

90th Anniversary Issue

THE DIAPASON

DECEMBER, 1999



Glenview Community Church, Glenview, Illinois
Specification on page 22

Editorial

90 Years Young

With this issue, THE DIAPASON celebrates its 90th birthday. Birthdays and anniversaries offer a time to look back upon what has happened, celebrate the present, and look forward to the years ahead. Such thoughts are amplified by the approach of the year 2000. Looking back, THE DIAPASON has witnessed some of the most amazing developments in the history of the pipe organ. When Volume 1, Number 1 was published in December 1909, the organ world looked quite different than it does now. Great amounts of energy, money, and ingenuity were spent in perfecting various kinds of pneumatic and electric actions, while many builders were continuing to build tracker organs. Tonal design and voicing was moving away from classically-inspired choruses toward the development of orchestral and symphonic sounds. Wind pressures were on the rise.

Looking back through the past nine decades, one can witness the rise and fall of the orchestral organ and indeed the theatre organ, the rediscovery of European organs of the 17th and 18th centuries and the resulting influence in the United States, the clarified ensemble of the American Classic organ, the excesses of the neo-Baroque enthusiasts, and the deepening knowledge and appreciation of authentic national and regional organbuilding styles. THE DIAPASON has witnessed the overzealous application of so-called Baroque styles and the wanton replacement of anything "romantic." (Remember the great "Sludge" debate in these pages in the 1970s?) More recently, we have seen the creation of authentic replicas of North German, South German, French Classic, French Romantic, Italian, and Spanish organbuilding styles. And most recently, a new type of eclecticism has emerged, respecting and fusing many historical styles into a new aesthetic.

Looking ahead one might wonder what shape the organ world will take 10 years, 25 years, 50 years, or 100 years from now. The current state of the organ is much different than even 25 years ago. Worship styles continue to change (degrade, some would say), economic pressures challenge church and college budgets, and the organ audience today is different than even a short while ago. Yet, the technical and artistic level of organbuilding has never been higher. Superb instruments are being built by both small artisan shops and by larger firms. The expectations of educated listeners are ever greater, and the level of organ playing continues to rise.

How fortunate we are in this country to find examples of almost every school of organ building, including an appreciation for historic American builders. The year 2000 and beyond will bring a growing appreciation of our past as we explore new directions in our future.

THE DIAPASON took a new direction this past year with the introduction of color covers. So far in 1999 we have been able to offer five such covers, with the production costs sponsored by the builder of the organ featured. Several more are planned for the year ahead. Our goals include continuing to expand coverage of significant events in the organ world and refining an editorial balance of scholarly, technical, performance and personality oriented articles.

That THE DIAPASON has survived and flourished for 90 years is due to you, our readers and advertisers. Many loyal readers have collections going back 30, 40, 50 years and more. We continue to welcome new subscribers and invite our readers to spread the word. I first began reading THE DIAPASON as a teenage organ student in the early 1970s, when my teacher would pass his copies on to me. What a treat that was! What a privilege it is now for me to serve this journal.

In ten short years THE DIAPASON will celebrate its 100th anniversary. Perhaps the organ world will look much different then. The staff of THE DIAPASON rededicates itself to the "mission" of this journal, outlined in Vol. 1, No. 1: to devote itself "to the construction of the organ and to those whose life work is the creation of the kist o' whistles—the grandest of musical instruments." To help celebrate this 90th birthday, we have included a sampling of items from the past on pages 14-15. May we continue this heritage to our 100th birthday and beyond.

—Jerome Butera

Here & There

The University of Kansas will present Tandy Reussner in a pre-vepers concert on December 5 at 2 and 7 pm at the Bales Organ Recital Hall. For information: 785/864-2798.

The Harvard University Choir has announced its upcoming performances: December 5, Bach's *Christmas Oratorio* with the Harvard Baroque Chamber Orchestra; 12/12, Praetorius *Mass for Christmas Day* with the Gabrieli Singers, Consort & Players; 12/19 and 12/20, 90th annual Carol Services. For information: 617/495-5508.

St. Mary's Cathedral, San Francisco, continues its concert series: December 12, Vytenis Vasyliunas; 12/19, Christoph Tietze; 12/26, David Hatt; 1/2, Epiphany Lessons & Carols; 1/9, Christoph Tietze; 1/16, Hope A. Davis; 1/23, Arthur LaMirande; 1/30, Christoph Tietze. For information: 415/567-2020 x213.

First Presbyterian Church, Arlington Heights, Illinois, has announced its concert series: December 19, The Music of Christmas with choir and orchestra; January 16, Laurel McFayden & Leon Nelson; February 13, 15th annual Organ-Fest; March 12, The Appleton Boychoir; April 16, Schubert *Mass in E-flat*. For information: 847/255-5900.

The Orpheus Chamber Singers, of Dallas, Texas, has announced its concert season: December 20, works of Paulus, Susa, Mendelssohn, and Rachmaninoff, St. Rita Catholic Church; February 20, Music for a Great Space, St. Thomas Aquinas Catholic Church; May 14, Spring Delights, First Unitarian Church. For information: 214/352-9171.

The Dallas Chapter of Choristers Guild will hold its 2000 Midwinter Workshop January 7-8 at Highland Park Presbyterian Church, Dallas, Texas. The schedule includes classes for adult, youth, and children's choirs, Orff, handbells, organ, vocal techniques, and computer use. Clinicians include Bob Chilcott, Michael Burkhardt, Kevin McChesney, Jody Lindh, and others. On Friday evening, the Highland Park Presbyterian Church Chancel Choir will perform "The Spirit That Sets Us Free" by Stephen Paulus. For information: 214/691-4721.

The Cathedral of All Saints, Albany, New York, has announced its series of organ recitals: January 9, David Mislin; 1/16, Judith Williams; 1/23, Charles Semowich; 1/30, Alfred Fedak. For information: 518/487-5337 (fax).

First Presbyterian Church of Pompano Beach (Florida) has announced its

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BRIAN SWAGER
Carillon

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"Spire Series": January 9, Steven Williams; 1/30, Handbell Festival; 2/20, Avatar Brass & Eastman Brass with Mark Jones, organist; 3/3, Concordia College Choir; 3/12, Florida Philharmonic Orchestra; 3/26, Pat Crenshaw; 4/16, Chancel Choir; 4/30, University of Miami Civic Chorale & Nova Singers. For information: 954/941-2308.

The Bach Society of Christ the King Lutheran Church, Houston, Texas, has announced its series: January 9, Robert Bates; 2/13, Bach, *Jesu, meine Freude*; 3/19, Roberta Gary; 4/9, Bach, *St. Mark Passion*; 5/21, Bach, *Lobe den Herren alle Heiden* and *Missa brevis in G*. For information: 713/523-2864.

The Organ Historical Society invites applications for grants to conduct research in the Society's library, the American Organ Archives, in Princeton, New Jersey. The grants, for up to \$1,000, are to help defray expenses of travel and housing while using the collection. Topics dealing with American organ builders, instruments, composers and/or music are preferred. Founded in 1961, the American Organ Archives includes books, monographs, and dissertations on organ music and history, complete runs of many 19th-century music titles, a large collection of organ serials in all languages, the business records of several American organ builders, as well as other published

materials and memorabilia on the organ. The collection is housed in the Talbot Library on the Princeton campus of Rider University, and is believed to be the largest collection of its kind in the world with over 12,000 titles. The deadline for applications is February 28. The committee consists of Lynn Edwards, Orpha Ochse, John Ogasapian, and Stephen L. Pinel, Society Archivist, is the chairperson. Direct correspondence to the Chair at 629 Edison Dr., East Windsor, NJ 08520-5205; ph 609/448-8427.

The AGO has announced the first and second place winners in its nine **Regional Competitions for Young Organists**: Region I, New England, first place Frederick Teardo, second place Ryan Malone; Region II, New York & New Jersey, 1st Svetlana Fiakhretdinova, 2nd Lee Wright; Region III, Mid-Atlantic, 1st Todd Fickley, 2nd Paul Jacobs; Region IV, Southeast, 1st Michael Costello, 2nd Charles Burks; Region V, Great Lakes, 1st Tom Trenney, 2nd Timothy Spelbring; Region VI, North Central, 1st Paul Weber, 2nd Sarah Gran; Region VII, Southwest, 1st Jeeyen Son, 2nd Joshua Dumbleton; Region VIII, Pacific Northwest, 1st Cara Dye, 2nd Owen Cannon; Region IX, Far West, 1st Grace Renaud, 2nd Brandon Lynn. Second place winners receive \$500; first place winners receive \$1,000 and are

sponsored in a solo recital during a regional convention, and will be presented in a group recital at the 2000 Seattle convention.

The American Boychoir continues its 1999-2000 season. Last month the choir released a new recording, *Fast Cats and Mysterious Cows*, featuring music by American composers. This month brings a mini-tour of New York and performances in Princeton on December 10, 11 and 12; on New Year's Eve Beethoven's *Symphony No. 9* with the New York Philharmonic; January, a tour of Virginia, North Carolina, South Carolina, Georgia, and Florida; in March Bach's *St. Matthew Passion* with the New York Philharmonic; in April an east coast tour with the Stuttgart Radio Symphony Orchestra. For information: 609/924-5858.

St. James Episcopal Church, Hendersonville, North Carolina, is presenting a series of recitals in celebration of the installation of its new Harrison & Harrison organ last spring. The series began on September 26 with Marilyn Keiser, and continued on October 31 with Martin Jean. On May 21, 2000, Paul Manz will play a recital and hymn festival. For information: 828/693-8248.

Four Ausburg Fortress composers were among six honorees at the Wittenberg Awards on October 23 at the Church of the Reformation in Washington DC: Timothy Albrecht, Egil Hovland, Anton Armstrong, and Carl Schalk. The award winners were also featured at a symposium which focused on Lutheran church music, addressing contemporary issues as well as historical questions in church music and liturgy. Established in 1990, the Wittenberg Awards honor outstanding Lutheran laity and clergy for their service to church and society.

The Dublin International Organ Competition took place June 19-26 during the 10th Dublin International Organ and Choral Festival. Round 1 of the competition was specified repertoire submitted on tape. Sixteen players from 12 countries were chosen to participate in Round 2, which took place at Christ Church Cathedral, Dublin on June 23-24 before a jury consisting of Ewald Kooiman, Michelle Leclerc, Simon Preston, Wolfgang Zerer, and Gerard Gillen. Five players were selected for the final round on June 26: Jeremy Joseph (South Africa), Burkhard Just (Germany), Jonathan Oldengarm (Canada), Shane Douglas O'Neill (USA), and Michael Utz (Germany). By unanimous verdict, the jury awarded: 1st prize (IE£2,500), Shane Douglas O'Neill; 2nd prize (IE£1,500), Jeremy Joseph; 3rd prize (IE£1,000), Jonathan Oldengarm.



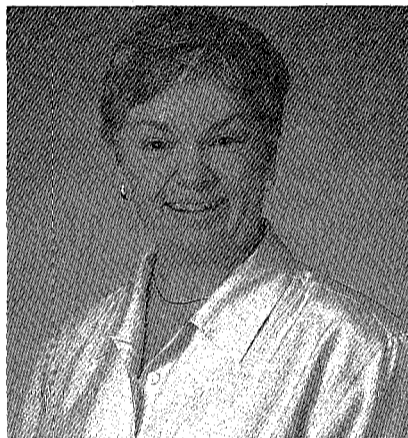
David & Nancy Wehr; Stephen & Susan Talley

The First United Methodist Church of Boise, Idaho, known as the Cathedral of the Rockies, celebrated 40 years of ministry and musical heritage in its present building. David and Nancy Wehr, Director and Associate Director of Music from 1958-68, joined with incumbent (since 1991) Director and Associate Director of Music Stephen and Susan Talley, to lead festive worship celebrations. The Cathedral Bell Choir led a procession of 160 choristers and clergy. Service music included choral

works accompanied by brass, percussion and organ. The Wehrs established the church's graded choir system during their tenure. The present music ministry includes 15 choirs and bell choirs involving 450 choristers. The high school youth choirs concertize annually throughout the United States. Last spring, the church celebrated the installation of new ivory keyboards and additions to its III/81 Aeolian-Skinner organ. The congregation recently voted to proceed with an \$8 million renovation and expansion of the facility.

A program of French music was presented at **Covenant Presbyterian Church** in Charlotte, North Carolina, on October 3. Organ works included the Scherzo from Widor's *Fourth Symphony*, *Chant du paix* by Langlais, and the Final of Vierne's *Third Symphony*; choral works included *Welcome, Dear Redeemer*, Franck; *Agnus Dei*, Fauré; *Psalm 24*, Boulanger, *O Sacrum Convivium*, Messiaen; *Quam Dilecta*, Widor; and *Messe Solennelle*, Vierne. Organists were Danny Sue Kidd, Richard Peek, Brenda Moricle, and André Lash; pianists were Richard Peek, Brenda Moricle, and Deborah Hodde; conductors were Betty Peek, Laurel Bailey, and Richard Peek. In addition, soprano Debra McCauley sang Debussy's *Récit et Air* from *L'enfant Prodigue*.

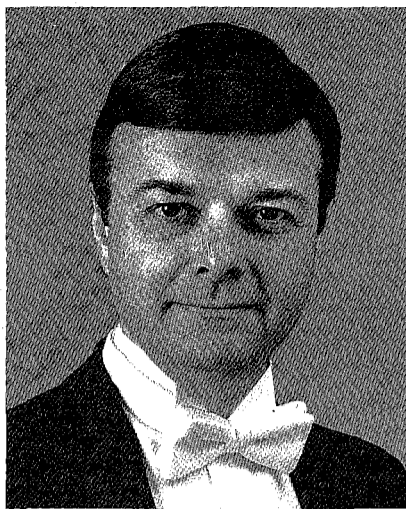
Appointments



Lorraine Brugh

Lorraine Brugh has been installed as Kruse Organ Fellow and Valparaiso University Organist, effective August 29, 1999. Dr. Brugh is in her second year as Assistant Professor of Music and Director of Chapel Music at Valparaiso. She completed a PhD in Religious Studies at Northwestern University and Garrett Evangelical Theological Seminary in 1998, and her dissertation treats the contextualization of music and worship. Prior to her appointment at Valparaiso, Brugh was College Organist at Elmhurst College and Director for the Chapel at the ELCA Churchwide Offices in Chicago. A former Fulbright-Hays Scholar, she has concertized in the United States and Germany. At Valparaiso she directs the Kantorei, teaches studio organ and musicianship classes, and is leading department revisions of the church music curriculum.

Gregory Gyllsdorff has been appointed Director of Music at Trinity-by-the-Cove Episcopal Church in Naples, Florida. There he is organist and conducts the Trinity Choir, the Trinity Schola, the Trinity Choristers, and administers the concert series. Gyllsdorff received the Bachelor and Master of Fine Arts degrees from Carnegie Mellon University in Pittsburgh, Pennsylvania in the organ class of Donald Wilkins. As a recipient of the Waldron Scholarship Award, he did further study of organ, harmony, solfège, and analysis at the Conservatoire de Musique in Fontainebleau, France, in the classes of Nadia Boulanger and André Marchal. His doctoral studies in organ and church music were in the class of Marilyn Keiser at Indiana Uni-



Gregory Gyllsdorff

versity. He holds the Choir Master and Fellowship certificates from the AGO, serves on the AGO National Education Committee, and recently served as a member of the editorial board for the *Journal* of the Association of Anglican Musicians.



Dan Miller

Dan Miller has been appointed product manager for Rodgers Instruments LLC. He will oversee a wide range of marketing activities, including further developing the company's technical support programs, developing and presenting printed materials, creating and distributing musical support materials, drafting new product releases and dealer/marketing bulletins, and new product development input. Miller is a well-known pianist, organist, harpsichordist, and keyboardist. He has taught music, conducted choral groups and orchestras, led worship, and managed concert productions and music conferences. He majored in organ performance at the American Conservatory of Music, and holds a BFA from Florida Atlantic University, the MMus in organ from Winthrop University, and a Church Music Diploma from Moody Bible Institute. He has recorded seven CDs and has served as a consultant for organ projects.



Chad Perry

Chad Perry has been appointed director of sales and marketing for Rodgers Instruments LLC. He will oversee all marketing and sales efforts, in addition to developing new business opportunities for the company. He will work closely with the sales force and be involved with new products. Perry holds the MMus degree from DePaul Univer-

sity, and was most recently general manager of the Weber Piano Company. His past retail experience includes management and sales positions with both Baldwin and Wurlitzer.

Here & There



John Ayer

John Ayer has released his first solo organ recording on the Pro Organo label. Entitled *The Art of the Chorale: An Organ Anthology, Vol. 1*, the CD consists of organ chorale preludes of various periods and styles from the 16th century to the present, performed on two organs by Nichols & Simpson Organ Builders of Little Rock, AR, at Christ Episcopal Church, Little Rock, and in Greene Chapel at Hendrix College, Conway, AR. In addition the Memphis Boychoir and Memphis Chamber Choir, of which Ayer is musical director and conductor, introduce each of the organ chorales by singing a choral setting, all in German. Introductory essays were written for this project by Alfred Mann, Professor of Musicology Emeritus at the Eastman School of Music, and by John David Peterson, Professor of Organ at the University of Memphis. For information: 800/336-2224. Volume 2 will be released in September of 2000. The Memphis Boychoir and Memphis Chamber Choir will be featured in a holiday radio broadcast entitled "An American Festival of Lessons and Carols." Hosted by *Pipedreams'* Michael Barone, the radio program will be distributed throughout the United States by Public Radio International (PRI).



Delores Bruch

Delores Bruch was honored recently on the occasion of her retirement from the University of Iowa. Past and present students performed in a concert at Zion Lutheran Church, Iowa City, on July 15, followed by a banquet at the Iowa Memorial Union. The celebration culminated with a cookout the following day at the Iowa City Park. Dr. Bruch joined the University of Iowa School of Music in 1979. She headed the organ department from 1989-92 and also served as Associate Dean of Faculty for the College of Liberal Arts. She has performed in the United States, Canada, Europe, and Mexico, and has been active in the AGO, the OHS, and the Association of Lutheran Church Musicians. Bruch received fellowships in 1980 and 1982 to research historic organs in Germany, Italy and The

Netherlands, and in 1983 received a grant from the International Research and Exchanges Board for residence and study in the former German Democratic Republic. She frequently performs on historic organs and was senior organist for several years at Zion Lutheran Church in Iowa City which houses a Stevens/Moore organ of 1853/1976. She retires with her husband Dr. Don Cannon to Kansas City, MO, where she remains active as an organ consultant, lecturer, teacher, and performer.

Stewart Wayne Foster has been invited to accompany the Paris Choral Society's Handel *Messiah* sing-along this month at the American Cathedral of the Holy Trinity in Paris, France. The event serves as an annual fundraiser for the society, now in its fourth season. Mr. Foster won the Gold Medal and Audience Prize in the 1997 Dallas International Organ Competition. He is Artist-in-Residence at First (Scots) Presbyterian Church in Charleston, South Carolina, and was recently named coordinator of the annual Piccolo Spoleto Organ Recital Series held in Charleston each June. Foster is represented by Phillip Truckenbrod Concert Artists.

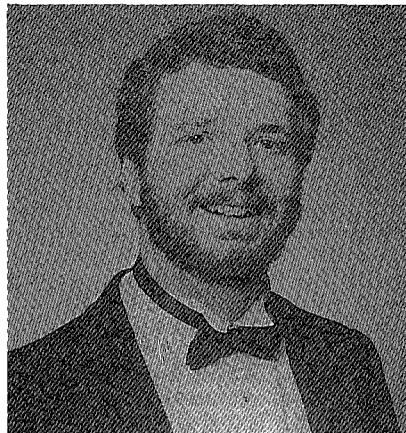
Gerre Hancock is featured on a new recording, *Christmas Improvisations*,



Gerre Hancock

on the Gothic label (G 49109). Recorded on the Taylor & Boody gallery organ and the Aeolian-Skinner chancel organ at St. Thomas Church, New York City, the program includes 13 improvisations on carols and chants. For information: 714/999-1061; <gothicrecords.com>.

Justin Hartz gave the dedicatory recital on the Biltmore Estate's Opus 248 E.M. Skinner organ at Asheville, North Carolina, on September 9 and 10. The organ was restored and installed by John Farmer. The recital featured orig-



Justin Hartz

inal works and transcriptions that were contemporary with the 1915 building of the organ. While at Biltmore, Hartz recorded Christmas selections for MIDI playback and for a CD to be released by Biltmore Estate. A graduate of Westminster Choir College with a Master's degree from The Juilliard School, Hartz performs frequently on the Aeolian organ at Longwood Gardens, Kennett Square, PA.

In 1967 Viennese organist and composer **Anton Heiller** (1923-1979) visited Harvard University's Memorial Church to dedicate the then recently completed C.B. Fisk organ (Opus 46) for a conclave of the Boston AGO. It was the first of three performances Heiller would give on the instrument. A recording of these recitals is now being issued along with Heiller's long out-of-print recording of the Hindemith Organ Sonatas. Recorded by Morley Lush and David Griesinger, mastered by Scott Kent, and produced by David Moran and Josiah Fisk, the 4-CD set will be available in early 2000, and will include documentation about the performances and the instrument, as well as reminiscences by Heiller students. The pre-release subscription price for the complete set is \$45 shipped; \$55 plus s/h after release; send check in \$US to Heiller at Harvard, 37 Farrar Rd., Lincoln, MA 01773.



James Kibbie

bermann. He will teach a graduate seminar on Bach performance concurrently with the recital series and will also present individual Bach recitals, workshops, and masterclasses throughout the U.S. during 2000. The University of Michigan is publishing a volume of program notes for the series in the form of essays by Kibbie, seven of his doctoral graduates, and other leading Bach scholars. The various Bach events are supported by grants from the U of M School of Music and Office of Vice President for Research. For information, contact Dr. Kibbie at 734/764-1591; e-mail <jkibbie@umich.edu>.

RECORDINGS OF THE SAINT THOMAS CHOIR AND ORGANS

NEW RELEASES:

SUNDAY MUSIC. Judith Hancock playing the Arents Organ of Saint Thomas Church. Antiphons I-V, Op. 18, *Marcel Dupré*; Ave Maris Stella I-IV; Magnificat I-VI; Sunday Music: Fantasia I-II, Moto Ostinato, Finale, *Peter Eben*. A Gothic Digital Recording, available on CD only.

CHRISTMAS IMPROVISATIONS. Gerre Hancock playing the Loening-Hancock and Aeolian-Skinner Organs of Saint Thomas Church. Personet hodie, The snow lay on the ground, Puer nobis nascitur, Angels we have heard on high, Infant lowly, infant holy, I saw three ships, What child is this?, Go, tell it on the mountain; Christe, Redemptor omnium (*Plainsong*), Es ist ein' Ros entsprungen (*German folk tune*), In dulci jubilo (*German folk tune*), Puer natus in Bethlehem (*Plainsong*), and Divinum mysterium (*Plainsong*). A Gothic Digital Recording, available on CD only.

Mass...at Saint Thomas Church Fifth Avenue. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Patrick Allen, *Organist*. *Kodály* Missa brevis, *Vaughan Williams* Mass in G minor. A Koch International Digital Recording, available on CD only.

Evensong for Advent. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Patrick Allen, *Organist*. Advent Prayers, *Hancock*, 'Twas in the year that King Uzziath died, *Anonymous*, Versicles, *Rose*, Psalm 146 - Laudate Dominum, *Stanford*, Hark! A thrilling voice is sounding, *Merton*, Magnificat and Nunc dimittis, *Naylor*, Responses, *Rose*. A Koch International Digital Recording, available on CD only.

A Cappella at Saint Thomas Church Fifth Avenue. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Hail, gladdening light, *Wood*; Sicut cervus and Exultate Deo, *Palestrina*; Ave Maria, *Parsons*; Ave Maria, *Bruckner*; Ave Maria, *Stravinsky*, Haec dies, *Byrd*; When the Lord, *Batten*, Dum transisset, *Taverner*; Laudate Dominum, *Tallis*; Hear my prayer, *Purcell*. Take him, earth, *Howells*; Go, tell it on the mountain, *African-American Carol*, arr. *Saylor*. A Koch International Digital Recording, available on CD only.

Magnificat and Nunc dimittis. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Patrick Allen, *Organist*. Magnificat and Nunc dimittis in F, *Friedell*, Saint Thomas Church Fifth Avenue, *Susa*; Magnificat and Nunc dimittis in E minor, *Wright*, Magnificat on the Fourth Tone, *Titelouze*; Magnificat and Nunc dimittis in D, *Sowerby*; Saint Thomas Church Fifth Avenue, *Schuller*, and Magnificat and Nunc dimittis in C, *Ossewaarde*. A Priory Records Digital Recording, available on CD only.

