

# THE DIAPASON

SEPTEMBER, 2000



5 2000

The Episcopal Church of the Epiphany, Agoura, California  
Specification on page 22

## Here & There

**The Old Whaling Church**, Edgartown, Massachusetts, presents a series of benefit recitals for the restoration of its 1857 Simmons & Fisher organ: September 1, Carolyn Shuster Fournier; 9/8, Richard Hill; 9/15, Rosalind Mohnsen; 9/22, Kimberly Ann Hess; 9/29, Steven Young; and 10/6, Murray Sommerville. For information: 508/627-4440.

**National City Christian Church**, Washington, DC, presents its Music at Midday organ recitals on Thursdays at 12:15 pm: September 7, Lewis Bruun; 9/14, Steven Shaner; 9/21, Randall Sheets; 9/28, Dale Tucker; 10/5, Edward Moore; 10/12, Paul Skevington; 10/19, Jeffrey Pannebaker; 10/26, Eric Bowman; 11/2, John Cannon; 11/9, Monte Maxwell; 11/16, Mark Husey; 11/30, William Evans; 12/7, Marvin Mills. For information: 202/797-0115.

**Fourth Presbyterian Church**, Chicago, presents its series of Friday noonday concerts: September 8, Jeremy Tarrant; 9/15, Edward Zimmerman; 9/22, Roger Lowther; 10/13, Stephen Schurr; 10/20, Thomas Weisflog; 10/27, Paul Ayers; 11/10, William Aylesworth; 11/17, Paula Moon; 12/8, Scott Kemmer with flute; 12/22, Larry Long. For information: 312/787-2729 x252.

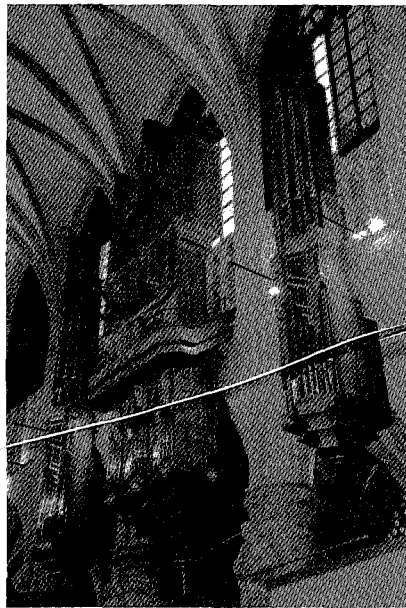
**St. Mary's Cathedral**, San Francisco, continues its music series: September 10, David Hatt; 9/24, Interfaith Jubilee Concert; 10/15, Ivan Guevara; 10/22, David Hatt; 10/29, Raymond Garner. For information: 415/567-2020 x213.

**Christ Church Cathedral**, New Orleans, Louisiana, has announced its series of Cathedral Concerts: September 17, guitar and double bass; October 1, Audobon Winds; November 19, Stefan Engels; December 10, Festival of Lessons and Carols; January 21, piano duo; February 4, Broadway Showcase; March 11, Colin Andrews & Janette Fishell; April 1, harpsichord and viola da gamba; April 29, vocalists; and May 20, Lucius Weathersby. For information: 504/861-0840.

**The Cathedral of St. Paul**, St. Paul, Minnesota, presents its series of Cathedral Concerts: September 17, Biery and Biery; October 17, Irmgard Kruger with trumpet; November 19, Marilyn Biery; December 8, Handel's *Messiah*; December 14, National Lutheran Choir Christmas Festival; December 17, Cathedral Choir; January 21, Michael Gailit; February 18, Paul Danilewski; March 18, Cathedral Choir; May 20, James Biery. For information: 651/228-1766.

**The Cathedral Church of the Advent**, Birmingham, Alabama, has announced its series of music events: September 17, Mathews, *Missa Brevis*; September 22, Choral Ensemble of First UMC, Montgomery; October 8, Choral Evensong; October 27, James Garvey; November 17, chamber music; December 3, Advent Lessons and Carols; December 15, Handbell Christmas Carols; January 9, Epiphany Feast of Lights. For information: 205/251-2324.

**The Bach Society of Houston** has announced its calendar of events: September 24, Ulrich Böhm; October 15, *Cantata 96*; November 11, Koerner Choir of Dresden; December 3, *Christmas Oratorio*, parts 1-3, 6; January 14, George Ritchie; February 11, *Cantata 161*; March 18, Jon Laukvik; April 1, *Cantata 15*; May 20, *Cantata 149*; June 2, Bach Choir pre-tour concert. All events take place at Christ the King Lutheran Church in Houston. For information: 713/524-8744.



**Organ by Gerhard Grenzing at the Cathedral of St. Michael and St. Gudula, Brussels**

The inauguration of the new organ at the **Cathedral of St. Michael and St. Gudula**, Brussels, takes place September 29–October 1. The organ is by German organbuilder Gerhard Grenzing, whose shop is located in Barcelona, and is placed in a swallow's-nest position in the cathedral. It comprises 63 stops on four manuals and pedal, 4300 pipes, mechanical key action. The Solo division, topped by the Great, is above the player, while the Positif and Récit are below, with Pedal towers on each side. The specification includes a 32' Bombarde and Trompette en chamade. The inauguration schedule includes: September 29, 8 pm, opening recital by Jozef Sluys, cathedral organist; 9/30, 3 pm, Jean Ferrard; 9/30, 8 pm, Stanislas Deriemaeker; 10/1, 3 pm, Xavier Deprez; and 10/1, 8 pm, Bernard Focroulle.

The new organ will also be featured in the annual **Brussels International Organ Week**, October 22–29. The schedule includes recitals by Jozef Sluys, Petr Eben, Ullrich Böhme, Jostein Aarvik, Ines Mairde, Felix Friedrich, Peter Planyavsky, André Isoir, and others. For information: Cercle d'Orgue, 02 219 26 61; ph/fax 02 532 50 80.

**All Saints' Episcopal Church**, Beverly Hills, has announced its series of music events: October 1, chamber music; November 5, Thomas Foster, harpsichord and organ, with flute; December 3, Procession with Carols; December 17, Handel's *Messiah*, Part I; January 21, chamber music; February 4, Handel, *Joshua*; February 23, Zephyr: Voices Unbound; March 4, Bach, *Cantata 82 and 106*; March 11, Kathleen McIntosh; March 23, Musica Angelica Baroque Orchestra; April 27, Los Angeles Chamber Singers; May 6, Bach, *Cantata 4*. For information: 310/275-2910.

**The Winchester International Early Music Festival** takes place October 6–8 in Winchester, England. Under the artistic direction of Richard Lowell Childress, the festival is now in its third year and will feature Baroque music in commemoration of the 250th anniversary of the death of J.S. Bach. The schedule includes services of Compline, Evensong, and concerts, featuring the chamber choir Colla Voce directed by David Truslove; "Singing and Reading Gregorian Chant," a workshop for young musicians led by Fr. Dunstan O'Keefe; the Choir of Winchester Cathedral directed by David Hill; Polyhymnia directed by Richard Childress; organist Philip Scriven and harpsichordist Lars Ulrik Mortensen. For information: (01962) 877 977; <<http://members.tripod.co.uk/wemf/>>.

## THE DIAPASON

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**The First International Festival of Spanish Keyboard Music** "Diego Fernandez" takes place October 12–13 in Almeria, Spain. The symposium is divided in two parts: October 12 (Terraza Carmona, Vera), Spanish harpsichords and related instruments, their construction, makers and owners; chair, Beryl Kenyon; and October 13 (Parador Nacional de Mojucar), Spanish harpsichord music, the repertoire and its interpretation; chair, Luisa Morales. Other events include a course on Spanish keyboard music and bolero dance, an early music fair, and concerts. For information: (34) 950 13 22 85; <luisamorales@jet.es> <diego-fernandez@ole.com>.

**The Georgia Baptist Church Music Conference** takes place October 12–13 at the First Baptist Church of Griffin, Georgia. Guest conference leaders are Derrell and Tee Billingsley. The schedule includes reading sessions, concerts, and worship experiences. For information: 770/227-5517.

**The Organ Historical Society** will present New Directions in American Organ Research, October 12–14, at the OHS American Archives, Princeton, New Jersey. The symposium will include lectures, discussions and time for participants to explore the resources of the Archives, the world's largest repository of organ research materials.

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BRIAN SWAGER  
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Presenters include Stephen Bicknell, Lynn Edwards, Laurence Libin, and Rollin Smith; John Ogasapian is symposium chairman. For information: OHS, P.O. Box 26811, Richmond, VA 23261; 804/353-9226; <[www.organsociety.org/symposium](http://www.organsociety.org/symposium)>.

**The Plymouth Music Series and American Composers Forum** have announced their third annual Christmas carol contest. This year composers are required to include harp as an accompanying instrument; the carol must have words and music appropriate to the season; no more than three minutes' duration; words may be either sacred or secular, with Christmas or seasonal winter themes. The carol will be premiered at the "Welcome Christmas!" concerts December 3, 9, and 10. The deadline for scores is September 14. For information: 651/228-1407.

**The Southeastern Historical Keyboard Society** is calling for papers and short recitals to be presented at its annual conclave in Charlottesville, Virginia, March 15–17, 2001. Topics relating to the Federal period, Thomas Jefferson, and early music in the mid-Atlantic states are particularly encouraged, but all topics which relate closely to the clavichord, harpsichord, fortepiano, or historical organ and their repertoires are welcomed. Presentations should last 20 minutes. Proposals must

include a one-page abstract, a biography, and a list of audio-visual equipment and/or instruments required. Recital and lecture-recital proposals must include the recital program and a cassette tape of a representative performance. Send three copies of the proposal to Ardyth Lohuis, Virginia Commonwealth University, Department of Music, Box 842004, Richmond, VA 23284-2004; fax 804/827-0230; e-mail: <alohuis@saturn.vcu.edu>. The deadline for proposals is October 16, 2000. SEHKS can be found on the web at <www.sehks.org>.

**The Sarum College Centre for Liturgical Organ Studies** is presenting "The Organist Entertained," short study breaks for American organists in the Cathedral Close, Salisbury. The opportunities include practice on two mechanical-actions organs, built by Kenneth Jones and Vincent Woodstock; lessons with one of the South of England's Cathedral organists—Wells, Gloucester, Winchester, Portsmouth, Salisbury; visits to cathedrals, Christchurch Priory, Sherborne Abbey, Stonehenge, among other sites; daily Evensong; and playing the Cathedral's Willis organ. For information: Robert Fielding, Sarum College, Salisbury, Wilts SP1 2EE, England; ph 44 (0) 1722 424 805; fax 44 (0) 1722 338 508; <rcf@sarum.ac.uk> <www.sarum.ac.uk>.

