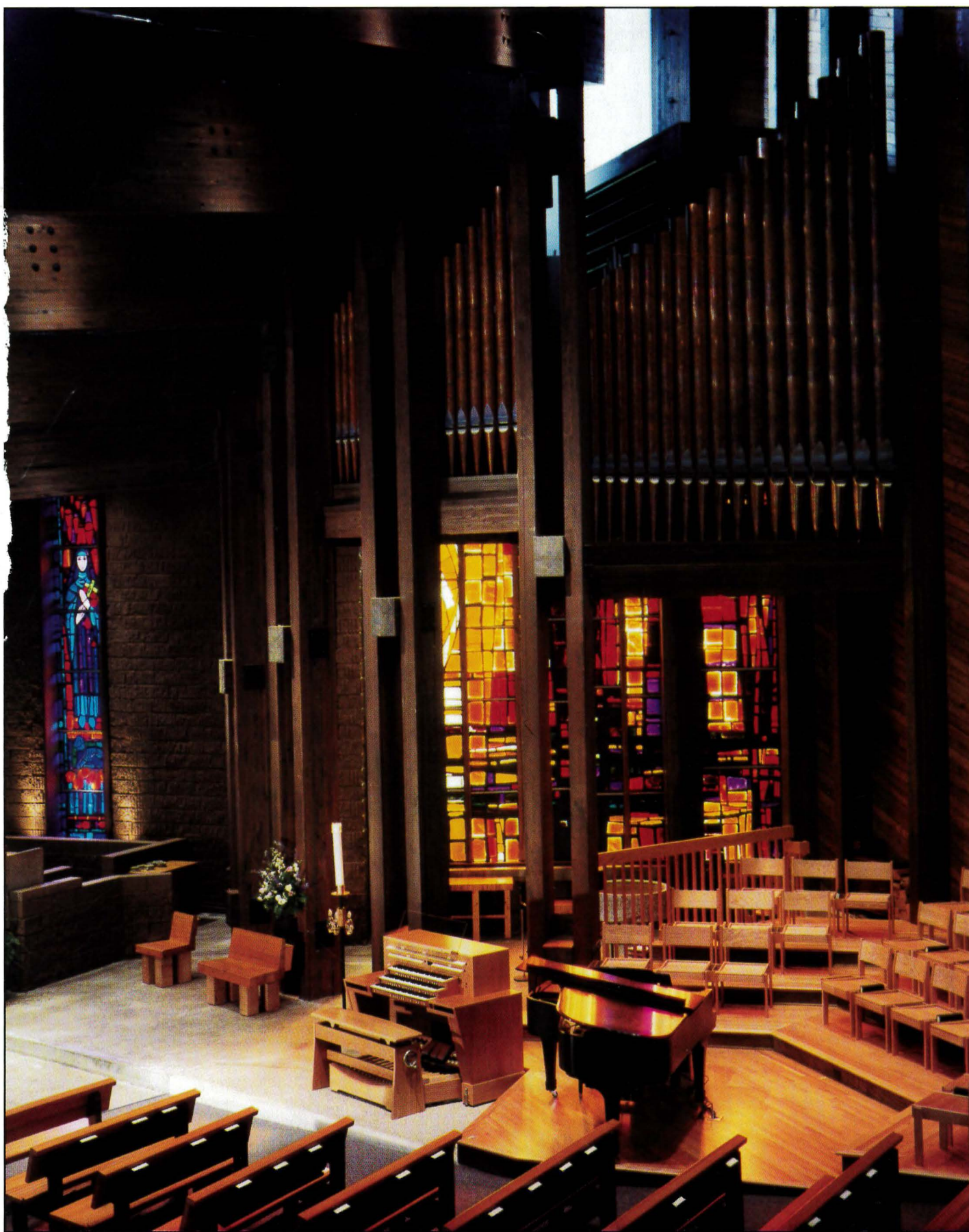


THE DIAPASON

SEPTEMBER, 1999



St. Therese Parish, Deephaven, Minnesota
Specification on page 18

Letters to the Editor

Frederick Stanley Smith

I have in my possession a copy of "Finale" for Organ by Frederick Stanley Smith, published by G. Schirmer of New York in 1929. The piece is of its time (but none the worse for that) and would make a rousing climax to a recital on a suitably full-bodied instrument. The dedicatee is Mr. Frank A. Asper, F.A.G.O., Organist Mormon Temple, Salt Lake City, and the piece is subtitled "From First Sonata" so, like the Sonata of Herbert Nanney, there must be more somewhere!

The purpose of this letter is to enlist the help of your readers in discovering some biographical information about the composer. Any knowledge shared would be greatly appreciated.

Nicholas J. Page
6 Straylands Grove
York YO31 1EA
England

Corrections

I wish to correct an error in my article, "The Trials, Tribulations and Joys of an Organist on Tour," that appeared in the July issue of THE DIAPASON.

Regarding the combination action of the Kaminski organ that Janice Beck played in Szczecin, Poland, I stated that each of the "four rows of different colored pins . . . [represents] a different division of the organ." This is incorrect. In fact, every row of pins consists of one pin for every stop on the organ. A combination set by pulling pins in any row can be activated by pushing a piston of the same color below the bottom manual. Thus, this organ has four general pistons that are set by pulling out pins that represent individual stops. This type of combination action is said to have "free combinations" (four in this case), to distinguish those that can be set manually from several others that are pre-set and that cannot be changed by the player.

Charles Beck
Ann Arbor, MI

Here & There

St. Luke's Episcopal Church, Evanston, Illinois, is presenting a recital series to celebrate the restoration of its historic four-manual E.M. Skinner organ (Opus 327). The series begins with the rededication and recital by Marilyn Keiser on September 12, and continues: November 14, Gillian Weir; February 4, 2000, Karel Paukert; March 5, Hymn Festival; and April 9, Richard Webster. The organ was originally dedicated in October of 1922. In the early 1990s, St. Luke's decided to undertake a faithful restoration of the organ. Several years of fund-raising ensued, and the A. Thompson-Allen Company of New Haven, Connecticut was engaged to carry out the restoration. Several ranks of original Skinner pipes which had been stored in the attic were reintroduced into the instrument. Pipes that were in Skinner's original specification that were missing entirely, such as the mixture stops, were replaced with faithful reproductions. Nearly 4,000 pipes were cleaned and repaired along with the windchest mechanisms. In addition, the original electro-pneumatic console was restored. For information: 847/475-3630.

St. Mary's Cathedral, San Francisco, is presenting a Rheinberger Festival: September 12 (David Hatt), 19 (Christoph Tietze), 26 (Zygmunt Strzep), and October 3 (Raymond Garner); then the Sunday afternoon series continues 10/10, Peter Keller-Buesch; 10/17, Vlada Volkova; 10/24, Pergolesi *Stabat Mater*; and 10/31, John Walko. For information: 415/567-2020 x213.

The Knoxville AGO chapter will present Hector Olivera on September 17 at 8 pm. The program takes place at

the Tennessee Theatre, where Olivera will play the Wurlitzer theatre organ and a Roland touring instrument.

Christ Church Cathedral, New Orleans, Louisiana, has announced its fall concerts: September 19, music for soprano and French horn; November 14, The Audubon Winds; December 12, Festival of Lessons & Carols. For information: 504/895-6602.

St. Peter's Episcopal Church, Morristown, New Jersey, will celebrate the 75th birthday of its carillon with a series of concerts: September 19, Lisa Lonie; October 3, Robin Austin; and October 17, Ed Nasser. The carillon consists of 49 bells from three different bell foundries: the original 33 cast by John Taylor and Company, Loughborough, England; 14 cast by the Paccard Foundry, Annecy, France; and two new bells by the Verdin Company during a complete restoration in 1994. For information: 973/538-0555.

The Cathedral Church of the Advent, Birmingham, Alabama, has announced its music series: September 19, Three Choir Festival; 9/24, Patrick Allen; 10/10, Choral Evensong; 10/22, Alabama School of Fine Arts Chamber Players; 11/6, Chanticleer; 11/19, *Dolce* duo; 12/5, Advent lessons & carols; 12/10, Advent Day School Ensemble. For information: 205/251-2324.

The Plymouth Music Series of Minnesota has announced its 1999-2000 season: October 2, Gershwin, *Of Thee I Sing*; October 30, Handel, *Solomon*; December 5, 11, 12, Welcome Christmas; February 19, Witness; April 7, The King's Singers; May 12, Bach 2000. For information: 612/547-1459.

The American Institute of Organ-builders will hold its 26th annual convention October 3-7 in Canton, Ohio. The convention will emphasize work in the smaller organ building shop and feature lectures on Ohio organ building history, swimmer design, performance and completion bonds, case design, languid bevets, marketing, and management techniques. The opening event will be a concert played by Diane Belcher, and there will be workshops on CAD design and voicing. Featured organs include those by Skinner, Aeolian-Skinner, Dobson, Berghaus, Kegg, Henry, and Kilgen. In the exhibit hall suppliers to the industry will show their latest lines of parts, supplies, and information. Requests for a registration application should be sent to: AIO-'99, Robert Sullivan, Registrar, P.O. Box 21901, Canton, OH 44701.

All Saints' Episcopal Church, Beverly Hills, California, has announced its fall music series: October 3, Chamber Music in the Chapel; 10/17, Los Angeles Mozart Orchestra Chamber Players; 11/7, Festival Choral Evensong; 11/28, Advent Procession with Carols; 12/12, Handel, *Messiah* (Part 1). For information: 310/275-2910.

Music, The Sacred Voice in the New Millennium, a symposium for musicians, theologians, pastors and lay leaders, takes place October 10-12 at the Evangelical Lutheran Church in America Churchwide Offices, Chicago. With the title, "Steering the course in a sea of change," the symposium features presenters Edward Foley, Marilyn Keiser, Martin E. Marty, Paul Westermeyer, and others, and is sponsored by the American Guild of Organists and the Calvin Institute of Christian Worship. For information: 212/870-2310.

The Brussels International Organ Week takes place October 17-24 in Brussels, Belgium. The event will center around a new organ by Gerhard Grenzing at the Cathedral of St. Michael and St. Gudule (4 manuals, 63 stops). The schedule includes recitals by Jozef Sluys, Kristian Olesen, Jean-Pierre Lecaudey, Francesco Finotti,

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The Rodolfus Choir

Leo Van Doeselaer, Kristiaan Seynhave, Johan Moreau, Xavier Deprez, Léon Kerremans, Anne Froidebise, Jane Watts, and Thomas Trotter. For information: 32 532 50 80.

The Rodolfus Choir of London, under the direction of Ralph Allwood, will make its debut North American tour in April 2002 under the representation of Phillip Truckebrod Concert Artists. The Rodolfus Choir is made up of singers aged 25 and younger who have been chosen from past and present members of the Eton College choral courses for prospective choral scholars.

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BRIAN SWAGER
Carillon

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choir performed the Bach B-minor Mass with The Hanover Band. The choir is known for unusual programs and the presentation of new music. Of its five CD recordings, two have featured the works of Francis Grier and the works of Arnold Bax and Pierre Villette.

The 10th Dublin International Organ & Choral Festival took place June 19-26. The winner of the organ competition was **Shane Douglas O'Neill**, who holds degrees from the University of Evansville, where he studied with Douglas Reed, and from the University of Iowa, as a student of Delbert Disselhorst.

The Wisconsin Conservatory of Music is celebrating its 100th anniversary. In 1899 William Boeppler and other members of the Milwaukee music community combined their resources to form the Wisconsin Conservatory of Music. Soon after, the Wisconsin College of Music was established by Eugene Luening, and in 1968 the two schools joined under the Conservatory name. The Conservatory has issued a commemorative poster; 18" x 24" print for \$15; a framed version is available for \$100. Other projects include a "Book of Remembrance" outlining the history of the school, a CD of faculty and alumni performances, and a reunion event. A search is underway for those who have studied or taught at the Wisconsin Conservatory of Music or the Wisconsin College of Music; contact Mary Ann Beaumont. The Conservatory is also looking for contributions of school memorabilia or other donations; contact Joyce Altman or Ellen Burmeister; 414/276-5760.

Caixa Expressiva ("Swell Box") is the first organ publication in Portuguese and the first regular organ publication in South America. Published twice annually, the fifth issue was recently released. *Caixa Expressiva* reaches over 2,000 organists, church musicians, schools of music, and libraries all over Brazil, and receives news articles and advertisements. For information: <dwk@uol.com.br> or <jcamstal@iep-taq.unimep.br> or ph/fax: 011-55 11 210 5830.

Appointments

Jeffrey Arnold has been appointed Music Director/Organist at Heritage Congregational Church in Madison, Wisconsin. A native of Gatesville, Texas, he was educated at the University of



Jeffrey Arnold

North Texas, Denton, and at Baylor University, Waco, Texas. He has held church positions in Texas, Iowa, Illinois, and Wisconsin, and has appeared in solo recitals (piano and organ), two piano concerts with his colleague Glenn Harman, and as accompanist for singers and instrumentalists. In addition, Arnold is a voice teacher, vocal coach, and master-class instructor. In June, Heritage Congregational Church received a 3-manual Johannus organ, model Rembrandt 3000. Jeffrey Arnold will play the dedication concert on October 31. The church is also the recipient of an 1869 Steinway concert grand piano, a gift from the Arthur Schultheiss family of Madison.

David Craighead and **Katharine Pardee** have joined the Eastman School of Music organ faculty for the 1999-2000 academic year, following the recent death of Michael Farris, associate professor of organ and co-chair of the keyboard department. Professor Emeritus of Organ, Craighead served at Eastman for 37 years, from 1955 through his retirement in 1992. Pardee, who serves on the faculty at Syracuse University, is an alumna of Eastman. Michael Farris died suddenly on March 27 at the age of 41. A faculty search for a permanent replacement is in progress.

Stefan Engels has been appointed associate professor of organ at Westminster Choir College of Rider University. Born in Germany, Engels has concertized extensively in the United States and abroad. He was awarded the Concerto Gold Medal at the 1998 Calgary International Organ Competition, was a finalist in the 1996 AGO National Competition, and won first prize at the 1994 Concerto Competition at Southern Methodist University. At the William C.



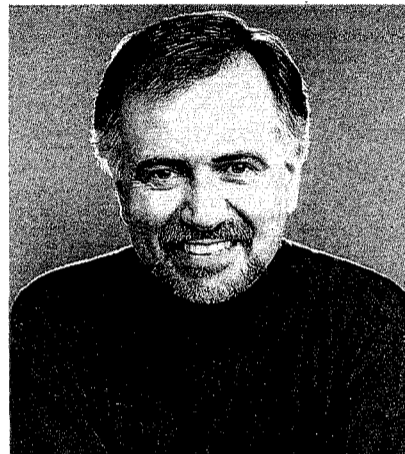
Stefan Engels

Hall Organ Competition in San Antonio, Texas, he was awarded first prize in 1994 and second prize in 1993. Engels studied organ, piano, harpsichord, conducting and church music at the Musikhochschulen in Aachen, Düsseldorf, and Köln. He moved to the United States in 1993 to study with Robert Anderson and Wolfgang Rübsam. In 1995 he received the Artist Diploma from Southern Methodist University. Before joining Westminster's faculty, he was associate organist at Fourth Presbyterian Church in Chicago for two years. Upcoming engagements include performances in Spivey Hall, Atlanta; the Cleveland Museum of Art; and concert tours of Italy, Poland, Belgium, Germany, and Asia. His new compact disc recording of works by Marcel Dupré was released on the Naxos label in May. A second recording for Naxos was released last summer.



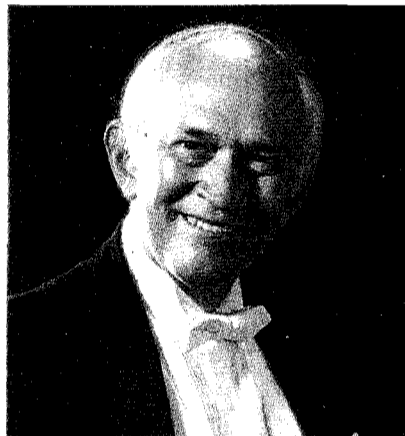
Mary Gifford

CD featuring the Steere and Turner. The organ is well paired with the room, which, unaltered, is its original location. For information: OHS, P.O. Box 26811, Richmond, VA 23261



Jon Gillock

Jon Gillock has been named Performer of the Year, 1999-2000, by the New York City AGO chapter. An American who lives outside of Paris, France, Gillock is currently on the faculty of the Manhattan School of Music and formerly was a member of the organ faculties at both The Juilliard School, New York City, and Montclair State University in New Jersey. Gillock received the award on July 20 at the concluding concert of his "Celebration Messiaen" series at the Riverside Church. The series presented the complete organ works of Messiaen in concerts on February 9, April 13, April 20, July 6 and July 20. Born in San Francisco, Gillock grew up in Oklahoma where he began piano study at an early age, and began organ study after graduating from high school. He holds the BMus and MMus from the University of Arkansas in Fayetteville, where he studied with John Cowell. He did graduate study at the College of Church Musicians at Washington Cathedral with Leo Sowerby and Paul Callaway, and later received the DMA from The Juilliard School under Vernon de Tar. In 1974 He gave the New York premiere of Messiaen's *Méditations sur le Mystère de la Sainte Trinité* at the Church of the Ascension. The following year he gave the first New York performance of Messiaen's then complete organ works. In 1977 he went to Paris to study with Messiaen at the Paris Conservatory. In 1987 Gillock gave the New York premiere of the *Livre du Saint Sacrement*, and in 1995 was the only American chosen to give a solo concert in Festival Messiaen, organized by L'Église de la Ste-Trinité to commemorate the third anniversary of the composer's death. Gillock gave the opening concert of the 1996 AGO national convention in New York, and is represented by Phillip Truckenbrod Concert Artists.



Robert Triplett

Robert Triplett has been appointed Visiting Associate Professor of Organ at the University of Iowa for the present academic year. He replaces Delores Bruch who is retiring. Triplett filled in for Bruch in 1983 as a sabbatical replacement. He maintains his present positions as Distinguished Artist in Residence at Cornell College in Mt. Vernon, Iowa, and Director of Music at Trinity Episcopal Church in Iowa City. He also continues his work as a consultant to professionals in all areas who experience performance anxiety. Triplett received the Doctor of Sacred Music degree from Union Theological Seminary in New York and served on the faculties of Maryville College (Tennessee) and the University of North Carolina at Chapel Hill. He has appeared on several regional and national programs of the AGO and is author of the book, *Stagefright: Letting It Work for You*.

Here & There

Mary Gifford is featured on a new recording, *Pullman Promenade*, a CD of the Steere and Turner pipe organ at Pullman United Methodist Church (The Green Stone Church) in Chicago. The organ is largely original and the music on the CD is generally contemporaneous with the instrument. Although this organ was visited during the 1984 OHS national convention and is the site of an annual fall recital sponsored by the Chicago-Midwest chapter of the OHS, this is the first full-length

Norberto Guinaldo was commissioned to write a new work for the inaugural recital of the new 3-manual, 77-rank Glatzer-Götz organ at Claremont United Church of Christ, Claremont, California. The work, entitled *Novissimis* (the last things in the order of human events: death, judgment, heaven and hell), comprises 12 pieces of various lengths totalling about 45 minutes. Dr.



Chancel Choir of First Presbyterian Church, Lynchburg, Virginia

The Chancel Choir of First Presbyterian Church, Lynchburg, Virginia, sang six concerts during a 12-day tour of England and Scotland in July. The choir, under the direction of Gordon and Barbara Betenbaugh, sang concerts at St. Saviour's Church (St. Albans, London), Chester Cathedral, Carmond Kirk and St. Giles Cathedral in Edinburgh, Church of the Holy Rude in Stirling, and St. Columba's United Reformed Church in York. The repertoire included two programs, one all *a cappella* and the

second built around the Haydn *Missa Brevis St. Joannis de Deo* and Mozart's *Vesperae Solennes de Confessore*. This coming year the choir will sing the Bach *Magnificat* in December and the *B-minor Mass* in April of 2000. This fall a CD will be released of Gordon Betenbaugh playing works of Jongen, Davies, Elgar, Franck, Brahms, Bach, Vivaldi, Mozart, Schumann, Reger, Bridge, Wright and Barber on the church's 1952 Möller organ recently renovated and revoiced by Shultz & Gladden.