Evensong at Saint Thomas Church Fifth Avenue. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Peter Stoltzfus, *Organist*. A Koch International Digital Recording, available on CD only.

Most Sacred Banquet. French Music for the Church. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Judith Hancock, *Organist*. A Koch International Digital Recording, available on CD only.

O God, my heart is ready. Psalms and Hymns sung by The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Michael Kleinschmidt, *Organist*. A Koch International Digital Recording, available on CD only.

Anthem. The Choral Music of *Edward C. Bairstow*. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Michael Kleinschmidt, *Organist*. A Koch International Digital Recording, available on CD only.

Fanfare. Gerre Hancock playing the Arents Organ of Saint Thomas Church. Improvisation-Fanfare; Improvisation in Free Form. A Gothic Digital Recording, available on CD only.

Rejoice in the Lamb. Choral Music of *Benjamin Britten*. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Michael Kleinschmidt, *Organist*. A Koch International Digital Recording, available on CD and Cassette.

Rejoice (Christmas at Saint Thomas Fifth Avenue). The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Judith Hancock, *Organist*. Victoria Classics Digital Recording, available on CD and Cassette by Stradivari.

Easter Morning at Saint Thomas Fifth Avenue. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers* with the Saint Thomas Brass and Judith Hancock, *Organist*. A Dolby System Recording, available on Cassette only.

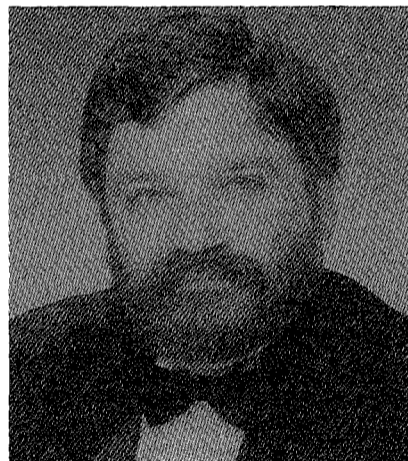
Silent Night at Saint Thomas. The Saint Thomas Choir of Men and Boys. Gerre Hancock, *Master of Choristers*. Judith Hancock, *Organist*. A Dolby System Recording, available on Cassette only.

Improvisation II. Gerre Hancock playing the Arents Organ of Saint Thomas Church. An Audiocraft Recording, Cincinnati, Ohio, available on LP only.

RATES

All CDs, \$20., Cassettes, \$16., and Improvisation II LP, \$13.

Please mail order to: The Music Office, Saint Thomas Church, 1 West 53rd Street, New York, New York 10019-5496.



Boyd Jones

Boyd Jones performed the dedicatory recital on Taylor & Boody's Opus 35 on September 12. The 30-stop organ is located in The Presbyterian Church of Danville, Kentucky. The church is adjacent to and historically related to Centre College. Other recitals performed by Jones this fall include: Lenoir-Rhyne College, Hickory, NC; St. James Cathedral, Orlando, FL; Riverside Baptist Church, Jacksonville, FL; St. James Episcopal Church, Los Angeles, CA; and Stetson University, DeLand, FL.

James Kibbie is currently on sabbatical leave from the University of Michigan to complete preparations for a year-long series of recitals, masterclasses and workshops for the Bach Year of 2000 (the 250th anniversary of Bach's death). Beginning on January 9, Kibbie will perform the complete organ works of Bach in a series of 18 recitals at Blanche Anderson Moore Hall at the University of Michigan School of Music on the school's C.B. Fisk organ which is modelled after instruments of Gottfried Sil-



Brenda Lynne Leach

Brenda Lynne Leach, conductor and organist, recently completed a concert tour of Eastern Europe. She began the tour by conducting the Varna State Philharmonic Orchestra (Bulgaria) in a program of works by Wagner, Tchaikovsky, and Beethoven. Then in Russia she was guest conductor of the Kaliningrad Philharmonic Chamber Orchestra and the St. Petersburg Camerata Orchestra, and performed an organ recital at the St. Petersburg State Kappella. On return to the U.S., she performed in New York City, conducting the Shrewsbury Chorale and playing an organ recital at St. Patrick's Cathedral. Dr. Leach is on the faculty of Harvard University where she conducts the Schola Cantorum of Harvard Divinity School. She is also Director of Music/Conductor of the Lowell Philharmonic Orchestra and the historic First and Second Church of Boston. She holds a DMA from the Eastman School of Music (with David Craighead) and the Premier Prix de Virtuosité from the Conservatoire de Rueil-Malmaison, France (with Marie-Claire Alain), and has completed advanced studies in conducting with David Willcocks and Alexander Polishchuk. Leach is under management with JM Artist Management (732/747-5227).

Anne Page is featured on a new recording of Bach's *Orgelbüchlein* on the organ of Trinity College, Cambridge, England. Each section is introduced by Cambridge Voices, under Ian de Massini, singing chorale excerpts by Bach and other composers. Page began her career as an organist in Perth, Western Australia, where she was born and educated. Following advanced studies in Paris with Marie-Claire Alain and with Peter Hurford in England, she gave her London debut at Royal Festi-

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True North Brass is also available for organ and brass performances, either with Canadian concert organist William O'Meara or with an organist provided by the presenter. Mr. O'Meara is part of our organ/trumpet duo of Laughton & O'Meara with Stuart Laughton, a founding member of True North Brass and an original founding member of The Canadian Brass.



val Hall in 1988. Her current projects include a number of performances throughout the world of Messiaen's *Le Livre du Saint Sacrement*, including those at Norwich and Sheffield cathedrals, King's College, Cambridge, Christchurch Cathedral, Dublin, and St. Patrick's Basilica, Fremantle, Western Australia. While in Australia she also recorded a program of Bach for ABC Classic fm at Trinity College, Perth. For information: 44 (0) 1603 705 099; e-mail: <mail@merlin-audio.co.uk>.



Marcia Van Oyen

The Glenview Community Church has announced an inaugural concert series in celebration of its new organ by Buzard Pipe Organ Builders, Opus 21. The dedication recital will be played by **Marcia Van Oyen**, Director of Music and Organist, on January 21. Her program will include works of Franck, Howells, Dupré, and the premiere of *Visions of Eternity* by Frank Ferko. John Scott will lead a masterclass, "Accompanying the English anthem," on February 26 and will play a recital on February 27. The 90-voice Calvin College Campus Choir directed by John D. Witvliet will present a concert on April

14. The church will host the World's Largest Organ Recital on October 15. For information: 847/724-2210, ext 51, or <www.mvanoyen.com>.

Grace & Holy Trinity Cathedral has announced the release of a new recording, *Summer in Winter: Sacred Christmas Music*. The CD features the Trinity Mixed Choir; the Trinity Youth Choir; the Cathedral Bell Ringers; Judy Johnson, flute; and John Schaefer, director and organist. The program includes 22 carols. Available for \$17 (plus \$2.50 shipping); Grace & Holy Trinity Cathedral, P.O. Box 412048, Kansas City, MO 64141; ph 816/474-8260.

Benetvision has announced the release of *Te Deum—Chants of Praise* by the Benedictine Sisters of Erie, Pennsylvania: CD, 74 minutes, #D204, \$12.95; audio tape, #D205, \$7.95; music book, #D206, unison, two-, three-, and four-part settings, \$8.95; octavo (*Te Deum*), #D207, \$1.25. The collection includes 29 scripture-based songs, hymns, and canticles sung by the schola of Mount St. Benedict Monastery; all music and lyrics by Mary David Callahan, OSB. For information: 814/459-5994; <www.erie.net/~erie-osb>.

Bardic Edition (UK) has announced the release of *Early One Morning* by **Percy Grainger**, realized and edited for organ by **Iain Quinn** (BD 0026). The edition is based note-for-note on the composer's own version for harmonium duet. For information: 516/691-2810.

A benefit recital for AIDS and Hospice was performed by organists Brian Bailey, Laura Coston, Sylvia Rippy, Matthew Brittain, Emily Wallace, Carroll Brookshire, Jennie Robinson, and Ralph Tilden at St. Luke's Episcopal Church, Boone, North Carolina, on October 17. Robert Cox of Mountain AIDS Support Council and



AIDS and Hospice benefit recital participants

Joyce Lowder of Hospice spoke briefly about their ministries in the community, and **The Rev. James Dannals** led prayers for the ill and their caregivers, and for those who have died of AIDS. An offering of \$475 was presented to the two organizations.

Greenwood Press has announced the release of *Varied Carols: A Survey of American Choral Literature* by **David P. DeVenney**. This survey of choral literature, written by American composers from 1760 through the 1990s, examines nearly 3,000 pieces written by over 300 composers. Along with a descriptive analysis, the literature is placed within a historical perspective. David DeVenney is Assistant Professor of Music at West Chester University in Pennsylvania and is Music Director of the Reading Choral Society; 328 pages, \$89.50; for information: 800/225-5800.

GIA Publications has announced the release of several new recordings. *Star Child*, by David Haas and friends, includes recent original compositions and arrangements of traditional favorites, with texts by Haas, Brian Wren, Ruth Duck, Jaroslav Vajda, Timothy Dudley-Smith, Shirley Erena Murray, and others (CD471, cassette CS471). *Beneath the Tree of Life*, by Marty Haugen, is a communion service which celebrates the common heritage among all Christians, and includes musical texts used by most Christian groups (CD463, cassette CS463). *Rare Beasts and Unique Adventures, Vol. 1* features the choral music of Richard Proulx written in the years 1968 through 1998, including the new *Paschal Mass*, sung by The Cathedral Singers of Chicago (CD467, cassette CS467). For information: 708/496-3800.

The New England Conservatory Job Bulletin lists music performance, teaching, and arts administration opportunities worldwide, and is available in print and in e-mail. Each month approximately 200 jobs are listed. Subscriptions are available to all individuals and organizations: \$25/year for e-mail; \$35/year for print version. For information: 617/585-1118.

Nunc Dimittis

Vernon de Tar died on October 7 in Kennett Square, Pennsylvania, at the age of 94. He was organist and choir-master at the Episcopal Church of the Ascension in Greenwich Village for 42 years, and had taught at Union Theological Seminary, Yale University, and the Juilliard School. Born in Detroit, Michigan, he studied piano and organ at Syracuse University, graduating in 1927, and continued studies with Franklin Cannon, David McK. Williams and Fernando Germani. He was appointed organist and choir-master at Calvary Episcopal Church in New York in 1932 and moved to the Church of the Ascension in 1939. There he oversaw the installation of a Holtkamp organ, established a notable sacred music program and a concert series. Dr. de Tar taught at the Juilliard

School from 1947 to 1982, the School of Sacred Music at Union Theological Seminary 1945-72, and at the Institute of Sacred Music at Yale University 1975-78. He was a member of the American Guild of Organists, the Association of Anglican Musicians, and the Hymn Society of America. After his retirement from the Church of the Ascension in 1981, he served as a substitute organist at several churches in Pennsylvania and continued to teach privately.



Michael Israel

Michael R. Israel died on September 14 following a lengthy illness. Born on October 23, 1962, in North Carolina, he began his musical studies at the University of Cincinnati Conservatory of Music and earned a degree in organ performance at the University of Louisville. He served as organist and director of music at churches in Cincinnati and in the Kentuckiana area, including Jefferstown Christian Church, Christ Evangelical United Church of Christ, St. John United Presbyterian Church, and Anchorage Presbyterian Church. He also played oboe and English horn, as well as singing baritone in various choral groups. Mr. Israel joined the staff of Miller Pipe Organ Company, Louisville, Kentucky, in 1988, first on a part-time basis while a college student, and later full-time as a technician and eventually service department manager. In that capacity, he had charge of scheduling quarterly visits throughout a ten state area as well as being a tuning team leader. He was a member of the American Institute of Organbuilders, the American Guild of Organists, and the Organ Historical Society. In 1993, he was selected as an E. Power Biggs Fellow by the OHS for the national convention in Louisville and Southern Indiana. He also performed as a recitalist at the convention, playing an 1879 organ by Koehnken & Grimm.

Robert Rayfield died on October 18 in Bloomington, Indiana, at the age of 79. He was professor emeritus of music at Indiana University, an international concert organist, and a church musician. Born April 15, 1920 in Selma, Alabama, he studied at the American Conservatory of Music in Chicago, where he won the Conservatory Commencement Contest, the Van Dusen Organ Club Scholarship, and the Society of American Musicians Contest. He was later awarded a Fulbright Scholarship for study in Paris, France with Rolande Fal-

Chicago Connection

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Wilhelm Middelschulte



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Wilhelm Middelschulte Organ Works Brink Bush plays

organ works of the turn-of-the-century Chicago organist, Wilhelm Middelschulte, whose "Perpetuum mobile" was made famous by his student, Virgil Fox. Middelschulte was organist of the Chicago Symphony Orchestra and held other prestigious positions as a teaching musician and composer. His works are reminiscent of his contemporary, Max Regger. Virtuoso organist Brink Bush plays the Konzelman pipe organ at St. Anne's Roman Catholic Church, Rochester, NY. SAC-101\$17.98

Maycher Plays Sowerby



Comes Autumn Time, Requiesscat in pace, Arioso, Air with Variations, Sonata, Dialog (with James Culp, piano), Whimsical Variations, Carillon (historic recording by William Watkins)

Maycher Plays Sowerby Lorenz Maycher plays Sowerby

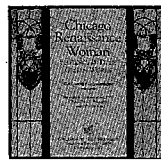
works on the 1949 Aeolian-Skinner at First Presbyterian in Kilgore, Texas. Included is William Watkins' 1951 performance of *Carillon*, recorded for the Aeolian-Skinner "King of Instruments" series. OAR-310, \$14.98

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Florence Price Organ Works



Suite No. 1; First Sonata; In a Quiet Mood; The Hour Glass; Retrospection; Festal March; Variations on a Folksong; Adoration; A Pleasant Thought; Little Melody; Offertory; Allegretto

Florence Price Organ Works Chicagoan Price (1887-1953) was the first African-American woman composer to be successful in classical music. A native of the South, she studied organ with Henry Dunham and composition with George Chadwick at the New England Conservatory. From about 1926 she lived and worked in Chicago. Calvert Johnson plays the 3m Harrison & Harrison in Christ Church, Savannah, Georgia. CAL-014 \$14.98

1927 E. M. Skinner Op. 634

Rockefeller Chapel



SIBELIUS: Finlandia
BONNET: 2nd Legende op. 7/10, Caprice Heroique op. 7/12
DUPRE: Magnificat op. 18/10, Antiphon op. 18/3, Crucifixion op. 23/5
PIERNE: Prelude op. 29/1
WIDOR: Andante Sostenuto op. 70/2 SAINT-SAENS: Prelude op. 99
AULIS SALLINEN: Chaconne KIVINIEMI: Improvisation KOKKONEN: Lux aeterna
KANKANEN: The Moonlight

Skinner at Rockefeller Chapel In the first CD on this major instrument (4-110), the magnificent virtuoso Kalevi Kiviniemi plays a colorful program befitting the organ's vast tonal palette, recently enjoying restorative repairs by the Bradford Organ Co., reversing earlier changes. CD12361 \$14.98

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Robert Rayfield

cinelli and Jean Langlais. While in Europe, he traveled extensively, playing recitals and studying organ design. After returning from Europe he earned the

Doctor of Music degree from Northwestern University, Evanston, Illinois. He was a P51 pilot in the U.S. Air Force and received the Distinguished Flying Cross and the Air Medal. He concertized extensively and had made several recordings. Before his appointment to Indiana University in 1963, he served as Chairman of the organ department at Moody Bible Institute and organist of St. Paul's Episcopal Church in Chicago. He retired from Indiana in 1990. He was known especially for his performances of the music of Leo Sowerby and Jean Langlais, and had written articles for *The Diapason*, *The American Organist*, and *Clavier*. Dr. Rayfield was a member of the American Guild of Organists and the Association of Anglican Musicians, and continued as organist of Trinity Episcopal Church, Bloomington, at the time of his death. Survivors include his wife, Nancy Platt Rayfield, two sons, one sister, and one grandson. A Requiem Eucharist was celebrated on October 22 at Trinity Episcopal Church.

Carillon News

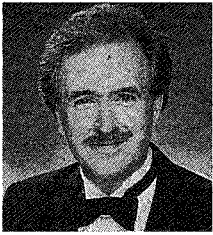
by Brian Swager

"Le Nadalet"

Le Nadalet is an old bell tradition that fills the air with sonorous ringing each December. The tradition is common in the south of France, the Langue d'Oc, and involves sounding bells during the days preceding Christmas. The term "*Nadalet*" is the most common, but others such as "*Gaudinas*," "*Gaudetas*," and "*Aubetas*" are used in some areas. In some communities, the *Nadalet* begins on December 13, but not until the 17th in others. In general it seems that the celebration begins on the later date in cities and on the earlier date in the country. Since the period of *Nadalet* corresponds exactly to the *Grandes Antiphones*, the great Advent antiphons which begin on December 17, it appears that the *Nadalet* is a sonorous reflection of this liturgical tradition. J.P.

Carme suggests that the discrepancy between dates could be due to liturgical developments. The Roman liturgy that was introduced in the middle of the 19th century has only seven antiphons in the breviary whereas the old neo-Gallic liturgy of the 18th century has three more. The more traditional rural areas tend to preserve the ancient custom.

The clangor of bells is not totally haphazard but is presented in a particular manner. For example, in the city of Castres, the *Nadalet* sounds each evening from the 17th to the 23rd of December. At 7:00 pm all the bells in the city are tolled in a gradiose *sonnerie*. After a quarter of an hour the tolling slowly subsides and a single bell continues to swing for a few moments longer. After the carillonneur halts this final bell, he strikes it nine times to symbolize the three times three strokes of the Angelus. Then he begins to play old Christmas carols. The tolling on Christmas Eve takes on a different character and precedes the midnight mass. A final *sonnerie* is heard on



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The history of this and other bell traditions of Castres and the south of France is in Jean-Pierre Carme's book *Le livre des cloches de Castres*, available for 50 FF plus postage from the author at "Le Moulin du ramier"-Route de Sémalens-F81710 SAIX-France. Phone 33-5-6374-8760.

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

Harpichord News

by Larry Palmer

Discoveries

The discovery of not one or two, but six Spanish 17th-century harpsichords is detailed in Andreas Beurmann's lavishly illustrated article for *Early Music* (May 1999). Concentrating his instrument-collecting efforts for the past decade on the Iberian peninsula, Beurmann found, and now owns, the six oldest surviving Spanish harpsichords: a double-manual instrument by Fray Raymundo et Fray Antonio, 1624; a double-manual by Fray Pedro Luis de Begaños, 1629; a single-manual by Ludovicus Muñoz, 1644; a double-manual by Fray Bartomeu Angel Rúsueño, 1664; a single-manual by Domingo de Carvalada, 1676; and the only known surviving "vis-à-vis" harpsichord (two equal instruments, soundboard nestled to soundboard, in a single rectangular case) by Roque Blasco, 1691. Previously there were no known examples of 17th-century Spanish harpsichords in any collection, so this assemblage is not only unique and astonishing, but enlightening in terms of the sophistication of instrument-making in the Iberian peninsula.

Harvard University musicologist Christoph Wolff maintains his position as the Sherlock Holmes of Bach scholarship with the recent discovery, in the Ukraine, of a collection of manuscripts from the estate of C. P. E. Bach. An article by Sarah Boxer in *The New York Times* (August 16) details the involved sleuthing required to uncover this international "who-stole-it." Moved from Berlin to safeguard them from destruction during World War II are several scores by J. S. Bach, unpublished manuscripts by his two elder sons C. P. E. and Wilhelm Friedemann, and a large number of works in manuscript by earlier Bach family members. Authorities in Kiev have agreed orally to let Harvard and the Ukrainian Research Institute microfilm the collection. The ultimate disposition of the originals, property of the Berlin Singakademie, remains uncertain—another hostage to the unstable political situation in the former Soviet Union.

Landowska and the Media

I hope that many of you saw the PBS showings in July of *Landowska: Uncommon Visionary*, a documentary about the great harpsichordist. Producers Barbara Attie, Janet Goldwater, and Diane Pontius spent several years making this feature, which includes much of John Pfeiffer's 1953 television interview with Landowska, as well as recent comments from her companion Denise Restout, long-time friend, singer Doda Conrad Pfeiffer, biographers Alice Cash and Larry Palmer, harpsichord maker Willard Martin, harpsichordist Skip Sempé, and others. For the countless devotees of the unforgettable artist, this is a powerful reminder of her unique gifts. For those who know her only through recordings, this film offers an unequalled opportunity to complement the aural experience with a visual one.

And then there was the front cover of *The New Yorker* (May 31)—"Lost Times Square" by artist Bruce McCall. A bevy of billboards proclaiming "Escar-to-Go," Rolls Royce, G. B. Shaw

Tonite, and right there in the center: "World's Hottest Harpsichordist!! Wanda Landowska." Yet another reminder that, to much of the public she is THE symbol as well as THE sound of the 20th-century harpsichord revival!

Bach on the Clavichord

For the Bach recording of the month I nominate J. S. Bach: The Six Partitas played on a Ronald Haas clavichord by Richard Troeger (Lyricord Discs LEMS 8038). The artist, author of *Technique and Interpretation on the Harpsichord and Clavichord* (Indiana University Press, 1987), plays with conviction and vigor, giving exciting and forward-moving performances of these deservedly-popular keyboard works. And how well they are served by the dynamic range of the clavichord! Listen to the rollicking *Gigue* of the first Partita (B-flat): the melody created by the hand-crossings sings forth, as it rarely does on the harpsichord. Or sample the rhetorical flair Troeger brings to the sometimes-stodgy *Praeambulum* of the fifth Partita (G Major). The confrontation of the loud cadential chords proclaims "No wimpy, retiring instrument here."

Dance movements are both stylish and interesting; Troeger takes all the repeats, but provides them with tasteful and stylistic ornamentation, often based directly on similar doubles by Bach himself (as in the *English Suites*, for example). This was precisely the formula suggested by Isolde Ahlgrim, the fine Viennese harpsichordist and Bach specialist, who suggested jotting down written-out ornamental figurations when they were noted in various Bach works and then using these as sterling models for one's own added ornaments.

The accompanying notes indicate that this is the first recording of the complete Partitas on the clavichord. It is a splendid marriage of music, instrument, and artist.

Features and news items are welcome for these columns. Send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275, or, via E-mail: <lpalmer@mail.smu.edu>

Music for Voices and Organ

by James McCray

Women composers

Men compose symphonies, women compose babies.

Time, January 10, 1975

I can imagine the explosive irritation of many who read the eye-catching quote above this narrative. Although it is 25 years old, it still has an ugly resonance, especially in light of the many successful women composers who have been dominant forces in music. Musicians of my generation can remember college music history courses and texts where not one female composer was ever mentioned. Happily, that has been corrected in today's classes.

Starting with Hildegard of Bingen in the 12th century one can observe how the treatment of women composers has

developed. In the highly-used music history/appreciation text by Machlis and Forney (*The Enjoyment of Music*), their sixth edition briefly mentions Hildegard with about four sentences at the end of a paragraph. In the seventh edition a few years later, that was expanded considerably to include a music example, and even greater treatment in the current eighth edition.

Changes in that textbook regarding the inclusion and development of other female composers can also be traced through these editions. For example, in the contemporary section of the sixth edition two pages are devoted to women composers which involves listing 10 composers and a very brief commentary on each. There is no music to see and hear, just these token remarks. By the new edition several of these women have achieved positions of importance in the narrative and their music is included in the tapes and scores.

As conductors we not only can program music by women composers, we can and should do more in our rehearsals to emphasize their numerous contributions. Hildegard wrote vital and important music at the beginning of our millennium yet had to wait until its end to receive a modicum of appreciation and respect. Let's not wait another 1000 years to perform the music of composers such as Emma Lou Diemer, Joan Tower, Jane Marshall, and others. Track down their music; use it, and be refreshed by their skills and insights.

Rejoice in the Lord, Emma Lou Diemer. SATB, keyboard, and optional flute, Santa Barbara Music Publishing, SBMP 221, \$1.35 (M).

Diemer was the only woman chosen in the inaugural set of composers of the highly touted *Contemporary Music Project* of many years ago. She has remained a solid, inventive composer with a vast library of published works. Moreover, she has been active as a church organist and conductor; many of her commissions have been for the church. This setting uses pulsating keyboard chords which evolve into flowing lines. The choir gently begins in unison before growing to more aggressive, unaccompanied statements. The text is taken from Psalm 33. Delightful music and highly recommended.

Psalm 23, Gwyneth Walker. SATB and organ, E. C. Schirmer Music Co., No. 5374, no price given (M-).