**The University of Redlands Memorial Chapel** closed for renovation on June 19. One of the first steps was removal of the chapel's Casavant organ for shipment to Casavant Frères in Québec. The organ's 4,000 pipes, wind-chests and bellows were removed over a three-week period beginning July 3. The 58-rank Casavant was installed in 1927. In 1994, the university replaced the original console with a state-of-the-art console. Renovation of the chapel is expected to last about a year. Restoration of the organ won't be complete until 2003. The chapel, designated Historic Landmark No. 100 by the Redlands City Council last fall, is one of the university's two signature buildings. The project will cost more than \$4 million and include a new roof, seismic upgrades, insulation and repairs to the stained glass windows and ventilation system, a generator, a 1500-square-foot annex with greenroom for guest performers, better lighting, and more comfortable seating.

## Appointments



**Jerome Butera**

**Jerome Butera**, editor of THE DIAPASON, has been appointed Organist and Choirmaster of St. Mary's Episcopal Church in Park Ridge, Illinois. He continues on the organ and church music faculty of DePaul University, Chicago, and previously served as organist and director of music at the Park Ridge Community Church (UCC) for 22 years; St. Gertrude Church in Chicago; Holy Name Church, Cedar Lake, Indiana; the First Baptist Church of Ann

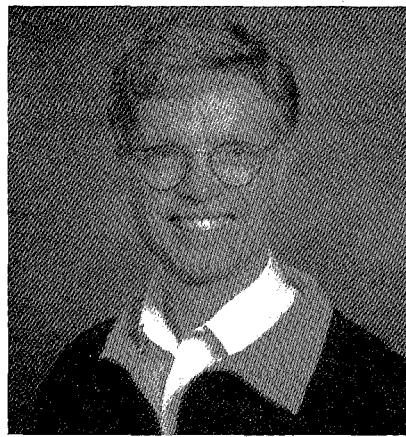
Arbor, Michigan; and St. Richard of Chichester Episcopal Church, Edgebrook, Illinois. Butera holds the MMus in organ performance from the University of Michigan, where he studied with Robert Glasgow, and the DMA from the American Conservatory of Music, Chicago, as a student of Robert Lodine. His BMus was earned at DePaul University, studying organ with Arthur C. Becker. He also studied organ building and design with Robert Noehren and worked for the Noehren Organ Company of Ann Arbor. He has held the post of editor of THE DIAPASON since 1983. At St. Mary's Church, Butera will play for all services, direct the adult and handbell choirs, and supervise the music program. This past summer, the sanctuary underwent renovation prior to the installation of a new organ by Jaekel, Inc., Duluth, Minnesota. The chancel was completely redesigned, including installation of a new hardwood floor, to accommodate the organ which will be placed on the liturgically east wall facing the congregation; reflective panels were installed in the ceiling to improve the acoustics; and all carpeting was removed from the nave floor, where the hardwood floor has been refinished. A series of dedicatory recitals will take place this year.



**Neil Cockburn**

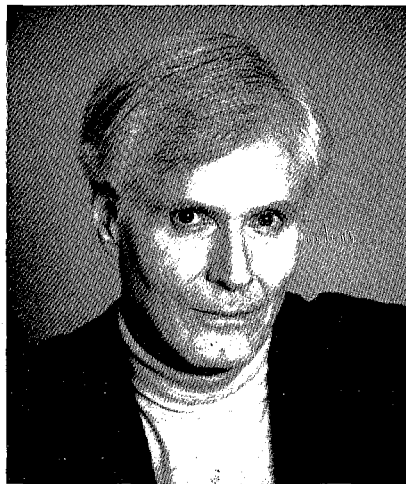
**Neil Cockburn** has been appointed Head of Organ Studies at the Mount Royal College Conservatory Calgary Organ Academy. The 28-year-old organist from London, England, performs worldwide and is an organ tutor at the St. Giles International Organ School. He has also taught for the Royal College of Organists and the Oundle International Festival. Cockburn was an organ scholar of Keble College, Oxford, and Chichester Cathedral, and studied at the Royal Northern College of Music in Manchester, England, with Margaret Phillips. While a student, he became a Fellow of the Royal College of Organists and was awarded the Limpus Prize for highest national marks in organ playing. He has also studied with Gillian Weir, Jean Boyer, and Susan Landale. Cockburn won the Dublin International Organ Competition in 1996. Recent honors include the 1999 Premier Prix de Virtuosité from the Conservatoire National de Région Rueil-Malmaison and the 2000 Lili Boulanger Memorial Fund prize. This year he plays in the Gower Festival (Wales) and the Cheltenham Festival.

**Hans Davidsson** has been appointed to the organ faculty at the Eastman School of Music, Rochester, New York. Since 1986, he has taught at the School of Music and Musicology in Göteborg, Sweden. He is also artistic and research director of the Göteborg Organ Art Center (GOArt), and will continue in that position after joining the Eastman faculty in January. Davidsson received his soloist diploma in organ and the MA in church music from the School of Music and Musicology in Göteborg. In 1991 he received the first doctor of music performance degree in Sweden. The Swedish Council of University Graduate Studies appointed him project leader for the development of a new graduate performance program



**Hans Davidsson**

(1993-95). He has given recitals and masterclasses throughout Europe and his recordings include works by Weckmann, Böhm, Widor, Franck, and Duruflé. A special interest in the 17th-century vocal and instrumental tradition resulted in the foundation of the Weckmann Ensemble and led to his appointment as artistic and research director of a recording project for Musica Suecia comprising three CDs with music from the Düben collection.



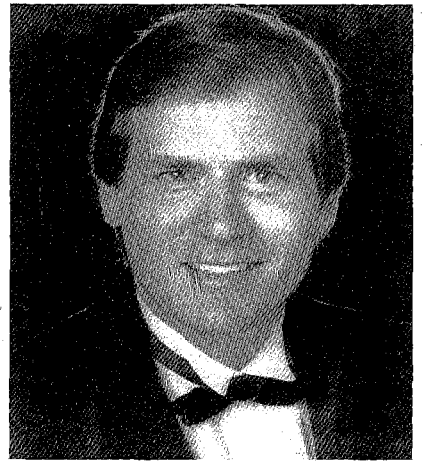
**David Gooding**

**David Gooding** has been appointed Director of Music at Old Stone Church, Cleveland, Ohio, following the retirement of Warren and Margaret Scharf who served the church for 30 years as co-directors of music. Gooding will continue as Cleveland Opera's chorusmaster and as organist/choirmaster of Fairmount Temple. As a composer, he was a 1995 recipient of the Cleveland Arts Prize in Music, and won an Emmy for his work as composer/lyricist for NBC-TV's children's series *Hickory Hideout*. Commissioned three times by Cleveland Opera to write operas for young audiences, his three one-acts have been seen by more than one million children through performances by Cleveland Opera on Tour over the past several years. Gooding was organist for the Cleveland Orchestra in the 1960s and early '70s under George Szell, Music Director of The Temple, a faculty member of Lake Erie College, and resident composer/consultant/music director of the Cleveland Play House. At Old Stone Church, he presides over the Old Stone Singers, a core professional vocal ensemble, the Old Stone Choir, an annual series of festival concerts, and a season-long series of weekday noontime concerts. Joining Gooding as associate in music is Eric Wicks, a senior organ student of Todd Wilson at the Cleveland Institute of Music.

**Douglas Lowry** has been appointed dean and professor of music for the College-Conservatory of Music at the University of Cincinnati. He previously served as associate dean of the Flora L. Thornton School of Music at the University of Southern California. He received the BMus in theory and composition from the University of Arizona, and holds two master's degrees, in orchestral conducting and trombone performance, from USC. He has conducted orchestras at Mount St. Mary's College and Pomona College, and was

founding director and conductor of the Peninsula Chamber Orchestra in Palos Verdes.

## Here & There

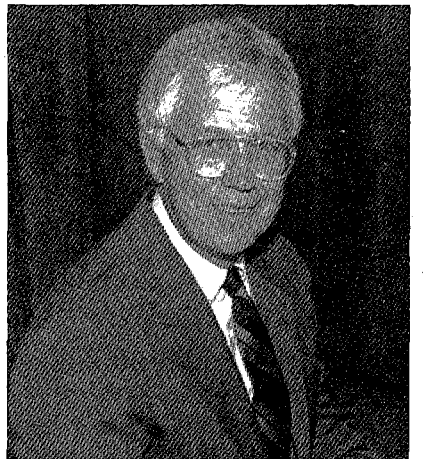


**Raymond Chenault**

The Lovett School Chamber Choir, from Atlanta, Georgia, directed by **Raymond Chenault**, won the National Grand Championship title in the Chamber Choir category for the MusicFest Orlando 2000 Choral Competition. Receiving the highest score in the chamber choir category for all 15 weeks and competing against hundreds of schools and performing ensembles from all over the USA, the Lovett choral groups have consistently placed first in this competition in the past 10 years, also winning the National title in the Chamber Choir and Men's Choir categories in 1995. Chenault, who is also Director of Fine Arts, has been the Upper School Choral Director at the Lovett School since 1976. He is assisted by his wife, Elizabeth, who directs the Middle School Choral Program and is accompanist for the choral program. The Chenaults recently completed their 25th year as organists and choirmasters of All Saints Episcopal Church in Atlanta and are represented by Phillip Truckenbrod Concert Artists.

**Ian Coleman** is featured on a new recording, *Organ Works of Josef Labor*, on the Priory label (PRCD 688). Recorded on the organ at St. Ignatius, Stamford Hill, London, the program includes the *Sonata*, op. 15, *Fantasia*, op. 9, *Fantasia for Organ Duet* (with Ann Carey), seven Preludes, three Interludes, and two Improvisations. For information: 518/436-8814.

**Alexander Fiseisky** will present a Bach Marathon, playing the complete organ works of Bach in 16 hourly sections on the same day, Saturday, September 23, from 6:30 am to 11:30 pm at the Basilika St. Margareta, Gerresheim, Düsseldorf. Fiseisky is director of the organ department at the Academy of Music in Moscow.