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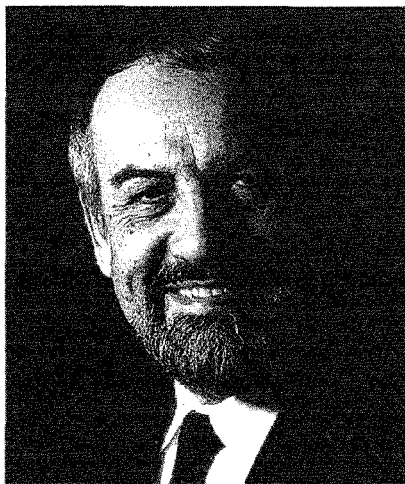
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Roger Fisher
Organists' Review



Norberto Guinaldo

Carey Coker-Robertson, organist of the church, played six of the pieces at the opening recital last year. Soon after, Guinaldo played the entire piece for the Orange County AGO chapter at the United Methodist Church of Garden Grove. Other recent works by Guinaldo include *Oblations of Remembrance*, a three-movement work based on early California mission music and Miwok Indian songs, premiered by Joyce Jones; *Six Contemplations of the Paschal Lamb*, privately commissioned and premiered by the composer; and *Credo*, an hour-long work in 12 sections also premiered by the composer. Guinaldo has been organist of the United Methodist Church in Garden Grove, California, for the past 34 years. He was a student of Alberto Ginastera in his native Argentina and of Jean Langlais in France.

Sverker Jullander is featured on a new recording, *Otto Olsson: Organ Music, Vol. 1, Gregorian Pieces*, on the Daphne label (Daphne 1011). Recorded on the organ built by Setterquist & Son (1921, three manuals and 43 stops) at Kristinehamn Church in Sweden, the program includes 13 selections by Olsson from his opus 30 *Gregorian Melodies*, op. 47 *Pieces on Old Church Songs*, and op. 42 *Variations on "Ave maris stella."* For information: <www.daphne.se>.

Dan Locklair was sponsored by the New York City AGO chapter in a masterclass, *The Organ Music of Dan Locklair*. Held at Holy Trinity Lutheran Church in New York City, the three-hour masterclass took place on April 17 and featured performers from The Juilliard School. Music by Locklair is featured on a new recording, *The Frivolous Harpsichord*, by Jukka Tiensuu. Included on the CD is *Cluster's Last Stand* (on the ground) and "Rag" from *The Breakers Pound*.

John Rose is featured on a new recording, *This Son So Young*, together with Rebecca Flannery, harp, and Liesl Odenweller, soprano, on the Towerhill label (TH-71986). The program includes works of Louis White, Robert Edward Smith, Henri Büsser, Malcolm Williamson, and Charles Gounod, and was recorded at Trinity College Chapel, Hartford, Connecticut (Austin organ, op. 2536, 79 ranks). For information: Towerhill Recordings, 181 Elizabeth St., Hartford, CT 06105; <www.towerhill-recordings.com>.

Frederick Anthony Thurman was awarded the DMA degree on May 16 by the Manhattan School of Music. His dissertation topic was "McNeil Robinson: His Life and Music (1962-1998)." Thurman presented his graduation recital on June 13 at the Park Avenue Christian Church, New York City. He presently serves as director of development and communications at the AGO headquarters in New York, and is music director for the Irvington Presbyterian Church, as well as ancillary organist for Park Avenue Christian Church.

Ralph Tilden was featured in the role of Johann Sebastian Bach in a special presentation on April 13 at Appalachian State University in Boone,



J.S. Bach, Maria Barbara, Anna Magdalena, Philipp Emanuel, and 20 children



Ralph Tilden as Bach with his two wives

North Carolina. Almost 200 students from Avery and Cranberry Middle Schools traveled to Boone for the presentation sponsored by the Avery Arts Council. In addition to Tilden as Bach, Dedy Traver played his first wife, Maria Barbara; Andrea McDonough his second wife, Anna Magdalena; and Brian Bailey, professor of organ and harpsichord at ASU, was cast as Philipp Emanuel Bach. The sixth grade teachers at both schools had prepared the students with a study of Bach's life and music, as well as knowledge of the organ and harpsichord. Twenty children were chosen to be Bach's children. The program included music for voice, organ, harpsichord, and flute. After the performance the children were given the opportunity to see the instruments and ask questions of Prof. Bailey.

During the week of June 20, **James Welch** presented four concerts in Maine. Venues included the Kotzschmar Organ at Merrill Auditorium in Portland; Winterport Union Meeting House, where he played an 1859 Mason & Hamlin 2-manual & pedal reed organ; Old South Congregational Church in Farmington (1957 Möller), where he also led a masterclass prior to the recital; and The Church of Jesus Christ of Latter-day Saints in Bangor, where the recital was preceded by an encounter-style workshop. On July 1 he performed a recital for the Region IX AGO convention in Sacramento on the historic 1877 Wm. Johnson & Sons organ at St. Paul's Episcopal Church. Welch has released a new CD entitled "Around the World in 80 Minutes," recorded on the Schoenstein organ of St. Elizabeth Church in San Francisco. The disc includes music from Canada, Scotland, England, Wales, France, Germany, Italy, Russia, China, Brazil, Mexico, and the USA. (For information: <www.welchorganist.com>.) To inaugurate the CD, Welch will perform selections from the recording in a recital on October 3 at the church where it was recorded. For information: 415/468-0820.

Robert P. Wetzler has been granted a composer award again this year by A.S.C.A.P., for the 33rd year in a row. Wetzler is a composer, author, and director of publications for AMSI Music Publishers. With over 300 published musical compositions, he has also written numerous articles for journals and co-authored two books. During July of 1998, Wetzler was named "Composer-in-Residence" at Holy Trinity Lutheran

Church in Minneapolis. Holy Trinity also commissioned him to write a new liturgy, along with new settings of two canticles and other liturgical pieces. During the past year, he has also written five choral anthems, and is currently writing piano settings of favorite hymns.

The Choir of St. Paul's United Methodist Church, Houston, Texas, is featured on a new recording, *Echoes of the American Cathedral: Music of David Ashley White*, on the Zephyr label (Z115-99); Robert Brewer, director and organist; Frances Anderson, co-director. The 75-voice choir sings 27 selections by White, including anthems, hymns, and liturgical settings. For information: Zephyr Productions, 301 Commerce St., Ft. Worth, TX 76102; 217/359-0059.

The Turtle Creek Chorale is featured on a new recording, *Psalms*, on the Reference Recordings label (RR-86CD). The chorale, a 200-voice Dallas-based male ensemble, sings under the direction of Timothy Seelig. The recording was made at the Meyerson Symphony Center; Christopher Berry accompanies the chorale on the Fisk organ at Meyerson, along with harp, brass, and percussion. The program includes settings of 14 psalms by a variety of composers. For information: 800/336-8866.

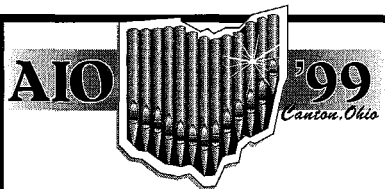
More Here & There ► page 6

Nunc Dimittis



Arthur Strahle

Arthur C. Strahle, of Flint, Michigan, died at age 90 on May 16 at Genesys Hospice Care Center in Goodrich, Michigan. He was born on December 16, 1908, in New York City, and married Imogene Gruenenfelder on April 26, 1947 in Flint. He was a member of St. Paul Lutheran Church and the American Guild of Organists. Strahle affiliated with Schantz Organ Company shortly after World War II as a sales representative in 11 midwestern states. He was responsible for the design and sale of over 400 organs for Schantz. He entered semi-retirement in the late 1980s and became fully retired in 1990. Funeral services were held on May 20 at St. Paul Lutheran Church in Flint.



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—*The Calgary Herald*

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—*Fanfare*

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—*Ottawa Citizen*

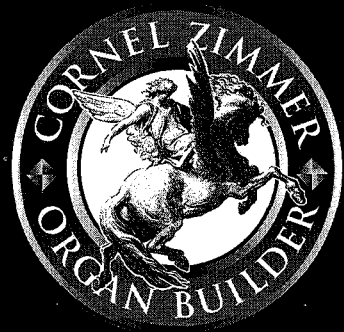
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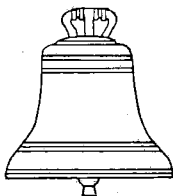
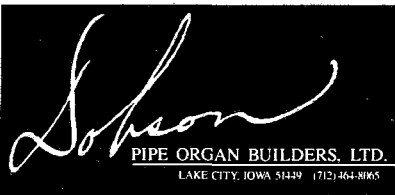
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Jazzmuze, Inc., has announced the publication of *The Jazz Gospel for Organ* by Joe Utterback. The collection includes four different styles: a warm jazz harmonization, a free interpretation, a Latin rhythm setting, and a slow blues; settings of "Spirit of God, descend upon my heart," "Savior, like a shepherd lead us," "My hope is built," and "Just a closer walk with Thee." For information: Jazzmuze, Inc., 732/747-5227.

Oxford University Press has announced the publication of *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820*. The four-volume set is edited by Nicholas Temperley with the assistance of Charles G. Manns and Joseph Herl. The publication offers historical documentation of nearly 20,000 hymn tunes, drawing on more than 2,544 extant printed sources. In addition to the Tune Census, a Historical Section offers a concise history of hymn singing and the printing of hymn tunes, with sections on religious denominations, domestic hymn singing, imported and parodied tunes, instrumental settings, and other topics. A Technical Section covers the policies and methods of hymn-tune research; four volumes, 2,688 pages total, 8 1/2" x 11", Smyth-sewn (the volume lies flat when open) with reinforced bindings; \$550. For information: 800/451-7556; fax 919/677-1303.

Shawnee Press has announced its distributorship of the Rainwater Music Company products. Rainwater produces musical comedy-dramas geared for children. Every musical has an evangelical Christian message. Founded in 1995 by Eric Rainwater, the catalog includes *The Not so Silent Night*, *Check out that Star*, *Samson*, *PrayerWorks*, and *Color Your World with Jesus*. For information: 800/962-8584.

Dobson Pipe Organ Builders, Ltd., Lake City, Iowa, has signed a contract with the Eastman School of Music to rebuild the Van Daalen organ in Schmitt Organ Recital Hall. The project will include replacement of all mechanical key action from keyboards to wind-chests; replacement of the present mechanical stop action with an electric one which incorporates a multi-level combination action; and complete revoicing and replacement of several stops. The project will be completed in the summer of 2000. Dobson has announced the arrival of its web site, which includes photos and other information about the shop and work: <www.dobsonorgan.com>; e-mail: <dobson@cal-net.net>.

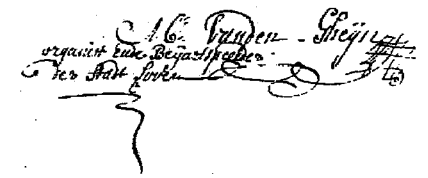
C.B. Fisk, Inc. held an open house for Opus 114 at the Gloucester workshop on June 12. The organ was shipped to Seattle in July, where it is being installed in Benaroya Hall, home of the Seattle Symphony. Work is underway on Opus 115, a 2-manual, 34-stop organ for Christ Church, Episcopal, Macon, Georgia. New contracts include Opus 119, a 3-manual, 45-stop organ for First Presbyterian Church, Gainesville, Florida; Opus 121, a 3-manual, 42-stop organ for Daniel Chapel at Furman University; Opus 122, a 2-manual, 26-stop organ for Shepherd of the Hills Ev. Lutheran Church in Shoreview, Minnesota; and Opus 123, a 2-manual, 28-stop organ for St. Chrysostom's Church, Chicago.

The Reuter Organ Company is completing the installation of Opus 2196 for University Presbyterian Church in Seattle, Washington. Work has begun on Opus 2197, a 3-manual, 50-rank organ for Second Congregational Church, Grand Rapids, Michigan, which replaces a 3/30 1954 Kilgen. The stoplist is crowned by an 8' Tuba under double expression. Following Grand Rapids, two smaller organs will be built for the Sandy Hook United Methodist Church in Columbus, Indiana, and the First United Methodist Church in Arab, Alabama. The factory calendar also includes the complete rebuilding of the organ at the historic First Presbyterian Church of Philadelphia, Pennsylvania. Also ahead is a 3-manual, 48-rank organ for University Methodist Church in Baton Rouge, Louisiana. For information: <www.reuterorgan.com>.

The Grand Ophicleide, the Journal of the Atlantic City Convention Hall Organ Society, Inc., has announced in its Spring edition that the New Jersey Casino Reinvestment and Development Authority has agreed to a substantial financial grant to the ACCHOS to undertake a professional study and analysis of the preservation and restoration needs of the Midmer-Losh organ in the conventional hall. The study team will be headed by Jack Bethards, President and Tonal Director of Schoenstein & Co. The goal of the study will be to outline the problems and cost estimates for restoration of the organ. A management plan will be developed to guide the restoration process and help pave the way for future fund-raising efforts. For information: <info@acchos.org>; <www.acchos.org>.

Carillon News

by Brian Swager



Publication review
Preludia voor Beiaard/Preludes for Carillon; Matthias Van den Gheyn. Gilbert Huybens and Luc Rombouts, eds., part 2 of Monumenta Flandriae Musica, Eugene Schreurs, ed. Peer: Alamire Foundation, 1997. ISBN 90-6853-120-4. Available for 1990 BF plus postage from: Alamire Muziekuitgeverij; Postbus 45; 3990 Peer, Belgium; ph: 32.11.63.21.64; fax: 32.11.63.49.11; e-mail: <musica@innet.be>; web site: <http://www.innet.be/musica/alamire>.

This publication is a milestone in the carillon literature. The preludes themselves are the most significant 18th-century contributions to the carillon repertory. Ever since knight Xavier van Elewyck rediscovered the carillon preludes of Matthias Van den Gheyn in the 19th century, carillonners have based their playing editions on a manuscript made by Van Elewyck's copyist—a hastily made manuscript riddled with mistakes and unclear notation. With the discovery and publication of an autograph manuscript, previously unknown mistakes come to light, and many of the riddles can be solved.

The boxed set includes two volumes, the first of which is a facsimile of the autograph manuscript acquired by the Louvain University Archive on 19 April 1995. The manuscript includes the eleven preludes—with the exception of the final page of the *Cuckoo Prelude*—as well as six carillon arrangements of existing music: an allegro in D, an untitled piece in D, and aria in G, a six-section "Cantate," a menuet in C, and an andante in D. The second volume consists of editorial commentary and a new performance edition of the eleven preludes based on the autograph. All essays are in Dutch with clear English translations by Todd Fair.

Codicologist Chris Coppens and paleographer Marc Nelissen confirm that both the text and the music notation in the manuscript are in the hand of Matthias Van den Gheyn. The editors provide a short history of the perfor-

► page 8

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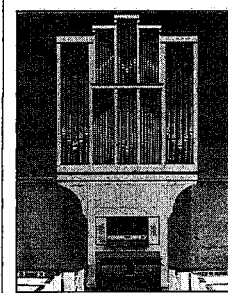
- Adagio - Tomas Albinoni, arr. Koshuba
- Fantasia in G-Major (BWV 572) - J.S. Bach
- Passacaglia in C-Minor - Dietrich Buxtehude
- Introduction and Passacaglia in D-Minor - Max Reger
- Fantasia in F-Minor (KV 594) - Wolfgang Amadeus Mozart
- Concerto in D-Major - Dimitri Borntnianski, arr. Koshuba
- Andante cantabile (D-Major String Quartet) - Tschaiakowsky, arr. Koshuba
- Promenade and "The Great Gate of Kiev" - Mussorgsky, arr. Koshuba
- Nocturne (String Quartet, No. 2) - Alexander Borodin, arr. Koshuba
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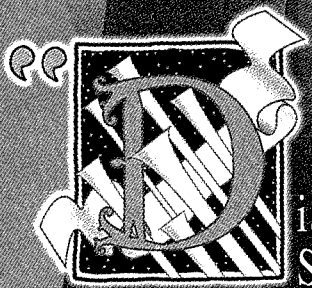
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mance of the preludes, and they examine the relation between the other manuscript copies of the preludes that exist or are known to have existed. They also give some consideration to the question "for which carillon were the preludes composed?"

The editors give a cursory explanation of their rationale for choices made in the performing edition. This leaves considerable room for discussion. For example, they state simply that "incorrect note values have been corrected." Without further justification they have changed, not corrected, note values such as the dotted rhythms in the early measures of *Prelude Six*. In the same prelude, they invent a quirky rhythmic pattern—for which there is no basis in the manuscript—in order to avoid one of Van den Gheyn's shifts from triple to duple divisions of the beat. As in the past, carillonners concerned with performance practice and performances directed at authenticity will need to scrutinize the manuscript, realizing that the performing editions—including this most recent one—are subjective interpretations. Fortunately we now have an autograph manuscript.

The publication is "Dedicated to Xavier van Elewyck and Ronald Barnes, with respect for the roles played by each in studying the work of Matthias Van den Gheyn." As an invaluable reference for historically informed performance and study, it belongs in the library of every serious carillonneur and campanologist. *Carpe Librum!*

News from abroad

• Wallonian carillonneur Edmond de Vos writes in *Bulletin Campanaire* about the carillon and the history of Chimay, Belgium. The 26 bells are playable automatically, via the mechanical drum connected to the clock, or manually via a *machine à carillonner*—a piano-type keyboard with large keys. The carillon was restored in 1997 by the

Clock-o-Matic firm, and because of its rarity and historical interest the mechanical piano-type keyboard was kept in service.

• Carmen Bernad V. E. Hijos announced that a 72-bell carillon was installed in the Basilica of San Pascual van Villarreal, 50 km north of Valencia. The total weight of the bells, cast in France, is 12,000 kg. The inauguration was to have taken place on 17 May 1998.

• Rosemarie Seuntiëns writes in *Kloek en Klepel* about the history of the St. Petrus-banden Tower in Venray, The Netherlands, and its 50-bell carillon. A new type of tumblers was adapted for the instrument's traction system. Rather than the traditional roller bars or directed cranks, the new tumblers involve a thin steel cable that turns over a round wheel whose axis is placed off-center. The system seems to be effective for short, relatively direct connections; the action is supple, and dynamic possibilities are optimal.

• The Petit & Fritsen Bellfoundry was commissioned to cast a 36-bell carillon for the Presbyterian Church in La Porte, Indiana.

• Petit & Fritsen was commissioned to cast an 84-bell carillon (E, F-sharp, G-sharp, chromatic to F) with a bourdon of approximately 8500 kilograms and a total weight of 42,300 kilograms. The donors have not yet disclosed the specific location in America where this "Millennium Carillon" will be located.

• A 51-bell Eijsbouts carillon was installed in Hamburg and dedicated on 24 July 1993. The instrument has a completely chromatic range from C to d. It has a unique setting amidst the ruins of the St. Nicholas' Church. Hamburger Richard Brinkmann is the carillonneur.

• Currently, one of the heaviest bells in the world can be found in Cologne,

Germany. However, a Cologne television station reported last May that the American city of Newport (the particular state was not mentioned) has commissioned a 30 metric ton (approximately 33 US tons) bell from the Paccard Bellfoundry in time for millennium celebrations. The bell will be 3.6 meters high (11 feet) and cost over \$360,000. It will be housed in a tower over 450 meters high.

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 Carillonners in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

Music for Voices and Organ

by James McCray

Music for Advent

It is no use arguing with a prophet, you can only disbelieve him.

Winston Churchill

In the summer one may encounter Christmas in July sales; some churches even have special, similar celebrations. Their purpose is to remind us of the Christmas joys at the opposite end of the year. Sitting here in the coolness of my office on the first day of June, I, too, remind you of winter's dark days as we focus on Advent music.

Advent always seems to sneak up on church choir directors because of the celebrations which immediately precede it. With Christ the King Sunday, extra Thanksgiving services, and the usual holiday breaks that occur at that last part of November, choirs are busy wrapping up the church year. This year Advent begins on the 28th of November, three days after Thanksgiving. That

makes the problem even more exaggerated than usual. If, as in my church, there is a Wednesday Thanksgiving Eve service and no regular Thursday rehearsal because of the holiday, then when does the choir prepare for three distinctly different services in a row? Answer: NOW! By selecting your first Sunday of Advent music early, the choir can prepare that anthem/offertory and not be blindsided. Also, it is recommended that the music for Thanksgiving be done the same way.