Much of this setting is in unison as the melody calmly floats above quiet organ arpeggios. The organ, on three staves, is simple with a few soloistic running passages to emphasize text. The music is tonal with only minimal dissonances and the vocal lines have a diatonic flow. Easy music for most choirs.

For Everything there is a Season, Jane Marshall. SATB and organ, G.I.A. Publications, G-4714, \$1.20 (M-).

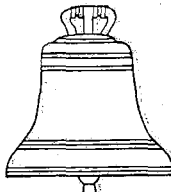
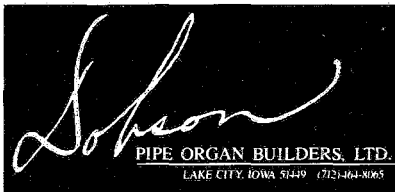
Marshall remains one of church music's strongest advocates. Through books, articles, music, and workshops she has provided dedicated leadership. This setting has a sparse organ accompaniment which is used primarily to help security of pitch. There are some lovely harmonic shifts, some unaccompanied, and Marshall's music illuminates the Ecclesiastical textual state-

► page 10

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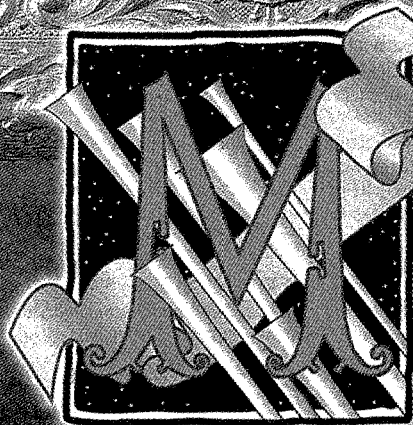
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► page 8: Voices & Organ

ments which consist of alternating contrasts. The opening statement is later heard as as connecting link in canon and by men in unison against women's counter-melodies. Sensitive music that is highly recommended.

Sorrow and Gladness, Alice Parker. SATB unaccompanied, Selah Publishing Co., 410-679, \$1.30 (M).

Using a quiet, syncopated line, Parker begins in alternating the women's and men's music which has a folk-like quality to it. Later the women divide into three and four parts against the men. The music is organized as a set of stanzas which continue to develop. Tuneful and not difficult.

Come, Ye Makers of Song, Ruth Watson Henderson. SSA and piano, Gordon V. Thompson Music (Warner Bros.), VG-363, \$1.75 (M+).

Dedicated to Jean Ashworth Bartle, one of the leading directors of children's choirs, this text is not in a pure sacred format, but is taken from Purcell's *Come Ye Sons of Art*. Designed for an accomplished children's choir, it will be useful to a women's chorus and as an anthem for church. The music is rhythmic, fast, and employs shifting meters. The accompaniment (Henderson is a pianist) is busy and provides an exciting

background for the voices. This is charming music that will delight singers and audience.

Ave Maria, Joan Szymko. SSA unaccompanied, Santa Barbara Music Publishing, 292, \$1.30 (M).

This Latin motet begins in a slow unison that states most of the text; then the sopranos retain that line while the other two voices have contrapuntal statements against it. There is a division later in the first soprano. The music has a chant-like flow and increases speed/intensity on the *Sancta Maria* text; it closes with the opening material and a quiet Amen.

Agnus Dei, Nancy Galbraith. SATB with optional keyboard, Subito Music (Theodore Presser Co.), 392-01046, no price given (M/M+).

A Latin text only is used for this mass movement which is set for unaccompanied chorus. The opening section uses block, homophonic chords, often with various sevenths to add warmth. Later the soprano and tenor lines are for soloists while the other parts provide a humming background. This section builds to a loud tutti climax area that uses high soprano notes; then, it closes with a quiet *Dona Nobis Pacem*.

For the Music of Creation, Sally Ann Morris. SATB, congregation, keyboard, trumpet, and optional hand-

bells, G.I.A. Publications, G-4896, \$1.30 (M).

The music is based on the hymn tune *Tanyard Lane*. Fifteen bells are used and their easy music is included at the end. The solo trumpet's music is also at the end in both C and Bb settings. The congregation's part may be duplicated from the back cover. There are three stanzas with part of the middle one unaccompanied although the congregation still sings the melody with the choir. This is an attractive hymn and hymn text.

Cantate, May Lynn Lightfoot. Two-part with piano, Choristers Guild, CGA794, \$1.20 (E).

The macaronic text (Latin and English) is used throughout. Designed for children, the tempo is spirited, phrases short, and rhythm energetic. The keyboard is easy and adds to the vocal lines which are frequently in unison.

O Praise Ye the Lord, Dede Duson. SATB, organ, and three trumpets, Van Ness Press, 4171-85, no price given (M).

Duson's setting draws on the hymn tune of H.H. Parry and uses a text by Charles Wesley. The three trumpets have separate parts at the end but their music could be played by the organ and often is in alternation with the organ as a connecting link. The music is not dif-

ficult, has several differing stanza settings, and closes with a six-part Amen. Festive music.

Book Reviews

American Organ Music of the Twentieth Century: An Annotated Bibliography of Composers, by Sharon L. Hettinger. Warren, MI: Harmonie Park Press, 1997. xxxiii+227 pages. \$40.00. Available from the publisher: 23630 Pinewood, Warren, MI 48091. Phone: 810/755-3080; Fax: 810/755-4213; e-mail: hpp@wwnet.com

This A-to-Z (Adler to Zwilich) compendium of composers fills a much needed gap in the scholarly biography of American music. Although the information is available in other sources—100 are cited—this book consolidates this immense body of essential facts concerning 324 composers born after 1900 in an annotated format, designed for ready access. Each entry consists of a short biography, identification of sources of information, along with additional references to the composers and their work. The latter may include such items as awards and honors; publication announcements of compositions; reports of early performances and concerts; lists of works and recordings; and critical reviews in music journals and magazines; scholarly dissertations on the composers; and published obituaries, as appropriate. Entries vary in length from a few lines to about four pages, although the names in the latter category—or their number of reference sources—are plainly not indicative of their output of organ music. On the other hand, while the music of lesser known composers may be familiar to organists, their lives and activities may not have attracted the interest of writers on the subject. The expressed intention of the book is not to list all the organ compositions, but “instead it provides commentary on literature written about the composer, the composer's works, or the composer's style of composition” (ix).

Introductory sections include a brief commentary by the author, a list of teachers and students at six main American institutions of composition (Curtis, Eastman, Juilliard, Union Theological Seminary, University of Michigan, Yale University), and notes on the French influence; and a chronological list of composers by birth dates from 1900 to 1937. To conclude, there is a comprehensive index of authors, performers, and compositions not included in the main entries.

The author points out that this century has witnessed a declining number of composers for the organ, and speculates on some possible societal and cultural reasons for this: the smaller number of “organ composers” as compared to those who write for other media, the perception of the organ as a “church instrument” and not a recital instrument, demands on the time on the complex profession of organist, absence of commissions for organ compositions, lack of awareness on the part of professors and students of composition of the possibilities of the organ, and the failure of concert organists to record their improvisations for transcription into musical notation, even though the practice of improvisation is not as deeply embedded in the American organ tradition as it is in France, for example.

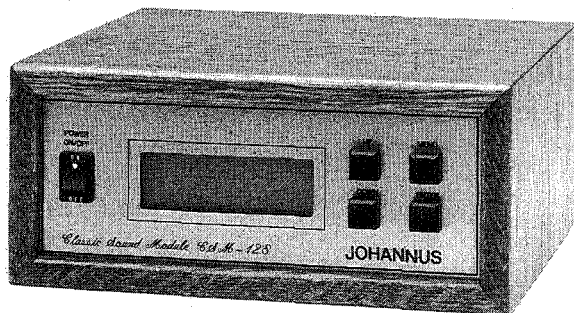
In addition to remedies that might be devised to counteract these unfortunate tendencies, more vigorous publicity and marketing strategies are required on the part of music publishers and distributors, along with a willingness on the part of recitalists to perform new music that is both exciting and of high quality: “If organists are not willing to perform new works created for them, then there is no reason to decry the lack of new repertoire” (xix).

The chief virtue of this highly commendable publication is to make avail-

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able, between two covers, a vast amount of information from diverse sources that will facilitate the work of present and future scholars and researchers who seek to expand our general and specific knowledge about composers of organ music and the instrument for which they write.

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

New Recordings

The Robert Noehren Retrospective. Robert Noehren at St. John's Cathedral, Milwaukee. *Hymn d'Action de Grâce, "Te Deum", Langlais; Pasticcio, Langlais; In Assumptione BMV, L'Orgue Mystique, Suite 35, Tournemire; Toccata and Fugue in D Minor ("The Dorian"), Bach; Communion (Les oiseaux et les sources), Messiaen; Pièce Héroïque, Franck; Hommage à Josquin des Pres, Grunenwald; Toccata and Fugue in A minor, Reger; "So long as the mind keeps silent", Finney.* Lyrichord special Products, LYR-CD-6005. Available from Lyrichord Special Products, 141 Perry Street, New York, NY 10014. \$16.95 plus \$3.00 s/h. (Toll free: 1-888-LYRICO, ext. 15).

This is a new remastering of recordings originally produced in the 1960s featuring Robert Noehren performing on his own instruments (except for the Reger *Toccata and Fugue* which is played on the Marcussen organ at St. Paul's Church, Aarhus, Denmark).

Noehren, who served at the University of Michigan, Ann Arbor from 1949 until his retirement in 1976, was a prolific recording artist, with some 30 items in his discography, many issued by Lyrichord. After several recital tours in Europe, and having become impressed with the sound of many of the instruments there, he received a grant to study the scaling and voicing of those organs which interested him the most. His continued and keen interest in the subject of lively and musical organ tone later led him to build his own instruments according to the scientific principles he discovered. In his own words, he "... saw the need to create an instrument that would truly bring together all the necessary registers with their characteristic tone colors to make possible a convincing performance of organ music typical of its great heritage." He further stated, "My studies in voicing made me realize that the art of the organ builder depended first on his taste and ability as a voicer; that the voicing too should largely determine the character of the organ's construction; ideally speaking, the builder had to be the voicer and I was determined to voice the instruments I built. If the builder-voicer were also an organist, with his experience as a player, he would then come closer to the violinist's ability for more complete control of his instrument."

From the opening Langlais *Te Deum*, the listener can sense the clean digital remastering (accomplished by Harold Chaney) which captures the brilliant and intense sounds together with the expansive sense of the large room. This is the sound that prompted Langlais to write regarding the original pressings: "These recordings are most magnificent in every respect, and the splendor of the organ in St. John's Cathedral makes the records of priceless value." The colorful flute, mutation and lighter reeds together with the robust and vigorous full sounds plus Noehren's natural sensitivity to the magical and creative improvisatory sense of style, seem to be just the right vehicles for the communication of the subtle and evocative requirements of the *In Assumptione BMV* from Tournemire's *L'Orgue Mystique*.

The Bach "Dorian" *Toccata and Fugue* played in an energetic tempo again shows the clear ensembles of the St. John's organ. In hearing such playing again, one is reminded of Noehren's

consummate virtuosity (he will hate that term!) and innate musicality in masterfully projecting the design and expressivity of the piece through wonderfully controlled rubatos and agogic accents together with a lyric legato. When all of these elements combine, the listener is drawn into the music and must marvel at the extraordinary genius of both the composer and the interpreter—it all seems so right!

Messiaen's *Les oiseaux et les sources* is well served by Noehren's flexible playing, the evocative flutes, mutations and broad strings and the sense of spaciousness of the cathedral. The music seems to float. The high and low pitches at the very end seem to suggest an all-encompassing musical totality of expression. In the Franck *Pièce Héroïque*, the sounds of St. John's organ, while giving the French *éclat* necessary for the interpretation of this piece, also gives a welcome clarity to the lines creating a massive, yet not overwhelming punch. Grunenwald's *Hommage à Josquin-des-Pres*, though perhaps not as familiar to the usual listener as the other items on this CD, is another colorful, complex and improvisatory work which also benefits from the clarity of the rich ensembles and solo colors of the Noehren organ. Once again, the music and the performer are as one.

The Marcussen organ in St. Paul's in Aarhus, Denmark, has a similar colorful

and clear musical intensity to that of the organ in St. John's Cathedral, and thus forms a good match with that instrument. The Reger work (with a sort of "hommage" to Bach in the fugue—let the listener discover where!) again is expertly played with great understanding of the dense counterpoint which is also clarified by the transparency of the Marcussen ensembles. The final work on this recording is again on a Noehren organ, but this time the one in First Baptist Church, Ann Arbor, Michigan (installed 1966 and thus a contemporary of the one in St. John's Cathedral, albeit somewhat smaller in size). The Finney "So long as the mind keeps silent," an avant-garde composition dedicated to Robert Noehren, also benefits from the clear ensembles and intriguing flutes and reeds of the Noehren style of organ building. Of interest is the fact that the recording gives a greater sense of spaciousness to the organ sound than is really the case in the rather dry acoustical ambience of the building.

The recording contains a booklet of well written and researched notes which include remarks and an architecturally-inspired line drawing by Robert Noehren himself. There are also pictures of the artist and a dramatic shadow portrait on the disk itself. The stoplist for the St. John's organ is also given (but not those of the Aarhus Marcussen or First Baptist, Ann Arbor, instru-

ments).

In listening to this reissue, one is reminded why Robert Noehren is regarded as one of the most distinguished organists of our time. His long career as an internationally acclaimed artist and as a teacher of a whole generation of organists during his time at both Davidson College and at the University of Michigan led him to receive the first "International Performer of the Year" award presented by the New York Chapter of the American Guild of Organists in 1978. His recordings won him the French "Grand Prix du Disque" in 1953—the only American organist to have been so recognized. In experiencing this CD, the attentive listener will sense that here is an organist who through his impeccable taste and dazzling technique is a true master of musical communication.

—Ronald E. Dean
Centenary College
Shreveport, Louisiana

The Worlds Above. The Choir of Grace Cathedral, San Francisco; John Fenstermaker, director; John Putnam, organ. Gothic Records, G 49098, DDD, TT=67:44.

Horatio Parker: *Magnificat and Nunc Dimittis* in E. Edward C. Bairstow: *Let All Mortal Flesh Keep Silence*. John Ireland: *Greater Love Hath No Man; Ex*

The city had withdrawn into itself
And left at last the country to the country;
When betwixt whirls of snow not come to lie
And whirls of foliage not yet laid, there drove
A stranger to our yard, who looked the city,
Yet did in country fashion in that there
He sat and waited till he drew us out,
A buttoning coats, to ask him who he was.
He proved to be the city come again,
To look for something it had left behind
And could not do without and keep its Christmas.
He asked if I could sell him Christmas trees,
My woods — the young fir balsams like a place
Where houses are churches and have spires
I had a thought of them as Christmas trees.

Too bad I couldn't lay one in a tree,
I could help wash up, I could seal your one,
I'd wash up here with you, Merry Christmas.

—Robert Frost
"The City" from *Christmas Trees*

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Ore Innocentium. Leo Sowerby: *Psalm 124*; "Very Slowly" from *Sonatina*. John Stainer: *God So Loved the World*. Lee Hoiby: *Let This Mind Be in You*. M. Searle Wright: *Lyric Rhapsody*. Samuel Wesley: *Si Iniquitates Observaveris*. David McK. Williams: *In the Year that King Uzziah Died*. Igor Stravinsky: *The Dove Descending*. George C. Martin: *Hail, Gladdening Light*.

This is an especially fine collection of English and American choral selections (assuming that America can partially claim the wandering Stravinsky). The program is consistently reverent and understated, but it is a heartfelt reverence clothed in musical variety. The Grace Cathedral choir represents the best of America's men and boys' ensembles, with a well-blended sound that does not over-emphasize the trebles. The Sowerby and Wright organ solos display the luxurious range of the cathedral's 1937 Aeolian-Skinner. And all takes place in the room's seven reverberant seconds of acoustical splendor. This is an excellent snapshot of music making in a great city's great cathedral.

J.S. Bach. Organ Works, Vol. II—Leipzig Mastery. George Ritchie, organ. Raven Records, OAR-300, DDD, two discs, TT=78:31 and 79:32. (Distributed by Albany Music. Available by mail from RAVEN, Box 25111, Richmond, VA 23260 or by telephone or FAX from the organ Historical Society 804/353-9266.)

The 18 Leipzig Chorales, BWV 651-668. *Canonic Variations on "Von Himmel hoch, da komm ich her."* BWV 769a. *Trio Sonata No. 4*, BWV 528. *Trio Sonata No. 5*, BWV 529. *Prelude and Fugue in B Minor*, BWV 544. *Prelude and Fugue in E Minor*, BWV 548.

In Volume 1 of this series, George Ritchie explored the Italianate influence and North German virtuosity of Bach's early works. The repertoire here in Volume 2 comes from the last 25 years of the Bach's life. The music from this period represents the composer in full

maturity when the urge for summation and order became a driving force in his creative output. The six trio sonatas make up an encyclopedia of technical demands. The "Von Himmel hoch" variations scientifically explore the craft of composition. The manuscript that contains what have become known as the eighteen Leipzig chorales was a collection of pieces Bach had composed throughout his life, brought together and revised in later years. The chorales make up the core of Dr. Ritchie's program, and he plays them with an unaffected and appealing directness. The performances of the Preludes and Fugues, based on strong architectural concepts, unfold naturally. The music speaks for itself in a fine balance of objective and subjective interpretation. This is playing of the first order. And every other aspect of this collection is equally fine. Dr. Ritchie plays two Taylor and Boody organs that are very different responses to two very different rooms: the 1992 III/48 instrument in Christ Church Cathedral, Indianapolis, and the four-manual, 52-stop organ at the College of the Holy Cross, Worcester, Massachusetts. The recording engineers have caught these instruments and their presence in wonderfully clean sound. Stoplists and performance registrations are included in the notes. After creating such a wonderful recording, Raven then offers the generously timed two-disc set at the cost of a single CD. Hearing these performances made this reviewer go right out to buy Volume 1. Enthusiastically recommended.

—Randy L. Neigharger
Durham, North Carolina

New Organ Music

After the Carol: 40 Short Improvisations for Organ. Kevin Mayhew (distributed through Mel Bay) MB97156, \$14.95.

After the Carol is a delightful collection of forty short improvisations on well-known Christmas melodies. The arrangements, offered by eight contemporary composers with ties to Great Britain, could serve as short meditative pieces, provide a motivic reprise to the hymn, or be utilized as transitions during a Christmas program or recital. The settings, arranged by English title rather than tune name, are written on two staves, with no independent pedal line. The majority of the settings are motivic, though some present the hymn tunes on solo foundation or reed. Well known carols "Ding Dong! Merrily on High," "I Saw Three Ships," "In the Bleak Midwinter," and "Silent Night" have particularly pleasant settings. Most of the tunes are well-known to U.S. congregations; however a few (such as "Past Three O'Clock" and "See Amid the Winter's Snow") would appeal to an English audience. These short arrangements provide an excellent study of hymn tune improvisation and are accessible settings that will enhance the worship service at Christmastide.

Christmas Suite, John Leavitt. Augsburg Fortress, 11-10857, no price listed.

With *Christmas Suite: Six Carols for Organ*, John Leavitt presents pleasing arrangements of well-known Christmas tunes. The suite is a collection of effective pieces that would appeal to student organists and prove very useful during the church service. The works are simple, yet challenge certain organ techniques (double pedal, trio texture, and ornamented chorale). "Dix" (As with Gladness Men of Old) and "In dulci jubilo" (Good Christian Men Rejoice)

are sprightly settings utilizing double pedal to present an open 5th drone. To embrace the holiday spirit, both works could be enhanced by the addition of a Zymbelstern. "Es ist ein Ros" (Lo, How a Rose) is effectively set in compound meter with the tune registered with 4' octave in the left hand. A delicate setting of "Stille Nacht" (Silent Night) is offered in both C and Bb Major and would be a welcome addition to any Christmas service. The set also includes a jazzy "Forest Green" (O Little Town of Bethlehem) and an ornamented chorale setting of "Gottes Sohn ist kommen" (Once He Came in Blessing). This serviceable collection would be a useful addition to any organ library.

Album of Choral Preludes from Olden and Modern Times. Kalmus K 02044, \$14.95.

This album is a collection of 253 short organ works by German composers of the 18th and 19th centuries. The majority of the compositions are by Johann Christian Rinck (1770-1846), Michael Gotthard Fischer (1773-1829), Adolf Hesse (1809-1863), and A. Reinhard (1831-1912). Also included are works by well-known composers J.S. Bach, J.C. Kittel, and J.G. Albrechtsberger. Arranged by key, this reprint edition contains not only chorale preludes, but short free pieces. All pieces are written on two staves, with no independent pedal lines and care must be taken to correctly interpret editorial markings during performance. Many of the pieces are short (2-3 systems), yet the collection provides a wonderful illustration of the contrapuntal style of the German chorale prelude and its development through the 19th century. Many of the chorale preludes are based on lesser known German chorales; however, a number of wonderful settings on common hymn tunes are included: "Jesu, meine Zuversicht" by Reinhard, "Jesu, meine Freude" by C. Karow and J.S. Bach's "Nun ruhe all Wälder" (BWV 756). In addition, a number of the free works would be useful service music during communion or as prayer responses. This collection is valuable for its historical importance and provides a splendid overview of the German chorale prelude in the 18th and 19th centuries.

—Laura Ellis
McMurry University

Fantasy, Trio and Toccata on Oh, Come, Oh, Come, Emmanuel, Austin C. Lovelace. Concordia 97-6724, \$6.00.

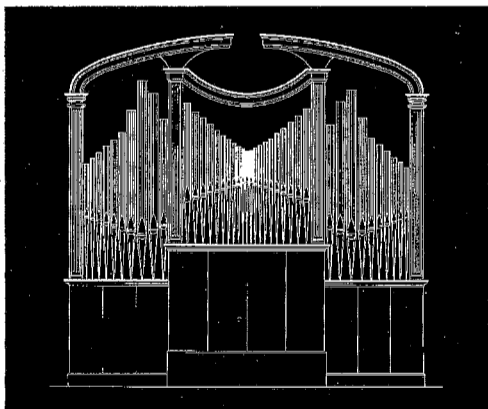
This triptych could easily serve as a prelude/offertory/postlude sequence in a church service. Although the trio and perpetual motion toccata are rather predictable and formulaic in their construction, the compositional technique of the initial fantasy is rather sophisticated and consistently interesting. Of moderate difficulty, these movements will be certain to please congregations.

Noels on Christmas Themes, Homage to the French Noelists, Volume 1, Larry Visser. Wayne Leupold Editions, WL600089, \$13.00.

Larry Visser has set "Angels We Have Heard on High," "Silent Night," "Cold December Flies Away," "Coventry Carol," "He is Born, the Divine Christ Child," and "Good Christian Men Rejoice" in the style of eighteenth-century French noelists. Many of the stereotypical features of especially Balbastre and Daquin are present in these sets of variations; i.e. decorative figurations, echo effects, solo and ensemble registrations (grands jeux, plein jeu, trio de flutes, tierce en taille), and dance movements (sarabande, tambourin,

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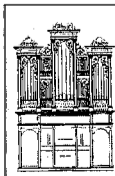
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musette). If you enjoy playing the models on which these pieces are based, but regret that most of the carols that serve as their basis are unknown to present-day audiences, you may want to consider programming these pieces. Their effectiveness will be greatly enhanced by instruments that have all of the various solo and mutation stops that are specified.

Phoenix Processional, Dan Locklair. Ricordi HL50483406.

Dan Locklair's *Phoenix Processional* (1996) is a solo organ excerpt from his *Phoenix Fanfare and Processional* for organ, brass quartet and percussion. The Fanfare was commissioned by Union Theological Seminary for the 1980 rededication of James Chapel. Roughly six minutes in length, this stately processional utilizes a prominent solo reed and is surely one of the finest pieces in the "trumpet voluntary" genre. It has a regal, wonderfully memorable theme and is more technically accessible than many of Locklair's other pieces, such as the *Inventions and Rubrics*. Any occasion that requires a grand processional march would be admirably served by this fine work.

Treize improvisations sur les versets de vêpres, Pierre Cochereau, transcribed by Jeanne Joulain. Editions Chantaine EC 125.

Pierre Cochereau improvised these thirteen versets at Notre Dame in Paris in December of 1963 for a recording by Philips (currently available as CD 454 656-2, *Collection Grandes Orgues*, vol. 17). They were reconstructed and edited by Jeanne Joulain in 1997. The rather aphoristic pieces average two minutes in length and are mostly easy to moderate in difficulty, with the exception of numbers 1 and 10, which require a more solid technique. Many moods and styles are represented: fanfares, scherzos, sprightly dances, fugatos, lyric reed and cornet solos, and lush adagios on foundations and celestes. All of the movements seem to be well-constructed and are immediately attractive and accessible to both performer and audience. They provide a valuable document of Cochereau's legendary skills as an improviser, as well as some wonderful mid-twentieth century literature. Highly recommended.