**Ronald L. Gould**

**Ronald L. Gould**, Professor of Organ and Music History at Youngstown State University, served as artist-in-residence at the State Conservatory of Music (Rimsky-Korsakov Con-

**F**rank Lloyd Wright,  
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servatory) at St. Petersburg, Russia, during April and May. His guest appearance there completed a faculty exchange with Prof. Yuri Falik, composer and conductor, who occupied a similar role at Youngstown during February and March 1999. Dr. Gould was featured in a lecture and masterclass format at the Conservatory and presented a recital on the Walcker/Rieger-Kloss organ at the State Capella on May 7. The organ is scheduled for renovation and rebuilding by Flentrop Orgelbouw, the builders of three of the organs in Bliss Hall at Youngstown State University. Gould completed his 38th year on the YSU faculty in June. He serves as Organist-Choirmaster at St. John's Episcopal Church, Music Director and Conductor of the Youngstown Musica Sacra, organist for the Youngstown Symphony, and organist for the Warren Chamber Orchestra. He is a member of the American Musicological Society, the Music Library Association, holds the AAGO certificate, and is placement advisor for the Association of Anglican Musicians.



Martin Jean

Martin Jean has recorded the William Bolcom *Gospel Preludes*, Book 4, and the Liszt *Ad nos*, as well as works of J.S. Bach, Brahms, and Pachelbel on the organ in the chapel of Valparaiso University. The new CD appears on the Raven label, OAR-480. Jean is associate professor of organ at Yale University and was previously associate professor and university organist at Valparaiso. The organ, originally built in 1959 with 64 ranks by the Schlicker Organ Company, now comprises 102 ranks as rebuilt and enlarged by Dobson Pipe Organ Builders of Lake City, Iowa. For information: 804/353-6386; <www.ravencd.com>.

Ann Labounsky is the author of *Jean Langlais: The Man and His Music*, published by Amadeus Press; 392 pages, \$34.95 hardcover; 503/227-2878; <www.amadeuspress.com>. The author has focused on the relationship of his music to important aspects and inspirations of his life: his Roman Catholicism, physical handicap, Breton heritage, education, and family and friends, including his relationship with such musicians as André Marchal, Olivier Messiaen, Paul Dukas, Gaston Litaize, Louis Vierne, and Marcel Dupré. Labounsky is recording the complete organ works of Langlais in a 12-volume project for Musical Heritage Society, begun in 1979. Volume nine will be released in October.

Wayne Marshall is featured on a new recording, *Organ Improvisations*, on the Delos label (DE 3228). Recorded on the Fisk Opus 100 organ at Meyerson Symphony Hall in Dallas, the program includes original improvisations on tunes of Gershwin, Styne, Strayhorn, Youmans, and Bernstein. Marshall is presently Organist-in-Residence at Bridgewater Hall, Manchester, England. For information: 800/364-0645; <www.delosmus.com>.

Joseph Payne is featured on a new recording, *Johann Pachelbel, The Complete Organ Works, Volume 9*, on the

Centaur label (CRC 2480). Recorded on the 1778 Christian Ludwig König organ at Schleiden Castle Church, Eifel, Germany, the program includes nine chorale settings, one partita, six free works, and 10 fugues on the Magnificat (*secundi toni*). For information: Centaur Records <www.centaurrecords.com>.

Peter Planyavsky is featured on a new recording, *Stephansdom Wien: Glocken und Orgel Improvisationen*, on the Motette label (CD 12371). The program includes 11 improvisations totalling 70 minutes, 26 seconds. For information: 518/436-8814.

Sylvie Poirier and Philip Crozier are featured on a new recording on the IFO label (LC 10725). Released as Vol. 15 in the series "Faszination Kathedralraum," the recording was made on the Klais organ at the Altenberg Cathedral, and includes 20-century repertoire: Langlais, *Première Symphonie*; Kodaly, *Epigrams*; Fricker, *Pastorale*; and Mathias, *Partita*, op. 19; available for \$17; 3355 Queen Mary Rd., Apt. 424, Montréal, Québec, Canada H3V 1A5; 514/739-8696.



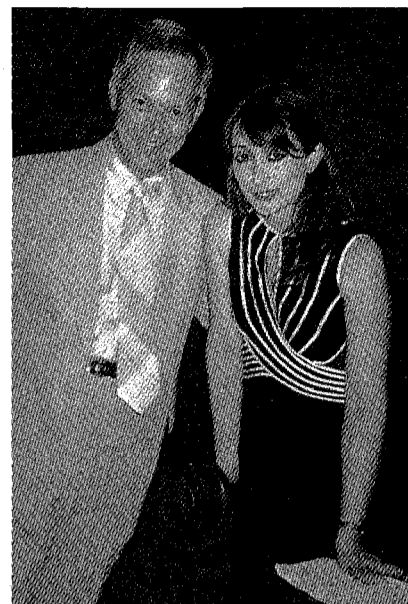
Kathleen Scheide & Zofie Vokalkova

Kathleen Scheide and Zofie Vokalkova, as ensemble Due Solisti, gave a series of flute and organ concerts in Prague during June. For two recitals, violinist Jan Sramek joined them to form Trio Syrinx. The duo featured music by American composers, including the Czech premiere of Dan Locklair's *Sonata da Chiesa* (1998). Scheide and Vokalkova met in the Czech Republic in 1999, performed in California last winter, and for 2001 plan more Czech concerts, a tour of Germany, and a recording for the Dutch label HLM. Prof. Vokalkova is the primary soloist for Syrinx, the Czech Chamber Philharmonic. Dr. Scheide concertizes as an organ and harpsichord soloist under the management of Artist Recitals, Los Angeles. For information about the ensemble, American or European bookings, contact: <duesolisti@juno.com>.

Stephen Tharp plays a number of recitals overseas this fall: September 28, Duomo, Milan, Italy; 9/30, Duomo, Alessandria, Italy; 10/7, Tonhalle, Zurich, Switzerland (with orchestra); 10/22, Holy Spirit Cathedral, Hradec Kralove, Czech Republic (with orchestra); 11/9, St. James' College, Sydney, Australia; 11/17, Townhall, Adelaide, Australia; and 12/10, Cathedral of St. John the Baptist, Ragusa, Sicily (Ragusa Organ Festival, with orchestra).

Dietrich Wagler is featured on a new recording, *Die Silbermann-Orgeln in Dom zu Freiberg*, on the Motette label (CD 12451). Recorded on the two Silbermann organs at the Freiberg Cathedral, the CD includes works of Frescobaldi, Bach, Krebs, James, Buxtehude, Schneider, and Couperin. The large organ at the cathedral was built

between 1711 and 1714 and is the oldest extant example of Silbermann's work. The smaller organ was built in 1718-19. For information: 518/436-8814.



Lyn Larsen and Carol Williams

The Curtis Organ Restoration Society held its third annual benefit recital at Girard College Chapel on June 10 following Wanamaker Organ Day. Carol Williams headlined the romantically themed program. Lyn Larsen appeared in a cameo, playing an Adagio by Richard Purvis. The Curtis Organ, a 1926 Austin of four manuals and 161 ranks, is at the University of Pennsylvania's Irvine Auditorium. It was originally built for the Sesquicentennial Exposition, and was purchased by Cyrus H.K. Curtis and donated to Penn. The organ is now under contract for refurbishment, funded by private donors and the University of Pennsylvania administration. It remains the responsibility of CORS to raise funding for the rebuilding of the five percussions as well as to endow the maintenance of the organ. For information or to make a contribution, contact: Curtis Organ Restoration Society, Dr. Max King, Executive Director, Office of the Vice-Provost for University Life, University of Pennsylvania, 3611 Locust Walk, Philadelphia, PA 19104-6222.

The Music Teachers National Association is launching a campaign to encourage greater attendance at live musical events. The program challenges local music teacher associations affiliated with MTNA to find creative ways to increase concert attendance in their communities by encouraging members to invite friends, students and others who do not attend live musical events on a regular basis to attend a live performance. For information: 602/838-7707 or 513/421-1420.

The American Boychoir performed Michael Haydn's *Missa St. Leopoldi* and *Vesperae pro festo Sanctissimae Innocentium* at Princeton University on June 4. Conducted by James Litton, the concert was performed with a chamber orchestra of period instruments played by members of the New York Collegium. Following the concert, the Choir and members of the Collegium recorded the Mass and Vespers for Linn Records.

Pipedreams Premieres, Vol. 2 is now available. The CD includes performances by Susan Klotzbach at Spivey Hall, Atlanta; Wilma Jensen, Riverside Church, New York City; Diane Belcher, Boston University's Marsh Chapel; Mickey Thomas Terry, Georgetown Presbyterian Church; David Hurd, Fisk University Memorial Chapel; David Engen, Church of St. Leo the Great, St. Paul, MN; Guy Bovet, Ripon College; and Norman Mackenzie, Trinity Presbyterian Church, Atlanta; \$17.95 postpaid; Pipedreams CDs, 45 E. 7th St., St. Paul, MN 55101; <www.pipedreams.org>.