The next problem to plan for is when to do the annual extended work (cantata, Magnificat, etc.). Some prefer to do it just before Christmas and to stretch the concept of Advent beyond its borders performing Christmas music early. Those directors worried about losing singers when schools dismiss and families head to "other" homes for the holidays often squeeze the performance into the second week of Advent. Still others prefer to avoid a large work altogether at this time of the year, doing cantatas for different seasons other than Advent or Christmas. All solutions have validity, just be certain that you have made your decision and put it into motion so that the choice clearly is articulated to the choir. Thomas Hobbes in the seventeenth century noted that "Hell is truth seen too late." You know the typical schedules for your singers, your church, and yourself. Organize the overextended season now so that music in folders and schedules/commitments are distributed early. Then Advent, which stems from the Latin *ad veni* (to come), will arrive as expected, not as a startling ghost of the past, but rather a gentle angel who truly brings good news.

The King Shall Come, Gilbert Martin. SATB, congregation, narrator and organ, The Sacred Music Press, 65/1887 S, \$5.95 (M-).

In this nine-movement cantata there are four extended areas for the narrator who speaks without accompaniment.

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Four of the movements are strophic hymns for choir and congregation, making this setting very functional for a church service. The choral movements are easy, often having long passages in unison or two parts. The musical style is comfortable with traditional harmony, syllabic singing, and some familiar tunes such as *O Come, O Come Emmanuel*, and *Lift Up Your Heads*. Except for the three-page organ opening (optional professional), the organ part is accompanimental. Very useful setting.

The Song of Mary, Charles Callahan. SATB, cantor, congregation, and organ, Randall M. Egan, EC-352, no price given (E).

A brief recurring section is sung by the congregation after various statements by the cantor. The choir's music is limited but different from the other areas, and it, too, is interspersed among the cantor's music. The text is a version of the Magnificat, but in a more modern textual setting. This piece also has an orchestral score/parts for use with the voices.

Ave Maria, Josquin Des Prez (1455-1521). SATB unaccompanied, C.F. Peters Corp., NDC Editions, No. 3, no price given (M+).

Although Josquin wrote many settings of this text, this is perhaps the one most famous with its canon-like entrances which treat each textual fragment. This scholarly edition by Ralph Buxton does not contain a keyboard reduction of parts and only the original Latin text is given for performance. Typically the alto line has a low tessitura. This beautiful motet closes with a short homophonic statement and Amen. Lovely music for sophisticated choirs.

Prophets Knew, arr. Lloyd Larson. Two parts and keyboard, Triune Music of The Lorenz Corporation, 10/2078K-2, \$1.40 (E).

This setting also is available in SATB (10/2178T). After a simple opening based on *O Come Emmanuel*, the music shifts to an energetic, rhythmic setting that tells the Prophet's story. The style has a syncopated, jazz spirit and would be particularly suitable for youth groups. After moving through several keys the ending returns to the slower, chant-like opening for a quiet return of the familiar carol.

Rise up and Shine, arr. Austin Lovelace. SAB and keyboard, GIA Publications, G-4431, #1.10 (E).

Although slightly different, the text is based on the traditional Isaiah text suitable for Advent. This simple setting has three stanzas: unison, three-parts, and canonic. The keyboard is accompanimental, the tempo fast, and the writing easy enough for small choirs.

O Come, O Come, Emmanuel, arr. Wishart Bell. SATB, congregation, and organ or optional brass and timpani, National Music Publishers,

CH-113, no price given (M).

Here is a useful, attractive setting of this famous carol. The congregation's music is varied for men or women or all so that they play a key role in the texture, and their music occurs throughout. There are some divisi moments for the choir. The music follows the traditional harmonic setting. The full score and instrumental parts are for sale from the publisher. A fine arrangement that will be of interest to all types of choirs.

Magnificat, Bradley Ellingboe. SSAA, soprano solo, oboe, and marimba, Neil Kjos Co., #6274, \$1.50 (M+).

The instrumental parts are included separately at the end of the choral score. Much of the marimba music is structured as a sustained tremolo for the mallets; the oboe is lyric with busy soloistic lines. Four-part choral writing dominates, and they often sing neutral syllables as background or as an interlude between the textual statements. The soprano solo is used throughout and — while not overly taxing—is a major element in this setting. This is an attractive setting for church or concert use.

Hosanna!, John Carter. SATB, unison treble choir and piano, Art Masters Studios, Inc. (AMSI), #804, \$1.35 (E).

Most of the singing is in two parts and the treble choir could be sung by a solo. The music has several sections and includes *Lift up Your Heads* and *Blessed Is He Who Comes*. The easy keyboard often doubles the voice lines.

Magnificat, Antony Le Fleming. SATB, soprano, and chamber orchestra or 2 oboes, 2 horns, and strings, Robertson Publications of Theodore Presser Co., 3093, \$4.95 (D-).

Score and parts for chamber orchestra are on rental. This setting will need a solid choir and soprano soloist; it is challenging but well within the abilities of good church choirs. The traditional text is used in English; at times the choir has divisi and sings unaccompanied. Lovely music for sophisticated church or school choirs.

132. It was commissioned for the bicentennial of Rutgers Presbyterian Church in New York City and is appropriate for the dedication of a church or temple or a clergy installation. It accomplishes with dispatch what many composers would take far longer than its two and a half minutes to say.

The *Songs of the Sages* have everything going for them. The first two are based on words from the Bible, "Hers are the ways of pleasantness, and all her paths are peace," and "Behold, the works of God, yet think not toward the knowing of them all," and the third, "Virtue is a pinnacle for living," from the Wisdom of Solomon in the *Apocrypha*. The texts, of course, are useful for any congregation, religious or secular. Two choral parts are provided: one for two-part women and men's chorus and another for four-part mixed choir. Each anthem includes cuts so that it can be performed in a minute and a half less than the full-length version. The accompaniments are not difficult and, being written with a signature without sharps or flats, the accidentals are read easily as they are encountered without having to remember what is or is not altered. The accompaniments, incidentally, are also a fine source of study for would-be composers; they skillfully underlay the voice parts, helping them with their pitches, are almost sparsely-written with no unnecessary notes to clutter up the texture, cover the whole keyboard, and, though written on two staves, keep the would-be Pedal part distinct from the rest of the left hand so it is immediately discernible.

In all of these, Dr. Sisler, an ophthalmologist and eye surgeon as well as an FAGO, and organist of the First Congregational Church in Montclair, New Jersey, has combined a vital rhythmic drive with comfortable part-writing within the vocal range of the average choir in an original harmonic style that is advanced enough for the musically sophisticated and yet can be appreciated by those who are not.

—Rollin Smith
Westbury, NY

New Choral Music

Celebration Psalm, SATB, narrator, 2 trumpets, 2 trombones, percussion (timpani, triangle, suspended cymbal) and organ, Hampson A. Sisler. Laurendale Associates, 1998, \$4.50;

Songs of the Sages: 1. Proverbs (Wisdom); 2. Ecclesiastes (Knowledge); 3. Solomon (Virtue) and Epilogue, Hampson S. Sisler. Laurendale Associates, 1998, each \$2.25. Available from the publisher at 15035 Wyandotte Street, Van Nuys, CA 91405-1746; ph 818/994-6920.

Celebration Psalm is a festival anthem that combines verses of Psalms 81 and

New Recordings

Organi Storici d'Italia: The Fabled Organs of Italy. Lyrichord LEMS 8037. Lyrichord Early Music Series, 141 Perry St., New York, NY 10014; 212/929-8234; fax 212/929-8245; www.lyrichord.com

Featuring the organ music of Niccolò Moretti, Andrea and Giovanni Gabrieli, Andrea Lucchesi, Baldassarre Galuppi, Ignazio Spergher, Marcantonio Cavazzoni de Bologna, Giulio Segni da Modena, Francesco Landini, Guisepppe Guami, Bernardo Pasquini, Girolamo Frescobaldi, Claudio Merulo, and Giovanni Battista Pescetti played on the organs at Feltre, Tai di Cadore, Bologna, Vignole-Quarrata, and Mestre. Organists are Sergio De Pieri, Umberto Pineschi, and Liuwe Tamminga.

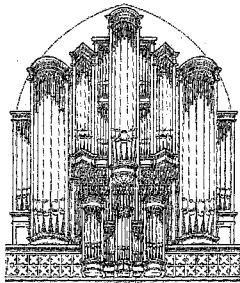
The history of this disk is unusual, resembling a quest more than the standard recording project. The disk was recorded and produced over a period of six years by David Litwen with the help of Francesco Ruffatti of Fratelli Ruffatti in Padua. Ruffatti is an authority on and a leading restorer of historic Italian organs; thus it is no accident that four of the instruments on this disk (Feltre, Tai di Cadore, Vignole-Quarrata, and Mestre) are restorations made by his firm.

The project was a labor of love initiated by a visit to Lucca in 1990, during which Litwen overheard the sound of an organ being played softly. "The sound, in its peculiar sweetness, was like nothing I had ever heard, and it had the same compelling effect on me as if I were a child hearing the Pied Piper of Hamelin: all other sounds fell away and there were only these breath-like tones." Litwen's goal, of "recording some historic instruments in Italy in order to share them with people who couldn't make the trip to hear them in person," has been admirably realized. Thus we have a rare example of a product living up to its promotional material, viz., "a spectacular experience second only to being there." From start to finish, this disk holds delightful auditory surprises both from the instruments, so unlike Northern European organs, and the music, most of which is unfamiliar (ever heard of Niccolò Moretti, born 29 years before Rossini? Or Ignazio Spergher, born in 1734?).

Any American organist who has played an old European organ knows how difficult it is to adjust to the touch, sound, and non-AGO specification keys and pedals of the instrument, not to mention the acoustics of ancient churches. It takes years of living with an historic instrument to coax forth the glorious sounds intended by the builder. Thus we respect and appreciate fully the work of the organists on this disk who know these instruments intimately. Whether it's De Pieri thundering away on the Moretti *Sonata X* on the *Ripieno* at Feltre, or Tamminga spinning out the Cavazzoni *Ricercar*, the playing is stunning.

Although the requisite triumvirate of a musical performance—performer, music, and instrument—appears perfectly balanced on this disk and each aspect is worthy of discussion, the focus is on the instruments themselves. Specifications are not provided, unfortunately, leaving one to rely on other printed descriptions of Italian organs.¹ What impresses the listener most, even after several hearings, is the clear, pure sound of the stops on these instruments. Flutes are sweet and recorder-like, and the principals (narrow-scaled, as opposed to the wider-scaled principals of northern instruments) are full and strong, "imitably clear and yet restrained."² Separate principal ranks at pitches of $\frac{1}{8}$, $\frac{1}{2}$, $\frac{1}{3}$, and $\frac{1}{4}$, when drawn together, provide richness and brilliance in the absence of mixtures. The Feltre organ is not unusual in having two classifications of stops, the *ripieno* (princi-

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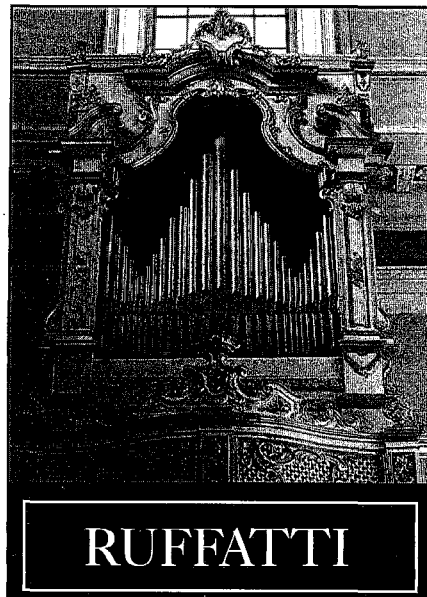


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pal-scaled ranks) and the *registri da concerto* (flute-scaled and reed ranks). The principals may be played in various combinations or collectively, activated by a *tiratutti* (a rotating handle placed on top of the corresponding stop knobs). Flutes are used as solo and chorus stops, while reeds are obviously only used as the former. The *tromboncini*, a trumpet-like regal on the Callido organ at Mestre, is memorable against a chorus of flutes in the Lucchesi *Rondo*.

Two of the six organs on this disk predate the Baroque era: the Lorenzo da Prato "Epistelorgan" at San Petronio in Bologna, built in 1471-1475 and the oldest extant organ in Italy, and the Malamini "Gospelorgan," also in San Petronio, from 1595.³ The others date from the late 18th and early 19th centuries, long after other musical styles had replaced that of the Baroque. Nonetheless, the influence of the concerto, born in the 17th-century musical centers of Bologna and Rome and raised to maturity in Venice, is apparent in the tonal design of these instruments. Many of the pieces included here were clearly intended to be played with contrasting registrations in the manner of a *concerto grosso*. Orchestral effects are further enhanced by the use of a *Timpano* stop on the Vignole-Quarrata organ in the anonymous pieces performed by Pineschi.

Anyone with an interest in historical organs and organ music should have this disk. By identifying and skillfully recording important, and in some cases, unfamiliar instruments, Litwen has performed a great service to organists and organbuilders everywhere. But although its educational value is indisputable, a more important reason for owning this recording is the sheer pleasure to be had from listening to it.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

Notes

1. See Francesco Ruffatti's article, "Gaetano Callido (1727-1813), Organbuilder in Venice," *The Diapason*, December, 1998. Ruffatti describes the Feltre organ in detail and discusses the temperament and condition of the Tai di Cadore instrument in addition to providing general information about the composition and tuning of Italian organs.

2. Peter Williams, *The European Organ 1450-1850* (Bloomington: Indiana University Press, 1982) p. 213.

3. *Ibid.* Williams provides specifications for the da Prato organ in Chapter 6, "Italy," pp. 205-233.

The Historic Organ. The Compenius Organ at Frederiksborg Castle. Music from the 17th Century. Played by Per Kynne Frandsen. Marco Polo dacapo 8.224057. No information on price or availability, but dacapo recordings are fairly readily available for about \$15.00.

This fascinating disc (62 minutes) contains 20 pieces, ranging in length from one to five minutes, by composers who were Danish by birth, foreigners working in Denmark, or, in two cases, composers with specific ties to Denmark: *Præludium*, by Johann Lorentz the Younger; *Gleichwie das Feuer, Herzlich lieb hab' ich dich, o Herr, Paduana Lachrymae*, all by Melchior Schildt; *Orlando Sleepeth*, by John Dowland; *Lachrime Pavaen*, by Johann Schop; *Courant. Saraband Ex. A*, by Joh. Rudolph Radeck; *Præambulum, Jesus Christus, unser Heiland* (2 settings), *Fuga tertii toni, Canzona*, all by Martin Radeck; *Englischer Mascarada oder Judentanz*, by Heinrich Scheidemann; *Allein Gott in der Höh' sei Ehr'*, *Aus tiefer Not schrei' ich zu dir, Gelobet seist du, Jesu Christ*, all by Christian Geist; four anonymous pieces: *Es spricht der Unweisen Mund wohl, Allein Gott in der Höh' sey Ehr', Engelendische Nachtigall, Trompeter Aufzug*.

The excellent liner notes provide clear and helpful information about both music and composers; Frandsen's registrations are included. Most of the composers were German-born or German-trained, and the music, obviously with the exception of the piece by Dowland, is definitely in North German style. Almost all of the works are attractive, and both the chorale preludes and

the various dance movements would make interesting and relatively easy additions to anyone's repertory. The notes give *some* information about the sources of the works.

The main focus of the recording is on the justly celebrated organ. It was built by Esaías Compenius of Wolfenbüttel in the very early 17th century (probably 1608-1610); although it was moved three times—one of the moves actually preserved it from destruction by fire—it underwent remarkably few changes. It was lovingly restored by Mads Kjersgaard and Jürgen Ahrend in 1985-88. This may well be the oldest extant two-manual and pedal organ of the northern European type; it contains 27 stops, nine on each division. The notes provide fairly minimal information about the organ, but more details are readily available in many histories of the organ.

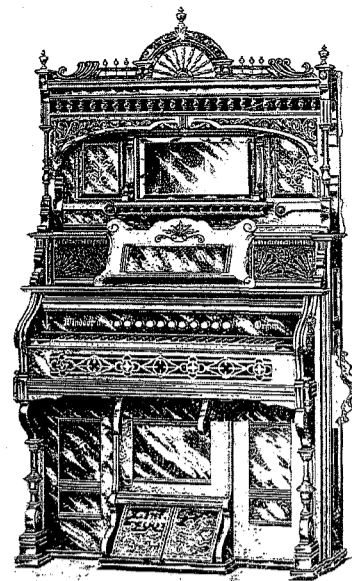
All of the pipes are made of wood. This at least partially explains the very gentle sound of the organ; despite its size and despite the fact that 13 of the 18 manual stops are higher than 8' this sounds like a (large) chamber organ! The various flutes are lovely; the reeds are, to my ear, delightful, but the gentle buzzing quality may not be to everyone's taste.

Frandsen is organist, cantor, and curator of the organ at Frederiksborg Castle. He studied in Aarhus and Copenhagen and with Litaize and Isoir

in France and Vogel in Germany. He has concertized extensively all over Europe. The pieces on this disc do not require technical wizardry. Frandsen understands the style perfectly and demonstrates a range of phrasing and articulation that gives life to every piece. Needless to say, he makes excellent use of the organ's resources.

This recording demonstrates a remarkable organ and, at the same time, provides an excellent introduction to a repertory that is unknown to most of us. It is also a delight to listen to. Very highly recommended!

—W. G. Marigold
Urbana, Illinois



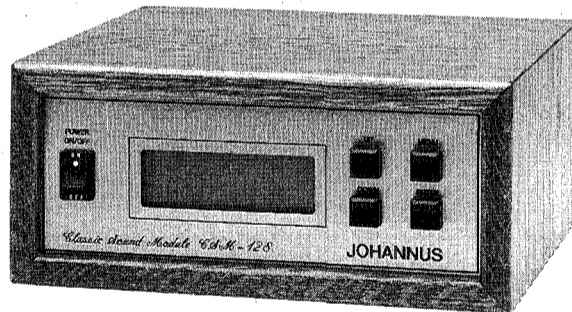
The Windsor Parlor Organ, Style L 105, sold by Montgomery Ward.

reed organs were the focus of religious devotions and entertainment in family parlors throughout North America and elsewhere in the world. This type of free-reed instrument is of great antiquity, dating back as far as the 13th century in Chinese records, followed by the portable regal from the 15th century

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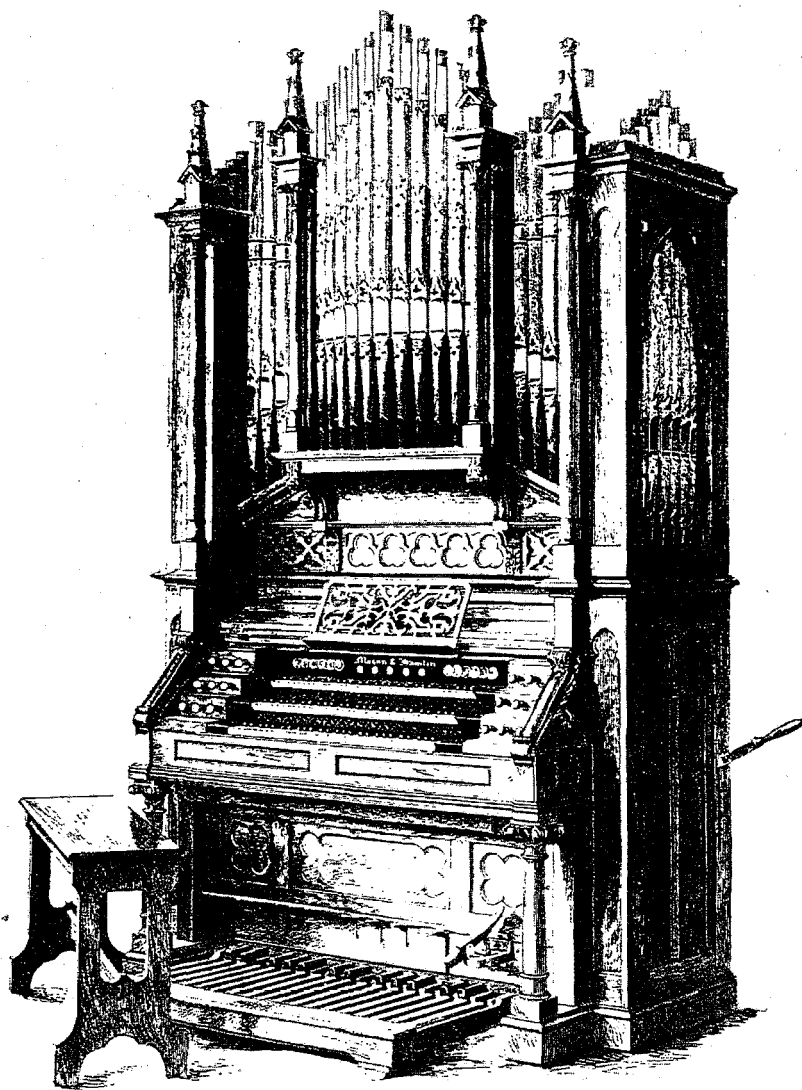
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Mason & Hamlin Style 1202, three-manual and pedal Liszt organ, 1895.

and other experimental free-reed instruments in the 17th and 18th centuries. During the first half of the 19th century a number of variations appeared in Europe: *orgue expressive* (Bordeaux, 1810), aeoline (Königs-hofen, c. 1810), euphonion (Stuttgart, 1816), physharmonika (Vienna, 1821), aerophone (Paris, 1828), aeolina (England, 1829), aeolodicon (Thuringa, c. 1830), poikilorgue (developed by the French organ builder Cavaille-Coll, 1830), aeolopantalon (1830), seraphine (London, 1833), and harmonium (Paris, 1842).