Two Preludes on French Carol Tunes, John G. Barr. Gray GSTC9815, \$5.95.

The whimsical, neo-baroque trio on "Angels We have Heard on High" is sure to be a crowd-pleaser. The rather meditative quality of "Twas in the Moon of Wintertime" would make it useful as either a quiet service interlude or prelude. Both settings will fall easily under finger, and are highly recommended as good examples of well-crafted, but not especially innovative, contemporary church music.

Vox Humana, International Organ Music, USA, ed. Juergen Bonn. Baerenreiter BA 8232.

This volume of the *Vox Humana* series is devoted to American organ music composed between the 1840s and the early years of this century. It stylistically surveys music that is mostly in an eighteenth-century English voluntary style and in a German romantic idiom by such composers as George Frederick Bristow, Dudley Buck, Henry Cutler, Francis Linley, Lucien Southard, George Whiting, Samuel Whitney and John Zundel. The editor states that the purpose of the series is to provide material that is technically facile and that works well on small instruments. Beyond easily meeting these rather modest aspirations, it should be noted that the editor has succeeded in assembling some of the most attractive pieces from the earliest stages of the American school of organ composition. Especially attractive are a *Scherzo in c minor* by Dudley Buck, a *Trumpet Voluntary* by Francis Linley, and an *Introduction and Fugue in d minor* by John Zundel. Although most of these pieces are avail-

able in other sources, especially in the excellent anthologies prepared by Barbara Owen, it is worthwhile to have them available in a single volume. Highly recommended for teaching and for use in church services.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

Pedal Mastery for the Organ, Joyce Jones. Belwin-Mills/Warner Bros. EL96108. \$10.95.

Organ Preludes on Favorite Hymns, arranged by Joyce Jones. Warner Bros. EL96109. \$9.95.

Belwin-Mills/Warner Bros. recently reissued these two volumes previously published in the late 1970s by Bradley Publications. *Pedal Mastery*, an admirable compendium of pedal technique, will prove to be a valuable pedagogical and practice tool for those who do not yet own it. Excerpts from the repertoire share nearly equal billing with exercises, compositions, and practice suggestions written by Jones. It is recommended without reservation. However, several of her *Organ Preludes on Favorite Hymns* are marred by sloppy editing: registrational problems, incorrect notations of pitch and rhythm and, less grievously, inconsistent notation of ornaments. The preludes explore a variety of registrations and contrapuntal procedures, and several demand the pedal dexterity and well-developed coordination for which Dr. Jones is famous. Most of the tunes are represented in a wide variety of mainline Protestant hymnals, so the collection would enjoy ample use in many churches. Unfortunately, the editorial problems require that it be used with some care.

Sonata über den Psalm Jona per Organo, Heinz Wunderlich. Editio Musica Budapest Z. 14 108. No price given.

Longtime professor of organ at the Hamburg Hochschule für Musik, Wunderlich bases this sonata on a double 12-tone row provided in the preface. The work demands a large organ featuring strong plena and compelling solo stops, and capable of both smooth crescendos and instantaneous shifts between dynamic extremes. The registrational challenges, brilliant manual figuration above imposing pedal solos, double-pedal passages, and clusters assigned to the hands, arms, and elbows make this work physically accessible only to advanced players. The piece concludes with sustained pitches cascading from right hand to left down to a stunning pedal quotation of the incipit of the Easter chorale, *Christ ist erstanden*. Given its marvelous programmatic depiction of the Psalm of Jonah, its tempo relationships, and its use of chromaticism, this sonata seems to be a logical descendant of Reubke's famous *Sonata on the 94th Psalm* and deserves to be studied in that context as well as on its own terms.

Guntar Sari, François-Bernard Mâche. Durand S.A. Editions Musicales D.&F. 14567. No price given.

The influence of Mâche's study with Messiaen permeates this highly virtuosic piece. Scintillating manual figuration that expands and contracts in mathematical proportions, complex rhythms (including frequent syncopation and one true example of additive rhythms), constant chromaticism with numerous cross-relations, cluster chords woven into florid passages of intricate polyphony, tritone relationships alluding to the "Petrushka" chord, and an entire section reminiscent of *Dieu parmi nous* all pay homage to Mâche's teacher. The work was conceived for the four-manual Silbermann organ at Ribeauvillé, the specifications for which are provided in the preface. Mâche exploits its array of tone colors with lightning-fast changes of registration, including alternations between contrasting timbres on different manuals. It is appropriate only for advanced players—and only for patient, methodical learners!—but those who

surmount its intellectual and technical challenges will find the work gratifying.

—Ann Marie Riegler
Wayne State College
Wayne, Nebraska

New Handbell Music

Hymn Preludes for Handbells, arr. Sondra K. Tucker. Concordia Publishing House, #97-6787, \$6.00 for 2-3 octaves of handbells (E+).

The arranger has set five titles in a variety of styles that should be accessible to most choirs. The alternate use of handchimes and other special effects also creates some harmonic and melodic interest throughout. An attractive collection which includes "Once in Royal David's City," "What Wondrous Love is This," "Now Thank We All Our God," "Praise to the Lord, the Almighty," and "All Things Bright and Beautiful."

Doxology, from "Genevan Psalter," arr. Charles Maggs. Genesis Press,

GP1016, \$2.25 for 3 to 4 octaves of handbells, AGEHR Level 1 (E-).

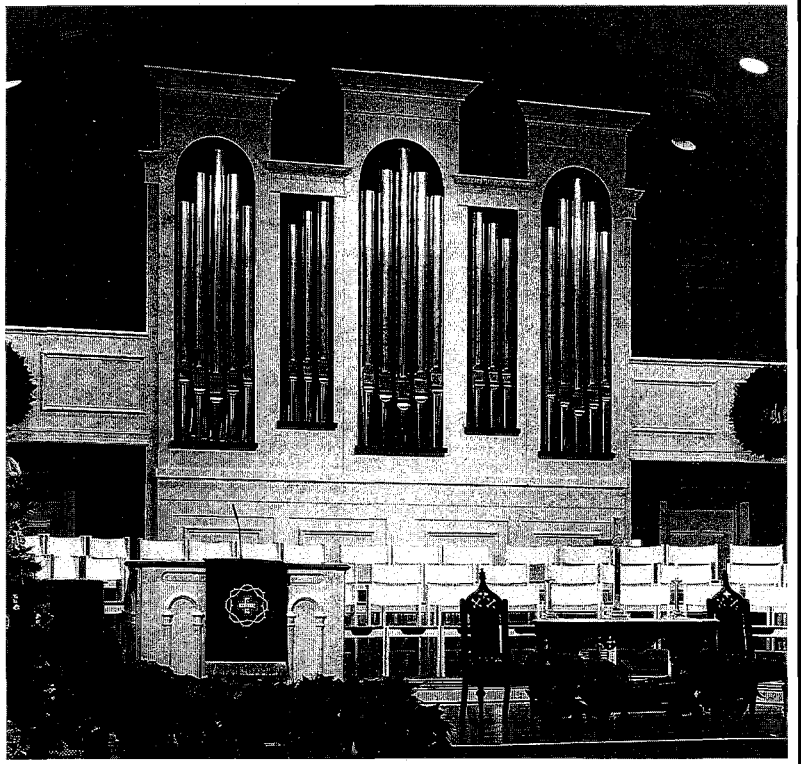
This psalm setting is straightforward and could be used successfully as a fanfare. It is just two pages with a repeat and coda, and could also be used to introduce the psalm for a congregational response. An easy and effective piece for worship.

Almighty, Wayne Watson, arr. Patricia Sanders Cota. Agape (Hope Publishing Company), Code No. 2057, for 3-5 octaves of handbells, AGEHR Level 2+ (E+).

This gently flowing melody appears to be of a contemporary nature and incorporates "A Mighty Fortress" later in the arrangement, with the "Almighty" theme creatively interspersed between each phrase of the hymn. This combination lends a nice dimension to the continuity of the arrangement and is then recapped a step higher with a driving rhythmic pulse to the end.

—Leon Nelson
First Presbyterian Church
Arlington Heights, Illinois

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Looking Back

Ninety years ago, THE DIAPASON published its first edition. The December 1909 issue reported that—

Wilhelm Middleschulte played the dedication recital on a new Hamm-Wangerin-Weickhardt organ at First Baptist Church, Milwaukee, WI.

The Auditorium Theatre in Chicago denied rumors that the Frank Roosevelt organ was to be torn out in the process of remodeling the building.

Hook & Hastings, in issuing a new catalogue, was described as the oldest organbuilding firm in the United States, having begun in 1827.

William E. Curtis described the Salt Lake City Tabernacle organ. Chief organist was John J. McClellan.

Seventy-five years ago, the December 1924 issue of THE DIAPASON reported that—

The Aeolian Organ Company won the contract for a six-manual organ for Kindt Concertorium Theatre in Davenport, Iowa.

M.P. Möller won the contract for a 4-manual, 95-stop organ for the newly built Washington Auditorium in the nation's capitol.

Marcel Dupré began his third American tour with a recital at the Wanamaker Organ in Philadelphia.

Palmer Christian appeared with the Detroit Symphony Orchestra.

Clarence Eddy completed a west coast tour.

Albert Riemenschneider would play all 10 of Widor's organ symphonies in five series that season.

Ralph Kinder celebrated his 25th anniversary at Church of the Holy Trinity, Philadelphia.

The Eastman School of Music advertised its "Course for Motion Picture Organists."

Women organists in Boston formed the Women Organ Players' Club of Boston, with Miss Edith Lang as president.

Advertisers included Skinner, Bennett, Weickhardt-Schaefer, Barton, Voteler-Holtkamp-Sparling, Hinners, Sommerhof, Midmer-Losh, Pileher, Kimball, Gevena, Hall, Odell, Hook & Hastings, and Wangerin, among others.

Fifty years ago, the December 1949 issue of THE DIAPASON reported—

THE DIAPASON celebrated 40 years from its humble beginning.

Clarence Dickinson celebrated his 40th anniversary as organist and choir-master at Brick Presbyterian Church in New York City.

Edward Eigenschenk celebrated his 20th anniversary at Second Presbyterian Church in Chicago.

David Craighead's recital at Rockefeller Chapel of the University of Chicago received a favorable review.

Fernando Germani played a recital at Thorne Hall of Northwestern University.

Robert Noehren wrote about his summer study of historic organs in Holland, Switzerland, France, and North Germany.

The Buffalo AGO Chapter celebrated its 30th anniversary.

Advertisers included Aeolian-Skinner, Reisner, Estey, Kilgen, La Marche, Möller, Wurlitzer, Arkansas Organ Co., Hillgreen, Lane & Co., and Frazee, among others.

Twenty-five years ago, the December 1974 issue of THE DIAPASON reported—

Thomas Matthews retired as Dean of the Evergreen Conference in Colorado.

Feature articles included "Lynnwood Farnam—Master Organist of the Century," by Jeanne Rizzo; "Herbert How-

ells' Lambert's Clavichord," by Larry Palmer; and "The Organ Concerto Arrangements of Johann Gottfried Walther," by Sarah E. Hanks.

Appointments included: Peter Crisafulli to St. Mark's Episcopal Church, Evanston, IL; Huw Lewis to St. John's Episcopal Church, Detroit, MI; Dale G. Rider to Christ Church Episcopal, St. Joseph, MO.

Lawrence I. Phelps & Associates completed the installation of a new organ at St. Luke's Episcopal Church, Ft. Collins, CO.

Ten years ago, the December 1989

issue of THE DIAPASON reported—

Appointments included: Charles Callahan to the faculty at Rollins College, Winter Park, FL; Sharon Rose Dryer to the faculty of Nazareth College, Rochester, NY; Donald Joyce appointed Interim Music Director at St. John's in the Village, NYC; Pamela Ruitter-Feenstra to Bethany College, Lindsborg, KS; Max Yount to St. Paul's Lutheran Church, Beloit, WI.

Feature articles included: "Computer Assisted Design: Three Challenges for the Future," by Herbert L. Huestis; and "Charles-Valentin Alkan, part 2," by John Wells.

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For DECEMBER 1924 the programmes will include the following:

Dec. 1. PASSACAGLIA AND FUGUE (D. G. Mason). FUGUE (Honegger).

Dec. 8. SYMPHONIE DE LA PASSION (Malcinegreau).

Dec. 15. Two ultra-modern works: P. R. E. L. U. D. E. CHORAL (Lizotte). "ANGELS" (Ruggles).

Dec. 22. EIN FESTE BURG (Reger).

Dec. 29. CHRISTMAS PROGRAMME.

FOUR BACH PROGRAMMES will be given on the Mondays in February, 1925.

Advertisement from THE DIAPASON, December 1924

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Advertisement from THE DIAPASON, December 1924

THE DIAPASON

DEVOTED TO THE ORGAN

First Year

CHICAGO, DECEMBER 1, 1909

Number One

ENCORE FOR THE BUILDERS

ORGAN USED 5 YEARS BURNS;
EXACT DUPLICATE IS ORDERED

Hinners Company Receives Gratifying
Compliment from Indiana Church
—Good Trade with South Africa Is Established.

The Hinners Organ Company of Pekin, Ill., recently installed an exact duplicate of the organ illustrated on page 2 in the First Presbyterian Church of Michigan City, Ind. The first organ was placed by this company in this church in 1904, and was the subject of frequent favorable comment on the part of organists and others for its even modulation, chaste and artistic voicing and sweetness of tone.

During the five years of its use the instrument was a source of increasing pleasure and satisfaction to the congregation, and when the church was struck by lightning and almost entirely destroyed by fire recently, and not a vestige of the organ remained, expressions of profound regret were heard on every side, and the opinion was that so beautiful an instrument could scarcely be replaced.

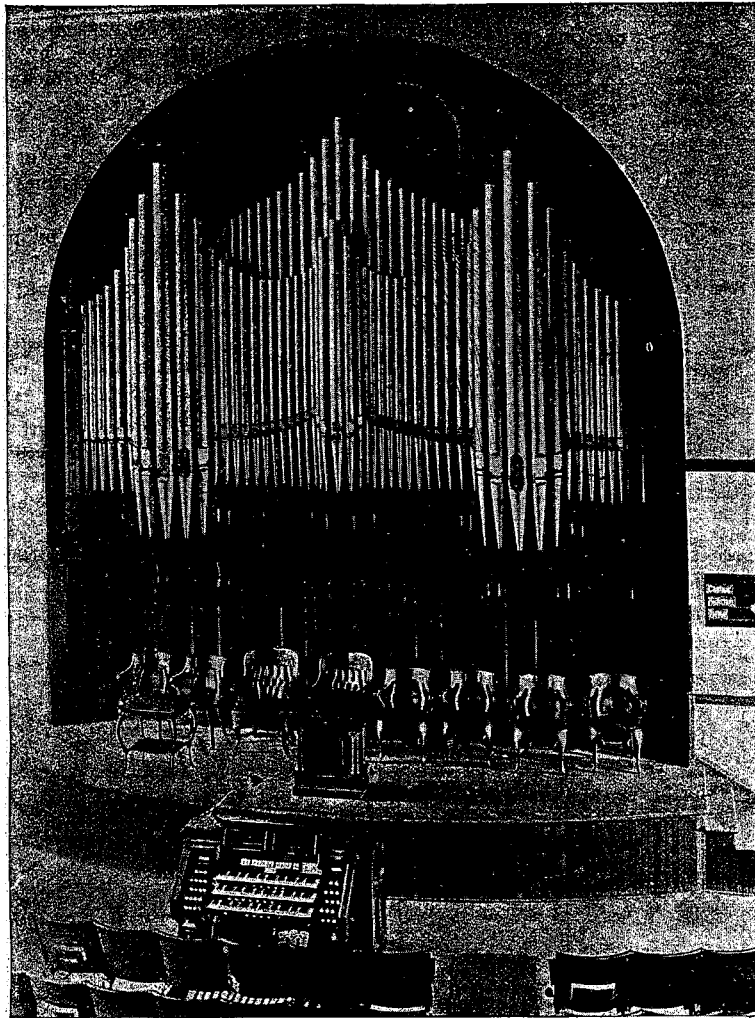
The board of trustees of the church immediately placed the contract with the Hinners Organ Company for a duplicate of the organ, which was installed recently, in time for the dedication of the new church, and the congregation and organist report that they were delighted to find that in the new organ the builders even succeeded in surpassing the first.

The Hinners Organ Company has increased its facilities and equipment in the plant at Pekin, Ill., to care adequately for its growing business. At the present time it has twenty-two pipe organs under construction, among these being instruments for Middletown, Conn., Helena, Mont., Oklahoma City, Okla., San Francisco, Cal., and the Fordsburg Presbyterian Church of Johannesburg, South Africa. This will be the third Hinners pipe organ to be installed in that far-off country. The same company recently installed a two-manual organ at Manila, P. I.

"GREEN BOOK" IS ON PRESS

New Issue of Hook-Hastings Brochure
Soon Will Be Distributed.

Boston, Nov. 24.—Within a few days a new edition of the Hook-Hastings "green book" will come from the press. This volume will take the place of the one issued some time ago and serves as a general catalogue of the Hook-Hastings Company of Kendall Green, Mass., the oldest builders in the United States, who have been placing organs in all parts of the country ever since 1827. A large amount of information concerning organs, aside from the matter pertaining to the firm itself, will be in the new edition and there will be a variety of illustrations.



ALUMNI ORGAN AT NORTHWESTERN UNIVERSITY

(Installed in Fisk Hall, Evanston, Ill., by Casavant Bros.)

CANADIAN INSTRUMENT WINS THE ADMIRATION OF CHICAGO

Casavant Brothers Praised for Accomplishment in Alumni Gift
to Northwestern University at Evanston.

Canada has shown that if it is in any way behind United States enterprise, it is not in the field of organ building. Casavant Brothers, whose factory is at St. Hyacinthe, Quebec, are not new to their profession, but they had not been known intimately in the immediate vicinity of Chicago before they constructed the alumni organ at Northwestern university, Evanston, Ill., which was opened May 29, and is still a modern object of appreciation among organists. Mr. Arthur Dunham, the famous concert organist, gave the opening recital.

This organ was presented to the university by the body of alumni as an appreciation of the gift of the gymnasium to Northwestern by Mr. James A. Patten of Chicago and Evanston.

Casavant Brothers claim the proud distinction of never having built an unsatisfactory instrument in the fifty years they have been in business.

Many modern improvements in organ construction are attributable to them, particularly their beautiful system of adjustable combinations, which permit the organist while at the console to adjust his combinations at will without delay. The Casavant stop and key pneumatic action and their electro-pneumatic system are world famous, Guilmant declaring it perhaps the most satisfactory action he has ever seen, it is said. It is probable that their pipe work and voicing have brought to Casavant Brothers their greatest distinction, this being considered of the most exquisite nature in all the departments of flutes, reeds, strings and diapasons. Every stop is voiced to blend in one rich, grand and evenly-balanced tone, at the same time making the ensemble bright and cheerful.

(Continued on Page Two)

COBURN WORK IS IN DEMAND

FIVE INSTRUMENTS INSTALLED
IN CHICAGO AND ITS VICINITY

Difficult Situation Met Successfully in
Oak Park Church, Where Concrete Chamber is Unique in
Form and Size.

Among the pipe organs recently installed by the Coburn Organ Company of Chicago may be mentioned those in:

Zion Evangelical Lutheran Church, Lyons, Ill.

St. Markus' Evangelical Lutheran Church, Chicago.

Free Masons' Hall, Forty-second Place and Cottage Grove Avenue, Chicago.

Methodist Episcopal Church, Sandwich, Ill.

A particularly difficult proposition was met successfully in the installation of the organ at Unity Church, Oak Park, Ill., the concrete organ chamber being unique in form and size. The result was most satisfactory to all concerned.

Mr. Coburn, when asked the usual "How's business?" paused long enough in his work to say: "We are getting our share. The late panic never touched us. We utilized all our slack times in perfecting our equipment and getting into condition to handle the increased volume of business sure to follow."

This spirit of optimism, supported by thirty years of experience in the business, is largely responsible for the success of the Coburn Organ Company.

BUSY AT HOPE-JONES PLANT

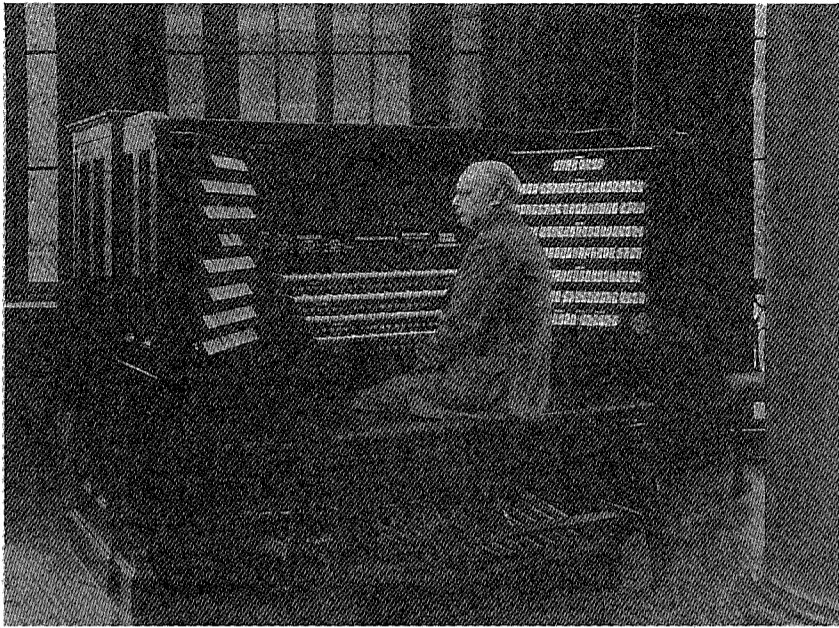
Three-Manual for San Mateo, Cal., and
Four-Manual for St. Paul Set Up.

Elmira, N. Y., Nov. 22.—For the last two years the Hope-Jones Organ Company has steadily employed seventy hands and it continues to send out its organs at the rate of about one every three weeks. In October it shipped a three-manual instrument to San Mateo, Cal., and a four-manual to the Church of St. John the Evangelist, St. Paul, Minn., and last month it sent instruments to Irvington-on-Hudson, N. Y., and Jersey City, N. J. All Hope-Jones organs have electric action and all the pipes are expressive. They are enclosed in cement swell boxes, a noteworthy feature of all the work put out by this large concern.

Mr. R. P. Elliot, the new president of the Hope-Jones company and founder and first vice-president of the Austin Organ Company, is in the west on a business trip. He is expected to make a short stop in Chicago next week on his way back to the East, where he will meet Mr. Hope-Jones.

Firmin Swinnen: An American Legend

Jon Spong



Firmin Swinnen at the original console of the 1929 Aeolian organ at Longwood Gardens, Kennett Square, Pennsylvania

The name of Firmin Swinnen came to my attention when I was a teenage freshman at Drake University. It was then that I first heard Swinnen's virtuosic pedal cadenza (discussed in detail later in this article), played so brilliantly and seemingly with such ease by Frank B. Jordan, Dean of the university's College of Fine Arts. Even today, nearly a half-century later, that experience remains one of the most exciting moments of the countless organ recitals I have been privileged to hear.

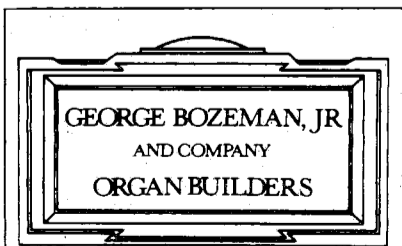
In the first part of the 20th century, Firmin Swinnen (1885-1972) was generally considered to be one of the two most gifted concert organists who resided in America. The other was the great Lynnwood Farnam (1885-1930).

A capsule account of Swinnen's 29 years in his native Belgium (from 1885-1914) includes organ study with his father, and with Joseph Callerts and Arthur de Hovre at the Royal Conservatory in Antwerp; an appointment as organist at the Church of St. Walburgis in Antwerp; and marriage to Augusta Vantilt. In 1914, threatened by German bombing, the couple fled to England where, in less than a year, Swinnen played some 260 recitals from memory to benefit the war relief in Belgium.

In 1916, the Swinns emigrated to the United States. Swinnen soon was hired to play at the Rialto, a famous Broadway motion picture theatre. The next year he moved to a new Broadway theatre, the Rivoli, where the combined musical efforts of Swinnen and the conductor of the 65-member orchestra, Frank Stewart Adams, also an accomplished organist, created quite a sensation.