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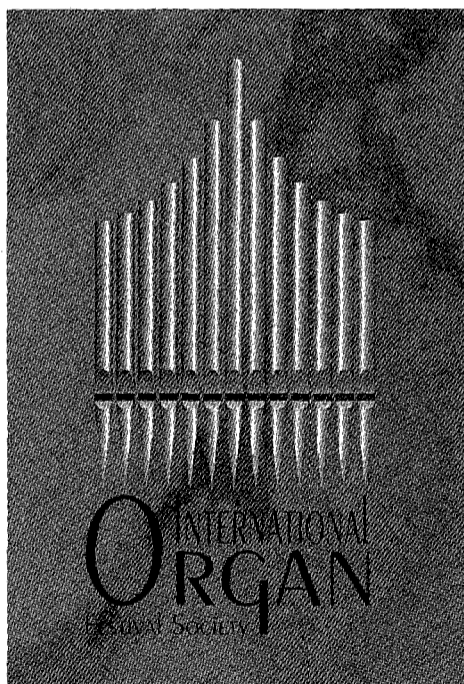
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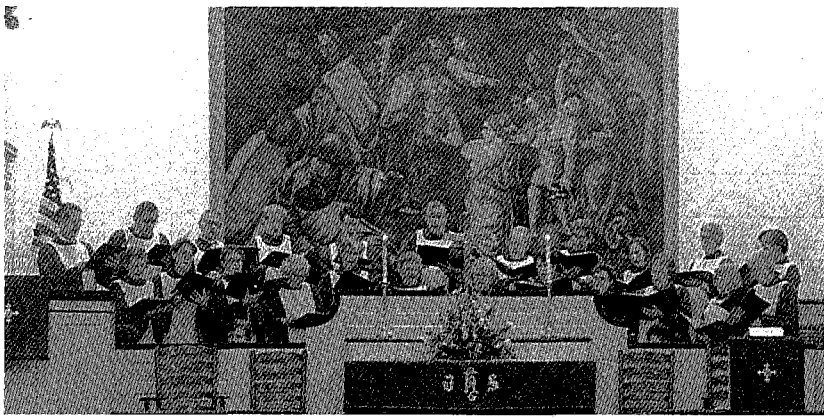
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The Cantata Choir of First United Methodist Church, Charlottesville, Virginia

The Cantata Choir of **First United Methodist Church**, Charlottesville, Virginia, presented a concert on April 16 celebrating the 250th anniversary of the death of J.S. Bach. The program included *Jesu, joy of man's desiring* (from Cantata 147), *My heart, ever faithful* (from Cantata 68), and *Christ lay in death's dark prison* (Cantata 4) by Bach; *My Jesus is my lasting joy*, Buxtehude; and *Jesus, sun of life, my splendor*, Handel. The choir was accompanied by a string quartet from the Charlottesville Symphony, and conducted by C. Ralph Mills, organist and director of the choirs at First Church. The First Church Choir sang the premiere of a commissioned anthem, *O God of Font and Altar*, by K. Lee Scott, on September 26, 1999. The anthem, with text by Carl Daw, was commissioned for the 75th anniversary and in memory of Butler Yowell. Scored for choir, organ, and brass, it is published by MorningStar Publications.

**Pape Verlag** has recently published a booklet by Rudolf Meyer, "Approach to Deal with Organs Behind the Times" (64 pp., 24 photographs, text in German). The reason for the publication was the demolition of the Kuhn organ of 1930 at the Cathedral of Bern, Switzerland, and the many other organs which should be preserved but which are already given up. Available for 28.00 DM or 15.00 Euro; Pape Verlag Berlin, Prinz-Handjery-Str. 26a, 14167 Berlin, Germany; <pape@cs.tu-berlin.de>.

**Selah Publishing Company** has announced the release of a new series of hymn concertatos. Settings are by Edwin Childs, Alfred Fedak, John Ferguson, Hal Hopson, Alice Parker, Craig Phillips, Carl Schalk, K. Lee Scott, and David Ashley White. The concertatos are set for various voicings, SATB, SAB, and two-part, with accompaniments for organ alone, organ and brass, handbells, percussion, and violin or flute. For information: 800/852-6172.

**Bärenreiter-Verlag** has announced the release of *J.S. Bach: Toccatas BWV 910-916*, edited by Peter Wollay. The new edition presents the toccatas in all the relevant versions surviving in manuscript copies from Bach's immediate circle. For information: <www.baerenreiter.com>.

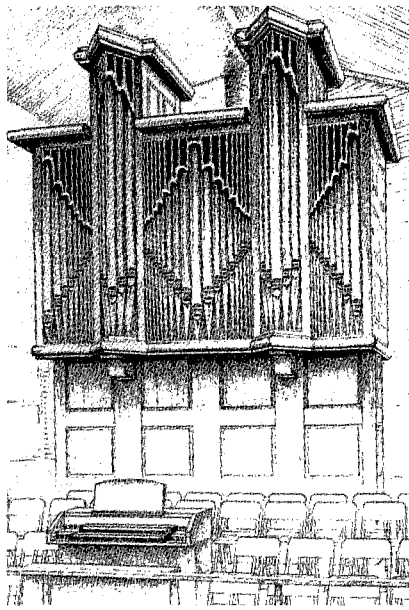
**Hearts of Space** has released a new recording, *Sacred Treasures III: Choral Masterworks from Russia and Beyond*. The program includes 14 selections from the Russian liturgical repertory sung in reverberant settings by several Russian choruses—works of Rachmaninov, Rimsky-Korsakov, Komitas, and others. For information: 415/331-3200 x25; <www.hos.com>.

**The Liturgical Organists Consortium** is featured on a new recording, *Chant Mosaic*, on the World Library label (WLP 2930). Performed on the Kilgen organ at the Cathedral Basilica of St. Louis in St. Louis, Missouri, the program includes organists James Kosnik, Robert Gallagher, Alison Luedecke, Lynn Trapp, and Mary Beth Bennett performing works of Langlais, Alain, Bennett, Trapp, Hytrek, Peeters, Proulx, and Cochereau. For information: 800/566-6150.

**Collegium USA** has released new recordings: *Telemann, Friedenskantate—Gott, Man lobet dich in der Stille*, by the Collegium vocale Siegen, period instrument Hannoversche Hofkapelle, and the Friedemann Immer clarino trumpet ensemble (HÄN 98333); and *Jauchzet dem Herrn alle Welt*, works of Schütz, Mendelssohn, Pachelbel, Mauersberger, Kaminski, Rheinberger, Schweizer, and traditional spirituals performed by the Christophorus-Kantorei (HÄN 98331). For information: 800/367-9059.

**GIA Publications** has issued several new releases: *Come Let Us Sing for Joy*, by Marty Haugen, psalms, canticles,

and a new setting of the Te Deum; *This Very Morning*, by Rory Cooney, Gary Daigle, and Theresa Donohoo, hymns for Psalm Sunday, Holy Week and Easter; *Catholic Latin Classics*, a recording by the Cathedral Singers, Richard Proulx, conductor; *The Feast of Life*, stories of the Gospel of St. Luke, by Marty Haugen; *Chatter with the Angels*, ecumenical hymns and songs for children by Linda S. Richer and Anita Breckbill. For information: 708/496-3800; <www.giamusic.com>.

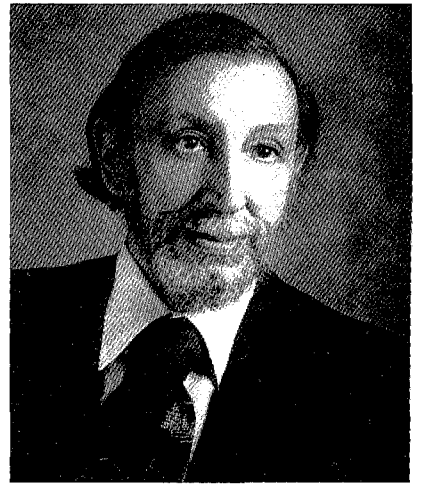


Gober organ, Bethany Lutheran Church, Crystal Lake, Illinois

**Gober Organs, Inc.**, Elora, Ontario, has been commissioned to build a new tracker organ for Bethany Lutheran Church in Crystal Lake, Illinois (suburban Chicago), to be delivered in 2001. The 17-stop organ is intended as an all-around service playing instrument. Its two manual divisions are on the same level, Great in front and Swell behind, with the Pedal behind. The full 8' height and heavy walls and shutters of the Swell enclosure will ensure a large dynamic range. The Gober firm was chosen by a committee of the congregation chaired by director of music Frank Zimmermann aided by consultant David Schrader. The organist of Bethany Church is Allison Boccia. The organ will be the first to be entirely designed and built in the company's new facility in Elora. Recently completed work includes an organ for the Oratory of the Sisters of St. Benedict, St. Joseph, Minnesota, one manual, five stops. Also just installed is a five-stop, two-manual organ in the newly-completed Chapel of Our Blessed Mother, Gesu Parish, University Heights, Ohio, Joseph Metzinger, Director of Music.

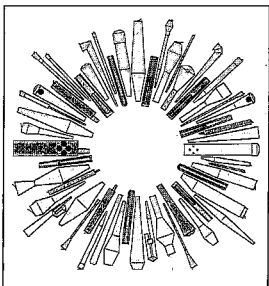
Currently in progress is the rebuild and reinstallation of a 45-stop Kney organ in the new building of the Oratory Church of the Holy Family in Toronto. Holy Family's previous building along with its Brunzema organ was destroyed by fire. The Oratorian Fathers are building a new neo-classical church with the organ and choir to be located in the west loft. In consultation with Gober, their architects have designed a tall worship space with plaster walls and ceiling vault and a tile floor. Holy Family's music director is RCCO Toronto Centre chair Peter Bishop. For information: 519/846-9888.

## Nunc Dimittis



Alan Hovhaness

**Alan Hovhaness** died on June 21 in Seattle, Washington, at the age of 89. A prolific composer who embraced melody in an atonal age and drew heavily on music of the East, he was born in Somerville, Massachusetts on March 8, 1911, and studied at the New England Conservatory of Music as a pupil of Frederick Converse. From 1948 to 1951 he was on the faculty of the Boston Conservatory of Music, and most recently served as composer in residence for the Seattle Symphony. He wrote more than 60 symphonies, 100 chamber pieces, two ballets, dozens of compositions for solo piano, and hundreds of songs and choral works. His organ works include *Dawn Hymn*, *Sarahin* (Partita) op. 69, *Bare November Day*, *Sonata* op. 352, *Sonata* op. 382, *Sonata No. 2 "The Invisible Sun"* op. 356; works for organ and other instruments: *Sonata for Flute and Organ*, *Sonata for Oboe and Organ*, *Sonata for Trumpet and Organ*, *Sonata for Two Oboes and Organ*, and the *Prayer of St. Gregory for Trumpet and Organ*.