Although 19th- and 20th-century reed organs went under different names, all of them used vibrating metal tongues ("reeds") to produce the sound; their wind supply was produced by dual foot treadles that powered the bellows.

Earlier designs worked on the air compression principle, later ones worked by suction. Reed voicing, developed in the 1850s, provided variations in tone quality to imitate different musical instruments, and the stoplists of these instruments frequently borrowed the names of familiar pipe organ registers. The smaller varieties, called melodeons or cottage organs, were compact, table-sized, semi-portable instruments; larger versions were called harmoniums, cabinet organs, parlor organs, or pump organs. Their fancy cases, with applied moldings and carvings, made them desirable pieces of furniture in family dwellings. Larger church models had as many as 20 drawstops, three manuals, and sometimes pedal keyboards; these required an assistant to pump the bellows handle at one side of the case.

Often these were mistaken by the public for pipe organs, since some of them had imitation pipes mounted on top of the case. Relatively inexpensive (priced as low as \$20 around 1900), available in a variety of sizes, and requiring little maintenance, these popular instruments were readily accepted into homes and small churches. Later developments included automatic player systems operated by external "fingers" or internal mechanisms, electric-powered blowers, electronic amplification of reed-produced sounds, and hybrid pipe and reed organs.

Some of the larger manufacturers built pipe organs or pianos, or both; a few produced accordions, harmonicas, or toy instruments. The success of the reed organ business was achieved by aggressive and sometimes gimmicky sales techniques, but often employed soft-sell testimonials from prominent musicians of the day. Few reed organ manufacturers remained in business after 1930 (some portable "chaplains' organs" were manufactured at the end of World War II), and apart from those few instruments still used in some rural churches, the remaining survivors are collectors' items in private homes and museums.

The ambitious intent of this directory is to present "a complete listing of all reed organ manufacturers in the world, from the beginnings of the instruments in the early nineteenth century to the present" (xi). The first edition was published in 1985; the present edition encompasses all the names and facts that have been discovered in the interval. Many of the entries include a brief history of the maker, along with any other information that would assist in establishing the identity and age of the instruments. This task is complicated by the fact that some manufacturers supplied instruments to dealers who then applied their own names to the instruments. There is a category of "Doubtful Listings"—including one with the unambiguous literal title "The Organ Co." (Meriden, CT, USA, 1881)—for which definite supporting evidence is lacking.

In addition to information derived from several published works on reed organs, the author relied on the contributions of hundreds of reed organ enthusiasts worldwide; they are acknowledged in a concluding list of Contributors. The book contains 89 illustrations (chiefly from publicity brochures or newspaper advertisements) and 104 b&w photographs. The latter are highly instructive with respect to variations in instrument cabinet design, from the modestly austere to the ostentatiously ornate, from small table

instruments to large church models. A Geographical Index identifies manufacturers by location in 35 countries: the four most numerous include the United States (763), the United Kingdom (372), Germany (323), and France (175), while those with only one maker include Latvia, Lithuania, Madagascar, Nepal, Rumania, and Uruguay. A Bibliography of 124 general titles (books, newspaper articles, encyclopedias, journal articles) concludes this comprehensive and thoroughly researched book.

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

New Organ Music

***Every Time I Feel the Spirit: Organ Pieces for the Christian Year.* Abingdon Press, ISBN: 0-687-05553-9.**

The contents of this collection, described as "well within the capabilities of most volunteer church organists," include 18 pieces of varying lengths. Most are based on familiar hymn tunes, including Beecher, Stuttgart, and St. Columba. Both African-American and white spirituals are well represented, with settings of *Every Time I Feel the Spirit*, *Deep River*, and *Let Us Break Bread Together* as well as *Wondrous Love* and the lesser-known *Jesus, Jesus, Rest Your Head*. A new setting of the latter tune is particularly welcome, since John Jacob Niles' arrangement from the 1940s is the only other version widely known. Although all of the settings are pleasant and useful, those by Richard Billingham (*Deep River*, *Let Us Break Bread Together*) stand out for their lush, imaginative harmonies and deeply felt spirituality.

***The Saint Louis Cathedral Series: Three Plainchants for Organ,* edited by Lynn Trapp. Morningstar Music MSM 10-513, \$7.00.**

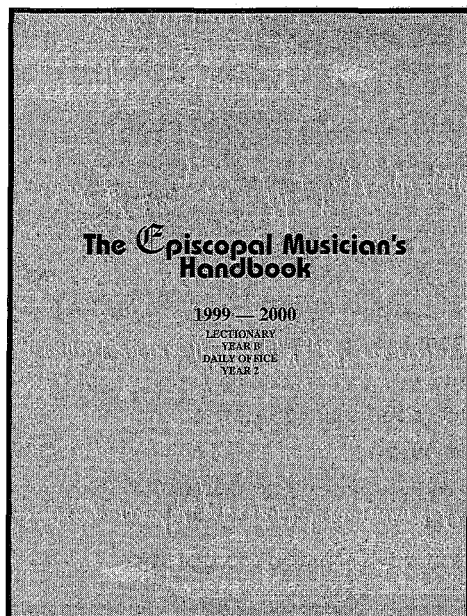
Three settings of three plainchants comprise this collection: *Pange lingua gloriosi* by Lynn Trapp, *Ubi caritas* by James Biery, and *Victimae paschali* by Craig Phillips. These well-known chants, part of the great medieval heritage of Christianity, have become established in the musical repertoire of Protestant and Catholic churches alike. The settings provided here by eminent church musicians will have universal appeal as well. They are of intermediate difficulty, requiring the organist to play flowing melodic lines in the pedal as well as the manuals while maintaining the rhythmic flexibility of chant. *Ubi caritas* is a straightforward but expres-

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sive setting of the melody in the right hand accompanied by triplets in the left, with a pedal counterpoint to the melody. *Pange lingua gloriosi* is a contemplative prelude which relies on subtle color changes (suggested in the score) for its effect. No meter is provided; the eighth-note pulse is steady throughout and the player is allowed (or required) to exercise expressive freedom. *Victimae paschali* is more rhythmically structured, being written in 3/4 with the eighth notes cast in alternating duplets and triplets to preserve the character of the chant. Drama underlies this setting, which begins on soft foundations, builds to a *fortissimo* passage played on full principal chorus with reeds, and subsides to a cornet and the original foundation stops in the final section.

These pieces are characterized by a pleasing variety and writing of uniformly high quality, the result of three individual composing styles brought together in one set.

Suffolk Suite, by James Biery. Morningstar Music MSM 10-948, \$8.00.

This suite of four Baroque dances (Allemande, Corrente, Sarabande, and Gigue) was commissioned by the Suffolk, New York, chapter of the AGO in 1996 to celebrate the chapter's 50th anniversary. The composer used *sogget-to cavato* technique to create the seven-note motive of the work which appears in each movement as a unifying device. This kind of "learned" approach to creating music certainly accords with Baroque practice. Other Baroque features such as counterpoint, ornamentation, suspensions, and *style brisé* cadences characterize these dances. Each is cast in binary form and the figuration for each dance strongly resembles some of the French Suites of J.S. Bach. Individual or paired movements can be used for service music, or the entire suite can be played as a recital piece.

Urbs beata, by Peter White. Robertson Publications, Theodore Presser Co., sole selling agent, \$7.00.

British composer Peter White wrote this blazing toccata in 1977 for a dedication festival to celebrate the Golden Jubilee of Leicester Cathedral; however, the piece did not appear in print until 1995. It is based on a plainchant melody which first appears in quarter notes in the pedal under rapid, planing fourths in the manuals. A middle section in a contrasting meter substitutes chromatic scale movement in a rather static pattern for the toccata figuration, which returns in the final 28 measures of the piece. This piece is formulaic in the French toccata style and the fourths in the outer sections are rather monotonous after a while, but the music would sound impressive if played on a large instrument with orchestral stops.

Phönix, oder Gedanken zur Auferstehung, by Jürg Rutishauser. Edition Kunzelmann GM 1203, dist. C.F. Peters. 13.00.

The title, *Phoenix, or Thanksgiving for the Resurrection*, describes the program of this piece, an extended, sectional fantasy for the organ. Jürg Rutishauser (b. 1955) explains in a paragraph at the beginning of the score: "When Death knocks at our door, then at the final moment we must struggle with the question, 'what is the meaning of our life?' What awaits us after death? In the New Testament we find the great picture of the resurrection of Christ. It is a theme with which I am preoccupied. My composition is a musical expression of this enormous fascination..."

Expressionism is indeed present in the form of wrenching dissonance, massive vertical sonorities alternating with halting manuals-only passages, and "mood swings" between despair and hope. The "awful moment," to borrow a concept from Baroque art, occurs in the middle of the piece when the music explodes into a toccata which the per-

former is directed to play "with greater and ever-increasing tension, very virtuosic." The ultimate unknowability of the hereafter is reflected in the ending, in which hollow fourths accompany a fragmented melody to an inconclusive cadence. The piece is fraught with Central European angst and for all its integrity, is not likely to resonate with most American organists.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

New Handbell Music

Everyone Ring Praise Today! Set 3, Festivals of the Church Year, arr. Jeffrey Honoré. Concordia Publishing House, #97-6610, \$7.95 (E-E+).

This unique series is designed to bring handbell ringing into the worship life and hymn singing of every congregation. Each setting includes one or more keyboard harmonizations of each hymn, easy to read handbell harmonic arrangements, and a melody line scored for C and B^b instruments.

Praise to the Lord, the Almighty, Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2086, \$3.50, for 3-5 octaves of handbells, AGEHR Level 3 (M-).

There are many settings of this familiar hymn, but this arrangement seems to capture many different elements and moods of the tune. Along with some special effects, the stanzas are treated with duplet, triplet and sixteenth-note passages which appear to be easily accessible. The key is C major, and the piece closes like a majestic fanfare. Highly recommended.

Lord, I Lift Your Name on High, Rick Founds, setting by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2068, \$3.95, for 2-3 octaves of handbells, AGEHR Level 2 (E).

This popular contemporary praise song is brought into the bell idiom with a fairly straightforward manner. It begins simply and then brings the treble melody in against the special effects of table dampening and plucking. The bass bells are then given the melody before the arrangement returns to a more chordal texture—almost like a hymn.

Spirit Song, John Wimber, arranged for 3-5 octaves of handbells with optional flute by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2072, \$3.50, AGEHR Level 2 (M-).

This gentle lilting piece takes the melody into an eighth-note pattern that is fresh and even a little whimsical. The flute continues with this same lyrical line bringing an added dimension to a simple, yet beautifully constructed arrangement. Written in the key of D², the piece is not difficult and contains no special effects. It should be a welcome addition to any worship service seeking a contemporary flavor.

Jesu, Joy of Man's Desiring, J.S. Bach, arr. Kevin McChesney. Agape (a division of Hope Publishing Company), Code No. 2101, for 3-5 octaves of handbells with optional 2-4 octaves of handchimes, AGEHR Level 3 (M-).

Musically, the arrangement is pretty standard fare for this familiar chorale; however, the addition of handchimes which introduce the melody brings another dimension to the arrangement. The piece is crafted well for handbells and should produce a hauntingly beautiful and compelling performance.

—Leon Nelson
First Presbyterian Church
Arlington Heights, Illinois

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► page 24: Organ Recitals

JOHN STANSELL, First Congregational Church, Old Greenwich, CT, May 9: *Sonata V*, Mendelssohn; *In dich hab' ich gehoffet, Herr*, Tunder; *Saints' Days*, Pinkham; *Lied, Scherzetto*, Vierne; *Prelude and Fugue in G*, S. 541, Bach.

FREDERICK SWANN, St. James' Church, Los Angeles, CA, May 9: *Passacaglia (Symphony in G)*, Sowerby; *Lyric Rhapsody*, Wright; *Passacaglia and Fugue*, S. 582, Bach; *March on a theme of Handel*, Guilman; *Folk Tune, Scherzo*, Whitlock; *Introduction, Passacaglia and Fugue*, Willan.

MARK TOEWS, Lawrence Park Community Church, Toronto, Ontario, Canada, April 16: *Grand Choeur Dialogué*, Gigout; *Récit de Tierce en taille*, de Grigny; *Toccata and Fugue in F*, S. 540, Bach; *Trinitas*, Daley; *Variations sur un Noël*, op. 20, Dupré; *Fantasia and Fugue on the Chorale "Ad nos ad salutarem undam"*, Liszt.

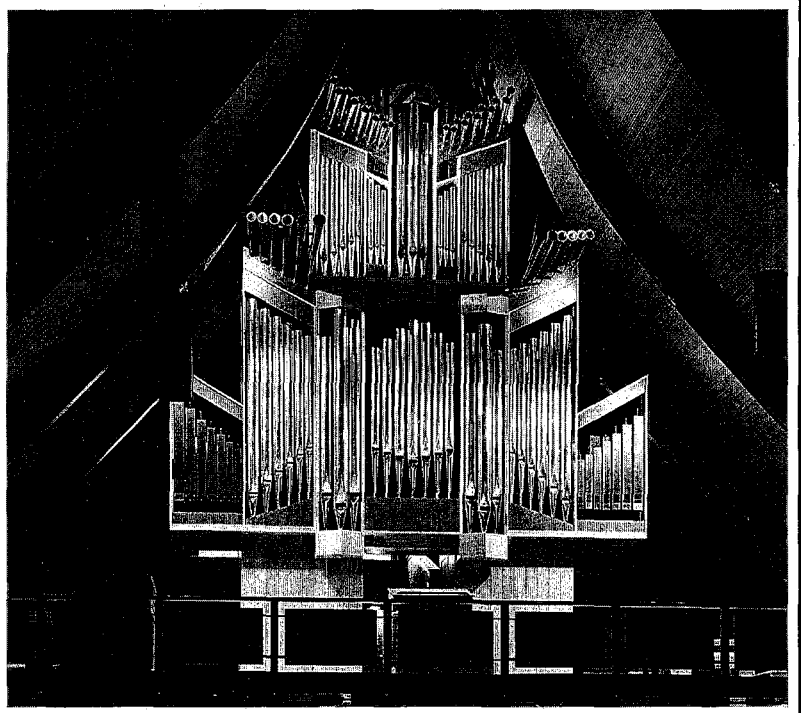
MARCIA VAN OYEN, First United Methodist Church, Park Ridge, IL, May 2:

Cortège et Litanie, Dupré; *Fugue in g*, S. 578, *Liebster Jesu, wir sind hier*, S. 731, *In dir ist Freude*, S. 615, Bach; *Variations on a Theme of Jannequin*, Alain; *Cantabile*, Franck; *Rhapsody in C#-minor*, op. 17, no. 3, Howells; *Hymne d'action de grâce: Te Deum*, Langlais; *Adagio for Strings*, Barber; *Clair de Lune, Carillon de Westminster*, Vierne.

ANITA EGGERT WERLING, with brass ensemble, First Presbyterian Church, Macomb, IL, April 16: *Celebration, Meditation*, Faust; *Semaine sainte à Cuzco*, Tomasi; *Wachet auf ruft uns die Stimme*, S. 645, Bach; *Partita Wachet auf*, Koetsier; *Morgenmusik*, Hindemith; *Morning Music*, Pinkham; *O Welt, ich muss dich lassen*, *Herzlich tut mich verlangen*, op. 122, Brahms; *Concerto septimi toni No. 2*, Gabrieli.

THOMAS ZACHACZ, The Old Dutch Church of Sleepy Hollow, NY, May 23: *Toccata settima*, Rossi; *Sonata III*, Zipoli; *Concerto in F*, Walthier; *Adagio for Glass Harmonica*, Mozart; *Suite du deuxième ton*, Clérambault; *Partita on "Werde munter, meine Gemuete"*, Pachelbel; *Andante (Suite monodique)*, Alain; *Prelude and Fugue in d*, Buxtehude.

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Reminiscences of Henry Willis 4

As told to John-Paul Buzard, Part 1

My first encounter with Henry Willis 4 was watching him demonstrate organ pipe-making at an American Institute of Organbuilders convention. His brilliant presentation was both hilariously funny and caustically barbed, laced with thinly veiled references to those with whom he disagreed. Some years later, he returned to the AIO to demonstrate organ pipe voicing. The vastness of his knowledge and subtlety of presentation was best received by those who didn't simply take what he said at face value, but "read between the lines." He was, and is, at very least an interesting character.

My instruments have been inspired by the several styles of English organbuilding, including organs of "Father" Willis and Henry Willis III. It was natural for me to want to learn as much about Willis organs from this last living link to what was undoubtedly the greatest family dynasty of English organbuilding. I have always known that Henry 4 doesn't suffer fools kindly; I have witnessed him deliciously disarm those who disagreed with him; I hoped that he might sense that I had an inquiring mind and heart, and want to tell some of his story.

The result of our early conversations is the body of this interview, held with him at the Leeds Gentleman's Club in November, 1944. He is a wonderful storyteller, and there were several anecdotes which, alas, couldn't be included in this article. In succeeding years, Henry and I have collaborated on one of our new instruments, and he has graciously shared the "recipe" of Willis organbuilding with me. But that which I most cherish is the true friendship which has grown between him and me and our families.

John-Paul Buzard: Please tell me about the Willis Dynasty, something of what your forefathers were like, what their organs were like . . . the people.

Henry Willis 4: I'm not a clever man with names and dates. I'm not interested in specific organ history. If I were to take the AIO exam on organ history, I would fail miserably. Therefore my answers will not satisfy members of the British Institute of Organ Studies who don't want useful generalizations. I'll try and tell you what I can, but you must bear in mind that you're speaking to a geriatric ignoramus. What I say may be garbled or mistaken. But nevertheless as I speak, it's the opinion I have at that moment.

"Father" Willis's start

My great-grandfather was apprenticed to a moderate, middle-of-the-road, established organ builder (John Gray). He left at what became the end of a period of good, early Victorian English organbuilding. It's fashionable now to call it "British organ building." Anybody can be British simply by coming here and changing their nationality; but they can't come here and be English. Therefore it's become fashionable to say British, but I love to say English, so I'll say English.

That period became that period particularly because of wider-scaled romantic trebles. The bigger organs, such as the early Birmingham town hall, were scaled so that they were fat in the treble.

These erstwhile classical structures went up through mixtures with specifications that in my opinion read better than they sounded. But because people didn't have the clarity and brilliance which the more avant-garde wanted, the tone and the actual voicing of the individual stops made an attempt to compensate. This became overdone because the mixture-work couldn't have the same scaling as the higher pitched stops. This was particularly noticeable in the work of TC Lewis, who otherwise attempted to copy the work of that German organ builder that came over here . . . (Edmond Schulze)

When "Father" Willis left Gray, his brother George W. went with him and started up on his own in a small shop in approximately the position of Platform 12 of King's Cross Station before the railway was built. Because he liked to eat—a failing of many human beings—he accepted whatever work he could get. Therefore he built & rebuilt harmoniums, what we called "American Organs."

George, as I understand it, became an absolute whiz with the reeds themselves. In 1845 they started to build organs. When he started out, he didn't build what he *could*, but what he *could sell*, and of course when you're not well

was lucky enough or wise enough to develop a style which was bold. Organs prior to that were not bold. He was influenced considerably by the fact that his brother George was a whiz with reeds. Of course, I think it's quite likely you never heard of George.