In 1920, the Adams-Swinnen team

Jon Spong, a widely-published composer of organ music, studied organ in Des Moines, Iowa, with Bessie Black Young and later with Frank B. Jordan at Drake University. Dr. Spong's primary positions as organist/director have been in Des Moines and Philadelphia. He has served for 35 years as concert accompanist for baritone Sherrill Milnes with whom he has collaborated on recordings for RCA, New World, and VAI-Audio.



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produced a mighty musical event at the Rivoli: Adams arranged for organ and orchestra the first movement—*Allegro vivace*—of Charles-Marie Widor's *Organ Symphony, Op. 42, No. 5*, and Swinnen composed the aforementioned pedal cadenza to be inserted after measure 151, before the *piu lento* section. During the week following the premiere, Adams and Swinnen gave 28 more performances of that arrangement to wildly enthusiastic crowds.

When Widor received a score of the Adams-Swinnen creation and heard all about the overwhelming success of the pedal cadenza, he was so delighted that, in appreciation, he gave Swinnen an autographed copy of the full score of his *Sinfonia Sacra*.

The late Elbert Smith, longtime professor at Iowa's Grinnell College and a pupil of Marcel Dupré, said Dupré told him that Widor eagerly promoted Swinnen's cadenza among his colleagues and students. Smith related Dupré's story concerning a celebration in Paris honoring Widor. The program featured some of Widor's compositions. When Dupré asked Widor what he would like to have him play, Widor promptly replied, "Oh, the 1st of the 5th, with Swinnen's cadenza, of course. And do tell the audience about the origin of it."

Swinnen became an American citizen in 1922. For the next 30 years he played the pedal cadenza (nicknamed "The Bumblebee Variation") in his many performances of Widor's original organ solo version of the *Allegro vivace*. He featured the "augmented version" to great acclaim at conventions of the National Association of Organists in New York City, Philadelphia and Rochester, NY. A story circulated that Palmer Christian, who shared the 1923 Rochester recital with Swinnen, Guy Harrison and Frank Stewart Adams, said to Adams, "I should have known better than to play on the same program with Firmin. I may as well have stayed home!"

After several years at the Rivoli Theatre, Swinnen accepted an appointment as organist at the new Aldine Theatre in Philadelphia. On the surface it sounded like a wonderful arrangement: Swinnen would play solo organ for four hours a day, six days a week, under what one writer called "a surprisingly juicy-salaried contract." Unfortunately, political intrigue ended that episode. Howev-

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In Belgium:

"An extraordinary Artist . . . wonderful effects . . . a performance tinkling with virtuosity and fire . . . incomparable correctness."
—La Metropole, Anvers, Aug. 20, 1924.

"Simply astonishing . . . pinnacle of perfection in technic and coloring."
—De Scheide, Antwerpen, Aug. 19, 1924.

"Seemed to excel every performer we ever heard."
—Le Matin, Anvers, Aug. 19, 1924.

In England:

"A player of the brilliant type, with an extraordinary facile technique, and with a turn for refined and even graceful playing."
—Musical Opinion, London.

"Very highest rank . . . has for the instrument a remarkable geniality, . . . produces a liveliness which nothing but the liveliest temperament, joined with knowledge and daring, could conceive."
—Manchester Guardian, Manchester.

"He positively amazed . . . no building in town which could hold all the people who would hear Mr. Swinnen again . . ."
—Southampton News, Southampton.

In America:

"Mr. Swinnen was called upon to take seven separate and distinct bows, although he modestly endeavored to avoid five of them."
—Morning Telegraph, New York.

"Shows striking individuality . . . his interpretation of Bach could not have been surpassed."
—Evening Bulletin, Philadelphia.

"Both it, and the playing of it, were phenomenal (speaking of the Swinnen Pedal Cadenza) . . . A man with a superb organ technic."
—Toronto Conservatory Review, Toronto.

Mr. Swinnen's retainer as the dePont Recitalist permits the filling of Concert Engagements in any of the States and Canada. Correspondence Invited.

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ADVERTISEMENT FROM THE DIAPASON, December, 1924

er, something very positive occurred as a result of Swinnen's involvement at the Aldine: his playing came to the attention of industrialist Pierre du Pont.

In 1922, at a time when some of America's wealthiest families had impressive pipe organs in their homes, Swinnen first played at Longwood Gardens, the great estate of Mr. and Mrs. Pierre du Pont near Kennett Square, Pennsylvania. A 63-rank Aeolian organ had been installed there in 1921 and was enlarged to 79 ranks in 1923. After an increasing number of guest appearances over two-and-a-half years, Swinnen was named Resident Organist in June 1925.

In 1929-30, a new four-manual, 146-rank Aeolian, designed by Swinnen, replaced the 79-rank Aeolian which was given to the University of Delaware in Newark. Swinnen played the dedicatory recital of the 79-rank instrument in its new surroundings and gave over 60 recitals from memory at the university between 1930 and 1936. That instrument has since been removed.

Swinnen held sway at Longwood Gardens until his retirement in 1956. During his tenure there he gave 1,516 recitals from memory. His custom was not to repeat anything from his full-length, weekly recitals for four months unless there was a special request. He also presented quite a number of programs on the Wanamaker Organ in Philadelphia. On tour he played many memorized recitals which generally included improvisations. New Jersey State Senator Emerson Richards once said that Swinnen's jazz improvisation on J.S. Bach's *Passacaglia in C minor* was "the musical treat of a lifetime."

Throughout Swinnen's 31 years as Resident Organist at Longwood Gar-

dens (1925-1956), he also was Organist and Choirmaster for the congregation of the du Pont family, Christ Church Christiana Hundred, an Episcopal parish in Greenville, Delaware. There he played a 1916 E.M. Skinner organ which was doubled in size in 1929 with additions made by the Aeolian Organ Company.

For Swinnen's farewell reception given by the church at Longwood Gardens, Molly Laird Downs wrote many clever lines to the tune of *Yankee Doodle*, from which the following verses and chorus are taken:

Old Orpheus led the music world
Way back in the beginnin'
But he was just a neophyte
Compared to Papa Swinnen.

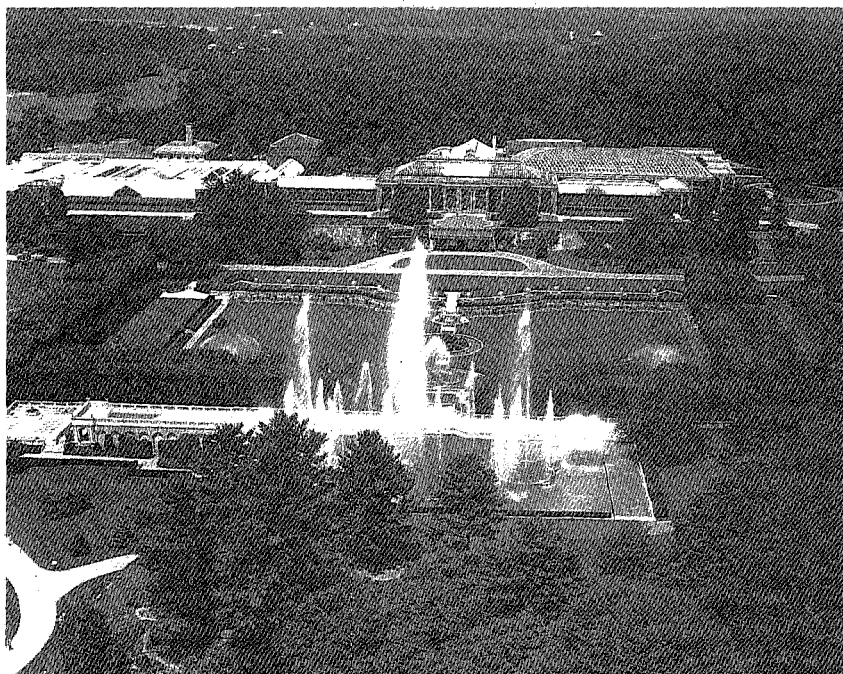
Chorus (following each verse)
All the angels flap their wings
And sinners give up sinnin'
Whene'er they hear the dulcet tones
Produced by Papa Swinnen.

When concerts at the Church are due
He raises quite a ruction
To find the ladies of his choir
Involved in reproduction.

It may appear that it is *beer*
That gives him such a boost-a
But that is not the case at all
It's just his dear Augusta!

Tonight we're here to testify
There is no one above him—
We hope he never will forget
How very much we love him!

Upon Swinnen's retirement from Christ Church Christiana Hundred he was succeeded by his good friend, Clarence Snyder. The present Organist and Choirmaster, William Owen, pre-



Longwood Gardens, Kennett Square, Pennsylvania, where Firmin Swinnen was Resident Organist from 1925-1956.

sides over a 1991 Brombaugh organ.

Today's organists and organ enthusiasts can get an idea of Swinnen's hold on the public from an event that occurred in 1934. The late Edwin McArthur, one of the supreme vocal accompanists of his generation and also an organist, related a story about a recital given that year by Swinnen for the General Convention of the Episcopal Church at the Atlantic City Convention Hall. The organ there is a seven-manual, 449-rank Midmer-Losh which was designed by Senator Richards and installed between 1929 and 1932.

According to McArthur, upon Swinnen's entrance at the back of the hall and during his walk to the mammoth console in the front, the audience stood and cheered. Finally, when he arrived at the console and seated himself, the tumult subsided. Just as he was ready to begin playing (from memory, of course!), someone shouted, "Viva Swinnen!" Once again there was pandemonium. McArthur gleefully added, "And all of that, mind you, at a convention of Episcopalians. Just imagine how the Baptists or Methodists would have carried on!"

Reports of Swinnen's exceptional technical feats as an octogenarian (such as rapid chromatic scales in 3rds and 6ths up and down the pedalboard) circulated for years after his death in 1972. Edwin McArthur was among those privileged to hear Swinnen play in his later years. McArthur described him as "the greatest 'natural' concert organist I ever heard. He was equally successful in Classical, Broadway, Pop and Jazz. He seemed to have no limitations."

At Longwood Gardens, Swinnen was very fortunate to have at his disposal the most imposing "house organ" the world has ever known—an organ designed with his specific needs and desires in mind, described by him as "Just what I wanted." There is ample evidence that while his playing throughout his long career could be exciting to the point of hysteria, his music-making was simple and direct and his console deportment was exemplary. His patron and friend, Pierre du Pont, wrote: "... the organ at Longwood with Firmin Swinnen at the keys touches a chord within me that responds to no other hand. May it ever be so."

In thinking about the unique legacy of Firmin Swinnen, there are four recent CD recordings of particular interest: *Longwood Sketches—Organ Music of Firmin Swinnen*, DTR 9703CD, played by Peter Richard Conte; *The Longwood Gardens Organ, Vol. I*, DTR 8305CD, played by Thomas Murray; *Hartz and Flowers*, Pro Organo CD 7024, played by Justin Hartz; and *Charles-Marie Widor—Sämtliche Symphonien Vol. 9*, Motette CD 40241, which includes Frank Stewart Adams' *Allegro vivace* arrangement with Swinnen's cadenza, played by Ulrich Mel-

1920, Swinnen wrote eight organ solos, including his signature piece, "Chinoiserie" (which he also adapted for piano four hands, piano six hands, orchestra and military band), and his organ suite "Longwood Sketches"; 12 organ transcriptions; numerous "moods" for silent movies (such as *Dramatic Agitatos*, *Misteriosos* and *Hurries*); 17 songs for voice and piano; a mass for two voices; five anthems; three communion services; and six Amens.

A complete list of Swinnen's works (all currently out-of-print) and information about the Longwood organ are available from the Longwood Gardens website <www.longwoodgardens.org>. At the present time, Swinnen's early organ rolls and the tapes which he made later are being reviewed for possible release on compact discs. ■

Author's acknowledgements

The author deeply appreciates the invaluable assistance of Colvin Randall of Longwood Gardens who was a generous source of information in the preparation of this article. In addition, he wishes to thank Katherine Ward Smigie for the helpful materials he obtained from the Archives of Christ Church Christiana Hundred in Greenville, Delaware. Also, he is grateful for what he learned from conversations with composer Alice Jordan (Mrs. Frank B. Jordan), organist-composer Robert M. Speed, Jack Clotworthy of the Atlantic City Convention Hall Organ Society, and David Herman, Chairman of the Music Department of the Uni-

versity of Delaware in Newark. Finally, the author acknowledges the inspiration he received from an article written by Rollin Smith about Firmin Swinnen which was published in the November 1970 issue of *The American Organist*.

Longwood Gardens Organ Update

Longwood Gardens has commissioned Robert M. Turner Organ Builder, Inc. of Hacienda Heights, CA, to build a new all-electric 4-manual tilting-tablet console for Longwood's historic Aeolian Pipe Organ Opus #1726. The new console will take its visual inspiration from the original Aeolian console which was replaced in 1959 by the current 4-manual Moller drawknob console. The original Aeolian console has, since 1986, controlled the Great Auditorium Organ in Ocean Grove, NJ.

Nelson Barden & Associates of Newton, MA, is serving as technical consultant and Peter Richard Conte, Wanamaker Grand Court Organist at Philadelphia's Lord & Taylor, is artistic consultant for the Longwood project. Additional vendors will provide new solid-state relays and a computerized recorder/player that will permit daily organ concerts on the celebrated instrument. Future phases may include a complete survey of the organ; rewiring; and blower room, swell shade, and tonal restoration.

—Colvin Randall

"The quality of the woodwork in this instrument was a joy to behold, especially the console. The beauty of the pipe facade equals the quality of the sound. The instrument was a joy to play."

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The Post-Modern Fusion Style Harbinger of 21st Century Directions

Marcia Van Oyen

At "The Organ in the New Millennium" conference held in April 1999 at Pacific Lutheran University, it was reported that, "The Pacific Northwest builders are in the process of creating a new organ type that will not merely incorporate, but will fuse the previous organ styles that feed into it, and thus will transcend all of them."¹ The new Fritts organ at Pacific Lutheran University, which was featured prominently at the conference, is undoubtedly a noble example of flexibility, faithfulness to historical precedent, and innate beauty. That instrument and the work of other Northwest builders may indeed be heading toward the creation of a new type of organ, but this phenomenon isn't confined to the Pacific Northwest. An examination of the "new instruments" columns in pipe organ journals reveals that many organ-builders claim to be striving towards and reaching new stylistic territory with their recent work. Two noteworthy instruments whose attributes point to the coalescence of a new style of pipe organ are the Fisk-Rosales at Rice University and the Fisk at the Myerson Symphony Center. Large instruments such as these give builders artistic latitude to explore eclecticism and amalgamation of various elements. Smaller instruments display qualities that transcend established practices as well, beautifully exemplified by organs such as the Taylor & Boody at St. Thomas Church in New York City.

The post-modern trends of the late 20th century are being fused with the eclecticism that has dominated American organ-building for decades. These elements, combined with a desire to create instruments that serve the whole spectrum of organ literature, have motivated the creation of instruments of great flexibility. Remaining true to the organ's nature as an ensemble instrument, espousing proportion and balance, and emphasizing tonal color, organ-builders are reconciling opposing stylistic elements by blending them with one another. They are melding high-level craftsmanship founded on classical principles with tonal diversity and ingenuity, guided by an over-arching goal of musicality and beauty. These efforts have led to the creation of a new style of organ that I have dubbed the post-modern fusion style.

That the new style is a goal of many organ-builders today is proved by their own statements. Consider F. Christian Holtkamp's view of the matter: "While not being period or nationality specific, [the Holtkamp organ at the Peabody Institute] possesses a range of timbre and an internal balance that enables it to deal effectively with the full range of the literature. Because it is not eclectic, not a pastiche or collage of sounds drawn from unrelated sources, it is an artistically unified whole, an instrument of coherent integrity and sound."² Dan Jaeckel espouses the idea as well. In commenting on the new Jaeckel organ at Trinity Lutheran Church in Duluth, Minnesota, Director of Music Greg Vick observed, "Although the concepts come from various styles, it is possible to blend them into one organ without the loss of integrity if the builder understands where the concepts overlap. Having designed and built highly stylized organs of various historic ideals, [Jaeckel] believes that the resulting amalgamation in this organ achieves integrity without compromise. Instead of being simply an 'eclectic' organ, this organ has the ability to play a great variety of music without compromising the stylistic tonality, but, at the same time and because of its inherent integrity, can make wonderful music of other styles as well, even though the tonal design does not specifically take these into account."³ Despite such claims, however, the new style is in process. Few instruments built to date have reached the goal. The desire to build instruments which fuse disparate elements and the actual attempts to do so have not yet led to a mature aesthetic. Based on that, some would argue against the declaration of the arrival of a new style.

In an extensive article for *The Tracker*, Jonathan Ambrosino has commented that the end of the twentieth century finds the organ-building world in the United States highly pluralistic, defying definition: "The organ world has become as complex as modern life. Like our televisions, it has gained numerous channels in place of a former few. We have almost ceased to try to define our culture because it has grown beyond the tidy definitions we used to enjoy. Without any recognizable consensus on style, the organ of today is amorphous, difficult to codify."⁴ To his credit, Ambrosino does later add that "if we . . . look at where things seem to be headed, [. . .] the eclecticism that is currently driving us forward [may become] an identifiable style that may be in place by the year 2010."⁵

The organ-building world at present does indeed defy "tidy" definitions; however, it does not defy definition of any sort. Identification of a style according to a common set of principles evident in a spectrum of work is not only possible, but is also a productive way of making sense of the current situation. Furthermore, it is impossible to ignore a trend that is recognizable in the work of the most respected organbuilders in the United States. Pluralism is dominant; it is this very atmosphere of diversity that has allowed and promoted the birth of a new style, providing fertile soil for its development. The post-modern fusion style, still in its infancy, encompasses a variety of manifestations, but it is fair to say that the style has taken up residence in American organ-building.

Additional evidence that suggests the arrival of an identifiable new style is the export of American pipe organs. This exportation points toward the international recognition of the high quality workmanship of pipe organs produced in the United States. The ambassadors of the American organbuilding industry are firms that are building classically-inspired instruments which represent an amalgamation of styles. Shortly before his death in 1983, Charles Fisk had been in discussion with the leadership of St. Giles Cathedral of Edinburgh, Scotland about the possibility of his firm building a new organ there.⁶ Nearly twenty years later, Austin, Brombaugh, Fisk, Noack, and Taylor & Boody have installations and/or contracts in Asia. On the European front, John Brombaugh's two-manual instrument for Göteborg, Sweden, was a breakthrough. Equally significant are the two organs Fritz Noack is building for Reykjavik, Iceland.⁷ Still more compelling, though, is the selection of Fisk to build an instrument of 141 ranks for the Cathedral of Lausanne, Switzerland. Guy Bovet eloquently stated the significance of this organ in a report for *La Tribune de L'Orgue*: "By choosing Fisk as its builder, Lausanne will have an instrument which is different from anything which has been seen in Europe until now, and which will without a

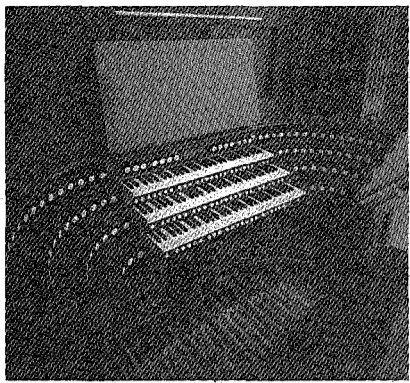


Fisk, Rice University



Taylor & Boody, St. Thomas Church, NYC

Marcia Van Oyen earned master's and doctoral degrees in organ and church music at the University of Michigan, where she studied organ with Robert Glasgow. She is the Director of Music at Glenview Community Church (UCC) in Glenview, Illinois and is past Dean of the North Shore AGO. She also writes reviews for THE DIAPASON.



Fisk, Rice University

doubt define an epoch. As not long ago, grape vines which had been transplanted to the New World, and thereby escaped the disease which destroyed French viticulture, were then re-imported to reconstruct the noble viticulture ancestry, so the organ for Lausanne re-institutes for us a true tradition of organ building, which comes back 'home' enriched by the experience of a long journey of fruitful education.⁸ The best of American organ-builders are poised to become the world leaders in the 21st century, and it is these leaders whose work represents a new American style.

Six principles comprise the framework of the post-modern fusion style.

1. Emphasis on Historical Tonal Archetypes

The "historically-inspired" organ-building trend which reached its zenith in the 1980s, represented by instruments such as the French Classic Bedient at St. Mark's Episcopal in Grand Rapids, has received much attention and has been well-documented.⁹ Emulation of historic European organs based on painstaking study has provided a spectrum of facsimiles of the sounds heard in the instruments of Clicquot, Silbermann, Schnitger, and Cavaillé-Coll, among others. The use of ornate casework modeled on historic examples, including luxurious materials such as gold leaf and exotic species of hardwood (e.g. Honduras mahogany), can be construed as a post-modern reaction to the utilitarian arrangements of exposed pipework and lackluster facades of years past. Although it can be described as an unprecedented looking backward in American organ-building history, the "historically inspired" movement has nevertheless left a deep imprint on the organ-building milieu. It has motivated builders in their quest for artistic integrity, based in part on the realization that facsimiles of historical voices aren't necessarily successful in American acoustical environments.

2. Cultural Conditions Germane to the United States

Far from being a tradition-bound society on the whole, the atmosphere in the United States, home of democratic capitalism, gives free reign to creativity and free enterprise, especially if it proves viable in the marketplace. The concept of freedom of speech is extended to every corner of American life, and at its best this freedom unleashes experimentation and ingenuity. Embracing pastiche is part of our culture. The current trend toward worship which blends a variety of styles, reflected in recently published hymnals, is but one example. American organ-builders have followed suit, creating instruments that are "melting pots" for a variety of historical, technological, and home-grown characteristics. As Steve Dieck has said, "It is a fun game to mix and match different styles into one American style. Americans want everything."¹⁰

3. Pre-eminence of Musicality

The tonal personalities of the best organs built today are characterized by profundity and lyricism, coupled with a legibility of tone, to borrow a phrase from the late Charles Fisk. These organs speak with passionate, emotional voices and they speak clearly. They are delicately forthright, articulate yet pow-

erful, and possess ensembles characterized by vitality and color. Harsh edginess and mushy unintelligibility are avoided. Here again we can thank the influence of historical models. European craftsmen of past centuries were building organs primarily to be musical, to fill a room with beautiful sounds, inspiring the composition of music for their instruments. Organ-builders have returned to this touchstone, realizing that the pursuit of authenticity or flexibility at the expense of tonal quality results in instruments that are idiosyncratic or uninteresting.

4. Repertoire-Driven Designs

Organs built today are subject to the crucible of being able to adequately, if not authentically, play the entire range of organ literature. Compromise is inherent in such a task; however, builders are discovering that pursuing the goal of versatility need not result in either pastiche or blandness. They are also learning where the boundaries of the "all-purpose" organ—a myth in the minds of some—need to be set. In a report on recitals heard on the Fritts organ at Pacific Lutheran University, Herbert Huestis commented, "This organ speaks to our own time with the same authority as the age of J.S. Bach. Historically-inspired organs can attain tremendous flexibility for the performance of the repertoire. The Fritts

organ was not at all restrictive. It is capable of playing a very big slice of organ literature very well."¹¹ Successful instruments are those which can render a significant portion of the literature musically rather than authentically. The best organbuilders display a circumspect artistic sense regarding service to organ literature, resisting the urge to sacrifice integrity to the whims of performers, even if the resident organist voices a desire to play the Grigny Tierce en taille and the Franck E major Choral with precisely the correct sounds. "Sometimes the specific commission the artist is working on will challenge the rules, and it is how well he can honor his convictions, but also meet the need of the commission, which will determine the creative prowess of the artist."¹² Artistic maturity is crucial.