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Scharf IV  
Posaune 16' [Double Trumpet 16']  
Trompette 8' [Trumpet 8']  
Tremulant  
Chimes  
Swell to Great 16'  
Swell to Great 8'  
Swell to Great 4'  
Choir to Great 16'  
Choir to Great 8'  
Choir to Great 4'  
Great MIDI A \*  
Great MIDI B \*Melody from Swell \*  
Melody from Choir \*

#### Swell

Bourdon Doux 16' [Contre Gambe 16']  
Geigen Prinzipal 8' [Geigen Diapason 8']  
Bourdon 8' [Tibia 8']  
Viola de Gambe 8'  
Gambe Celeste 8'  
Flûte Celeste II 8'  
Prestant 4'  
Flauto Traverso 4'  
Nazard 2½'  
Octavin 2'  
Tierce 1½'  
Plein Jeu IV  
Basson 16' [Contre Trompette 16']  
Trompette 8' [Trumpet 8']  
Hautbois 8' [Oboe 8']  
Voix Humaine 8' [Vox Humana 8']  
Clairon 4' [Clarin 4']  
Tremulant  
Swell 16'  
Swell Unison Off  
Swell 4'  
Choir to Swell 8'  
Swell MIDI A \*  
Swell MIDI B \*

#### Choir

Quintade 16' [Erzähler 16']  
English Diapason 8' [Concert Flute 8']  
Holzgedackt 8'  
Erzähler Celeste II 8'  
Viola Celeste II 8'  
Prinzipal 4' [Fugara 4']  
Koppelflöte 4' [Flûte d'Amour 4']  
Oktav 2'  
Zauberflöte 2'  
Larigot 1½' [Sesquialtera II]  
Sifföte 1' [Jeu de Clochette II]  
Mixture IV [Rauschquinte IV]  
Dulzian 16' [Corno di Bassetto 16', Rankett 16']  
Trompette Harmonique 8'  
Cromorne 8' [French Horn 8']  
Festival Trumpet 8'  
Tremulant  
Harp  
Choir 16'  
Choir Unison Off  
Choir 4'  
Swell to Choir 16'  
Swell to Choir 8'  
Swell to Choir 4'  
Choir MIDI A \*  
Choir MIDI B \*

#### Pedal

Contre Violone 32'  
Contre Bourdon 32'  
Principal 16' [Diapason 16']  
Subbass 16' [Bourdon 16']  
Violone 16'  
Bourdon Doux 16' (SW)  
Octave 8'  
Gedackt 8'  
Choralbass 4'  
Nachthorn 4'  
Mixture IV  
Contre Bombarde 32'  
Bombarde 16'  
Basson 16' [Contre Trompette 16'] (SW)  
Trompette 8'  
Clairon 4'  
Rohrschalmei 4'  
Great to Pedal 8'  
Swell to Pedal 8'  
Swell to Pedal 4'  
Choir to Pedal 8'  
Choir to Pedal 4'  
Solo to Pedal 8'  
Pedal MIDI A  
Pedal MIDI B

#### Solo

Violoncello Celeste II 8'  
[Strings, Slow Strings]  
Flauto Mirabilis 8'  
[Brass, Boy Choir "Ah", Soprano "Ah"]  
Harmonic Flute 4'  
[SATB Choir "Ah", SATB Choir "Oo"]  
French Horn 8'  
[Handbells, Choir Amens, Festival Trumpet 8']  
English Horn 8'  
[Harpischord, Gregorian "Oh", Gospel "Oo"]  
Solo on II  
Solo on I

#### Thumb Pistons

(All thumb pistons are lighted except Set and General Cancel)  
Generals I-12  
Great Divisionals 1-6  
Swell Divisionals 1-6  
Choir Divisionals 1-6  
General Cancel  
Memory Levels MI-M6  
Set  
Tutti I  
Tutti II  
Great to Pedal Reversible  
Swell to Pedal Reversible  
Choir to Pedal Reversible  
Swell to Great Reversible  
Choir to Great Reversible  
Gt/Ch Manual Transfer  
Antiphonal On  
Main Off  
Bass Coupler  
Gt/Ped Enclosed (on choir shoe)  
Festival Trumpet Enclosed (on choir shoe)  
Solo to Choir Expression  
All Swells to Swell Expression  
Orchestral Crescendo  
Flute Tremulant II  
Main Tremulant II  
Gt/Ped Pipes Off  
Gt/Ped Ancillary On  
Choir Pipes Off  
Choir Ancillary On

#### Toe Pistons

Generals 1-12  
Pedal Divisionals 1-6  
Tutti  
Tutti II  
Contre Bombarde 32' Reversible  
Contre Violone 32' Reversible  
Contre Bourdon 32' Reversible  
Great to Pedal Reversible  
Swell to Pedal Reversible  
Choir to Pedal Reversible  
Zimbelstern Reversible

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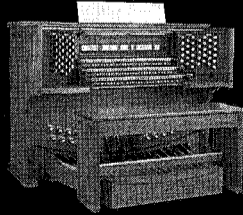
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## Harpichord News

by Larry Palmer

Those who know English harpsichordist Jane Clark's revelatory studies linking the influence of Andalucian pre-flamenco gypsy music to the style of Scarlatti will revel in the recent release of her compact disc: *Voyage into Originality - Domenico Scarlatti - an Italian in Spain* (Janiculum Recordings JAN D204, available in the U.S. through Rhinebeck Records [Email: Rhinebeck-records@compuserve.com]).

Eighteen of Domenico's harpsichord sonatas, all except four clearly influenced by his Iberian experiences, are heard on this disc. Jane Clark's notes alone are worth the "price of admission," and they are even more important if you are not quite certain of the differences between fandangos, bulerias, saetas, or seguidillas. She writes, "The originality [of these sonatas] . . . stems from their composer's response to the music of Andalusia. . . In order to communicate this the tempos, ornamentation and rhythmic alterations used by Andalucian folk musicians have been applied here in sonatas based closely on their models."

Clark plays these works on a single-manual instrument (compass GG-g<sup>2</sup>), copied by Peter Whale from an early 18th-century instrument by Benjamin Slade in the Mirrey Collection.

Contrasting with this approach, another disc, *The Cat's Fugue* (Lyricord LEMS 8043) presents sixteen Scarlatti harpsichord sonatas in addition to the title piece (the last of the 30 Italianate *Essercizi*, the only Scarlatti keyboard works published during his lifetime), as played by Elaine Comparone on a Ruckers-Taskin style double harpsichord built by Hubbard in 1972. Her approach is one of fleet-fingered virtuosity, with much of the rhythmic emphasis provided by thumping jacks hitting the jackrail.

Only one sonata (K 201 in G Major) is common to both discs. A comparison may be quite instructive for the listener. Clark emphasizes this music's fandango-like rhythmic changes between 3/4 and 6/8, and does not play the repeat of the B section, for, as she points out, "to repeat this section would be anti-climax," since it—purely improvisatory Andalucian guitar music—comes "as a shock." Her traversal of the sonata (AAB) requires 4'41". Comparone negotiates the work with both repeats in 3'54".

In addition to K 201, Jane Clark includes three *Essercizi* (K6, K8, K9), the "Pastorale" Sonata (K 513), the Holy Week triptych (K 490-492), and Sonatas K 225, 226, 238, 392, 426, 432, 502, 516, and 519.

Comparone, in addition to K 201, plays four of the *Essercizi* (K12, 25, 27, and 30), plus K 118, 183, 187, 197, 213, 233, 239, 265, 340, 409, 517, and 545.

If you prefer your Scarlatti played fast and brilliantly on a "modern" French harpsichord, Comparone may be your "cup of tea." If you want to hear the works played on an instrument more closely patterned on one Scarlatti might have known, as well as hearing performances illustrative of 18th-century music historian Charles Burney's famous remark "[Scarlatti] imitated carriers, muleteers and common people [in this music]," listen to Jane Clark's compact disc. She is a compelling advocate for this folk-music-informed view of Scarlatti's Iberian sonatas.

*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

### Problems of Advent

O Zion, that bringest good tidings, get thee up into the high mountain; O Jerusalem, that bringest good tidings, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Isaiah 40: vs. 9

Advent, a time of waiting, brings a sense of anticipation into our daily lives. For children, the daily calendar creeps by slowly, but for shoppers and church musicians, it seems to fly pell-mell toward the end of the month. We are constantly checking our watches to see if we are keeping up. Yet, everyone knows that the future has a way of arriving unannounced.

Since the first Christmas Eve in this new millennium is on a Sunday, churches are already planning routine changes. Most will reduce the number of morning services on Advent Four in anticipation that the attendance will be considerably lower. Budgets will be affected since people may reduce their involvement in one of the Advent Sundays, substituting Christmas Eve, and possibly minimizing amounts placed in offering plates. So, in effect, for practical purposes, this year may only have three real Advent Sundays.

Another change will be in the participation of most church choirs. Will we, as musical directors, truly expect the choir to sing that Sunday morning (Advent music!), and then return to do all of the Christmas Eve services? I doubt it. The good news is, however, that the Sunday after Thanksgiving is *not* the first Sunday in Advent, which this year actually occurs in December following an extra post-Thanksgiving Sunday. For a change, Christ the King Sunday (the last Sunday after Pentecost) and Thanksgiving Sunday (the last Sunday before Thanksgiving) do not occur on the same Sunday. Usually they are the same and using Thanksgiving music always wins out.

These calendar changes require special considerations for choices of music and service planning. School vacations will have a time warp in them which may impact on choir attendance. Having two Sundays instead of one prior to the second Sunday of Advent, when many churches present their extended cantata or Magnificat, may encourage directors to do something more musically taxing this year.

The reviews this month feature Advent music. It is not too soon to choose, order, and prepare music for Advent 2000.

**Gabriel, You Brought To Mary,** Kevin Hildebrand. SATB, opt. congregation, and organ, Concordia Publishing House, 98-3557, \$1.60 (M-).

There are optional instrumental parts for strings, oboe, and flute which will add even more warmth to this charming Advent story. With gentle harmonies and shifting meters, the music has a folk-song quality. The four stanzas maintain the melody through arrangements in unison, four parts, and four-part unaccompanied, with the final stanza adding the congregation beneath a soprano descant. A reproducible congregational part is included at the end. Highly recommended.

**Canticle for Advent,** Lloyd Larson. Beckenhorst Press, Inc., BP 1574, SATB and keyboard, \$1.40 (M).

This lilting 6/8 setting of a Trilby Jordan text tells of ancient prophets who predict the coming. There are several stanzas which retain the melody in various arrangements, and a busy keyboard accompaniment.

**Advent Prayer,** arr. Eugene Butler. SATB and keyboard, Coronet Press

of Theodore Presser Co., 392-42303, \$1.40 (M-).

Butler includes three familiar Advent carols in this simple arrangement: Come Thou Long Expected Jesus, O Come, O Come Emmanuel, and Hyfrydol which includes an optional congregational part. The music is straightforward, often in unison, with a passive accompaniment. Easy enough for any church choir.

**Songs of Advent,** Alan Ridout. Unison and organ, Robertson Publications (Presser), 75418, \$2.50 (E).

This set, designed for children, contains six songs with diverse Advent texts by Paul Wigmore. The music is very tasteful with interesting, but not difficult, accompaniments. Each song is about two pages duration.