"Father" Willis's style matures

He had been fortunate to hear some of the work that Cavaillé-Coll had built. He and Cavaillé-Coll subsequently knew each other well and swapped information. Willis obtained information on reeds, and Cavaillé-Coll obtained information on harmonic flutes, for which Cavaillé-Coll became (apparently in the colonies) quite famous.

"Father" Willis's style developed nicely through the 1851 exhibition at the Crystal Palace in Hyde Park, for



known, you sell to the easiest clients. They go to someone who isn't well-known, because they are expecting something of a workhorse that's going to be considerably less expensive (they hope) than if someone more famous builds it.

So he was able to more or less do what he liked at first and to learn from this. When he got to the point where he was building in competition, he had to have his product noticed. He did this by developing a bold structure largely dependent on the reeds, in particular his Swell reeds. His flue upperwork was required to do something which previously it wasn't. Previously the reeds added to the tutti. In Willis organs, the upperwork enhanced the reeds, the upperwork enhanced the flue chorus, and the upperwork and the reeds enhanced the tutti.

The time came when he had the opportunity to build bigger organs. He developed a tonal opinion (he was either wise enough or to have a tonal opinion) which was about to become—and became—fashionable at the time.

Fashion is very perverse. Like a lady who knows she's beautiful can be a little coquettish, fashion can change its mood from time to time; if you're very lucky, fashion follows you, or you follow fashion, depending on whether you're a leader or if you have no conscience. He

which an organ was built. This instrument is reputed to have gone to many different places . . . including Winchester Cathedral. I also know of about 17 organs which was the last one that Father Willis built!

As time passed the reaction surfaced, which was: "Nothing over 4-foot is needed on any organ, and every organ must have at least one 16' on every manual department. All the best tone is obtained from flaccid harmonic flutes and by leather-lipped Diapasons" and so forth. So he was obliged to tone down some of the brilliance, and in some cases was actually persuaded, with great reluctance, to leave off some of the upper work. But in the original and older "Father" Willis schemes, the properly balanced organs were very complete, very much like the footlength specifications of a modern neo-classical, classical, semi-English instrument, of which you have many.

How Harrison & Harrison got their start

The developing "Father" Willis style was one that some people didn't like, and from which I understand the Harrison brothers made their fortune. At Durham Cathedral, both the organist and the Dean changed while the Willis organ was being built in London, and they didn't really like the instrument: it

was too bold and too fiery and too gentlemanly. The Harrison brothers, who were Willis employees, went up there to put it together. They and other staff went up there, put the whole organ up, regulated it, and then the old man went up—as was his wont—and finished it.

The Harrisons had been got at, and the new organist had said, "Oh, I don't like this, it's too this, and I don't like that, it's too strong, and I want this and I want that." And they said "Sorry, we only work here, we aren't touch anything. Our boss is sufficiently good in hearing that if we altered *anything*, he would know. If you have anything to say, say it to him, if you dare."

The Dean and the organist decided, as I understand it, to keep quiet and let the old man come up, and he went up and locked the doors and kept everybody out while he finished the organ. When he'd finished it, he turned around to the Dean and said, "There you are, there's your organ." He turned around to the two Harrison boys and said, "Here you are, here's a golden guinea for you, and here's a golden guinea for you, and I'll see you in the factory in London on Monday." And they said, "Oh no you won't, sir. Thank you for the golden guinea, we've already feathered our nests while we were up here, and we are now going to clean and overhaul an organ up the road, and we're staying up here. Thank you very much."

Later, after the organ had been paid for—I'm slightly exaggerating, but not much—they did the trick that got Harrison their name for producing what some people called "The Gentlewoman of Organs" as opposed to the "Fiery Colonel" of the Willis organs: by taking one bellows weight off of every bellows and re-regulating the organ and tuning it through again. That's a slight exaggeration, but broadly it's the truth, as I understand it. They also tamed the reeds by, where they were Willis screwed reeds, they would unscrew the weight, add some felt underneath, and screw it back on again to make it slightly heavier. By making it slightly heavier, of course, it was then re-regulated at its wire in a slightly different place, which made the thing mellow. This took some of the snap out of the starting transient.

Standardization of production

Willis organs also were standardized, literally run-of-the-mill stuff. Don't kid yourself that Henry Ford invented the mass production system. He was using this system before Ford knew what a motor car was.

His sound boards were made in 3 standard sizes—Chapel, Church, and Cathedral—in three standard compasses: F, G, & A. Later: G, A, & C. He also had three standard widths of passage board. None, 4", & 8", later changed to 8", 12", & 14". The width of the bars, and how far they were set apart, were also in three standards—Chapel, Church, and Cathedral—so by the variations of the passage board width and manual compass, and scaling, you could make up many different sizes of manual sound boards. And the plantings were standard, and if you've got standard plantings, they've got to be big enough to receive the pipework and so on. And the easiest way to make sure they were, was to have standard pipework.

The pipes were absolutely standard. You can take them out of one organ and go down the road 100 miles—25 miles—300 miles and pop them in. They fit, and because they're Willis voiced—unless they've been "improved" (note the quotation marks)—then they'll still blend. They may not blend in their proper proportion, but they'll still blend tonally. The proportional balance may be wrong, but probably not. So mass production worked.

Willis organs gain snob appeal

"Willis Peerage Quality" organs were built by this time (and I'm talking about 1870) because he'd become very well known. The fashionable snob-thing for Peers of the Realm and wealthy land owners to have was a Willis Organ, whether they wanted it or not, whether it was going to be played or not.

Peerage Quality organs were not only superbly built, but opulently elegant: the passage boards were made of solid one-piece 2" thick mahogany; the smaller open wooden pipes were mahogany on three sides, and the whole of the face from 1' C up was ebony; the insets of the top lips were in elephant ivory; the metal was spotted throughout with tin trebles, the 16' basses were often in spotted, the front pipes were what was called 'pure tin' as opposed to the standard quality of tin, which was 75%, which is quite high enough anyway.

One of these organs was subsequently fitted with a "Welte" German player action, and the son of the original Duke, who bought the organ, used to go and sit at the console and pull stops on and pretend to play while the player was working, in order that his guests should be impressed. He always—or often, so I'm told—improved on the finale of any piece by pulling the Tuba on by hand at the last moment.

Organ consultants

These Peerage Quality organs included the one which was built for Windsor Castle, which burned down not all that long ago. In the days prior to the English Briberies and Corruption Act of 1902, it was legal for a person in the pay of a church or a municipality, for example, to receive pay also from the contractor. After 1902 it became illegal for somebody to receive a fee for acting as an organ advisor and consulting to a church or a municipality and receive a commission from the organ builder. Unfortunately, the illegality of it doesn't prevent it, anymore than the illegality against color prejudice actually does anything about that situation. The change of the law doesn't necessarily bring about the change of heart.

At Windsor Castle, the organ consultant was Sir Dr. Walter Parrot. Sir Dr. Walter Parrot suggested the enormous amount of help that he'd been, and the enormous amount of trouble he'd gone to to assist my great-grandfather, was worth some kind of recompense. When my great-grandfather replied that he had not allowed for such in his quotation, he was (so I'm told) informed that this could be accommodated by reducing the Peerage Quality to Standard Willis Quality, which he felt would be quite good enough, and would leave a balance at today's values which would be something like £20,000, to make available to Dr. Parrot.

This meant that the front pipes were not of pure tin. It meant that the inside pipes started spotted metal at one foot C, and had plain metal below that; and that they went into zinc at certain parts, and the wooden pipes started earlier because in those days the wooden pipes were cheaper. And various other economies were affected in order to assuage the appetites of the person who doesn't have to be an organbuilder to have these appetites.

And it even involved the Mixture. The old man wanted a 4-rank mixture, and he was told he couldn't have it, that they could only afford a 3-rank, and the value of the 4th could go towards the personal welfare fund of the Consultant to whom I've previously referred. The idea of having 4-rank mixture was an anathema to those people who say "Well, it's a load of rubbish! Up to a 2-foot is plenty!"

The old man was so certain that he would get his own way at Windsor Castle, that he had already built the 4-Rank mixture, and drilled for it, and raised the upperboard, voiced the mixture. It was voiced with the tierce rank, of course. All good mixtures have the tierce in them, however soft it may be, in the same way that all good cooking has salt, however little there may be.

The object is not to taste the salt, but to enhance the balance. The same is true of the tierce in the mixture.

When the organ was last done, although the drawstop said Mixture III-Ranks, everybody said it was one of the finest mixtures in the world, something often said by people who believed that a 3-rank mixture doesn't have the tierce rank in it. But it had the tierce rank in it!

"Father" Willis's later period

We get to a stage where he's building a lot of big organs: cathedral stuff, leading to the secular Royal Albert Hall and Alexandra Palace organs. These run alongside each other in what some people regard as two different styles—but they are not two different styles in my eye—they are technically different styles, but artistically they are one artistic opinion related to two different situations.

That also accounts for the old man's periods of tone. The Salisbury period was of full specifications, a lovely, gentle, mellow period which was developed into the full-blooded pompous tone of the municipal town hall, needed for the pomposity of the Victorian Era in its municipal splendor. And if you don't understand English things it may be difficult to understand: the assurance the Victorians had that they were the most superior beings on earth, grossly outstripped the later Nazis' belief in themselves. Grossly outstripped it!

This appreciation of their own worth required that wealthy Lancastrian-Yorkshire mill people built town halls to enable that there be a proper place for the Grecian marble bust that they had carved of themselves to be put in some suitable niche in a position of prominence and splendor. And because it was going to house such a wonderful thing as a bust of themselves, it had to have the best of everything—superb organs and so forth.

We have a town hall here in Leeds where the hall was not a white elephant but rather a herd of elephants. The instrument inside was about as large and about as noisy, and built out of the same self-esteem by the builder who had apprenticed my grandfather, and was determined to have that organ contract at any cost. And he got it, and the cost was considerable—to him.

In 1902 the old man died, but he was apparently kept very busy! Witness the famous picture of him sitting in his deathbed with his skullcap on, nicking a Clarabella. I know of about 17 organs which were reportedly the last one that was built by Father Willis! I may have the photo. I'm not an historian. I don't

throw things away, but I don't always put things away, either, so it's not always readily to hand.

Vincent Willis & Henry Willis II

We have to get round to the fact that there are organs which are attributed to "Father" Willis with which he had almost no connection whatsoever. He had two sons, the elder of whom was Vincent, the younger was Henry. And these two boys were responsible for the organs with which he didn't wish to be bothered, to put no fine a point on it!

Vincent had a very determined style of his own. He was a brilliant man and had several inventions which he had patented in his own name. Much to his father's chagrin, he then sold the patents back to him to use, they having been developed on the firm's time and the firm's material and labor.

Vincent was initially responsible for the Liverpool factory. I don't know where the story originated, but at one stage these two men shared a voicing shop: It was a room with a voicing machine at the two opposite ends, and with pipe layout benches between. They had one young apprentice who looked out after both of them by fetching and carrying and sometimes possibly cutting up pipes and clipping and so forth.

When I was younger I spoke with the man who was their apprentice, who was then very elderly. He told me of the time when Vincent and Henry Willis II were at loggerheads and no longer on speaking terms. They worked in the same room; they were blood brothers, but they no longer spoke.

The conversation went like this: "McCrimmon? Tell Mr. Vincent that if he doesn't stop making that bloody noise, I shall . . ." And so forth. McCrimmon had to then turn around to Mr. Vincent and say: "Mr. Vincent, Mr. Henry says that he would be grateful if you would stop making the noise, as he wishes to concentrate on the Dulciana that he is doing." Vincent would say, "Tell Mr. Henry that he can go and stuff the Dulciana pipes," and so forth. So McCrimmon was the go-between. And the story is that he was never personally abused, and he always translated the abuse in polite terms to the other, as if the person listening hadn't heard the original comment made.

Styles and scandal

Their styles were different. Henry, so I'm told, took the line which I try to take, which is to love the pipes and to encourage them to speak in a general direction, with the general tone that you would like, bearing in mind that the pipes themselves want to do something.

Whereas Vincent's style, so I understand, was more in line with my father's, that is: the pipes are there to be bent, regardless whether they wish to do it or not, to the artistic dictatorial will of the tonal director.

Now Vincent Willis was a very naughty boy. When he went to Liverpool he was a lonely lad away from home, and he compromised the landlady's daughter, as it was called in those days. These days it's called getting her pregnant. He was cut off without the proverbial shilling, left the firm, went and worked for others and then himself, and then went to America, where his heirs and successors are known to this day, I believe, and proudly recount their connection with "Father" Willis through Grandpa Vincent.

The firm in the hands of Henry Willis II

Because he was a gentle man, and because his father was bombastic, self-ish, and autocratic, he was left very much to his own devices, because he never argued. If the old man came along and said, "That's wrong, do this!" he just said yes sir, and the old man went away; Henry didn't do it, and everybody was satisfied.

When "Father" Willis died, he died in debt. The most famous organ builder in the British Empire, which then covered one third of the earth's surface, and he died in debt: at today's value something like 3 to 4 million pounds. Henry Willis II, determined against the wishes of the relatives and the solicitor to accept these debts, for which there was no legal obligation in England at that time. When you died, your debts died with you. The relatives turned round and said: "Right-o! Quick, sell off whatever there is, divvy it all round, give us all a handful, and we'll go on our way rejoicing." Henry Willis II fought his relatives in the courts to prevent them. He placed injunctions upon them to prevent them from selling it all up, and said that he would honor his father's debts.

This article will be continued.



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The Schübler Chorales & The Numbers Game

Edmund Shay

Much has been written about Bach's use of numbers as a musical signature and as symbols of Christian beliefs. The purpose of this article is to explore his use of numbers in the *Schübler Chorales*. For some of the information in this article I am indebted to the research of others, especially to Randolph Currie, Christoph Wolff, and Peter Williams.¹ It is their work that has inspired me to find more in the score, visually and aurally, and to write about it.

The six chorale preludes that comprise the *Schübler Chorales* were printed by Bach's former student, Johann Georg Schübler. Five of the six are transcriptions of vocal movements from Bach's cantatas, written between 1724 and 1731. The origin of the second chorale prelude is unknown, leaving the possibility that it is the only original organ piece in the set. The texts trace the progression of the true Christian: #1 is a call to repentance, #2 and #3 a search for redemption, salvation is addressed in #4, the faithful pray for strength in facing death in #5, and the sixth chorale looks beyond death to the Resurrection.

As no date appears in the collection, there is uncertainty about the year of publication. On the title page Bach states that he has sons in Berlin and Halle. Friedemann Bach did not go to Halle before 1746; therefore the collection cannot have appeared before that date. There is some evidence to suggest a later publication date of 1750, when Bach was 65 years old. Bach usually set-

tled his debts promptly, and on July 12, 1747 he paid Schübler 2 Thaler and 12 Groschen, presumably for the *Musical Offering*, which is dated July 7, 1747. At the time of his death in 1750, Bach owed Schübler 2 Thaler and 16 Groschen, most likely for the *Schübler Chorales*. According to Wolff, the additions and corrections Bach made in his personal copy of Schübler's edition show a style of writing characteristic of his last years of life. Additional evidence suggesting a publication date of 1750 is the number of words on the title page, 65 in all. Was Bach referring to his age, as he had done on the title page of *Clavierübung III*, which was published when he was 53 on January 10, 1739, and contains 53 words?

Although the succession of keys in the set might appear haphazard—E-flat major, E minor, C minor, D minor, B-flat major and G major—Currie has revealed the compelling logic of the key scheme. The three major keys spell an E-flat major chord. Bach used the key of E-flat major, with its three flats, as a symbol of the Trinity in the great Prelude and Fugue of *Clavierübung III*.

The total number of notated measures of the six chorale preludes is 256 (2⁷). At the exact midpoint, measure 128, in measure 7 of *Meine Seele erhebt den Herren*, the BACH motive appears (B-flat, A, C, B-natural), reaching across to measure 8, the second half of the whole (Example 1).

Is it possible that the Trinity number 27 (3 x 3 x 3) influenced Bach in his selection for the first chorale prelude? *Wachet auf ruft uns die Stimme* is a transcription from his cantata of the same name, written for the 27th Sunday after Trinity. It is also interesting that the Bach numbers 14 (the sum of the letters BACH, or 2+1+3+8) and 41 (the sum of the letters JSBACH, where i and j are counted as the same letter, as in Bach's time) play a role in the overall plan of the edition. There are 14 lines on the title page, 14 words in the complete title (as there are both for the *Goldberg Variations* and the *Canonic Variations*), 14 numbered pages in Schübler's edition, 41 lines of score printed on three staves instead of the customary two, and 41 words in the seven chorale titles. (There are seven because the second chorale prelude has two titles.)

Trinity symbols and Bach numbers are profuse in *Wachet auf, ruft uns die Stimme*. This tenor aria from Cantata 140, was written for the close of the church year, the 27th Sunday after Trinity (27=3 x 3 x 3). There are the 3 flats of the key signature, 3 independent (non-imitative) voices, 3 staves per score, 3 lines of score on each page, 3 pages in Schübler's edition, and the musical announcement of 3 low E-flats by the pedal in the first measure. The 54 notated measures (the product of 2 x 27) is also the same number of measures for the sixth chorale prelude. Is it possibly a reference to the twenty-seventh Sunday of Trinity?

Bach's signature stands out immediately in the opening four measures (Example 2). The first seven bass notes are set off by a rest, followed by their repetition and another rest, making a total of 14 bass notes (B+A+C+H) separated by rests. These are the only rests for the pedal for the duration of the

Example 1



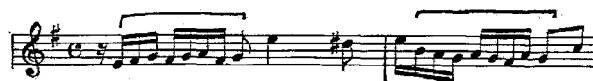
Example 4



Example 2



Example 3



Example 5



piece except for those occurring because of the repeat sign. If the notes in the right hand are also counted, a total of 34 will be found. This means that the total number of notes in the first four measures set off by rests equals 48, which is the product of B x A x C x H. Did Bach repeat the first two measures for musical reasons, or did he simply want to make the numbers add up?

A sectional ritornello in the right hand dominates the work. It is constructed of four different patterns, each set off by a rest. The order of the patterns changes throughout the piece, with the original order appearing only 3 times in the score. However, when the repeat is taken one hears the pattern four times in the original order. This allows the first pattern to be heard 10 times, a possible reference to the parable of the 10 virgins (Matthew 25:1) which is the textual basis for this piece.

symbol for Christ's age. To strengthen the symbol, Bach divided this number in half, and in so doing the structure of the work, into 2 equal halves of sixteen and a half measures each. On the third beat of measure 17, Bach marked the beginning of the second half with the first and only simultaneous appearance of the motive with its inversion (Example 4).

The original motive appears 17 times in each half, and the inverted form 14 times (BACH?). The total number of motive statements in the work is 62, a reference to the psalm upon which both texts are based. Perhaps coincidentally, the fourteenth note of the chorale melody (the start of the third phrase) enters in measure 14, and each half of the chorale prelude contains 66 beats, the product of 2 and 33 (2 x 33).

Wer nur den lieben Gott lässt walten was adapted from Cantata 93, which Bach wrote for the 5th Sunday after Trinity. In the cantata version the chorale is played by violins and violas in unison, while the soprano and alto sing a duet to the words of the fourth verse: "He knows the right time for joy." The text of "Wer nur den lieben Gott" is another versification of psalm 62.

The work is divided into two parts, each with its own fugally-treated subject. The subject of the first section is derived from the first phrase of the chorale (Example 5, soprano). The *cantus* is given to the pedal in the tenor register. The left hand accompanies the soprano and alto (right hand) in a basso continuo style but is also allowed three entries of the subject: in measure 8, measure 14 (BACH?), and again in measure 29 (JSB?). The subject appears 7 times in the first half, 14 times with repeat (BACH?), and once more as *coda* to the second half.

The subject of the second section appears 5 times in a possible reference to the fifth Sunday after Trinity. In mea-

Duality is symbolized by the two titles for the second chorale prelude: *Wo soll ich fliehen hin* (Whither should I flee), and *Auf meinen lieben Gott* (To my dear God). Both texts are based on psalm 62, with the second answering the question of the first.

Christ, being the second Trinity figure, is symbolized by the number 2. It makes sense, therefore, that the second chorale prelude should be addressed to Christ using 2 texts, as it is in the *Orgelbüchlein*. Another number which is a symbol for Christ is 33, referring to his age at the time of the crucifixion. These two numbers play a significant role in the contrapuntal events of the work, as well as to its overall length.