5. Pre-eminence of Artisan Builders

The leaders in American organbuilding today are small firms, led by highly-educated individuals who have found organ building a cause as much as a job.¹³ Generally founded by an individual with a vision and a passion for organbuilding, these shops emphasize craftsmanship and artistry. A social platform now undergirds quality organ building. It has evolved out of renewed interests in formal design, craftsmanship, education, and personal participation. These

"artisan builders," spurred on by fervent convictions, preach their gospels through the organs they build. In their minds, pipe organs are works of art, not merely functional entities. A post-modern rejection of the utilitarian in favor of beauty and a shift away from mass production in favor of consummate workmanship by individuals is the *modus operandi* of the artisan builders. According to Lynn Dobson, "We must recognize the art in our profession in order to give purpose to the craft and science of organ-building. In all of life it is the human spirit which sparks the inquiring mind. The art of our work is what sends our minds and souls soaring when we experience the sight of a beautiful organ, or hear subtle sound, or even feel the vibrations of its power. It surely is our art which gives us the cause to master the technology."¹⁴

6. Fusion of Disparate Styles into a Blended Whole

The melding of disparate stylistic characteristics represents a return to balance and integrity, progress beyond a polyglot approach. Screaming mixtures, hyper-chiffy flues and other idiosyncratic qualities that draw attention to themselves have been cast aside in favor of a sophisticated eloquence, a matured eclecticism. Historical European voices are both emulated and manipulated, designed not only to be contiguous with

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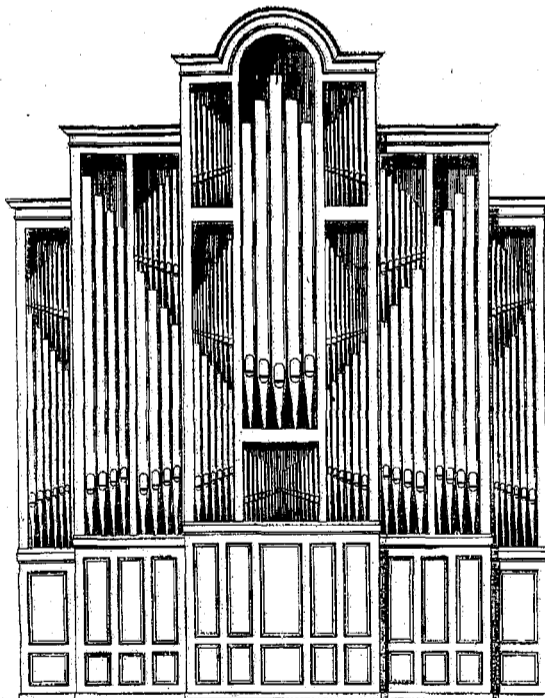
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Mr. Henry DeBruyne, Musician

Mr. John Chapman, AIA, Architect

Messrs. Matt Bechteler and Merrill N. Davis III, Organ Consultants

GRAND RESONANCE (Manual I or IV)	
32' Bourdonbass (c)	- 49 notes (Sw)
16' Prestant Diapason	- 29 pipes
8' Octave	- 61 notes
8' Hohlflöte	- 29 pipes
5 1/3' Quinte	- 29 pipes
4' Superoctave	- 29 pipes
IV-Vrks. (2 2/3')	
Grand Mixture	- 116 pipes
IV-VIIIrks. (8')	
Descant Grand Fourniture	- 108 pipes
8' Mounted Cornet	
Vrks. (f)	- 220 pipes
16' Tromba (c)	- 49 notes
8' Tuba Magna	- 66 pipes (hooded)
4'-8' Clarina Magna	- 61 notes
CHOIR ORGAN (Manual I, expressive)	
8' Geigendiapason	- 61 pipes
8' Holzgedackt	- 61 pipes
8'+8" Vox Angelica	
II-Illrks.	- 159 pipes
4' Fugara	- 61 pipes
4' Rohrflöte	- 61 pipes
2, 2/3' Sesquialtera	
II-IIIrks.	- 161 pipes
2' Octave	- 61 pipes
1 1/3' Quinte	- 61 pipes
1" Blockflöte	- 61 pipes
IVrks. Scharff (1')	- 244 pipes
8' Clarinette	- 61 pipes
Tremulant	
8' Harp	- 61 notes
(Walker Digital)	
4' Celesta	- 61 notes
(Walker Digital)	
8' Trompeten (Pedal)	- 17 pipes
GREAT ORGAN (Manual II; partially expressive *)	
16' Violonprestant	- 61 pipes
8' Principal	- 61 pipes
8' Flute harmonique *	- 61 pipes
8' Violoncelle (ext.)	- 12 pipes
8' Erzbauer *	- 61 pipes (only)
4' Octave	- 61 pipes
4' Doppelflöte *	- 61 pipes
(wood & metal)	
2' Superoctave	- 61 pipes
IV-Vrks. Mixture	
(1 1/3')	- 296 pipes
8' English Trumpet *	- 71 pipes
Tremulant *	
Chimes *	- 37 notes
(Walker Digital)	
Cymbelstern	- 6 bells



SWELL ORGAN (Manual III; expressive)	
16' Bourdonbass (ext.)	- 12 pipes
8' English Diapason	- 61 pipes
8' Bourdon	- 61 pipes
8' Voile-de-Gambe	- 61 pipes
8' Voix celeste (f)	- 56 pipes
4' Principal	- 61 pipes
4' Nachthorn	- 61 pipes
2 2/3' Nasard	- 61 pipes
2' Recorder	- 61 pipes
1 3/5' Tierce	- 61 pipes
IVrks. Petite Fourniture (2')	- 244 pipes
16' Basson (L2)	- 61 pipes
8' Trompette harmonique	- 71 pipes
8' Basson-Hautbois (ext.)	- 12 pipes
4'-16' Hautbois Clairon	- 61 notes
Tremulant	

PEDAL ORGAN	
32' Flute ouverte	- 32 notes
(Walker Digital)	
32' Untersatz	- 32 notes
(Walker Digital)	
32' Contre Gambe	- 32 notes
(Walker Digital)	
16' Prestant Diapason	- 32 pipes
16' Subbass	- 32 pipes
16' Violonprestant (Gr.)	- 32 pipes
16' Bourdonbass (Sw)	- 128 pipes
10 2/3' Grand Nasard (Sh.)	
8' Diapason Octave (ext.)	- 12 pipes
8' Hohlflöte (ext.)	- 12 pipes
8' Violoncelle (Gr.)	- 12 pipes
8' Bourdon (Sw)	- 32 pipes
5 1/3' Quinte	- 32 pipes
4' Superoctave	- 32 pipes
IVrks. Mixture (2 2/3')	- 128 pipes
32' Kontrepositane (ext., L2)	- 12 pipes
16' Posanne	- 32 pipes
16' Basson (Sw)	- 12 pipes
8' Trompeten (ext.)	- 12 pipes
8' Tuba Magna (GR)	- 12 pipes
4' Kornett (ext.)	- 12 pipes
4' Clarina (GC)	
4' Hautbois (Sw)	

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Fritts, Pacific Lutheran University

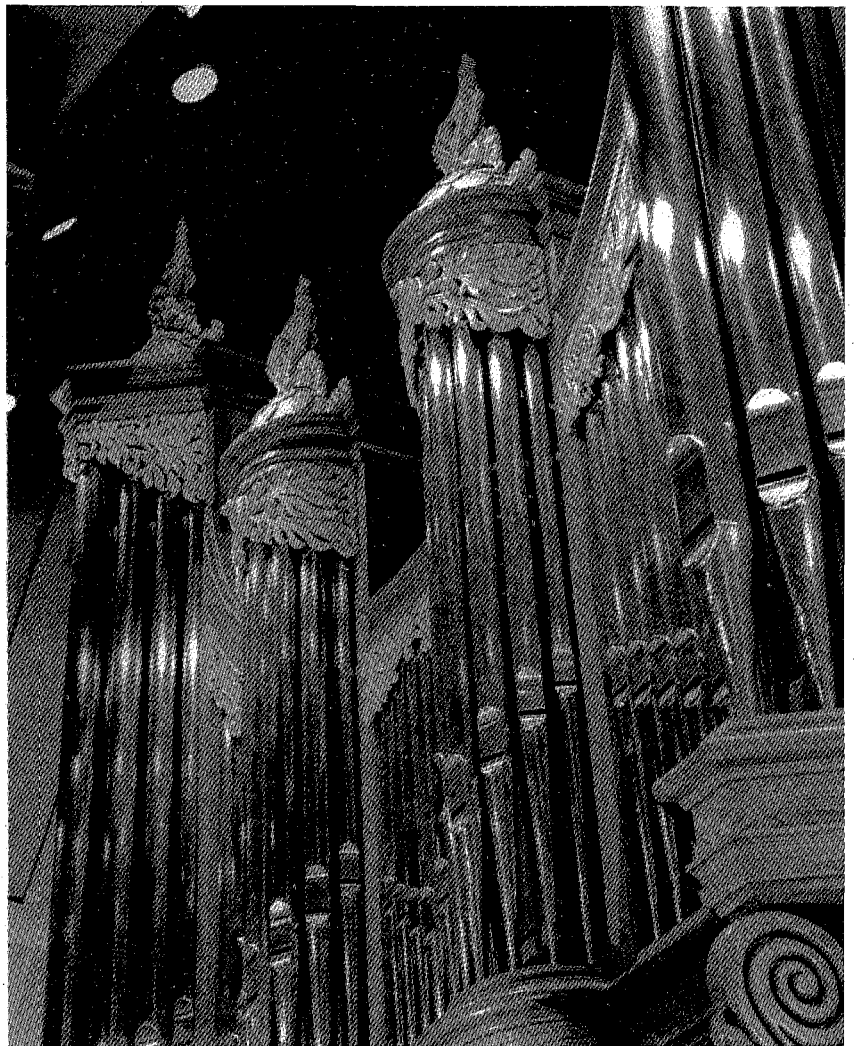
their American neighbors, but also to dovetail with them. John-Paul Buzard has articulated the importance of process in creating an instrument that blends several styles: "A balanced eclecticism must be embraced. It is through the refiner's fire of a single artistic vision that such eclecticism can be cohesive and have integrity as the organ-builder's individual style."¹⁵ In order to produce instruments that are beautiful, functional, and unique, organ-builders must have the artistic capability to make wise stylistic decisions, or as Frank Lloyd Wright put it, "Style is a by-product of the process and comes of the man or the mind in the process." Success in the post-modern fusion style is achieved when history begets benchmark, syncretism gives way to synthesis, pastiche becomes poetry, and genuine artistic expression emerges.

The path that organ-building in the United States has taken has been a productive and instructive continuum. The growth and the growing pains experienced along this sometimes convoluted path (populated by the likes of E.M. Skinner, G. Donald Harrison, Hope-Jones, M.P. Möller, the *Orgelbewegung*, et. al.) has yielded answers about what isn't desirable as much as it has illuminated worthy goals. It has truly been, as Bovet observed, "a long journey of fruitful education." The most astute American organbuilders have heeded the lessons well. These organ-builders are maintaining their personal convictions, building upon the integrity of historic antecedents, and harnessing the energy of eclecticism in order to craft organs that have stylistic endurance. "A fine builder does not merely 'abide by the rules,' but injects such qualities as mystery, playfulness,

majesty, or warmth. This character comes about in an ineffable rather than 'scientific' way, although it involves great care in choice of materials, the overall concept of the instrument, its winding, and voicing, and scaling of the pipes. The best instruments might be said to have a quality of flesh and blood, or to breathe, and have lives of their own."¹⁶ Such instruments will stand the test of time.

Steve Dieck, describing the Fisk organ recently built for St. James's Episcopal Church in Richmond, Virginia, made a comment which succinctly summarizes the post-modern fusion style: "While rooted firmly in historical principles, the organ's tonal profile is fresh and innovative, a modern-day fusion of diverse elements, offering a singular and resolute musical statement."¹⁷ Historically grounded and inventive, serving the repertoire and delighting the ear, post-modern fusion organs offer an intricately woven tapestry of sound created by skilled artisans. Manifestations of one or more of the characteristics in my definition can certainly be found in the work of many an organ-builder; my six-pronged framework is intentionally broad. I do not consider an instrument to be representative of the post-modern fusion style, however, unless it contains all of the six elements to some degree.

Let's examine the Fritts organ at Pacific Lutheran University in Tacoma, Washington for features of the post-modern fusion style. It is an instrument with strong North German roots as interpreted through the personal artistic convictions of Paul Fritts. David Dahl comments that the resulting sounds are "not so much 'historically specific' as they are credible within various musical



Biedert, St. Mark's Episcopal, Grand Rapids

contexts." I have already cited Herbert Huestis's comments regarding its flexibility in rendering a large array of literature. To offer performers more choices, Fritts has provided two pedal boards—flat and BDO—and an on/off control for the wind stabilizer. Also note these pertinent features: 250 square feet of hand-carved pipe shades on a case whose design is inspired by the 1658 Stellwagen organ of the Marienkirche in Stralsund, Germany. Regarding musicality, Huestis reports, "The listener was introduced to a kind of feminine nobility that few organs possess. Beyond power, this organ has profundity and lyricism."¹⁸ This instrument clearly fits the post-modern fusion profile. (For a more complete description of the instrument, refer to the June 1999 issue of *THE DIAPASON*, p. 19).

Another fine example of the style is the Edythe Bates Old Grand Organ at Rice University, built by Fisk and Rosales. Its tonal personality is based primarily on French organs of the 18th, 19th, and 20th centuries, which its designers felt would offer the greatest flexibility in performing a large selection of literature. The vertical towers of the organ's case were inspired by French Classical examples. Despite its traditional appearance, however, this case doesn't have a roof, a back, or sides, in an innovative effort to direct its powerful sounds towards the ceiling to achieve an appropriate effect in the recital hall. The organ has tracker action that is assisted by a servo-pneumatic machine on the lowest manual, developed by Stephen Kowalyszn of Fisk, that reduces resistance when full organ with couplers is engaged. Like the Fritts at Pacific Lutheran, the Fisk Rosales organ at Rice has an on/off control for its wind stabilizer. In addition, the performer may also select one of three methods for controlling the pistons: mode American—the usual way; mode Français I—toe studs function as vents; or mode Français II—ventil pistons unaffected by combination action.

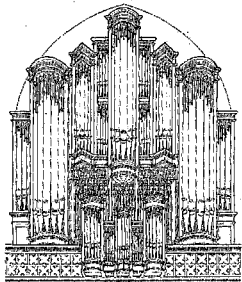
While honoring the artistic visions of both Fisk and Rosales, this organ combines tone colors from French, German, Spanish, and American organs with new sounds that move beyond the stylistic parameters of each firm. Jonathan Ambrosino has provided a detailed

description of the instrument's tonal features in "A History of the Organ" on the Rice University web site (<http://www.ruf.rice.edu/~organ/history.html>). Not only has the combined expertise and experience of each firm been fully exploited, but together they have forged exciting new paths.¹⁹ Their achievements with this instrument pervasively traverse the territory of the post-modern fusion style, representing its superlative manifestation.

Eclecticism and the American Classic style are both important precursors of the post-modern fusion organ. One might in fact say that eclecticism has matured and developed to become a second-generation American Classic organ, albeit more sophisticated and eloquent. Again, builders are claiming to have accomplished that, for example, "While on paper the stoplist might seem to point toward yet another large American Classic organ, in practice this instrument is no mere echo of its predecessor or of any other instrument. The organ's tonal principles reflect a more eclectic nature, renewing rather than merely reviewing the tenets of that style."²⁰ But let's be cautious with the term, "American Classic." It has been bandied about and used in both pejorative and positive sense to refer to various expressions of organbuilding, and upon occasion to organ performance.

For the purposes of my study, the term shall refer to the work of the Aeolian-Skinner firm under G. Donald Harrison, roughly over the years 1935–1955. It was Emerson Richards who actually coined the term in 1943: "I am endeavoring to give [this] the name of American Classic, although it is going to be awfully hard to dislodge the word Baroque. An expressive word for the new organ which is only quasi-Baroque in principle with some French, English and American practice makes a new word imperative but difficult to find."²¹ It is also important to be aware, however, that Richards had earlier clarified his understanding of the use of the word "classic" in a letter to William King Covell written in 1935: "When I speak of a 'forward step in the Renaissance of the classic organ in America' I am talking about the new birth of the classic organ in the U.S.A. I don't mean to imply that it ever existed here before, but that it is

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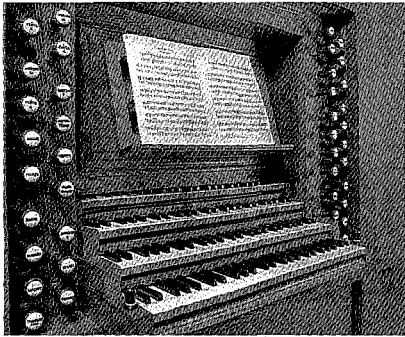


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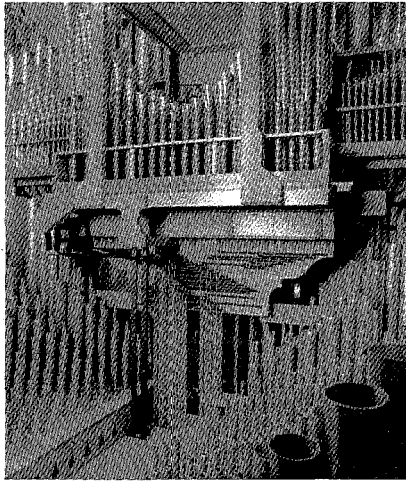
Bedient, St. Mark's Episcopal, Grand Rapids

as much a creation of Art based upon classic lines as the work of Michelangelo or Raphael. [Their work] was nationalistically Italian not Greek, so in this case I think the thing will develop as nationalistically American.²²

No doubt some readers have noticed by this point that I have avoided discussing issues of mechanism, resisting the temptation to jump into the electric-action vs. tracker action fray. I do so with intent. Although these issues will be touched upon in passing, my investigation deals primarily with tonal concerns. It is true that most of the instruments typifying the post-modern fusion style have tracker action. That is not to say, however, that an organ built with electric action could not be a post-modern fusion organ. Tracker and electric actions are becoming less and less tied to a particular tonal style and, therefore, I find the issue of action to be largely irrelevant to this discussion.

In order to shed more light on the roots and manifestations of the post-modern fusion style as I have defined it, I spoke with seven organ-builders about their work. I asked them to share with me how it relates to the American Classic style, how it compares and contrasts with the work of their peers, and where it fits in the organ-building scene in the United States. In the interest of presenting a balanced picture, I selected two distinct groups of builders, ostensibly identifying them with the terms "classic" and "romantic," although the picture is considerably more complex than those terms would imply. For my purposes, "classic" will indicate adherence to organ-building principles established in Europe during the 15th-19th centuries. This group includes Gene Bedient, John Brombaugh, Steve Dieck, Manuel Rosales, and George Taylor—the five lecturers at the 1998 University of Nebraska-Lincoln Conference on historically informed organ-building. "Romantic" indicates an emphasis on 19th-century French and English elements, expressive capacity and a symphonic or orchestral tonal profile. I spoke with Jack Bethards, president of the high-profile Schoenstein and Co., and John-Paul Buzard, who has been identified as a leader among electric-action builders.²³ Buzard's unabashedly English cathedral style meshes with my definition of the term "romantic," while Bethards himself uses the term "American Romantic" to refer to his work.²⁴

By including two "romantic" builders in my study, both known for electric-slider and electro-pneumatic actions, I hope to present a balanced picture. The fact remains, however, that tracker builders have led the historical style revival, a key component of the post-modern fusion style, and by and large they receive the lion's share of attention and respect. Comments such as "The electric-action people surely realize that among them there isn't a single name that is taken as seriously as the leading lights of the tracker world,"²⁵ underline that fact. To dismiss or ignore the high quality work of electric-action builders because of such remarks or fashionable opinion is irresponsible. Their work merits serious consideration. Furthermore, at the risk of being accused of having an entirely convoluted view of organ-building, I will venture to say that each of the builders included in my articles is pursuing a common goal, albeit reaching that goal with vastly different methods. I am striving solely to identify



Bedient, St. Mark's Episcopal, Grand Rapids

areas of common ground, all of which I believe represent the post-modern fusion style, in order to encourage the development of a fresh, and perhaps more productive, perspective.

Consider well an admonishment from Stephen Bicknell: "Though there are countless areas in which the builder can strive to make the instrument better (more musical and artistic, more truly worthy of its role in worship or concert), it is ultimately the rest of us—listeners, players and purchasers—who need to

be most alert to questions of good and bad. There is a task to be performed in trying to decide amongst ourselves what is truly excellent and worth encouraging, and what may be ignored. That task may not be easy, but the endless variety to be found in our instrument should make it enjoyable and informative. Gradually, by comparing instruments, analysing what we hear, and discussing our opinions, we can help mold the path of organ-building and thus of organ music and playing."²⁶

The author wishes to thank Brian K. Davis for advice and consultation in the development of this article.

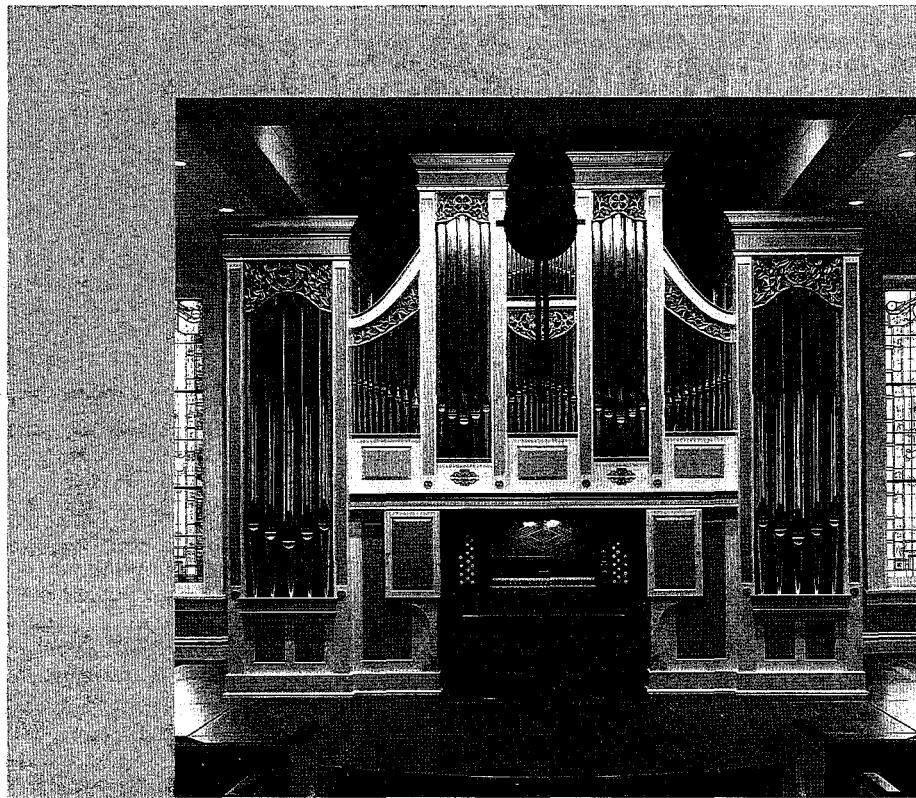
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1. Herbert Huestis, "The Organ in the New Millennium," *THE DIAPASON* (July 1999): 14.
2. F. Christian Holtkamp, "Peabody Institute, Baltimore, Maryland," *The American Organist* 32 (September 1998): 56.
3. Greg Vick, "Trinity Evangelical Lutheran Church, Duluth, Minnesota," *THE DIAPASON* (August 1999): 15.
4. Jonathan Ambrosino, "Present Imperfect—A Perspective on the Past Century of American Organbuilding," *The Tracker* 42 (No. 3, 1998): 23.
5. *Ibid.*, p. 36.
6. Fisk retrospective video—Stephen Malonek, "Charles Brenton Fisk A Retrospective," 1996 SFM Productions.
7. Jonathan Ambrosino, "Diplomatic Relations," *Choir and Organ* 7 (May/June 1999): 20.
8. Virginia Lee Fisk, *The Pipeline, a newsletter from C.B. Fisk, Inc.* 10 (Spring 1999): 1.
9. see John Hamilton, "An Emerging Organ-building Movement," *The American Organist* 20 (September 1986): 48-53, and Marcia Van Oyen,

- "The UNL Organ Conference," *THE DIAPASON* (April 1999): 16-18.
- Susan Ferre, "SMU Organ Festivities," *THE DIAPASON* (March 1994): 10.
11. Huestis, p. 15.
12. Lynn Dobson, "Thoughts About an Aesthetic Discipline in Organbuilding," *THE DIAPASON* (November 1987): 14.
13. Quentin & Lois Regenstein, "The 'Right' Organ," Part 2, *THE DIAPASON* (September 1998): 18.
14. Dobson, p. 14.
15. John-Paul Buzard, "St. Paul's Cathedral, Oklahoma City, Oklahoma, Buzard Pipe Organ Builders," *The American Organist* 33 (June 1999): 45.
16. John Fesperman, "Small Organs," *THE DIAPASON* (March 1994): 12.
17. Steven Dieck, "C.B. Fisk, St. James's Episcopal Church, Richmond, Virginia," *THE DIAPASON* (May 1999): 19.
18. Huestis, p. 14.
19. Jonathan Ambrosino, "A History of the Organ," Rice University web site, <http://www.ruf.rice.edu/~organ/history>.
20. Jeffrey Dexter, "Moody Memorial First United Methodist Church, Galveston, Texas, Schantz Organ Company," *The American Organist* 32 (October 1998): 50.
21. Charles Callahan, *The American Classic Organ, A History in Letters* (Richmond, Virginia: The Organ Historical Society, 1990) p. 194.
22. *Ibid.* p. 151.
23. Jonathan Ambrosino, "A New Spark," *Choir and Organ* 6 November/December 1998): 36, and Boyd Jones, "An English Accent," *Choir and Organ* 5 (July/August 1997): 31-34.
24. For example, "This is the fourth in a series of large instruments in our 'American Romantic' style," found in the opening sentence of "First-Plymouth Congregational Church, Lincoln, Nebraska," *The American Organist* 33 (January 1999): 58.
25. Ambrosino, "Present Imperfect," p. 23.
26. Stephen Bicknell, "Spit and Polish, 6. Weighed in the Balance," *Choir and Organ* 7 (July/August 1999): 12.