**The Lady Margaret Service (Magnificat and Nunc Dimittis),** George Guest. Paraclete Press, PPM 09915, \$2.80 (M+).

The organ plays an important role in these canticles. The music is generally reserved and syllabic, with some unaccompanied singing. Unlike traditional settings, Guest uses different versions of the Gloria Patri to close each area. The music is sophisticated and well crafted; there is a brief baritone solo in the Nunc Dimittis.

**The King Shall Come,** Gilbert Martin. SATB and organ, The Sacred Music Press, 10/2059S, \$1.40 (E).

Based on a familiar melody (Morning Song), Martin's setting has three sections (ABA) with the final one in a broad augmentation version of the tune. The keyboard is accompanimental and on two staves. Much of the music is in unison with easy rhythms and simple harmony.

**Jesus, Come To Us,** James Clemens. Three-part children and 5 handbells or octave chimes, Choristers Guild, CGA856, \$1.20 (M-).

There are three stanzas, each with a closing Hosanna, Hallelujah. The music is light and joyful with the handbell part as a quiet drone background. The composer suggests that this would serve well as a processional. Easy music with a somewhat low tessitura in the third part.

**Missa Est Gabriel Angelus,** Josquin DesPrez (c.1455-1521). SATB unaccompanied, Notre Dame Choir Editions of C.F. Peters, Corp., NDC 15, \$3.95 (M+).

This scholarly edition by Ralph Buxton is a Vesper Antiphon. A Latin text only is provided for performance and there is no keyboard reduction of the parts. The music of this early Renaissance master is contrapuntal with wide vocal ranges in all parts and a particularly low alto line. Sophisticated music for advanced choirs.

**Magnificat,** Gary Rand. SSAA and piano, Alliance Music Publications, AMP 0245, \$1.40 (M+).

There is an ethereal quality to this Latin setting of the Magnificat text. The instructions are to "sing as a Renaissance motet." The piano has gentle, pulsating notes which provide a platform for the lyric vocal lines similar to an isorhythmic style. Most of the choral music is in two parts, often imitative, and primarily stepwise. Interesting music for a women's choir.

**Two Canticles,** David Ashley White. SATB unaccompanied with soprano solo, E.C. Schirmer Music Co., No 5379, no price given (D-).

This is a wonderful English setting of the traditional Magnificat and Nunc Dimittis texts. The soprano solo is challenging and only in the Magnificat. Although the choral music is not overly difficult, it will be taxing due to the lack of supportive accompaniment and the use of attractive yet mild dissonances. These settings capture the spirit of each canticle and are well written. Highly recommended to advanced choirs.

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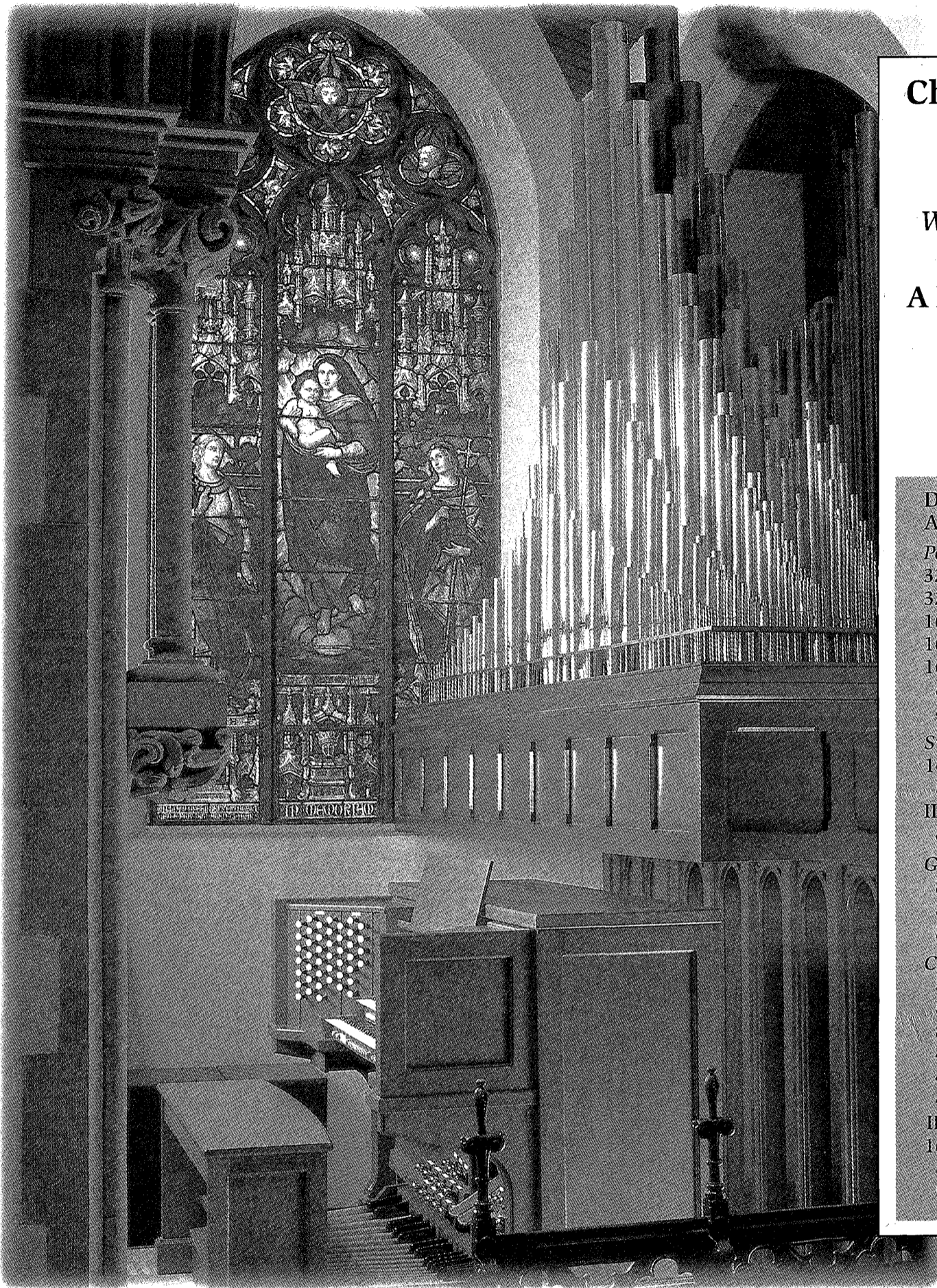
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## Book Reviews

**An Organist's Reader: Essays, by Robert Noehren; editor, J. Bunker Clark Warren, Michigan: Harmonie Park Press, 1999. xviii, 259 pages. ISBN 0-89990-086-0. \$37.50; 800/422-4880; <www.harmonieparkpress.com>.**

This is a fine new compendium of essays and other articles written over the years by the eminent American organist, organ builder and teacher, Robert Noehren. Originally published in various journals such as *THE DIAPASON*, *The Organ Institute Quarterly*, *Bach*, *Music/AGO-RCCO*, *American Organist*, and *Journal of Church Music*, plus several other sources, these twenty-three essays plus a discography and a sampling of Noehren's recital programs are collected in one convenient volume for enjoyable reading, easy reference and detailed study. A brief overview of this fascinating volume follows.

Chapter 1, *The Art of the Organ Case*. This is a summary study of selected organ cases in Europe as well as some comments on some American cases influenced by European principles. There are some photographs to illustrate his discussion.

Chapter 2, *Visit to France: The Cliquot Organ at Poitiers*—narrative of the visual and tonal design of this late eighteenth-century musical monument together with its stoplist and several photographs taken by the author.

Chapter 3, *Visit to Germany: The Schnitger Organ*. Several surviving organs by this landmark builder are reviewed with stoplists and several photographs by the author included. Also discussed are a few organs by Schnitger's contemporaries. Of interest are a few comments: "Many organists, strongly attracted to the so-called 'baroque' organ, as it is being interpreted in contemporary [ca. 1949] organ building, might be disappointed to hear a Schnitger organ . . . the remaining organs of

Schnitger produce a milder tone than might be expected." A bit later he follows up on this observation regarding the Schnitger at Ludingworth ". . . it is so beautifully conceived that one does not encounter the problems of normal balance typical of modern organs . . . particularly . . . between individual manuals and between manuals and pedal."

Chapter 4, *Visit to Holland. Three Famous Organs—Gouda, Haarlem and Amsterdam*—form the basis of this continuing musical travelogue (stoplists are given for Gouda and Amsterdam with photographs by the author). The description of the tonal design and effects, while always difficult to put into words, is made almost palpable through Noehren's artful narrative: "[the sound of the old Dutch organs is] . . . so different from modern organs that hearing them is almost a little shocking; the intensity of the ensembles and yet the apparent softness of the individual registers almost makes us believe they are coming from another planet."

Chapter 5, *Three Great Organ Traditions (Schnitger, Cliquot, Cavallé-Coll)*, is a forum for one of Robert Noehren's favorite theses, ". . . traditions of the organ must be interpreted in the light of their function, as a medium for the performance of organ music. The music of the great composers—Buxtehude, Couperin, Bach and, in a later day, Franck—was conceived for specific instruments . . . the traditions [of which] should be appreciated and understood." There follows a sort of "form follows function" discussion on basic organ design and comparisons with the expected format of the modern symphony orchestra. There is more to say on this matter in subsequent chapters. The essay continues the process of providing historical stoplists and photographs for study as well as a disposition of a hypothetical "modern organ" illustrating an updating of the principles outlined in his basic tenets of organ design.

Chapter 6, *A Practical Study in the Voicing of Organ Pipes*, is a short sum-

mary of the results of Noehren's study of voicing techniques and windchest design as he sought some scientific reasons for the unforced, singing and colorful tone of many old European instruments. Included is a study of nicking and the realization that the acoustical environment in modern American churches tends to be quite different than that of European enclosures. Also in this essay we see the presentation of three major ideas central to Noehren's own organ building efforts: the desirability of some transient sounds in pipe speech; electric vs. mechanical action; and placement so that both the player and the listener can hear the instrument naturally and in a balanced way.

Chapter 7, *Music Dictates Good Two-Manual Organ Design*. In this essay, Noehren outlines the challenges of concocting a good two-manual disposition with the principle that each division must be ". . . a complete organ in itself . . ." without mere copying of earlier examples, and how he "As an organist and now an organ builder . . . [is] constantly dreaming and imagining the tone quality and function of the various registers . . . and . . . how they are to be used in organ music." Following this, he leads into the basic criterion that ". . . the ear is the ultimate critic, just as the eye is the 'mind' of the painter."