A single short motive and its inversion provide all of the musical material (Example 3). Each hand, with one of the two imitating voices, moves hurriedly along as the chorale melody is played calmly by the pedal in the tenor register. The total number of measures is 33, the

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SCHMICKER

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Example 6

(Facsimile edition with old clefs)



(Modern edition)



Example 7



Example 8



Example 10



Example 9



Example 11



Table

I	II	III
Beginning and first phrase of the cantus.	Interlude for alto and tenor voices.	Second cantus phrase and coda.
Measures 1 - 14	Measures 15 - 21	Measures 22 - 35
Number of measures:	Number of measures:	Number of measures:
14 (BACH)	7 (Holy)	14 (BACH)
Keys: d - F	Keys: F - a	Keys: a - d

sure five there may be a disguised version of the BACH motive between bass, soprano and alto voices (Example 6). The cantata version has B-natural instead of B-flat. Is the modal B-flat a mistake, or a change of mind to outline BACH?

The double bar in the last measure appears at the bottom of page 7, the mid-point of the numbered pages. Instead of a single double bar, Bach used 7 double bar lines to create 14 vertical lines (B + A + C + H) (Example 7). In the fifth measure from the end, fourth beat, the A-flat sixteenth note in the soprano occurs together with the G a half step below it in the alto. While this works with human voices, it may not be effective when the hands are on the same keyboard. In Schübler's edition the second eighth note in the alto shares the fourth sixteenth note head in the soprano, suggesting that the G in the alto is to be performed as a sixteenth note (Example 8).

Meine Seele erhebt den Herren is an arrangement of the fifth movement of Cantata 10, of the same name. In the original, the psalm tone (not a German chorale) is played by oboes and trumpet while the alto and tenor voices form a vocal duet to the text of the eighth verse of the German *Magnificat*: "He remembers his mercy and helps his servant Israel."

The work begins with the only unac-

companied bass in the cycle. It has been suggested that the 22 notes of the phrase refer to Christ, because the letter X is the 22nd letter of the old alpha-

bet, and the first letter in Christ's name in Greek. It appears two times, at the beginning and again at the end, perhaps as a symbol of Christ as the Alpha and the Omega.

The *cantus* appears in the soprano voice for the first time, entering in bar 9 (3 x 3), its two phrases another symbol for Christ. The alto and tenor voices enter in measure 5 with material based on the opening bass phrase. The number 5 is another symbol for Christ, referring to the 5 points of the cross, and the wounds of Christ on the cross. As mentioned earlier, the BACH motive appears in measure 7 (Example 1), the midpoint of all the measures in the cycle. The number seven is the most holy, sacred number next to three, a symbol for the Creator who rested on the seventh day of creation. Bach added one trill sign to his personal copy of the chorales, and placed it on the fourth alto note in measure 14.

The 35 measures of *Meine Seele erhebt den Herren* can be seen as a balanced arch form. (See Table.)

Ach bleib bei uns Herr Jesu Christ is the third movement of Cantata 6, "Bleib bei uns, denn es will Abend werden." It is marked *Allegro* in the original, but is unmarked in Schübler's edition. The cantata version was written for obligato violoncello piccolo, basso continuo, with soprano singing the chorale; it also includes a repeat for a second verse.

The first chorale phrase is introduced by a 14-measure *ritornello* played by the left hand (violoncello piccolo) and pedal. Its opening notes are derived from the first four notes of the chorale ("Ah, stay with us"), which are immediately imitated by the pedal (Example 9). Not only does the solo for the left hand fill 14 measures, but it also spans the range of a 14th, from B-flat² to A-flat⁴. And since the prayer is addressed to Christ, Bach may have selected the key of B-flat major for its 2 flats, and also because B is the second letter of the alphabet.

Bach again chose the *ritornello* style for the last chorale prelude. *Kommst du nun Jesu vom Himmel herunter* (Are you coming now, Jesu, from Heaven down to earth?) was arranged from Cantata 137, where it is set to the second verse of "Lobe den Herren" (Praise to the Lord, the Almighty). In the original the chorale is sung by an alto, the soprano obligato is played by a violin, and the bass is a basso continuo part. For the organ arrangement, Bach

placed the chorale in the pedal, to be played on a 4' stop; the obligato part in the right hand, and the bass part in the left hand.

An examination of the cantata text suggests at least two examples of baroque word painting: "Praise to the Lord, who so gloriously reigns over all, who bears you safely on eagle's wings, who sustains you as you yourself desire; have you not become aware of this?" (Emphasis mine.) A symbol that cannot be heard, but can be seen by someone looking at the score, is an example of "eye music." Many of Bach's so called "cross" motives fall into this category. The main motive of the ritornello may be such an example, as it outlines the graceful movement of "eagle's wings" on the page (Example 10). The ritornello begins a second statement in measure 14 (BACH), and again at the exact moment the singer sings the words "eagle's wings" (*Adelers Fittigen*).

The second example of word painting occurs in measures 38 through 40 at the word "sustains"; the original German is "erhält." Here the "hält" of "erhält" is sustained a full extra measure before the chorale is permitted to continue (Example 11).

Is it just a coincidence, or did Bach really think it important to use numbers and other symbols in his music? Did he do it to challenge his own artistic abilities to create effortlessly sounding music that was secretly confined by numerical constraints? Did he do it to give pleasure to future analytically minded generations, or did he believe that numerical associations strengthened artistic perfection? The only answer to these questions is that we can never know the true answer to any of them. Yet who can deny that the discovery of these numbers gives us an unexpected pleasure that is separate from the pleasure we receive from hearing or playing the music itself? If we cannot agree or believe that employing numbers in his music was a decision Bach consciously made, then perhaps we can at least admit the truth of the great German philosopher/mathematician Leibniz who wrote in 1712 that "Music is a secret exercise in the arithmetic of the soul, unaware of its act of counting." ■

Notes

1. Randolph N. Currie, *Notizbuch für Studenten—Cyclic Unity in Bach's Sechs Choräle: A New Look at the "Schübler's", Bach* (Riemenschneider Institute), 4i (1973) 26-38, 4ii (1973) 25-39. Peter Williams, *The Organ Music of J. S. Bach* (Cambridge University Press, 1980). Christoph Wolff, *Bach, Essays on His Life and Music* (Harvard University Press, 1991).



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New Organs

Cover
Reuter Organ Company, Lawrence, Kansas
St. Therese Parish, Deephaven, Minnesota

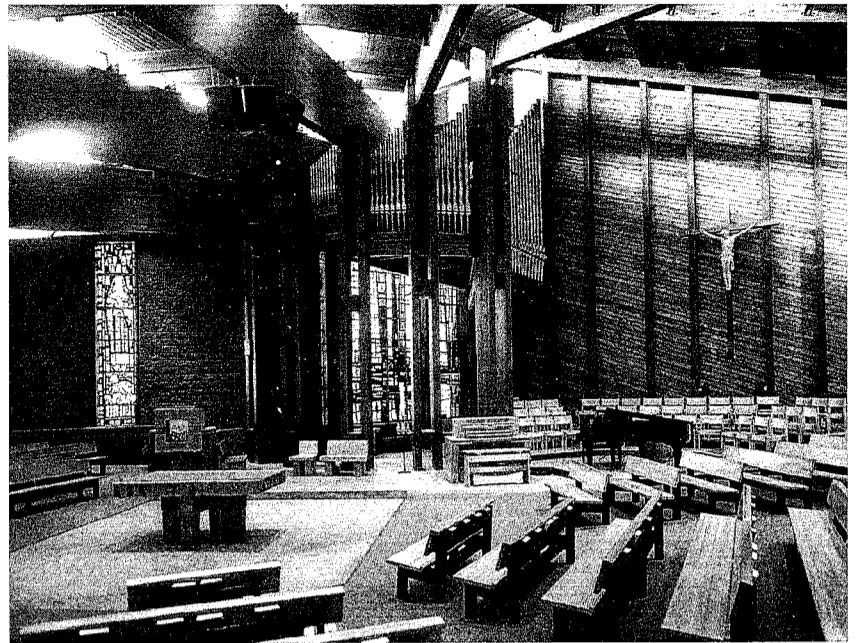
St. Therese Parish was begun in 1946, and has been in a phase building program ever since. The current worship space was built in 1970. The music program has been built in phases as well—volunteer choirs and directors served since its first days, with a full-time director of music being hired in 1981. A variety of instruments is regularly used at liturgy, and various ensembles have been formed over the years.

The pastoral council in 1983 established a Memorial Organ Fund. A committee was formed and did an initial research of various organs, but it became inactive after a few years because of other building maintenance emergencies. Over the years parishioners and friends have given large and small contributions to the fund. Finally in 1996 when there was almost \$100,000 in the organ fund, the Pastoral Council gave the go ahead to invest in a "starter" pipe organ that could be augmented as long as all of the money was in the fund before a contract was signed. The instrument was to be built in phases, as funds became available.

The council appointed a visual design group of three to assist in deciding on a pipe organ design and placement for the church, and in July of 1996 decided on the Reuter Organ Company of Lawrence, Kansas. Phase one included the local construction of the three-tiered wood laminated beamed platform that stretches 21 feet above the baptistry and complements the Robert Reinhart stained glass window. The organ at this phase comprised nine stops: six on the Great and three in the Pedal. Flamed copper pipes of the Pedal Principal and Choral Bass stand on the front of the organ platform. The Great division sits directly behind the facade pipes on one slider chest. The moveable console, which matches the pews, has Swell, Great, Positiv-Choir and Pedal divisions with five MIDI stops connected by a fiber optic cable to the Matters computer system. Stephen Barnhart of St. Louis Park, Minnesota and J.R. Neutel of Lawrence, Kansas did the installation and voicing of the instrument.

Within two years \$124,000 had been raised for phase two, adding fifteen more stops, and a \$2.8 million building expansion project was completed at the conclusion of phase one. The second phase, installed in April of 1999, added the enclosed Swell division with horizontal shutters on two sides, another slider chest and three more Pedal stops. Almost a fourth of the money has been raised for the third and final phase, which will complete the instrument, adding 18 stops and six digital voices. The plan is to add a 7-stop exposed Positiv on a slider chest that is suspended by black metal rods below the organ platform. The enclosed Choir division will be stacked above the swell box and feature a number of solo stops and an Erzähler Celeste. Both of these divisions will play from the third manual. The Pedal division will be completed with an extended Bombarde rank as well as some digital voices used on the manuals and pedal. The copper Trompette en Chamade, playable on various divisions, will be placed under the flamed copper pipes situated between the vertical wood beams.

Phase one was dedicated on the Feast of the Baptism of the Lord at all four Sunday liturgies in January of 1997. In April of 1999 Lynn Trapp played the dedication concert for phase two, joined by the various parish choirs and instrumentalists. Paul Manz will play a hymn festival at the parish on Sunday, October 10, at 4 pm. Annual hymn festivals and organ/choral concerts are planned



for the next three years and beyond. The Minnetonka Choral Society and The Music Association of Minnetonka along with other ensembles in the metro area continue to present regular concerts in the worship space. The parish has three high school students currently studying on the new instrument, and the finance committee has established an Organ Scholarship Fund to assist in the training of parish young adults as organists through an apprenticeship program.

—Rob Glover, Director of Liturgical Music at St. Therese-Deephaven
 Photos by David Tacke, member of St. Therese

Reuter would like to thank the parish church of St. Therese-Deephaven for the opportunity to build this instrument. It was a pleasure to work with the many parishioners involved throughout the first two phases of this project, and we look forward to the Positiv and Choir divisions becoming a reality. The success of this pipe organ project is largely due to the cooperation between church and organ builder. With a mutual vision, long range planning, honest communication, and creative solutions, a pipe organ project can be a joy for almost any congregation. And, as evidenced here, a well-designed pipe organ can serve a variety of liturgical and artistic purposes while quickly becoming an important thread in the fabric of church life. As Rob Glover says, "Once the Reuter was installed, the congregation felt the organ had always been there—a natural part of the church." Soli Deo Gloria.

—Chris Leaver
 The Reuter Organ Company

GREAT

- 16' Violone (prep, digital)
- 8' Principal
- 8' Diapason (Ch)
- 8' Bourdon
- 8' Harmonic Flute (Ch)
- 4' Octave
- 4' Spillflote
- 2' Fifteenth
- IV Fourniture
- 8' Trompette en Chamade (prep)
- 8' Bombarde (Ch)

SWELL

- 16' Gedackt (prep, digital)
- 8' Rohrflote
- 8' Viole d'Gambe
- 8' Viole Celeste
- 4' Principal
- 4' Hohlfote
- 2½' Nasard
- 2' Blockflote
- 1½' Tierce
- IV Plein Jeu
- 16' Basson (prep, digital)
- 8' Trompette
- 8' Oboe
- 4' Trompette Clarion
- Tremolo



PEDAL

- 32' Violone (prep, digital)
- 32' Bourdon (prep, digital)
- 16' Principal
- 16' Subbass
- 16' Violone (Gt)
- 16' Gedackt (Sw)
- 8' Diapason (Ch)
- 8' Principal
- 8' Bourdon
- 4' Choral Bass
- 4' Flute
- 32' Fagotto (prep, digital)
- 16' Bombarde (prep)
- 16' Basson (Sw)
- 8' Trompette en Chamade (Gt)
- 8' Bombarde (Ch)
- 4' Bombarde (Ch)

MIDI

- MIDI 1
- MIDI 2
- MIDI 3
- MIDI 4
- MIDI 5

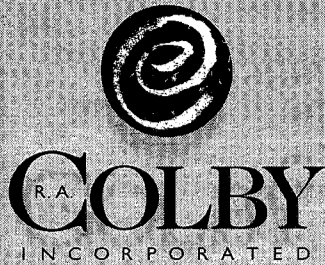
POSITIV (unenclosed, prep)

- 8' Salicional
- 8' Gedackt
- 4' Prinzpal
- 4' Gedackt
- 2' Prinzpal
- 1½' Quinte
- IV Cymbale
- Tremolo

CHOIR (enclosed, prep)

- 8' Diapason
- 8' Harmonic Flute
- 8' Erzähler
- 8' Erzähler Celeste
- 8' Bombarde
- 8' Cromorne
- 16' Trompette en Chamade (Gt)
- 8' Trompette en Chamade (Gt)
- Tremolo

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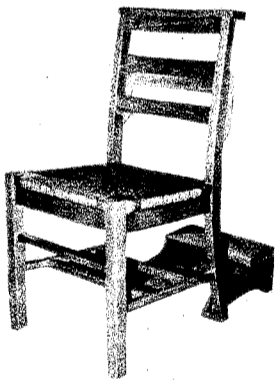
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Andover Organ Company, Methuen, Massachusetts, has built a new organ for Northfield Mount Hermon School in Northfield, Massachusetts. When Benjamin Mague climbed up on the organ bench for his first lesson senior year, he could not have imagined that he would one day design and build a new organ for his alma mater. The new organ is dedicated to his teacher, Carlton L'Hommedieu, and to Marion Keller Honaas, both longtime organists at the school.

Three Estey organs had been built for the two school chapels and the auditorium at Northfield by Colonel Julius J. Estey of Brattleboro, Vermont, a charter trustee. In 1970, the Estey at Mount Hermon was replaced by Andover's Opus 67 of two manuals and 27 ranks.

Northfield and Mount Hermon schools merged in 1971. When Sage Chapel's 1938 Estey at Northfield was declared beyond practical repair in the early 1990s, the school again turned to Andover. Working with Alan Laufman of the Organ Clearing House, Donald Olson of Andover suggested rebuilding an 1897 Hook & Hastings organ which the firm was storing for a church in Baltimore.

St. Patrick's Roman Catholic Church in Baltimore had suffered a fire in 1983 and had put its organ—not badly damaged—into Andover's care at that time. In 1994 the church decided it could not afford rebuilding and installation costs and put the organ on the market. Northfield agreed to purchase the rebuilt Hook & Hastings Opus 1785. A generous commitment on the part of Northfield Mount Hermon's Class of 1941, then celebrating its 50th reunion, combined with many gifts from other alumni and friends to make the purchase possible.

Benjamin Mague, by now Vice President of the New Organ Department at Andover, was selected to do the mechanical design, supervise the project, and to oversee the installation. An entirely new console and key action

were built to replace those damaged by water during the fire, and a third coupling manual was added. Mague himself built the three keyboards. Eight levels of combination memory were installed, and the wind system was entirely revamped. The original case was refinished by Andover's Edward Bradley to match the existing paneling in Sage Chapel.

Artistic and Tonal Director Robert Newton chose to retain the original romantic tonal scheme of the Hook & Hastings, but to enhance the choruses of both manuals. The Great Mixture was repitched and enlarged from three to four ranks. A 4' Principal from Hook & Hastings Opus 1906 was installed in the Swell and the Dolce Cornet was redone as a 2' chorus mixture. The H&H Swell 4' Gemshorn became an 8' Celeste which works with either the Salicional or the Spitz Flute. The Solo Cornet for the Great is of rebuilt pipes of the H&H Aeoline, the Estey Viola and Voix Celeste. The Pedal was enlarged by rescaling the Violon Cello with pipes from the Estey and by adding three stops: 8' Flutebass, 4' Choralbass, and 16' Trombone, all of the pipes from the Estey.

The dedication recital was played by Joseph T. Elliott, Jr., organist emeritus, and Karen A. Guthrie, present organist at the schools.



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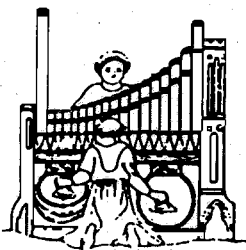


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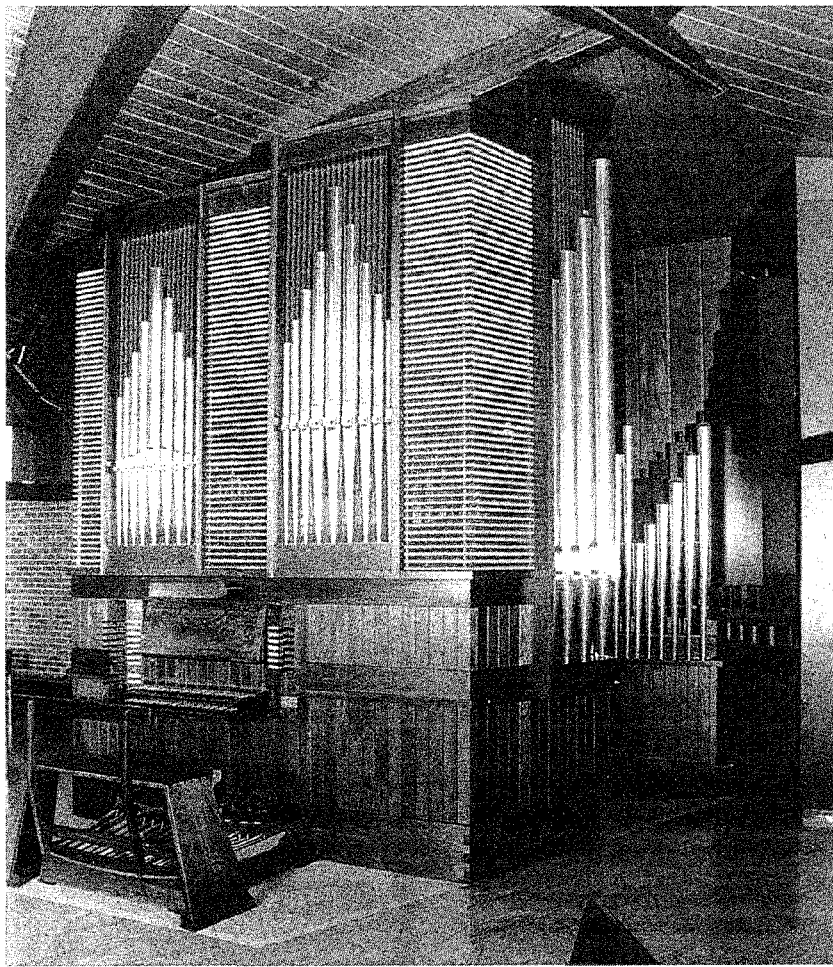
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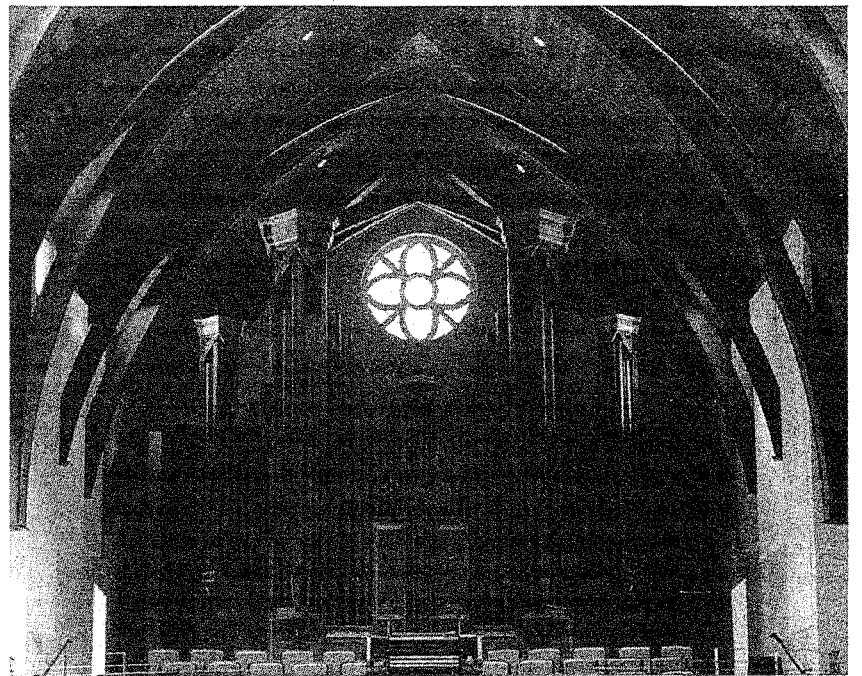


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Dobson Pipe Organ Builders, Lake City, Iowa, has completed its Opus 66 for Eastminster Presbyterian Church, East Lansing, Michigan. Although no organ was envisioned when the building was designed, the Dobson firm developed a plan to accommodate both organ and choir in the limited space available. The design of the case reflects the hexagonal grid that underlies the design of the building. The relatively low ceiling and deep beams not only complicated the physical design of the instrument, but provided an extra acoustical challenge. The tonal objective of the builder was to make the most musically versatile instrument possible. Though of moderate size, the organ is fairly large for the size of the worship

space. The organ is voiced on a wind pressure of 65 mm, delivered from a weighted, single-rise reservoir. The metal pipes, many of which were made in Lake City, are of 25% tin for the flutes and 52% tin for the principals; the facade pipes are 75% tin. The Trumpet and Fagotto have a modified type of English shallots, while the Oboe has Bertouneche shallots. The key and stop actions are mechanical; key compasses are 58/32. Dr. Albert Bolitho, of Albion, Michigan, served Eastminster as consultant. Dr. Bruce Campbell, organist/choir director of the church, played the inaugural recital on December 17, 1996. Other dedication programs were played by Dr. Bolitho and Joanne Rodland.