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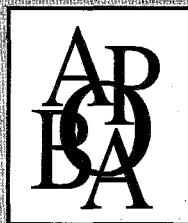
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New Organs

Cover

Buzard Pipe Organ Builders, Champaign, Illinois, has built a new organ for Glenview Community Church, Glenview, Illinois. The firm's Opus 21 comprises 49 stops, 69 ranks, across three manuals and pedal. Our company was presented with a number of challenges by the church's organ committee and music director: to create a classic instrument with a strongly romantic color, equally at home accompanying a choir or leading an orchestra; an instrument that is at unity with itself, but having the capability of producing several distinctive "tutti's"; an organ with the ability to musically play a large body of organ literature, yet possessing its own integral tonal style.

The organ combines classic scaling concepts, carefully blended styles of pipe construction and voicing, and thoughtful placement of the stops within the instrument, creating an organ of significant size and a new realm of tonal style. This is definitely an eclectic organ, incorporating the best of various styles into a new whole. It is not an organ with a French Swell, an English Choir, and a German Great—none of which relate to each other or can be combined into a single powerful tutti. Rather, this is an instrument in which national and period styles are fused within divisions, even within single stops. All this makes sense through a single artistic vision: the ears, mind, and heart of the tonal director, working in close collaboration with the voicer's technique and experience,

along with the church organist's musicianship and sensibilities.

Members of the Buzard staff responsible for Opus 21 include: Brian K. Davis, head voicer, manager of tonal department; Stephen Downes, tonal assistant; Charles Eames, general manager; Michael Fisher, former tonal assistant; C. Robert Leach, cabinetmaker; Stuart Martin, cabinetmaker; Ken McCabe, wind system; Jay Salmon, office manager; Ray Wiggs, wiring, chest construction; Marcus Garretson, summer intern.

—John-Paul Buzard

What happens when an organbuilder immersed in the English Cathedral style meets an outspoken organist with definite preferences that lie beyond the boundaries of the builder's established style? Lively discussions ensue, myriad revisions of the stoplist are made, both parties grow artistically, and in the end, an extraordinary instrument is created. Opus 21 is an instrument of tremendous beauty, surpassing my expectations. Its thunderous tutti is powerful yet not oppressive, its foundations are rich and warm, and its ensembles are characterized by a thrilling clarity. The organ has many individually beautiful colors, each working in proportion and balance to its larger context. I have seldom played an organ that functions so well in so many ways. Playing it is a privilege and a pleasure.

—Marcia Van Oyen
Organist and Director of Music

Buzard Opus 21: 49 stops, 69 ranks

GREAT

- 16' Double Open Diapason (tin-facade)
- 8' First Open Diapason (flamed copper-facade)
- 8' Second Open Diapason (ext)
- 8' Viola da Gamba
- 8' Harmonic Flute
- 8' Bourdon
- 4' Principal
- 4' Open Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- 2' Fourmixture V
- 3/4' Cymbale III
- Comet V (F18-C49)
- Tremulant
- 16' Ophicleide
- 8' Tromba (ext)
- 4' Clarion (ext)
- 8' Major Tuba (Ch)
- 8' Tuba Melody Coupler (Ch)

SWELL

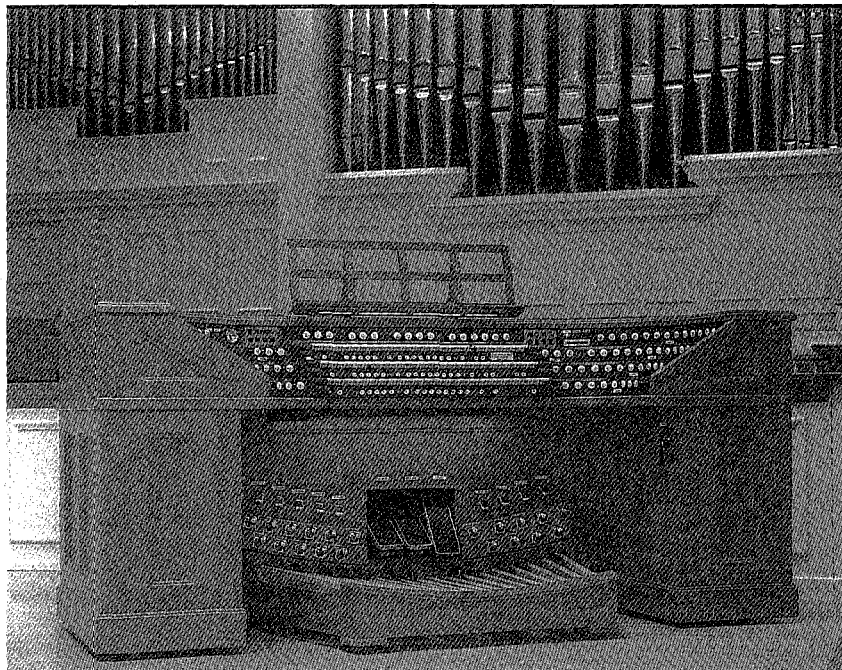
- 8' Violin Diapason
- 8' Stopped Diapason (wood)
- 8' Salicional
- 8' Voix Celeste (TC)
- 4' Principal
- 4' Harmonic Flute
- 2' Recorder
- 2 1/2' Plein Jeu V
- 16' Basson (full length)
- 8' Trompette
- 8' Hautbois
- 8' Voix Humaine
- 4' Clarion
- Tremulant
- 8' Major Tuba (Ch)
- Chimes (25 tubes)

CHOIR

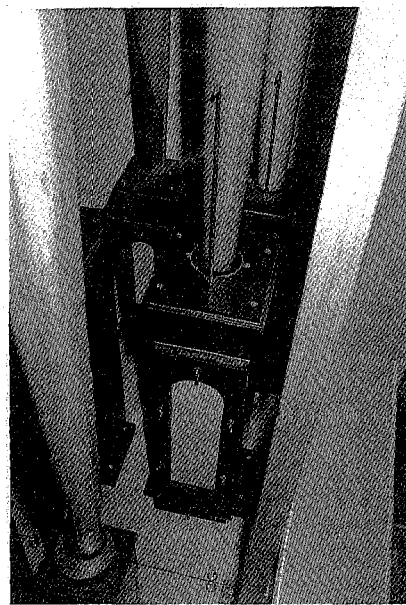
- 16' Lieblich Gedeckt (wood)
- 8' English Diapason
- 8' Melodia (wood)
- 8' Wood Gedeckt (ext)
- 8' Flute Celeste (TC, open wood)
- 4' Principal
- 4' Koppel Flute
- 2 1/2' Nazard
- 2' Tapered Octave
- 1 1/2' Tierce
- 1 1/2' Larigot
- 1' Mixture IV
- 16' Cor Anglais
- 8' Trumpet
- 8' Corno di Bassetto
- Tremulant
- Cymbalstern (14 bells)
- 8' Major Tuba (horizontal, 15" w.p.)
- 8' Tuba Melody Coupler

PEDAL

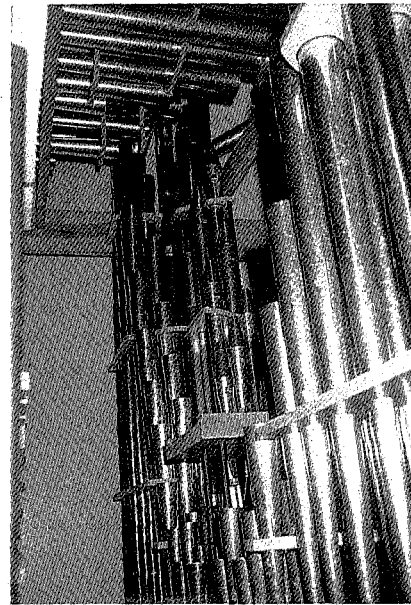
- 32' Double Open Diapason (I-12 elect)
- 32' Subbass (I-12 elect)
- 32' Lieblich Gedeckt (Ch, I-12 elect)
- 16' First Open Diapason (wood)
- 16' Second Open Diapason (Gt)
- 16' Bourdon (wood)
- 16' Lieblich Gedeckt (Ch, wood)
- 8' Principal (flamed copper-facade)
- 8' Bass Flute (ext 1st Open)
- 8' Bourdon (ext 16 Bdn)
- 8' Gedeckt Flute (Ch)
- 8' Spire Flute
- 4' Choral Bass
- 4' Major Flute (ext 1st Open)
- 2 1/2' Mixture IV
- 32' Contra-Trombone (Gt ext, wood)
- 16' Trombone (Gt, wood)
- 16' Bombarde (tin)
- 16' Basson (Sw)
- 8' Trompette (ext Bbd)
- 4' Clarion (ext Bbd)
- 8' Major Tuba (Ch)



The curved terrace console of solid cherry and walnut



The mahogany boots of the 32' Contra Trombone, showing the poplar resonator



The Choir 16' Cor Anglais and 8' Trumpet with horizontally mounted Major Tuba above



The Great 8' Viola da Gamba and poplar resonators of the 32' Contra Trombone



The Willis style hooded resonators of the Choir 8' Corno di Bassetto, with the horizontally mounted Major Tuba above

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Most of the metal pipework is 50 to 58% tin. The Flûte Harmonique as well as the upper bells of the Hautbois and Pedal reeds are made of 30% tin alloys, while the Clarinetto is almost pure lead. The Soubasse is built of fir, and the remaining wooden pipes have pine bodies with walnut caps. The Flauto Doppio sports double mouths from C25.

Tonal and technical design, voicing, and tonal finishing were carried out by Sebastian Matthäus Glück, tonal director. Compasses are 61 notes for the Great and Choir, with 68-note soundboards in the Swell, and a 32-note Pedal.

The other organs in the Temple complex include the 1963 III/35 Möller in Lowenstein Auditorium and the IV/119 1929 Casavant/1956 Austin under restoration in the main sanctuary.

GREAT

- 16' Infrabass
- 8' Principal
- 8' Gemshorn
- 4' Octave
- 4' Spire Flute
- 2' Doublet
- 8' Chorus Mixture IV-V
- 8' Posaune
- Carillon (prep)

SWELL

- 8' Viola Pomposa
- 8' Viola Pomposa Celeste
- 8' Bourdon en Bois
- 4' Prestant
- 4' Flûte Harmonique
- 2' Octavin
- Sesquialtera II
- Corona II-IV
- 8' Trompette
- 8' Hautbois
- Tremulant

CHOIR

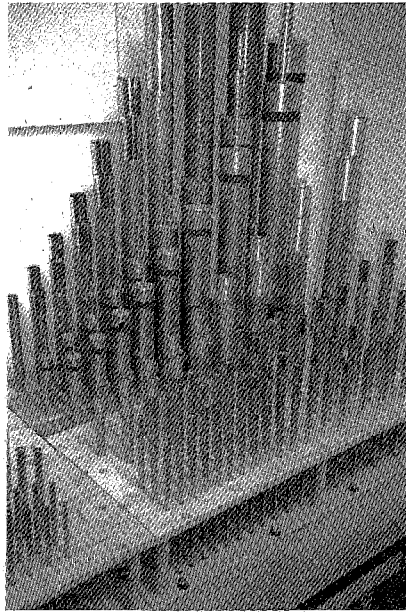
- 8' Dulciana
- 8' Unda Maris
- 8' Flauto Doppio
- 4' Fugara
- 4' Flauto Tedesco
- 2 3/4' Nasard
- 2' Corno di Notte
- Loquatio III-IV
- 8' Clarinetto
- Tremulant

CHAZOZEROT (floating)

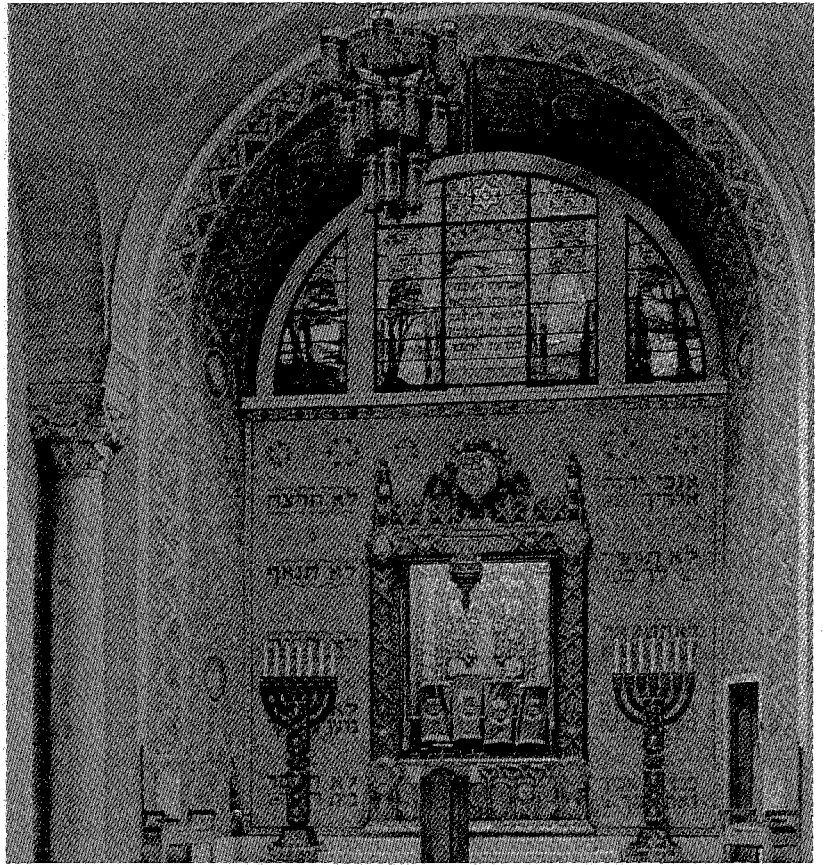
- 16' Herald Trumpet (prep)
- 8' Festival Trumpet (prep)
- 4' Fanfare Clarion (prep)

PEDAL

- 16' Contrebasse (prep)
- 16' Viola Magna
- 16' Soubasse
- 16' Infrabass (Gt)
- 8' Octave
- 8' Soubasse
- 8' Bourdon (Sw)
- 8' Viola (Sw)
- 5 1/2' Twelfth
- 4' Fifteenth
- 4' Pommer (Sw)
- 2' Twenty-Second
- Mixture IV
- 32' Harmonics IV
- 32' Bombarde (prep)
- 16' Ophicleide
- 8' Trumpet
- 4' Clarion
- Carillon (prep)



Partial view of Choir division pipework



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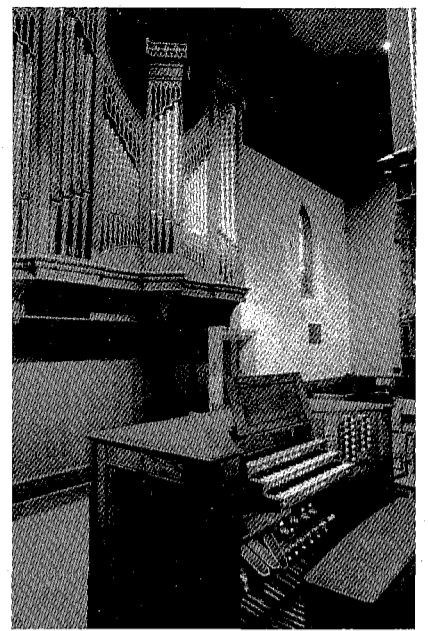
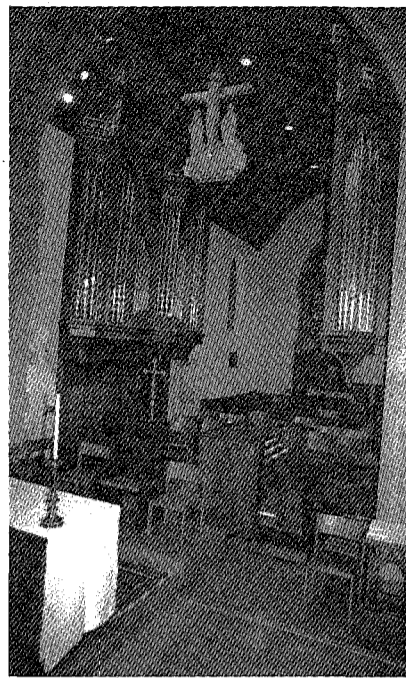
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fixtures were removed from the vaulted ceiling and replaced with less obtrusive lighting, and a new sound system was installed. The service of dedication took place at a Festival Evensong on Easter III, April 18, 1999, featuring Director of Music Mr. Beverly A. Ward. The first recitals were presented by Beverly Ward and Jefferson McConnaughey, in conjunction with a flower festival by the church's Flower Guild, on May 15-16. Subsequent recitals include those by Marilyn Keiser, September 26; Martin Jean, October 31; and Paul Manz, May 21, 2000.

Harrison & Harrison, Durham, England, has built a new organ for St. James Episcopal Church, Hendersonville, North Carolina: three manuals, 48 ranks, 2,573 pipes. The church was dedicated in 1863 and has been enlarged several times since then in the "English Gothic" style. The two matching cases, on either side of the chancel, reflect the style of the 19th-century English organ designer Arthur Hill. The front pipes are of spotted metal. The enclosed Choir division is on the south side and the remainder on the north. The console is detached and mobile. The organ has slider chests and traditional wind reservoirs. The use of electro-pneumatic actions was indicated by the divided layout, and higher wind pressures are used for the reeds, with 6" for the Swell

and Pedal chorus reeds, and 10" for the copper Orchestral Trumpet, which is placed horizontally within the north case. Forty craftsmen and apprentices worked on the organ. The casework was designed by Didier Grassin. Roy Palmer was in charge of the installation team. The firm's head voicer Peter Hopps, with Michael Whitfield and managing director Mark Venning, finished the organ in the church. Consultant was Scott Riedel.

The new organ replaces a 13-rank Tellers from the early 1960s, which had been fitted with a Schantz console in 1981. In addition to the organ project, the sanctuary's parquet flooring was replaced with slate, air conditioning was installed, wood paneling in the ceiling had a hard finish applied, large hanging

GREAT
 16' Gemshorn
 8' Open Diapason
 8' Hohl Flute
 4' Pincinal
 4' Harmonic Flute
 2 1/2' Twelfth
 2' Fifteenth
 1 1/2' Seventeenth
 Mixture IV
 8' Trumpet
 8' Orchestral Trumpet (Ch)
 Ch/Gt
 Sw/Gt

CHOIR
 8' Stopped Diapason
 8' Flute Céleste
 8' Dulciana
 4' Gemshorn
 2' Fifteenth
 1 1/2' Quint
 8' Clarinet
 Tremulant
 8' Orchestral Trumpet
 Sw/Ch

SWELL
 8' Chimney Flute
 8' Salicional
 8' Céleste
 4' Principal
 4' Stopped Flute
 2 1/2' Nazard
 2' Block Flute
 1 1/2' Tierce
 Mixture IV
 16' Fagotto
 8' Oboe
 8' Cornopean
 Tremulant
 Octave
 Sub Octave
 Unison Off

PEDAL
 16' Principal
 16' Gemshorn (Gt)
 16' Sub Bass
 10 1/2' Quint (from Sub Bass)
 8' Octave
 8' Bass Flute (ext)
 4' Fifteenth
 4' Open Flute
 Mixture IV
 16' Trombone
 16' Fagotto (Sw)
 8' Trumpet
 4' Clarion
 Ch/Ped
 Gt/Ped
 Sw/Ped



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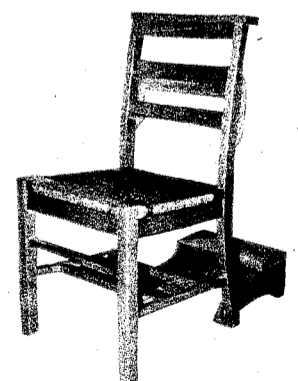
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Calendar

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

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

UNITED STATES East Of The Mississippi

15 DECEMBER

Michael Shoemaker; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

Preston Smith; St Andrew's Episcopal, Tampa, FL 12:30 pm

16 DECEMBER

Handel, *Messiah*, with orchestra; St Thomas Church, New York, NY 7:30 pm

Lessons & Carols; National Cathedral, Washington, DC 7:30 pm

17 DECEMBER

Nancy Granert; Trinity Church, Boston, MA 12:15 pm

Avalon Brass; Fourth Presbyterian, Chicago, IL 12:10 pm

New Oratorio Singers; Divine Word Chapel, Northbrook, IL 7:30 pm

18 DECEMBER

Early Music Players Christmas Concert; St Peter's Episcopal, Morristown, NJ 6, 8 pm

Children's Choir Concert; First Presbyterian, Lynchburg, VA 7:30 pm

Tower Brass; Fourth Presbyterian, Chicago, IL 3 pm

His Majesty's Clerkes; St Procopius Abbey Church, Lisle, IL 8 pm

19 DECEMBER

Carol Service; Trinity Church, Boston, MA 3:30, 6:30 pm

Carol Service; Memorial Church, Cambridge, MA 5 pm (also December 20, 8 pm)

Christmas Concert; First Church of Christ, Wethersfield, CT 4, 7 pm

Lessons & Carols; South Church, New Britain, CT 4 pm

Lessons & Carols; St Thomas Church, New York, NY 11 am, 4 pm

The Singing Boys of Pennsylvania; Holy Innocence Catholic Church, New York, NY 3 pm

Christmas Carol Service; Plymouth Church of the Pilgrims, Brooklyn, NY 4 pm

Lessons & Carols; Church of the Holy Trinity, New York, NY 4 pm

Agnes Armstrong; Cathedral of All SS, Albany, NY 4:30 pm

Lessons & Carols; Cathedral of All SS, Albany, NY 5:15 pm

Carol Sing, with ensemble; Our Lady of Sorrows, South Orange, NJ 4 pm

Advent Lessons & Carols; Emmanuel Church, Chestertown, MD 10:30 am

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

Thomas Murray; St John's Episcopal, Savannah, GA 5:30 pm

Lessons & Carols; Pine Street Presbyterian, Harrisburg, PA 4 pm

Lessons & Carols; St Paul's Church, Doylestown, PA 4 pm

St Paul's Episcopal Church Choir; Cleveland Museum, Cleveland, OH 1:30 pm

Lessons & Carols; Cathedral Church of St Paul, Detroit, MI 4 pm

His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm

Aaron Miller; Holy Name Cathedral, Chicago, IL 3:30 pm

Bach, *Cantata 248d*, with orchestra; St Luke's Lutheran, Chicago, IL 4 pm

New Oratorio Singers; Divine Word Chapel, Northbrook, IL 7 pm

Christmas Concert; First Presbyterian, Arlington Heights, IL 4:30 pm

Christmas Concert; Independent Presbyterian, Birmingham, AL 4 pm

21 DECEMBER

Lee Milhous; St Paul's Church, Doylestown, PA noon

22 DECEMBER

Britten, *Ceremony of Carols*; St Thomas Church, New York, NY 12:10 pm

Thomas Clark-Jones; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

Preston Smith; St Andrew's Episcopal, Tampa, FL 12:30 pm

24 DECEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm

Vivaldi, *Gloria*, with orchestra; Trinity Episcopal, Hartford, CT 10:30 pm

Lessons & Carols; Independent Presbyterian, Birmingham, AL 4, 6 pm

26 DECEMBER

Lessons & Carols; St Peter's Episcopal, Morristown, NJ 10 am

The Singing Boys of Pennsylvania; St John Lutheran, Easton, PA 10 am

Lessons & Carols; St Andrew's Episcopal, Tampa, FL 9:30, 11:15 am

Karel Paukert, with handbells; Cleveland Museum, Cleveland OH 2:30 pm

29 DECEMBER

200th Anniversary Re-enactment of the Memorial Service of George Washington; Old Presbyterian Meeting House, Alexandria, VA 5 pm

31 DECEMBER

Heinrich Christensen; Trinity Church, Boston, MA 12:15 pm

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

Handel, *Messiah*; Church of St Joseph, Bronxville, NY 10 pm

Stephen Hamilton, with brass; Church of the Holy Trinity, New York, NY 8 pm

The Singing Boys of Pennsylvania; Holy Comforter Catholic Church, Charlottesville, VA 7:30 pm