Chapter 8, *The Relation of Organ Design To Organ Playing*. This is an extensive investigation into the historical point that current organ design lacks a ". . . uniformity of pattern" and that, in his view, there is a ". . . need for a common standard" and a ". . . consistency of organization . . ." Throughout this article, he uses French organ design as a basic point of departure.

Chapter 9, *The Organ and Acoustics*. This is a topic with which most organists are familiar, and often involves a contest with outside authorities who do not understand that, as he puts it, "The nature of the organ needs . . . reverberation almost like a fish needs water." Later on he states, "The sound of an organ in a room with little or no reverberation is cold and harsh and even the natural quality of its transients is unpleasant and annoying to the ear." He winds up this short essay by giving an example of a church in Aarhus, Denmark, where both the spoken word and the organ are well served in a reverberant enclosure.

Chapter 10, *Notes on Bach and the Organ of His Time*. Using a quote from Bach's obituary (as translated in *The Bach Reader*) to the effect that Bach never had a ". . . really large fine organ at his constant disposal," Noehren goes on to make the argument that many of the organs that Bach may have known were large instruments and shows further the changes that Bach wanted to make to the organ at Mühlhausen (again taken from *The Bach Reader*). In the stoplist for the 1576 organ at the Georgenkirche in Eisenach, there is an unfortunate omission in the listing of pedal stops (see NOTE, below). On a purely musical level, Noehren points out the following: "The Canonic Variations on 'Von Himmel hoch da komm ich her' and especially the Art of Fugue, written during his last years, probably reflect an attitude of less attention to instrumentation in favor of musical ideas."

Chapter 11, *Musical Expression, Bach and the Organ*, deals with the problem of musical expression (especially in the light of academic interest in performance practices). Noehren (summarizing some of Quantz's observations in his flute treatise of 1752) says the following: "it is evident, from his book, that musicians of his time played with natural expression just as we play music now, and they were not afraid to follow their own musical instincts." He then continues with the idea of Bach's exposure to large instruments and shows several stoplists to help his argument as well as quoting from Forkel's biography of Bach (as translated in *The Bach Reader*) regarding Bach's approach to musical performance.

Chapter 12, *Another Look at Playing*

Bach. Early in this essay we find this logical and arresting statement: "Although we search for ways to enhance Bach's music by the use of more ornamentation, rhythmic changes, or touches here and there of an improvisatory nature, we have to admit that few of his scores require much help." And this statement applies to the recreation of any older art form: "How complicated and difficult it is for us to comprehend the mental climate of another age and to understand it in the perspective of its culture." Further examples quoted from *The Bach Reader* help to undergird his points. In his always logical plea for a musical approach to organ playing he states: "The violin, like the voice, is basically a legato instrument but, of course, the violinist like any other instrumentalist uses many touches and phrasings, as the music demands. Why not the organist?" A later follow-up on this idea (this time regarding performing trills) suggests further musical intelligence in stating: ". . . No mechanical approach to any performance will ever produce a convincing musical experience . . . but the trill must finally be played within the context of its function, as an expressive element in a piece of music, and its application must be applied with the wisdom of a thoughtful musician, or it simply will not work." This statement so basic to musical playing, but often honored only in the breach, should be the goal of any performer.

Chapter 13, *French Organ Music*. Responding to a negative statement by writer Martin Cooper, and relating his own aesthetic to the visual arts, Noehren presents the following observation (to which many of us as performers might applaud): "Perhaps we shouldn't take critics so seriously." The remainder of this short essay leads us through a short history of the artistic milieu of several notable French organists and composers.

Chapter 14, *Lynnwood Farnam: Thoughts and Reminiscences*. In this retrospective, Noehren gives us a detailed portrait of the legendary Canadian-born performer and teacher with whom he studied for a short while at the Curtis Institute of Music after leaving the Institute of Musical Art (now Juilliard) where he had worked with Gaston Déthier, also a fine teacher according to Noehren. His descriptions of Farnam's extraordinary ability and musical focus as well as his unique approach to making registrations work on less than sympathetic instruments are case studies for any present day organist. As he states: ". . . I remember hearing someone remark that Farnam seemed to play all the right notes so much better than any other organist could play the right notes." Later on he asks "Why was Farnam unique? I believe he is the only organist I have ever heard who was so determined to make the organ completely flexible for purely musical purposes." He concludes with this statement: "Farnam's vision of perfection set a new standard for the art of organ playing in our time."

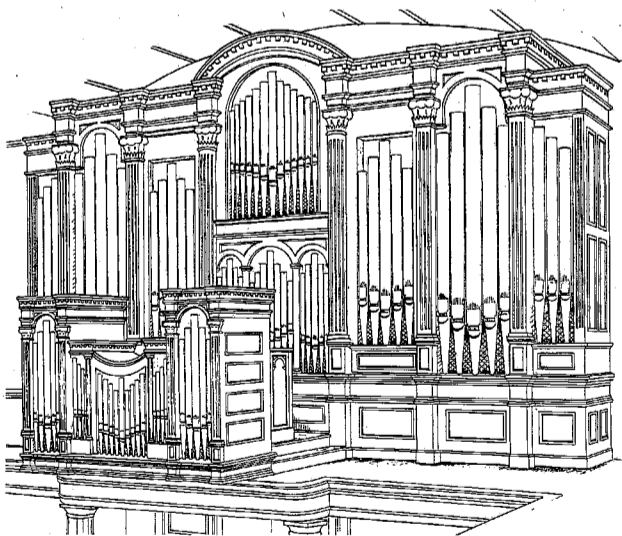
Chapter 15, *Hindemith in Buffalo*. Even though Hindemith's time in this country is usually associated with his tenure at Yale, it is little known that he was initially in residence in Buffalo, where Noehren studied composition with him and was also the first to play the Third Sonata for Organ for the composer. At the conclusion of this essay he notes: "We had in the course of these four short months [in 1940] spent many happy hours with Hindemith. He was a fascinating personality with a quick sense of humor. He was very generous with his time and spent several sessions at my church where he coached me in his three sonatas."

Chapter 16, *Rhythm and the Art of Listening to Music*. This is a deep and thoughtful study of the difference between rhythm and meter and the necessity of really listening to music as distinct from merely hearing it in this, our age of omnipresent musical background sounds. He makes the case for total aural involvement and attention as

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well as "... [learning] to develop our ability to listen and to understand what we hear ... and by serious listening gain confidence in making our own judgments about music performance, especially our own." This sophisticated yet basic principle is good advice for any performer.

Chapter 17, Talent and Achievement. In these few pages thought is given to another basic yet often ignored approach, "We practice sometimes long hours with much concern for the amount of time spent practicing, but with little understanding for what is being accomplished ... [and] ... Strangely enough, we shall probably make more real progress by ignoring the measure of progress." This admonition against merely routine practice should be heeded by all of us who strive for true musical communication.

Chapter 18, Touch at the Organ. These pages are devoted to some thoughts on rhythmic subtleties which at the organ will help give shape to expressive playing. As he compares organ touch with that on a piano, he closes with the following: "An organist who aspires to a high level of artistic achievement will benefit greatly by experience at the piano. If he carries over to the organ the use of rhythmic nuance learned at the piano, it is possible to phrase more effectively at the organ ..."

Chapter 19, Organ Design Based on Registration. With the Cavaillé-Coll organ and the registrations in French organ music as his model, and after compiling a vast catalogue of its requirements, he suggests: "Once we have acquired a large and representative number of forms, each containing a list of the necessary registrations for the indicated composition, it will be possible to draw up a master plan and finally create a disposition for a large three-manual and pedal organ containing all the required registers for the performance of virtually any organ composition composed in France after 1850." This point of view leads naturally into those raised in the next essay.

Chapter 20, Notes on the Design and Construction of a Modern Organ. In this, one of the longer and more recently written essays, Robert Noehren presents his case for the basic requirements of modern organ design. As a parenthetical aside, he notes the current disconnection between the organ and its literature and the general concert-going public and then goes on to suggest a possible approach to the design of a modern concert organ "... [requiring] a new discipline that will encourage the development of a more standard design. With its repertory as guide [see Chapter 19] ... the general form of the entire instrument, the kind of wind-chests and action required, and an acoustical environment that will favor its tonal character" [see Chapter 9]. Regarding key action, we see that Noehren has gradually developed a preference for an electrically actuated mechanism to "... create an action which will contribute to a sensitive rhythmic performance" [see Chapter 18]. All this is presented in the context of the realization that "... the design and, more important, the voicing ... determine the real character of the organ." He also offers a summary of registers "... common to at least three styles of organ building ..." as a basic plan to an eclectic design based on both historical principles and the requirements of the repertoire, yet suiting modern demands. This basic approach has engendered the most discussion in organ circles over the past several decades, and no doubt will continue to do so.

Chapter 21, Autobiographical Sketches. This is a revealing summary of Noehren's early background and training as well as short word portraits of Ernest Mitchell (late organist of Grace Church in New York) and Joseph Bonnet, as well as a humorous reminiscence of his preparations for a broadcast from Cologne on one of his many European trips.

Chapter 22, Organs of Robert Noehren. Here we have a selection of Noehren's own organs, with stoplists and photographs by the author, offering a tangible overview of what he has outlined in many of his articles and essays as his unique and reasoned approach to modern organ building—a basic tonal "backbone" fleshed out with special registers appropriate to the needs and situations of individual installations as well as the requirements of the repertoire. As a voicer of his own organs, he stated that "... I could at last have the opportunity to design a magnificent instrument and have some control over its tone production." In other words, the organ builder, voicer and musician are one.

Chapter 23, My Life with the Organ. This is also an historical overview of Noehren's experience with the organ and its tonal attributes, all the way from a large Skinner in Central Park Methodist Church, Buffalo [Opus 356, 1922], through his travels to Europe and his initial feelings "... that good organ building and mechanical action were synonymous," to his change of mind regarding his later preference for electric action [see Chapter 20]. His basic philosophy is neatly summed up in his own words: "It is the music above all else which should determine the design and character of the organ ..."

There are two Appendices: a discog-

raphy of thirty-eight issues from 1950 through the latest one, a retrospective brought out in 1999 (see this journal, December 1999, p. 11); and a sampling of thirty programs from 1933 through one played for the special commemoration of his eightieth birthday in 1990.