Austin Organs, Inc., Hartford, Connecticut, has built a new organ, Opus 2771, for St. Andrew's Roman Catholic Church in Columbus, Ohio. The instrument is advantageously situated in the rear balcony of the new building, and is played from a 3-manual stopkey console. The casework was designed, built, and installed by Dr. Charles A. Caranna, a member of the parish and local craftsman. Michael B. Herzog is the representative for Austin Organs.

SWELL

- 8' Violin Diapason
- 8' Chimney Flute
- 8' Viole de Gambe
- 8' Voix Celeste (TC)
- 4' Principal
- 4' Waldflute
- 2' Flute (ext)
- III Cornet (TC)
- 1 1/2' Quinte
- IV Plein Jeu (draws 1 1/2' Quinte)
- 16' Basson-Hautbois
- 8' Trompette
- 8' Hautbois (ext)
- 4' Clairon (prep)
- 8' Vox humana (prep)
- Tremolo

PEDAL

- 32' Violone (prep)
- 32' Resultant
- 16' Open Wood
- 16' Subbass
- 16' Violone (Gt)
- 16' Spire Flute (Ch)
- 8' Octave
- 8' Violone (Gt)
- 8' Spire Flute (Ch)
- 4' Choral Bass (ext 16' Open Wood)
- 32' Contra Trombone (prep)
- 16' Trombone (ext Gt Trumpet)
- 16' Basson (Sw)
- 8' Trumpet (Gt)
- 4' Hautbois (Sw)

GREAT

- 16' Violone
- 8' Principal
- 8' Harmonic Flute
- 8' Bourdon
- 8' Violone (ext)
- 4' Octave
- 4' Nachthorn (prep)
- 2' Super Octave
- IV Fourniture
- 8' Trumpet
- Tremolo
- 8' Festival Trumpet (prep)

CHOIR

- 16' Spire Flute (ext)
- 8' Concert Flute
- 8' Spire Flute
- 8' Flute Celeste
- 4' Principal (prep)
- 4' Koppelflute
- 2' Octave
- III Cymbel (prep)
- 8' Clarinet
- 4' Rohr Schalmel (prep)
- Tremolo
- 8' Festival Trumpet (prep)

PEDAL

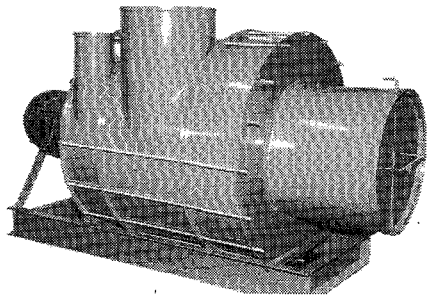
- 16' Bourdon
- 16' Fagotto
- Pedal Unison Coupler
- Pedal Octave Coupler
- Gt/Ped
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Calendar

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

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

UNITED STATES East Of The Mississippi

16 SEPTEMBER
Third Annual Improvisation Symposium; Eastern Michigan University, Ypsilanti, MI (through September 18)
Uwe Karsten Gross; Presbyterian Homes, Evanston, IL 7:15 pm

17 SEPTEMBER
Susan Armstrong; Old Whaling Church, Edgartown, MA noon
Thomas Murray; St Anne Church, Rochester, NY 8 pm
Hector Olivera; Tennessee Theater, Knoxville, TN 8 pm
African Children's Choir; First United Methodist, South Bend, IN 7 pm
David Craighead; Southern Illinois Univ, Carbondale, IL 8 pm

18 SEPTEMBER
Frederick Hohman; The Wanamaker Organ, Philadelphia, PA 2:30 pm
John Walker, workshop; Calvary Baptist, Clearwater, FL 10 am

19 SEPTEMBER
Emanuel Bologna; St Patrick's Cathedral, New York, NY 4:45 pm
Lisa Lonie, carillon; St Peter's Episcopal, Morristown, NJ 5 pm
John Walker; Calvary Baptist, Clearwater, FL 6 pm
Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm
Phil Brown; Collierville United Methodist, Collierville, TN 5 pm
Stephen Schnurr; St Paul Catholic Church, Valparaiso, IN 3 pm
Three Choir Festival; Independent Presbyterian, Birmingham, AL 4 pm

20 SEPTEMBER
Ardyth Lohuis, with violin; Christ Church, Alexandria, VA 8 pm

21 SEPTEMBER
Preston Smith; St Andrew's Episcopal, Tampa, FL 6 pm

24 SEPTEMBER
James Christie; Mem Music Hall, Methuen, MA 8 pm
Richard Hill; Old Whaling Church, Edgartown, MA noon
Paul Bisaccia, piano; Shadyside Presbyterian, Pittsburgh, PA 8 pm
Joan Lippincott; North Christian Church, Columbus, IN 8 pm
David Higgs; St Mary's Cathedral, Memphis, TN 7:30 pm
Patrick Allen; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

25 SEPTEMBER
John Gouwens, carillon; The Culver Academy, Culver, IN 4 pm

26 SEPTEMBER
Mark Brombaugh; United Church on the Green, New Haven, CT 4 pm
Thomas Pavlechko; St Patrick's Cathedral, New York, NY 4:45 pm
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
John Walker; Market Street Presbyterian, Lima, OH 3 pm
Stewart Foster; Center for the Arts, Interlochen, MI 4 pm
Derek Nickels; Pullman United Methodist, Chicago, IL 4 pm
Aaron Miller; First Presbyterian, Urbana, IL 7 pm

27 SEPTEMBER
Margaret Kemper; Presbyterian Homes, Evanston, IL 1:30 pm

28 SEPTEMBER
Copenhagen Royal Chapel Choir; St Thomas Church, New York, NY 7:30 pm

30 SEPTEMBER
Stephen Hamilton; Central Presbyterian, Bristol, VA 7:30 pm

1 OCTOBER
Joyce Painter Rice; Old Whaling Church, Edgartown, MA noon
Jane Parker-Smith; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
Stewart Foster; St Luke Lutheran, Silver Spring, MD 7:30 pm

3 OCTOBER
Susan Armstrong; Unitarian Church, Salem, MA 4 pm
Paul Bisaccia, piano; First Congregational, Westfield, MA 4 pm
Jane Parker-Smith; Brick Presbyterian Church, New York, NY 7 pm
John Davis, Jr.; Zion Lutheran, Schenectady, NY 3 pm
Lee Dettra; Cadet Chapel, West Point, NY 3:30 pm
Robin Austin, carillon; St Peter's Episcopal, Morristown, NJ 5 pm
Charles Huddleston Heaton; Longwood Gardens, Kennett Square, PA 2:30 pm
Calvert Johnson; Bradley Hills Presbyterian, Bethesda, MD 3 pm
Donald Sutherland; St James Episcopal, Richmond, VA 7:30 pm
Diane Meredith Belcher; Church of the Savior United Methodist, Canton, OH 3:30 pm
Alan Morrison; Christ Episcopal, Warren, OH 4 pm
Craig Cramer; St Peter's Catholic, Ft Wayne, IN 3:30 pm
Samuel Soria; Holy Name Cathedral, Chicago, IL 3:30 pm
Anita Werling; St John's Anglican, Quincy, IL 4 pm

4 OCTOBER
Matthew Lewis, with soprano; Hamline United Methodist, St Paul, MN 4 pm

8 OCTOBER
Laurence Carson; Old Whaling Church, Edgartown, MA noon
Jane Parker-Smith; Trinity Lutheran, Akron, OH 8 pm

9 OCTOBER
New England Spiritual Ensemble; First Church of Nashua, Nashua, NH 7:30 pm
Peter Conte, with brass; Elizabethtown College, Elizabethtown, PA 8 pm

10 OCTOBER
Jason Asbury; Good Shepherd Catholic Church, Brooklyn, NY 6 pm
Gerre Hancock; Christ Church, Greenville, DE 5 pm
Ardyth Lohuis, with violin; West End Baptist, Petersburg, VA 6 pm
Jane Parker-Smith; First Congregational, Columbus, OH 4 pm
Bruce Neswick, choral festival; St Francis in the Fields Episcopal, Harrods Creek, KY 11 am, 4 pm
Paul Bisaccia, piano; First United Methodist, Warsaw, IN 3 pm
Art Bergwerff; Christ Church Episcopal, Chattanooga, TN 4 pm
Douglas Cleveland; St Paul's Episcopal, Flint, MI 4:30 pm
David Higgs; St Luke's United Methodist, Indianapolis, IN 7:30 pm
AGO/Calvin Institute Music Symposium; ELCA Churchwide Offices, Chicago, IL (through October 12)
Huw Lewis; St John's Lutheran, Forest Park, IL 4 pm

12 OCTOBER
Dresdner Kreuzchor; St Thomas Church, New York, NY 7:30 pm
Art Bergwerff; Seventh-day Adventist Church, Collegedale, TN 8 pm

14 OCTOBER
István Ruppert; Presbyterian Homes, Evanston, IL 7:15 pm

15 OCTOBER
Heinz Wunderlich; Mem Music Hall, Methuen, MA 8 pm
Christopher Young; First Presbyterian, Saginaw, MI 8 pm
Douglas Beck; First United Methodist, South Bend, IN 7:30 pm

17 OCTOBER
Marie-Louise Langlais; St Stephen's Episcopal, Millburn, NJ 4 pm
Ed Nassor, carillon; St Peter's Episcopal, Morristown, NJ 5 pm

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Judith Hancock; Camp Hill Presbyterian,
Camp Hill, PA 4 pm

Paul Manz, hymn festival, with ensemble;
Grace Lutheran, Lancaster, PA 4 pm

Robert Plimpton; Ursinus College, Col-
legeville, PA 4 pm

Boyd Jones; Lenoir-Rhyne College, Hickory,
NC 4 pm

Jane Parker-Smith; The Baptist Temple,
Charleston, WV 3 pm

Peter Conte; Royal Poinciana Chapel, Palm
Beach, FL 5 pm

Gordon Stewart; Calvary Episcopal, Pitts-
burgh, PA 7:30 pm

New England Spiritual Ensemble; Nardin
Park United Methodist, Farmington Hills, MI
2:30 pm

New England Spiritual Ensemble; First United
Methodist, Birmingham, MI 7:30 pm

Christopher Herrick; St Norbert Abbey,
DePere, WI 1:30 pm

18 OCTOBER

New England Spiritual Ensemble; Community
Presbyterian Church, Flint, MI 7:30 pm

Texas Boys Choirs; First Presbyterian, High-
land, IN 7 pm

19 OCTOBER

Texas Boys Choir; Cathedral of St John the
Evangelist, Cleveland, OH 7:30 pm

New England Spiritual Ensemble; Mott Com-
munity College, Flint, MI 6 pm

20 OCTOBER

Independent Schools Choral Festival; Nation-
al Cathedral, Washington, DC 8 pm

Texas Boys Choir; University of Rio Grande,
Rio Grande, OH 8 pm

New England Spiritual Ensemble; Hope Col-
lege, Holland, MI 8 pm

21 OCTOBER

Texas Boys Choir; West Liberty State Col-
lege, West Liberty, WV 7:30 pm

Terry Charles; The Kirk of Dunedin,
Dunedin, FL 8 pm (also October 22)

22 OCTOBER

Marie-Claire Alain; Peabody Conservatory,
Baltimore, MD 8 pm

Robert Smith, harpsichord; Eastport United
Methodist, Annapolis, MD 7:30 pm

Volodymyr Koshuba; Old Presbyterian
Meeting House, Alexandria, VA 8 pm

Texas Boys Choir; Shadyside Presbyterian,
Pittsburgh, PA 8 pm

New England Spiritual Ensemble; First Pres-
byterian, Evansville, IN 7:30 pm

Alabama School of Fine Arts Chamber Play-
ers; Cathedral Church of the Advent, Birming-
ham, AL 12:30 pm

23 OCTOBER

Terry Charles; The Kirk of Dunedin,
Dunedin, FL 2 pm

Texas Boys Choir; Kirk-in-the-Hills, Bloom-
field Hills, MI 7:30 pm

David Schrader, masterclass; North Park
University, Chicago, IL 10 am

24 OCTOBER

The Woodland Scholars; Immanuel Congre-
gational, Hartford, CT 4 pm

David Craighead; First and Central Presby-
terian, Wilmington, DE 3 pm

Marie-Claire Alain; Peabody Conservatory,
Baltimore, MD 3 pm

Robert Smith, harpsichord; All SS Parish,
Waccamaw, Pawleys Island, SC 7:30 pm

David Higgs; Holy Mother of the Rosary
Cathedral, Lancaster, PA 3 pm

Tom Trenney; United Methodist Church of
Painesville, Painesville, OH

New England spiritual Ensemble; Zion Ev
Lutheran, Canton, OH 3 pm

Keith Hampton; Cathedral of the Holy
Angels, Gary, IN 3 pm

Texas Boys Choir; First United Methodist,
Champaign, IL 7 pm

25 OCTOBER

Thomas Trotter, masterclasses; Yale Uni-
versity, New Haven, CT (through October 29)

Stephen Hamilton, church music clinic;
Steinway Hall Rotunda, New York, NY

Stephen Tharp; Epworth-Euclid United
Methodist, Cleveland, OH 8 pm

Christoph Keggenhoff; Presbyterian
Homes, Evanston, IL 1:30 pm

26 OCTOBER

Thomas Murray; Church of St Ignatius Loy-
ola, New York, NY 8 pm

Marie-Claire Alain; Westmoreland Church,
Bethesda, MD 7:30 pm

Robert Smith, harpsichord; St Paul's Episco-
pal, Augusta, GA 10, 11 am, noon

27 OCTOBER

Marie-Claire Alain, masterclass; Westmore-
land Church, Bethesda, MD 2 pm

28 OCTOBER

Robert Smith, harpsichord; St
Bartholomew's Episcopal, Atlanta, GA 8 pm

29 OCTOBER

Todd Wilson (silent film); City Hall Auditori-
um, Portland, ME 7:30 pm

Gloriae Dei Cantores; New England Conser-
vatory, Boston, MA 8 pm

Chandler Noyes (silent film); Mem Music
Hall, Methuen, MA 7 pm

Marie-Claire Alain; Church of the Holy Trini-
ty (Episcopal), New York, NY 8 pm

John Rose; St Thomas Episcopal, Newark,
DE 8 pm

Jeremy Filsell; Lenape Valley Presbyterian,
New Britain, PA 8 pm

Marilyn Keiser; Trinity Episcopal Parish, St
Augustine, FL 7:30 pm

Gillian Weir; Florida International University,
Miami, FL 8 pm

John Scott; Kirk-in-the-Hills, Bloomfield Hills,
MI 7:30 pm

Anita Werling; First Presbyterian, Macomb,
IL 8 pm

30 OCTOBER

Marie-Claire Alain, masterclass; Brick Pres-
byterian Church, New York, NY 10 am

Robert Smith, harpsichord; St John's Episco-
pal, Hampton, VA 7 pm

Gillian Weir, with orchestra; Florida Interna-
tional University, Miami, FL 7:30 pm

Handel, *Solomon*; Bethel College, St Paul,
MN 8 pm

Marianne Webb, with orchestra; Southern Illi-
nois University, Carbondale, IL 5:30 pm

31 OCTOBER

Kenneth Corneille; St Patrick's Cathedral,
New York, NY 4:45 pm

Joan Lippincott; Colgate University, Hamil-
ton, NY 3:30 pm

Jonathan Biggers; Tabernacle United
Methodist, Binghamton, NY 3 pm

True North Brass; Greene Memorial
Methodist, Roanoke, VA 4 pm

Martin Jean; St James Episcopal, Hender-
sonville, NC 4 pm

Jeffrey Arnold; Heritage Congregational,
Madison, WI

Stefan Engels; House of Hope, St Paul, MN
4 pm

Volodymyr Koshuba; Hamline United
Methodist, St Paul, MN 4 pm

UNITED STATES

West of the Mississippi

16 SEPTEMBER

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

19 SEPTEMBER

James Kibbie; Centenary College, Shreve-
port, LA 7:30 pm

Laudate! Chamber Choir; St Stephen Presby-
terian, Ft Worth, TX 7:30 pm

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

Alexander Frey; Grace Cathedral, San Fran-
cisco, CA 5:30 pm

20 SEPTEMBER

James Christie; Faith Lutheran; Prairie Vil-
lage, MO 8 pm

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

*Raymond Garner; St Andrew's Presbyter-
ian, Newport Beach, CA 8 pm

22 SEPTEMBER

Rulon Christiansen, with flute; Ricks Col-
lege, Rexburg, ID 7:30 pm

26 SEPTEMBER

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

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

Rulon Christiansen; Centenary Methodist,
Salt Lake City, UT 4 pm

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

2 OCTOBER

Gershwin, *Of Thee I Sing*, Orchestra Hall,
Minneapolis, MN 8 pm

David Higgs; St Mary's College, Moraga, CA
8 pm

3 OCTOBER

James Welch; St Elizabeth Church, San
Francisco, CA 3 pm

Raymond Garner; St Mary's Cathedral, San
Francisco, CA 3:30 pm

Chamber Music in the Chapel Series; All SS
Episcopal, Beverly Hills, CA 4 pm

9 OCTOBER

John Hooker, Norman Mealy Music Memori-
al Workshop; St Mark's Episcopal, Berkeley, CA

10 OCTOBER

Christopher Brayne; St Stephen Presbyter-
ian, Ft Worth, TX 7:30 pm

Peter Keller-Buesch; St Mary's Cathedral,
San Francisco, CA 3:30 pm

Santa Barbara Boys Choir; Trinity Episcopal,
Santa Barbara, CA 3:30 pm

14 OCTOBER
Robert Glasgow; University of North Texas, Denton, TX 8 pm

15 OCTOBER
Texas Boys Choir; Trinity Episcopal, Tulsa, OK 7:30 pm

16 OCTOBER
Robert Glasgow, masterclass; University of North Texas, Denton, TX 10 am

17 OCTOBER
Texas Boys Choir; First Presbyterian, Davenport, IA 4 pm
Aaron Miller; Trinity Lutheran, Lynnwood, WA 7 pm
Cherry Rhodes & Ladd Thomas; Mount Angel Abbey, St Benedict, OR 2 pm
Vlada Volkova; St Mary's Cathedral, San Francisco, CA 3:30 pm
Orchestra Concert; All SS Episcopal, Beverly Hills, CA 4 pm