Peter Conte; Central Reformed Church, Grand Rapids, MI 9 pm

New England Spiritual Ensemble; Cathedral of the Immaculate Conception, Mobile, AL 7, 8:30, 10 pm

2 JANUARY

Lessons & Carols; St Luke's Episcopal, Lebanon, PA 7 pm

Singing Boys of Pennsylvania; National Cathedral, Washington, DC 10:30 am

6 JANUARY

Palestrina, *Missa Papae Marcelli*; Church of the Advent, Boston, MA 6:30 pm

Singing Boys of Pennsylvania; Most Holy Trinity Catholic Church, Augusta, GA 7:30 pm

7 JANUARY

Matthew Emkey; Trinity Church, Boston, MA 12:15 pm

Singing Boys of Pennsylvania; First United Methodist, Ft Walton Beach, FL 7:30 pm

Thomas Murray, with orchestra; Uihlein Hall, Milwaukee, WI 7:30 pm (also January 8, 8 pm)

8 JANUARY

Singing Boys of Pennsylvania; First Congregational, Lake Worth, FL 7:30 pm

9 JANUARY

Lessons & Carols; Trinity Episcopal, Hartford, CT 4 pm

Michael Kleinschmidt; St Thomas Church, New York, NY 5:15 pm

David Mislin; Cathedral of All SS, Albany, NY 4:30 pm

Concerto Concert; Grace Lutheran, Lancaster, PA 4 pm

Ann Elise Smoot; Converse College, Spartanburg, SC 4 pm

Steven Williams; First Presbyterian, Pompano Beach, FL 4 pm

Singing Boys of Pennsylvania; St Paul United Methodist, Melbourne, FL 7 pm

Christopher Herrick; First Presbyterian, Atlanta, GA 2:15 pm

James Kibbie; University of Michigan, Ann Arbor, MI 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm

David Higgs, masterclass; Seventh-Day Adventist Church, Kettering, OH 7 pm

Feast of Lights; Cathedral Church of the Advent, Birmingham, AL 5 pm

10 JANUARY

Singing Boys of Pennsylvania; Loft Tree Chapel, Palm Beach, FL 7:30 pm

11 JANUARY

Singing Boys of Pennsylvania; First Presbyterian, Tequesta, FL 7:30 pm

12 JANUARY

David Higgs, with orchestra; Montgomery County Memorial Hall, Dayton, OH 8 pm (also January 13)

13 JANUARY

Singing Boys of Pennsylvania; St Simon Presbyterian, St. Simon, GA 7:30 pm

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Ray Adams; Trinity Church, Vero Beach, FL
noon

14 JANUARY

Jason Charneski; Trinity Church, Boston,
MA 12:15 pm
Ann Elise Smoot; Emmanuel Church,
Chestertown, MD 8 pm

15 JANUARY

Singing Boys of Pennsylvania; Trinity Episco-
pal, Portsmouth, VA 7:30 pm

16 JANUARY

Douglas Beck; St Thomas Church, New
York, NY 5:15 pm
New England Spiritual Ensemble; St Paul's
School, Concord, NH 7:30 pm
Judith Williams; Cathedral of All SS, Albany,
NY 4:30 pm
Carol Williams; First Presbyterian, Ridge-
wood, NJ 4 pm
Singing Boys of Pennsylvania; Linthicum Per-
forming Arts Association, Linthicum, MD 3 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2:30 pm
Leon Nelson, with mezzo soprano; First
Presbyterian, Arlington Heights, IL 4:30 pm
Marilyn & James Biery; Cathedral of St
Paul, St Paul, MN 3 pm
The Merling Trio; Christ Church Cathedral,
New Orleans, LA 4 pm

18 JANUARY

Organ Concert; St Francis of Assisi, Ann
Arbor, MI

19 JANUARY

Myron Leet; Pine Street Presbyterian, Harris-
burg, PA 12:10 pm

20 JANUARY

Terry Charles; The Kirk of Dunedin,
Dunedin, FL 8 pm (also January 21)
Brady Johnson; Trinity Church, Vero Beach,
FL noon

21 JANUARY

Edwin Starnier; Trinity Church, Boston, MA
12:15 pm
David Higgs; Calvary Episcopal, Pittsburgh,
PA 8 pm
Marilyn Keiser; Trinity Episcopal, Ft Wayne,
IN 7:30 pm
+Marcia Van Oyen; Glenview Community
Church, Glenview, IL 8 pm
The Chicago Baroque Ensemble; Roosevelt
University, Chicago, IL 7:30 pm

22 JANUARY

Terry Charles; The Kirk of Dunedin,
Dunedin, FL 2 pm
Keith Shafer, with brass; St Paul's Church,
Augusta, GA 7:30 pm
David Higgs, masterclass; Calvary Episco-
pal, Pittsburgh, PA 10 am
Todd Wilson, workshop; St John the Evan-
gelist, Cincinnati, OH 9:30 am
*John Obetz, masterclass; Northwestern
University, Evanston, IL 9:30 am

23 JANUARY

James Callahan; St Thomas Church, New
York, NY 5:15 pm
Charles Semowich; Cathedral of All SS,
Albany, NY 4:30 pm
David Macfarlane; Our Lady of Sorrows,
South Orange, NJ 3 pm
Lee Milhous & Davyd Booth, organ & harp-
sichord; Carmel Presbyterian, Glenside, PA 4
pm
Stephen Tharp; St Paul's Episcopal,
Doylestown, PA 7 pm
Singing Boys of Pennsylvania; Holy
Redeemer Catholic Church, Kensington, MD 3
pm
Karel Paukert; Duke University, Durham, NC
5 pm
Michael Schönheit; Cleveland Museum,
Cleveland, OH 2:30 pm
James Kibbie; University of Michigan, Ann
Arbor, MI 4 pm
The Chicago Baroque Ensemble; Unitarian
Church, Evanston, IL 5 pm
*John Obetz; Northwestern University,
Evanston, IL 5 pm
Diane Meredith Belcher; St Louis Catholic
Church, Memphis, TN 2:30 pm

25 JANUARY

John Weaver; First Trinity Presbyterian, Lau-
rel, MS 7:30 pm

26 JANUARY

Helen Anthony; Pine Street Presbyterian,
Harrisburg, PA 12:10 pm
John Weaver, Festival Service & Workshop;
First Trinity Presbyterian, Laurel, MS 9, 10:15
am

27 JANUARY

The Newberry Consort; Newberry Library,
Chicago, IL 3 pm (also January 28, 8 pm)
Medieval Dinner Concerts; First Presbyterian,
Danville, VA 6:30 pm (also January 28)
Benjamin Lane; Trinity Church, Vero Beach,
FL noon

Organ Concert; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

28 JANUARY

Daniel Lamoureux; Trinity Church, Boston,
MA 12:15 pm
Hans Hielscher; Fourth Presbyterian, Chica-
go, IL 12:10 pm
Organ Student Showcase; Cathedral Church
of the Advent, Birmingham, AL 12:30 pm

29 JANUARY

The Newberry Consort; Grace Episcopal, Oak
Park, IL 8 pm
Western Wind Ensemble; Illinois College,
Jacksonville, IL 8 pm

30 JANUARY

Handbell Concert; First Church of Christ,
Wethersfield, CT 4 pm
Andrew Mills; St Thomas Church, New York,
NY 5:15 pm
Alfred Fedak; Cathedral of All SS, Albany,
NY 4:30 pm
Singing Boys of Pennsylvania; Red Bank
United Methodist, Red Bank, NJ 4 pm
Bradford Winters; Longwood Gardens, Ken-
nett Square, PA 2:30 pm
Peter Conte; Ursinus College, Collegeville,
PA 4 pm
Stefan Engels; St Patrick's Roman Catholic,
Washington, DC 4 pm
Handbell Festival 2000; First Presbyterian,
Pompano Beach, FL 4 pm
Björn Sólbergsson, with orchestra; Clevel-
and Museum, Cleveland, OH 2:30 pm
The Newberry Consort; Lutkin Hall, Evanston,
IL 3 pm
Calvert Johnson; First Baptist Congregation-
al, Chicago, IL 3:30 pm
Ken Sotek, with trumpet; Christ Church
Cathedral, New Orleans, LA 4 pm

31 JANUARY

Todd Wilson, with english horn & flute;
Church of the Covenant, Cleveland, OH 8 pm

UNITED STATES

West of the Mississippi

15 DECEMBER

Michie Akin; Cathedral Santuario de
Guadalupe, Dallas, TX 12:30 pm

17 DECEMBER

Christmas Brass Concert; St John's Cathed-
ral, Denver, CO 8 pm
Community Carol Sing; Trinity Episcopal,
Santa Barbara, CA

18 DECEMBER

James Welch; California Palace of the
Legion of Honor, San Francisco, CA 4 pm (also
December 19)

19 DECEMBER

Christoph Tietze; St Mary's Cathedral, San
Francisco, CA 3:30 pm
David Gell; Trinity Episcopal, Santa Barbara,
CA
Robert Plimpton, Christmas Sing-along; Bal-
boa Park, San Diego, CA 2 pm

20 DECEMBER

Orpheus Chamber Singers; St Rita Catholic
Community, Dallas, TX 7:30 pm

22 DECEMBER

Travis Powell; Cathedral Santuario de
Guadalupe, Dallas, TX 12:30 pm

26 DECEMBER

Lessons & Carols; Grace Cathedral, Topeka,
KS 10:30 am
David Hatt; St Mary's Cathedral, San Fran-
cisco, CA 3:30 pm
Jared Jacobsen; Balboa Park, San Diego,
CA 2 pm

31 DECEMBER

Alison Luedecke, with brass & percussion;
Spreckels Organ Pavilion, San Diego, CA 8 pm

2 JANUARY

Epiphany Lessons & Carols; Cathedral San-
tuario de Guadalupe, Dallas, TX 7:30 pm
Epiphany Lessons & Carols; St Mary's Cathed-
ral, San Francisco, CA 3:30 pm

7 JANUARY

Choristers Guild Workshop; Highland Park
Presbyterian, Dallas, TX (through January 8)

9 JANUARY

Robert Bates; Christ the King Lutheran,
Houston, TX 5 pm
Christoph Tietze; St Mary's Cathedral, San
Francisco, CA 3:30 pm

10 JANUARY

Alison Luedecke, with oboe/english horn;
Hosanna Lutheran, Houston, TX 7:30 pm

13 JANUARY

Alison Luedecke, with oboe/english horn; St
Peter, Prince of the Apostles, San Antonio, TX 4
pm

14 JANUARY
Carole Terry; Trinity University, San Antonio, TX 8 pm
 Musica Angelica Baroque Orchestra, with countertenor; All SS Episcopal, Beverly Hills, CA 8 pm

15 JANUARY
George Ritchie, masterclass; University Park Methodist, Dallas, TX 10 am

16 JANUARY
Hope Davis; St Mary's Cathedral, San Francisco, CA 3:30 pm

21 JANUARY
David Craighead; St Mark's Cathedral, Seattle, WA 8 pm

22 JANUARY
 St Olaf Choir; St John's Cathedral, Denver, CO 8 pm

23 JANUARY
Huw Lewis; First & Calvary Presbyterian, Springfield, MO 7:30 pm
Kyle Ritter; Grace Episcopal Cathedral, Topeka, KS 4 pm
 Celtic Music Concert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Arthur LaMirande; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Chamber Music Concert; All SS Episcopal, Beverly Hills, CA 4 pm

30 JANUARY
David Dahl, with trumpet; Trinity Lutheran, Lynnwood, WA 7 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm

31 JANUARY
 Boulder Bach Festival; St John's Cathedral, Denver, CO 7:30 pm

INTERNATIONAL

18 DECEMBER
 Christmas Concert; Our Lady & St George Parish Church, Walthamstow, England 7:30 pm
Stephen Disley, with choir; Kingston Parish Church, England 7:30 pm

Organ Recitals

KENT BATES, Christ United Methodist Church, Rochester, MN, August 31: *Te Deum laudamus*, Clausmann; *None but the lonely heart*, Tschaikowsky; *Hungarian Dance No. 5*, Brahms; *The Swan*, Saint-Saëns; *Finlandia*, Sibelius.

WINFRIED BÖNIG, St. Joseph's Oratory, Montréal, Québec, August 19: *Toccata and Fugue in d*, S. 565, Bach; *Fantasia in f*, K. 608, Mozart; *Toccata and Fugue in A-flat*, Schmidt; *Toccata*, op. 11, Prokofiev, arr. Meyer; *Adagio (Quintet in g*, K. 516), Mozart, arr. Stamm; *Andante in F*, K. 616, Mozart; *Toccata in C*, Schmidt.

SYLVAIN CARON, St. Joseph's Oratory, Montréal, Québec, August 12: *Fugue in F*, *Prelude and Fugue No. 3 in G*, Schmidt; *Fantasia and Fugue in d*, op. 135b, Reger; *Ace maris stella*, de Grigny; *Suite*, Caron; *La Vie*

20 DECEMBER
Carlo Curley, Stephen Farr, Geoffrey Morgan, with ensemble; Guildford Cathedral, England 8 pm

21 DECEMBER
Richard Hobson; Grosvenor Chapel, London, England 1:10 pm
Ian Ball; Gloucester Cathedral, England 7:30 pm

31 DECEMBER
Stefan Engels; Schlosskirche, Mannheim, Germany 7:30 pm
 Beethoven, *Missa Solemnis*; Konzerthaus, Vienna, Austria 7 pm

10 JANUARY
David Titterton; Chapel Royal (Tower of London), London, England 6:30 pm

15 JANUARY
Carlo Curley; St Anne's on Sea Parish Church, England

16 JANUARY
John Scott; St Paul's Cathedral, London, England 5 pm

17 JANUARY
Colm Carey; Chapel Royal (Tower of London), London, England 6:30 pm

20 JANUARY
Gillian Weir; Queen's College, Oxford, England 7:30 pm

21 JANUARY
Gillian Weir; Wellington College, Crowthorne, England 7:30 pm

22 JANUARY
Barry Rose; Holy Trinity Church, Guildford, England 8 pm
David Briggs; Gloucester Cathedral, England 7:30 pm
Roger Fisher; Rochdale Town Hall, England 3 pm

24 JANUARY
James O'Donnell; Chapel Royal (Tower of London), London, England 6:30 pm

29 JANUARY
David Briggs & Wayne Marshall; Gloucester Cathedral, England 7:30 pm

intérieure, Daniel-Lesur; *Les Bergers*, Dieu parmi nous (*La Nativité*), Messiaen.

PHILIP CROZIER, St. James United Church, Montréal, Québec, August 31: *Prelude and Fugue in G*, S. 550, Bach; *Andantino*, Bédard; *Jazzy Study for Organ*, Bölting; *Rhapsody on a Ground*, Statham; *Scherzo*, op. 2, Duruflé; *Choral No. 3 in a*, Franck.

MERRILL N. DAVIS III, Christ United Methodist Church, Rochester, MN, August 31: *Au Miroir des Flûtes*, Tutti *Ostinati*, Guilou; "Troubadour singing in front of a Medieval Castle," "Children and nannies at the Tuilleries Gardens, Paris" (*Pictures at an Exhibition*), Mussorgsky, arr. John; *Clair de lune*, Debussy, arr. Cellier; "March" (*The Love for Three Oranges*), Prokofiev, arr. Davis; Improvisation on "Picardy."

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AUDREY JACOBSEN, with Alfred Lang, trumpet, Concordia University Center for Worship and the Arts, Irvine, CA, March 20: *Canzona 2*, Frescobaldi; *Sonata No. 6, detta del Morone, Sonata No. 1, detta del Colloredo*, Fantini; *Prelude in e*, S. 548, Bach; *Voluntary in D*, Stanley; *Pièce Héroïque*, Franck; *Préludes 1, 5, and 7 (Huit Préludes)*, Defaye; *Festival Fanfare*, Leighton; *Three Preludes for Trumpet and Organ*, Starer; *Fantaisie-Improvisation sur l'Ave maris stella*, Tournemire; *Prelude on "What a friend we have in Jesus"*, Farrell; *Prelude on "Ein feste Burg"*, Langlais.

CALVERT JOHNSON, Kinjo Gakuin University, Nagoya, Japan, July 9: *Fantaisie*, Diemer; *Ave verum corpus*, Assandra; *Ich hab' mein Sach Gott heimgestellt, Nun freut euch, Zion klagt mit Angst und Schmerzen*, Anna Amalia; *Preludium in G*, Hensel; *Maestoso*, Stirling; *Fantasy for Organ*, An-Ming; *Variations on a Folksong*, Price.

CALVERT JOHNSON, August 12, St. Helen Bishopsgate, England: *Voluntary in*

C, Stanley; *Voluntary I*, Boyce; *Voluntary in a*, Russell; *Voluntary in C*, Blewitt; *Voluntary in D*, Croft; *Voluntary in F*, Linley; *Concerto in F*, Handel; St. Peter Cornhill: *Voluntary in d*, Stanley; *Voluntary in D*, James; *Voluntary in B-flat*, Blewitt; *Larghetto*, Marsh; *Air for French Horns and Flutes*, Reading; St. Magnus Martyr: *March in D*, Marsh; No. VI, Wesley; *Voluntary 4*, Boyce; *Voluntary in C*, Stanley.

ARTHUR LAMIRANDE, St. Joseph's Oratory, Montréal, Québec, August 4: *Prelude and Fugue in C*, Schmidt; *Christ ist erstanden*, anon 13th C; *Der Heiland ist erstanden*, Schmidt; *Meditations on themes of the Te Deum of Anton Bruckner*, Trexler; *Stèle pour un enfant défunt*, Vierme; *Prelude and Fugue in G*, *Prelude and Fugue in D*, Schmidt.

ELIZABETH NAEGELE, Holy Name Cathedral, Chicago, IL, August 15: *Pastorale No. 1 in C*, No. 2 in C, Rathgeber; *Pastorale*, Kuchar; *Pastorale*, S. 590, Bach; *Sheep may safely graze* (Cantata 208), Bach; *My shep-*

herd will supply my need, Wood; *The Lord's my shepherd*, Childs; *Praeludium circulare*, Pastorale, Finale (*Symphony No. 2 in D*), Widor.

KOLA OWOLABI, St. James United Church, Montréal, Québec, August 24: *Choral-Improvisation sur le "Victimae paschali"*, Tournemire; *Finale (Symphonie Gothique)*, Widor; *Choral No. 1 in E*, Franck.

NICHOLAS PAGE, Central Methodist Church, St. Saviourgate, York, England, August 5: *The Granada Connection*, Allred; *Allegretto grazioso*, Bridge; *Prelude and Fugue in C*, S. 553, Bach; *I want Jesus to walk with me*, Henry; *Fantaisie Héroïque*, Meale; *Sonata No. 3 in G*, op. 88, Rheinberger; *Ave Maria*, op. 63, no. 7, Reger; *Toccata in f*, op. 14, no. 3, Driffill.

KAREL PAUKERT, with Robert Snook, actor, and Paul Cox, percussion, Cleveland Museum of Art, Cleveland, OH, July 16: *Mutationes*, Eben; *Readings and Improvisations*; *Deuxième Fantaisie*, Alain; *The Battle of Trenton*, Hewitt; *Meditation for Marimba and Organ*, Creston; *Variations on "America"*, Ives.

RICHARD PEEK, Covenant Presbyterian Church, Charlotte, NC, August 22: *Sonata de 1 tono*, Lidon; *Tiento de falsas de 1 tono*, Bruna; *Partita on "Jesu meine Freude"*, Walther; *Kommst du nun, Jesu, von Himmel herunter*, S. 650, *Prelude and Fugue in G*, S. 541, Bach; *Prelude on "St. Patrick's Breastplate"*, March on "Vexilla Regis", Peek; *Prelude, Fugue et Variation*, Franck; *Toccata Tu es petra*, Mulet.

WILLIAM PICHER, St. Mary's Cathedral, San Francisco, CA, August 22: *Rondeau*, Mouret; *Toccata and Fugue in d*, S. 565, Bach; *Sketch in D-flat*, Schumann; *Greensleeves*, Purvis; *The Virgin Mary had a*

baby boy, *Toccata on "God Father, praise and glory"*, Ficher; *Pièce Héroïque*, Franck.

SYLVIE POIRIER & PHILIP CROZIER, Église St-Pierre, Samur, France, July 12: *Sinfonietta*, Bédard; *Two Duets for Éliza*, nos. 3, 6, Wesley; *Fantaisie in f*, K. 608, Mozart; *Fugue in e*, op. post. 152, Schubert; *Introduction and Fugue in d*, op. 62, Lachner; *Nun ruhen alle Walder*, op. 19, no. 1, *Vater unser im Himmelreich*, op. 19, no. 4, Hopner; *Dance Suite*, Kloppers.

SYLVIE POIRIER & PHILIP CROZIER, Église Paroissiale St-Juste et Ste-Ruffine, Prats de Mollo la Preste, France, July 15: *Prelude and Fugue in C*, Albrechtsberger; *Nun ruhen alle Walder*, op. 19, no. 1, *Vater unser im Himmelreich*, op. 19, no. 4, Höpner; *Fantaisie in f*, K. 608, Mozart; *A Fancy for two to play*, Tomkins; *Duetto 3*, *Duetto 6*, Wesley; *Fugue in e*, op. posth. 152, Schubert; *Adagio*, WoO 33/1, Beethoven; *Pétite Suite*, Bédard.

YVES-G. PREFONTAINE, St. James United Church, Montréal, Québec, August 10: *Prelude*, Allegro vivace (*Symphony No. 1*), Vierme; *Grand Chœur*, Spence; *Pastorale*, Franck; *Andante*, *Offertoire*, *Récit de Hautbois*, Lefebure-Wély; *Sonata No. 3 in A*, Mendelssohn; *Fantaisie chromatique*, Thiele.

NAOMI ROWLEY, Queen of the Rosary Chapel, Sinsinawa, WI, August 25: *Tone Piece in F*, op. 22, no. 1, Gade; *Voluntary and Fugue in D*, Wesley; *Méditation sur O Filii et filiae*, Bédard; 1st movement (*Concerto I in G*, S. 592), Bach; *Pétite Pièce*, S. 313, Jongen; *Variations on "Fairest Lord Jesus"*, Woodman; *Offertoire (Mass for the Convents)*, Couperin; *Sonata 10*, Valeri; "The peace may be exchanged" (*Rubrics*), Locklair; *Variations on "All people that on earth do dwell"*, Bédard.

FREDERICK SWANN, St. Matthew's United Church, Halifax, Nova Scotia, September 22: *Tuba Tune*, Cocker; *Chorale in b*, Franck; *Introduction and Fugue on "St. Denio"*, Weaver; *Toccata*, Erismann; *Lyric Rhapsody*, Wright; *March on a Theme of Handel*, Guilman; *Fugue in E-flat*, S. 552b, Bach; *Scherzo*, Whitlock; *Introduction, Passacaglia and Fugue*, Willan.

ROBERT TEWES, Jr., Christ United Methodist Church, Rochester, MN, August 10: *Prelude and Fugue in D*, BuxWV 139, Buxtehude; *Partita: Was Gott tut, das ist wohlgetan*, Pachelbel; *Wenn wir in höchsten Nöthen sein*, Bach; *Introduction and Passacaglia in e*, op. 132, Rheinberger.

MARIJIM THOENE, with Diane Bryan, clarinet, and Susan Wagner, soprano, St. Paul's Episcopal Church, Bakersfield, CA, August 8: *Antiphon I, While the King sitteth at his table*, *Antiphon II, His left hand is under my head*, *Antiphon V, How fair and pleasant art thou*, op. 18, Dupré; *Adagio for Strings*, Barber; *For evening draws on*, Pinkham; *Toccata in F*, S. 540, Bach; *Ave Maris stella III, Ave Maris stella, Amen*, Finale, op. 18, Dupré; *What wondrous love*, Barber; *Adoro te*, Atkinson.

CATHERINE TODOROVSKI, St. James United Church, Montréal, Québec, August 17: *Segundo tiento de primero tono*, Arauxo; *Canzon francese deta Martin Menoit*, Gabrieli; *Three Fugues* (from Magnificats on the first and second tones), Pachelbel; *Andante*, *Allegro*, Galuppi; *Andantino*, *Pel Post Communio*, *Toccata*, *Pollonese a risposte*, anon Italian 18th C; *Concerto in b*, Walther.

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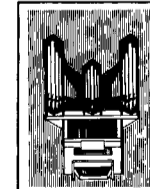
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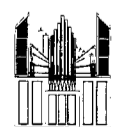
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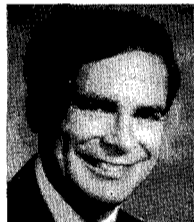
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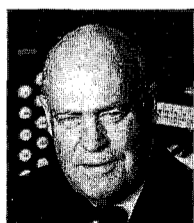
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