23 OCTOBER
Marianne Webb, masterclass; First United Methodist, Topeka, KS 9:30 am

24 OCTOBER
Marianne Webb; St John's Lutheran, Topeka, KS 4 pm
+**Gillian Weir**; University of Oklahoma, Norman, OK 8 pm (also October 25, 8 pm)
Jeremy Filsell; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Pergolesi, *Stabat Mater*; St Mary's Cathedral, San Francisco, CA 3:30 pm
Lynne Davis; First Congregational, Oakland, CA 4 pm
John Weaver; First Congregational, Los Angeles, CA 4 pm

25 OCTOBER
Texas Boys Choir; Lafayette Park United Methodist, St. Louis, MO 7:30 pm

29 OCTOBER
Frederick Swann; Bethany Lutheran, Denver, CO 7:30 pm
Stephen Farr; St Andrew's Episcopal, Ft Worth, TX 7:30 pm
Lynne Davis; St Barnabas-in-the-Desert Episcopal, Scottsdale, AZ 7:30 pm

31 OCTOBER
***Yanka Hekimova**; Cornell College, Mt Vernon, IA 3:30 pm
John Scott; St Michael & All Angels Episcopal, Shawnee Mission, KS 4 pm
Stephen Farr; Boston Ave Methodist, Tulsa, OK 5 pm
Frederick Swann; First Presbyterian, Boulder, CO 3 pm
John Walko; St Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

17 SEPTEMBER
Stefan Engels; St Martin, Ettringen, Germany 8 pm
Andras Viragh; Church of St Mary, Valduggia, Italy

18 SEPTEMBER
Traugott Mayr; St Jakobskirche, Rotherburg, Germany 8 pm
Andras Viragh; Parish Church, Andorno, Italy
Robin Jackson & Maureen McAllister; St Paul's, Brentford, England 1:45 pm
Peter Wright; Christ Church, Epsom Common, England 7:30 pm

19 SEPTEMBER
Accademia Organistica Campana; Chiesa Santa Maria della Speranza, Battipaglia, Italy (through September 24)
Ewald Koolman; Chiesa Santa Maria della Speranza, Battipaglia, Italy
Wijnand Van de Pol; Parish Church, Bornate, Italy
Douglas Cleveland; Canadian University College, College Heights, Alberta, Canada 7 pm

21 SEPTEMBER
Gillian Weir; de Montfort Hall, Leicester, England 7:30 pm
Robin Jackson & Maureen McAllister; Humberstone Parish Church, England 7:30 pm

22 SEPTEMBER
Yuko Sakiyama; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Stefan Engels; Christuskirche, Mannheim, Germany 7:30 pm
Emànuale Cardì; 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
Ann Elise Smoot; King Charles Church-Tunbridge Wells, Kent, England 6:30 pm

26 SEPTEMBER
Stefan Engels; Castle Alden Biesen, Alden Biesen, Belgium 4 pm
Maria Duella, with brass; College of St Gaudentio, Varallo, Italy
David Butterworth; Albert Hall, Nottingham, England 2:45 pm

1 OCTOBER
Mario Duella; Chiesa della Confraternita di San Francesco, Cavaglia, Italy

2 OCTOBER
Jean-Christophe Leclere, with ensemble; Eglise Abbatiale, Mouzon, France 8:45 pm
Sergio Orabona; Chiesa Parrocchiale, Portula, Italy
+**Thomas Trotter**; St John the Evangelist, Upper Norwood, London, England 6:30 pm
Martin Baker; St Charles Church-Tunbridge Wells, Kent, England 6:30 pm

3 OCTOBER
Michael Kleinschmidt; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Gillian Weir; Cultural Centre, Hong Kong 8 pm

5 OCTOBER
Gillian Weir; Dewan Filharmonik Petronas Concert Hall; Kuala Lumpur, Malaysia 8:30 pm
Cristina Garcia-Banegas; Chiesa Parrocchiale, Trivero (Bulliana), Italy

6 OCTOBER
Simon Lole; St Stephen's, Bristol, England 7:30 pm

7 OCTOBER
Alexander Fiseisky; St Paul's Cathedral, London, England 6:30 pm

9 OCTOBER
David Williams; King Charles Church-Tunbridge Wells, Kent, England 6:30 pm

13 OCTOBER
Calvert Johnson; Villefranche de Rouergue, Toulouse, France 11 am

14 OCTOBER
Harald Vogel; Grosvenor Chapel, London, England 7:30 pm

15 OCTOBER
Gillian Weir, with orchestra; Dewan Filharmonik Petronas Concert Hall; Kuala Lumpur, Malaysia 8:30 pm (also October 16, 8:30 pm)

16 OCTOBER
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am
John Whiteley; King Charles Church-Tunbridge Wells, Kent, England 6:30 pm

17 OCTOBER
Brussels International Organi Week; Brussels, Belgium (through October 24)

22 OCTOBER
David Higgs; Lawrence Park Community Church, Toronto, Ontario, Canada 8 pm

23 OCTOBER
Jeremy Allen; Christ Church, Epsom Common, England 7:30 pm
David Higgs, masterclass; Lawrence Park Community Church, Toronto, Ontario, Canada 10 am

24 OCTOBER
Christopher Herrick; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm

27 OCTOBER
Michael Kleinschmidt; Minato Mirai Hall; Yokohama, Japan 12:10 pm
Mark Lee; Parr Hall, Warrington, England 7:45 pm

30 OCTOBER
Robin Jackson & Maureen McAllister; Chingford Parish Church, England 7:30 pm

31 OCTOBER
Roy Massey; Albert Hall, Nottingham, England 2:45 pm

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Organ Recitals

JANICE BECK, University of Arizona, Tucson, AZ, May 2: *Ciacona*, BuxWV 160, Buxtehude; *Choral No. 2 in b*, Franck; *Praeludium in c*, S. 546, Bach; *Flores del Desierto*, Decker; *Postlude pour l'office de complies*, *Deuxième Fantaisie*, Alain; *Aria*, Final (*Sixième Symphonie*), Vierne.

MARILYN & JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, May 9: *Fantasia in f*, KV 594, Mozart; *Chant de May*, op. 53, no. 1, Jongen; *Andantino quasi allegretto* (*Sheherazade*), Rimsky-Korsakov, arr. Biery; *Veni, Creator Spiritus*, Larsen; *The Triumph of the Saint*, Paulus.

DAVID BURTON BROWN, Trinity United Methodist Church, Lafayette, IN, May 21: *Dialogue*, Marchand; *Concerto I in G*, S. 592, Toccata and Fugue in d, S. 565, Bach; *Pièce Héroïque*, Franck; *Cantique*, op. 3, no. 1, Elgar; Final (*Symphony No. 1*), Duruflé.

DOUGLAS CLEVELAND, with Marcia Newman, soprano, Cathedral Church of St. Luke & St. Paul, Charleston, SC, June 1: *Toccata in F*, S. 540, Bach; *Ave Maria*, Alain; *Songs of Consolation*, Conte; *Windows of Comfort*, Locklair; *Prélude, Adagio et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

RODNEY CLEVELAND, St. Michael's Episcopal Church, Charleston, SC, May 31: *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Annum per Annum*, Pärt; *Three Grace Notes*, Albrecht; *Scherzo (24 Pièces)*, Final (*Symphony No. 1*), Vierne.

ROBERT DELCAMP, St. Paul's Episcopal Church, Akron, OH, April 25: *Allegro (Symphony No. 6)*, Andante sostenuto (*Gothic Symphony*), Widor; *Rondo for the Flute Stop*, Rinck; *Fantasia in f*, K. 608, Mozart; *Four Versets on "Ave Maris stella"*, op. 18, "Mater dolorosa" (*Offrande à la Vierge*, op. 40), "Carillon," "Canon," "Légende," "Final" (*Seven Pieces*, op. 27), Dupré.

PETER DUBOIS, Highland Park Presbyterian Church, Dallas, TX, May 16: *Prelude and Fugue in D*, S. 532, *An Wasserflüssen Babylon*, S. 653, Herr Jesu Christ, dich zu uns wend, S. 655, Bach; *Psalm Prelude*, op. 32, no. 2, Howells; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Crown Imperial*, Walton, arr. Murrill; *Scherzo*, op. 2, Duruflé; *Grand Pièce Symphonique*, op. 17, Franck.

MARIO DUELLA, Elliott Chapel, Presbyterian Homes, Evanston, IL, March 22: *Toccata in A*, Scarlatti; *Sonata I in E-flat*, Valeri; *Sonata in Si bemolle maggiore*, Lucchesi; *Sonata No. 7 in F*, Speggher; *Melodia*, Capocci; *Sinfonia in d*, op. 57, no. 1, Galimberti.

BEVERLY EVERETT, Christ United Methodist Church, Rochester, MN, June 1: *Allegro (Concerto in a)*, Bach; "My home in glory," "Tambourines" (*Aspects of Glory*), Larsen; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Choral No. 3 in a*, Franck.

KURT-LUDWIG FORG, St. James United Church, Montréal, Québec, Canada, June 1: *Festival March*, op. 29, no. 1, Foote; *Marginalien zu den Vater Unser-Bitten*, Schilling; *Sinfonia Choral and Variation from Cantata No. 4 (Christ lag in Todesbanden)*, Bach, arr. Biggs; *Preludio in la minore soprano un corale de Bach*, Respighi; *Phantasia on the chorale "Wie schön leucht uns der Morgenstern"*, op. 40, no. 1, Reger.

RAYMOND GARNER, Cathedral of the Immaculate Conception, Denver, CO, April 11: *Six Sonatas*, op. 65, Mendelssohn.

MARY GIFFORD, Our Lady of the Angels Chapel, Wheaton, IL, May 16: *Processional*, Hytrek; *Vesper Hymn*, *Verset*, *Meditation*, Lloyd Webber; *Voluntary in D*, Hook; *Old Easter Melody with Variations*, West; *Concerto in a*, Bach; *Partita: Whatever God ordains is right*, Pachelbel; *Offertoire (la Madone)*, Chaminade; *Carillon de Westminster*, Vierne.

ROBERT GLASGOW, St. Norbert Abbey, De Pere, WI, May 9: *Marche funèbre et Chant sérénaphique*, Guilmant; *Choral No. 1 in E*, Franck; *Arioso*, *Pageant of Autumn*, Sowerby; *Sketch in c*, op. 58, no. 1, *Sketch in D-flat*, op. 58, no. 4, Schumann; *Choral*, *Allegro ma non troppo*, *Finale (Symphonie VII)*, Widor.

GERRE HANCOCK, First Presbyterian Church, Bethlehem, PA, May and 15: *Prelude and Fugue in E-flat*, S. 552, *Nun komm, der Heiden Heiland*, S. 659, 660, 661, *Pasacaglia in c*, S. 582, *Pièce d'Orgue*, S. 572, Bach; *Improvisation: A Sonata on the name BACH*, Hancock.

DAVID HATT & RAYMOND GARNER, Cathedral of the Immaculate Conception, Denver, CO, May 4: *Variations and Fugue on "Heil dir im Siegerkranz"*, c. 1901, *Basso ostinato*, op. 92, *Introduction and Pasacaglia in d*, c. 1900, *Variations and Fugue on an Original Theme*, op. 73, Reger.

DAVID HIGGS, University of St. Thomas, St. Paul, MN, March 15: *Fantasy and Fugue in g*, S. 542, Bach; *Mein junges Leben hat ein End*, Sweelinck; *Pièce Héroïque*, Franck; *Soliloquy*, Conte; *Free Fantasia on "O Zion, haste"* and "How firm a foundation," Bolcom; *Sonata I in f*, Mendelssohn; *Sweet Sixteenths*, Albright; *Prelude and Fugue on BACH*, Liszt.

ANDREW PAUL HOLMAN, Mabel Tainter Memorial Theater, Menomonie, WI, May 16: *Toccata on "Now thank we all our God"*, Hovland; *Adagio*, Sandvold; *Sonata No. 1*, Van Eijken; *Six Variations on Slane*, Pinkham; *Prelude on an Old Irish Folk tune*, Beach; *Sonata*, Bellini; *Prelude and Fugue in c*, Mendelssohn; *Prélude, Berceuse, Divertissement*, Vierne; *Canzonetta*, Foote; *Allegro con fuoco (Three Tone-Pieces)*, Gade; *Umbræ beata*, Raitio; *Sortie in E-flat*, Lefébure-Wély.

CALVERT JOHNSON, Sixth Avenue Baptist Church, Birmingham, AL, April 18: *Obangiji*, *Yoruba Lament*, *Joshua fit de Battle ob Jericho*, Sowande; *Impromptu in a*, op. 73/3, Coleridge-Taylor; *Sweet Sixteenths*, Albright; *Elegy*, Still; *Toccata on "Veni Emmanuel"*, Hailstork; *Spiritual Set*, Da Costa; *Three Spirituals for Palm Sunday*, Greenlee; *Suite No. 1*, Price.

MARK KING, St. John's Episcopal Church, Hagerstown, MD, February 7: *Fanfare*, Arnatt; *Kyrie*, *Gott Vater in Ewigkeit*, S. 669, *Toccata and Fugue in d*, S. 538, Bach; *Six Pieces*, op. 50, Jenkins; *Toccata Decima*, Frescobaldi; *Variations on "Wondrous Love"*, op. 34, Barber; *Allegro (Symphonie No. 6)*, Widor.

NANCY LANCASTER, Lake of the Isles Lutheran Church, Minneapolis, MN, May 16: *Prelude in c*, S. 546, Bach; *Herzlich lieb hab ich dich*, o Herr, Krebs; *Schmücke dich*, o liebe Seele, Homilius; *Praeambulum in E*, Lübeck; "Antienne" (*Mariales*), Hakim; *Sonata V in D*, Wq 70, 5, CPE Bach; *Schmücke dich*, o liebe Seele, O Gott, du frommer Gott, *Herzlich tut mich erfreuen*, Brahms; *Fantasia and Fugue in g*, S. 542, Bach.

OLIVIER LATRY, University of Kansas, Lawrence, KS, April 14, St. James Episcopal Church, Richmond, VA, April 18: *Victimæ paschali laudes*, Tournemire; *Tierce en taille (Messe pour les Couvents)*, Couperin; *Varia-*

tions on "O filii et filiae," Dandrieu; *Jesus Christus, unser Heiland*, S. 626, *Christ ist erstanden*, S. 627, *Erstanden ist der Heil'ge Christ*, S. 628, *Prelude and Fugue in D*, S. 532, Bach; *Joie et clarté des Corps Glorieux*, Messiaen; *Cinq versets sur "Victimæ paschali laudes"*, Eschaich; *Improvisation*.

ALAN MORRISON, The United Methodist Church, Red Bank, NJ, May 16: *Praeludium in g*, BuxWV 149, Buxtehude; *O Lamm Gottes unschuldig*, S. 656, *Nun komm, der Heiden Heiland*, S. 659, *Allein Gott in der Höh sei Ehr*, S. 664, *Prelude and Fugue in e*, S. 548, Bach; *Salamanca*, Bobet; "The peace may be exchanged" (*Rubrics*), Locklair; *Chorale Triptych* (Wachet auf, ruft uns die Stimme, Liebster Jesu, wir sind hier, Christ ist erstanden), *Tintinnabulation*, Krape.

DEREK NICKELS, Cathedral of St. Philip, Atlanta, GA, May 16: *Pièce d'Orgue*, Bach; *Récit de Tierce en Taille*, de Grigny; *L'Ascension*, Messiaen; *Finale (Nedelni Hudba)*, Eben.

JOHN OBETZ, Independence Boulevard Christian Church, Kansas City, MO, May 16: *Pièce d'Orgue*, Bach; *Mein Jesu, der du mich, Herzlich tut mich erfreuen*, Brahms; *Chorale No. 3 in a*, Franck; *Finlandia*, op. 26, no. 7, Sibelius, arr. Fricker; *Liebestraum*, *Nocturne No. 3*, Liszt, arr. Diggie; *Prelude and Fugue on BACH*, Liszt.

NICHOLAS J. PAGE, Thetford United Reformed Church, Thetford, Norfolk, England, May 1: *Coronation March* (from *Le Prophète*), Meyerbeer; *Toccata and Fugue in d*, S. 565, Bach; *Chant de Mai*, Jongen; *Partita on an Original Song* (Lieve Vrouwe van de Kempen), op. 135, Peeters; *Pasacaglia*, Sanders; *The Grasshoppers Dance*, Bucalossi; *Steal away*, Little David, *play on your harp*, Utterback; *Canzona*, Sumsion; *Gavotte and Bouree*, Statham; *Choral Song and Fugue*, Wesley.

KAREL PAUKERT, with Jonathan Fields, trumpet, Cleveland Museum of Art, Cleveland, OH, April 4: *Sonata*, *Eriviani*; *Concerto in a*, Bach; *Christ is erstanden*, Bach, Schilling; *Three Pieces*, op. 29, Foote; *Heroic Marches*, Telemann; *Suite Gothique*, op. 25, Boëllmann.

WILLIAM PETERSON, Claremont United Church of Christ, Claremont, CA, May 2: *Cantique 10: Lyre ce n'est pas en ce chant*, *Cantique 13: Sus bergers en champagne*, *Fantaisie et Fugue*, Boëly; *Prélude (à 5 parties)*, *Hymnus: Creator alme siderum*, *Fanfare*, Lemmens; *Offertoire: Laetare puerpera*, *Strophe pour l'hymne: Sacris solemnitatis*, Guilmant; *Fantaisie pastorale*, Loret; *Prélude*, *Variations (Symphonie No. 8)*, Widor; *Dominica V post Pentecosten (L'Orgue mystique)*, Tournemire.

SIMON PRESTON, First Congregational Church, Los Angeles, CA, May 16: *Alleluys*, Preston; *Prelude and Fugue in d*, S. 539, *Prelude and Fugue in G*, S. 541, Bach; *Adagio in F*, Beethoven; *Allegro*, *Chorale and Fugue*, Mendelssohn; *Allegro vivace (Symphony No. 5)*, Widor; *Toccata*, Preston; *Chant de Mai*, Jongen; *Allegretto (Organ Sonata)*, Whitlock; *The Brothers Gershwin*, arr. Cable.

JOHN ROSE, Cathedral Basilica of the Sacred Heart, Newark, NJ, May 2: *Fanfare*, Cook; *Cathédrales (Pièces de Fantaisie)*, op. 55, Vierne; *Cortège et Litanie*, Dupré; *Pièce Héroïque*, Franck; *Adagio for Strings*, Barber; *Carillon-Sortie*, Mulet; *Sonata I in d*, Guilmant.

STEPHEN SCHNURR, MICHAEL FRIESEN, SUSAN FRIESEN, Mayfair United Methodist Church, Chicago, IL, May 30: *Concert Variations on "The Star Spangled Banner"*, Buck; *Arietta*, op. 68, no. 4, Parker; "God Save the King" with Variations, Wesley; *A Voluntary for a Flight of Angels*, *Sonata*, *Air*, *Bourée*, Handel; *Ballade en Mode Phrygien*, Alain; *Short Service Prelude on "Refuge"*, Clarke; *Beloved be God in his highest throne*, Pepping; *I have placed my trust in God's hands*, S. 1113, Bach; *Ciacona in d*, Pachelbel; *Three Preludes on Old Hymns: Toplady, Hankey, Need*, Stearns; *Variations to the Sicilian Hymn*, Carr.

ANN ELISE SMOOT, First Congregational Church, Los Angeles, CA, April 25: *Prelude and Fugue in E-flat*, S. 552, *Kommst du nun, Jesu*, S. 650, Bach; *Sonata II*, Mendelssohn; *Partita sopra "Nun freut euch"*, Rogg; *Magnificat in G*, Dandrieu; *Prière après la communion*, Messiaen; *Variations on a Noël*, Dupré.

Organ Recitals are continued on page 13.

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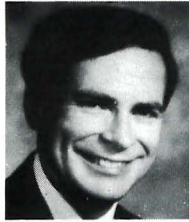
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