In addition to the many illustrations noted in this review, there is a frontispiece showing a photograph of Robert Noehren at the 1928 Skinner console of the organ in Hill Auditorium of the University of Michigan. A line drawing by Noehren himself, titled, "Cathedrals," decorates the front and rear covers of the book.

Throughout this volume we find writings by an articulate and thoughtful musician who had a remarkable career as one of the world's premier organists. The most apt summary is probably best expressed by quoting the comment at the end of Chapter 21: "Schön, Herr Noehren[!]"

—Ronald E. Dean  
Centenary College  
Shreveport, Louisiana

NOTE: The omission mentioned in the review of Chapter 10 regards the pedal stops which, in addition to the two already listed on p. 87, should read: Subbass 16', Violon 16', Oktave 8', Gedacht 8', Superoktave 8', Flöte 4', Bauerflöte 1', Mixtur V, Posaune 32'. This information was furnished to this reviewer by the editor of this journal through a letter to him by the book's editor, J. Bunker Clark.

## New Recordings

**Otto Olsson. Organ Music (Vol. 1) Gregorian Pieces. Played by Sverker Jullander. Daphne 1011. No information on price or availability.**

Daphne CDs do not appear to be available in this country. The recording firm's address is Daphne Records AB, Slätbäcksvägen 48, S-120 51, Årsta, Sweden (www.daphne.se).

This CD (63 minutes) contains *Gregorianska melodier i form af orgelstycken*, op. 30 ("Creator alme siderum," "Angelus autem Domini," "O quot undis lacrimarum," "Veni Creator Spiritus," "Vexilla Regis prodeunt," "Salve Regina"); *Six Pieces on Old Church Songs*, op. 47 ("Alma redemptoris mater," "Iste confessor," "Haec dies," "Credo," "O sacrum convivium," "Magnificat"); *Ten Variations on the Dorian Plainsong "Ave Maris Stella"*, op. 42.

Olsson (1879-1964) is not widely known in this country, but he was an important figure in Swedish church music. He was organist at Gustav Vasa Church (Stockholm) from 1907-1956, a teacher at the Royal Conservatory for most of the same period, and head of the hymn committee of the Swedish Lutheran Church. He was a prolific composer, and he was and is noted as the champion of the revival of Gregori-

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an music in the liturgy of the Swedish church. He was obviously influenced by the German Romantic composers and by the chromaticism of Reger. He did not compose a great deal after about 1918, apparently because he disapproved of modern tendencies in church music. The works recorded here date from 1910 and 1912.

The recording has been subsidized by the Swedish National Council for Cultural Affairs and is clearly part of a documentation and memorial. Much of this music can only be described as worthy liturgically-oriented music unlikely to interest many listeners. The "Gregorianska melodier" are almost slavishly attached to the original melodies and resemble each other very closely indeed. The "Six Pieces" are more interesting, considerably freer, and, perhaps because of the nature of the texts, more varied. The "Credo," at seven minutes the most extensive of the 12 short pieces, offers both some excitement and some variety. The musical language remains extremely conservative, however.

The lengthy (20 minutes) variations on "Ave Maris Stella" are a different proposition. This is an occasionally interesting, but often frustrating work, puzzling because of the disparate style of the variations; one finds a Baroque chorale prelude, a study in French sym-

phonic style, a freely varied melody with fairly lush accompaniment, and so on. Some of the individual variations are delightful, but the overall effect is not satisfying. While the two groups of shorter pieces are not technically demanding, the variations require at least a sound technique.

The organ in Kristinehamn Church is a three-manual of 43 stops built by Setterquist & Son of Örebro, Sweden, in 1921. The notes call it the best-preserved large example of late Romantic organ-building in Sweden and point out that Olsson, the official examiner of the organ in 1921, praised it very highly. I don't recall ever seeing a sizeable European organ quite like this, even making allowances for the date. Of 33 manual stops, five are 16' and sixteen are 8'; the only multi-rank stop on the organ is a Cornett IV on the principal manual. There is a wide variety of soft stops and the overall tonal quality is good, but despite the performer's best efforts, the effect becomes monotonous. The essential sameness of the shorter works is accentuated by the sound of the organ. Full organ becomes (relatively) exciting only when all the reeds are added.

Jullander, born 1951, was trained in Göteborg, but also studied with Michael Schneider. He is organist of the church in Borås and a researcher at the Organ Art Center at Göteborg University. He

wrote his doctoral dissertation on the organ works of Otto Olsson. There is little opportunity here for virtuosic display. Jullander obviously loves this music, and his registrations show considerable ingenuity. The list of his activities suggests that he is perhaps a musicologist rather than a virtuoso performer, but it would be interesting to hear him in more demanding repertory.

The notes, in Swedish and English, are extensive and quite helpful. They include a detailed list of the registrations used, although this is so compressed that reading it is a chore.

Liturgical organists may be attracted to some of the shorter pieces, which would certainly be useful service music where adventuresome music is not appreciated. (The notes give the names of the original publishers.) Otherwise, one can recommend this recording only as a documentation of the work of a (to us) largely unknown composer.

—W. G. Marigold  
Urbana, Illinois

**Breaking Ground - Music for Trumpet and Organ. Michael Miller, trumpet, and David Lowry, organ. The Casavant Organ at First Baptist Church, Charlotte, North Carolina. Pro Organo item #CD 7026; total playing time: 60:56.**

*Festive Trumpet Tune*, German; Music from "Timon of Athens," Purcell (arr. Lowry); *An Wasserflüssen Babylon*, Bach (arr. Lowry); *Reflections on a Tune* (organ solo), White; *Prelude on "Charleston"* (organ solo), Powell; *Zlaté Okno*, Eben; *Sonata*, op. 200, Hovhaness; *Soliloquy* (organ solo), Conte; *Puccini Suite*, containing David Lowry's trumpet and organ arrangements of four works of Giacomo Puccini: *Salve Regina*, *Avanti*, *Sole e amore*, "Nessun dorma" from *Turandot*; *Wondrous Love*, Paul Nicholson; *Variations Grégoriennes sur un "Salve Regina"*, Henri Tomasi.

**Under the Dome - The Notre Dame Glee Club, Daniel Stowe, conductor. Pro Organo item #CD 7028; total playing time: 71:21.**

*Regina caeli* (chant); *Antiphonale cameracensis*; *Regina caeli* (motet), anonymous; *L'ultimo di de maggio*, Sebastiano Festa; *Beautiful Savior*, arr. Christiansen/Wycisk; *She Moved through the Fair*, arr. Finney; *Spanish Ladies*, arr. Parker/Shaw; *Shenandoah*, arr. Erb; *You Are the New Day*, David, arr. Knight; *Londonderry Air*, arr. Knight; *Darkness on the Delta*, Ames-Neiburg/Livingston, arr. Campbell; *Swing Down Chariot*, arr. The Golden Gate Quartet; *I'm Building Me a Home*, arr. Uzee Brown, Jr.; *Deep River*, arr. Farrow; *Hold On!*, arr. Simpson; *L'amour de moy*, arr. Parker/Shaw; *Dulamán*, McGlynn; *Ave Maria*, Janáček; *Zwei Geistliche Chöre*, op. 115, Mendelssohn; *Beati mortui, Periti autem*; *Hvalite imia Ghospodne*, op. 52, nr. 8, Tchaikovsky, arr. Chesnokov; *Recordare, Domine*, Verdelot; II Pars: *Exaudi nos, Deus*; *O sacrum convivium*, Victoria; II Pars: *Mens impletur gratia*; *Notre Dame, Our Mother*, Joseph Casasanta, arr. Isele.

Both available from Zarex/Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224; fax 219/271-9191; <mailto:orders@zarex.com> \$15 each plus postage/handling.

*Breaking Ground* is a debut CD of the Miller/Lowry trumpet/organ duo. According to the liner notes, this Carolinas-based duo has toured for seven years in the U.S. Both artists bring strengths to the CD program. David Lowry is a most competent albeit conservative organist. He makes fine music without taking any daredevil chances in registration or tempo. Such a style of playing for an organist often means that the organists excels as an accompanist, and throughout this disc, David Lowry is just that, a fine accompanist and musical companion for his trumpet soloist. Miller and Lowry never seem to fight for position in this recording, and this makes the CD easy on the ear and points the listener toward the music. Lowry's arrangements are likewise nothing out of the ordinary. Rather than embellishing the urtexts with key changes, improvisatory fantasies and the like, his arrangements are straightforward, predictable and yet very effective. Michael Miller's strength in this album is his well focused sense of tone, superb pitch and keen rhythmic sense. His tone in this recording is never overbearing or forced, and he brings to this music a clear, and crisp delivery.

The most exotic number of the program, for this reviewer, is Petr Eben's "Zlaté Okno." It features organ and trumpet in two different rhythms in two different keys, and at first sounds as if the CD player may be malfunctioning, as if playing two tracks simultaneously. Once one gets beyond this oddity, the work can be appreciated for its religious and political statement. The other highlight of this CD for me would be the *Sonata*, Opus 200 of Alan Hovhaness.

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Since most church musicians know only of Hovhannes' choral writing, it is good to be reminded now and then that this composer has quite a volume of thought-provoking instrumental music. The trumpet/organ texture is nicely broken up with several organ solo tracks. This is not your average trumpet and organ program. It offers much repertoire than is new and interesting, even for the church musician of great experience.

*Under the Dome* is the first CD release of the Glee Club of Notre Dame University to be released by Pro Organo. One might have wondered how long it would be before this all-male 50-plus voice student ensemble and the Pro Organo label would get together, especially since Pro Organo and Zarex are located but a few miles from the Notre Dame campus in South Bend, Indiana. Successful recordings of all-male and all-female a cappella vocal ensembles can be difficult to produce. Two of the common pitfalls are 1) the risk of boring the listener with similar textures for over an hour, and 2) a recorded sound which wears poorly on the ear. Happily, both of these pitfalls have been averted in this recording. The recorded sound has a vitality and spark, and even a slightly bright edge that gives a heightened sense of presence. The ordering of the program varies and sandwiches differing musical styles in blocks of tracks.

Conductor Daniel Stowe does an admirable job of maintaining technical precision among this large group of non-professional singers. While the ensemble's pitch on this new CD is remarkably steady throughout, my ear did catch some minor internal tuning problems on some tracks, especially where close harmony is split into more than four parts. In a non-technical sense, the Glee Club's singing is quite compelling, the peak of the experience being the set of spirituals that arrives about 25 minutes into the CD. These young men seem to revel in barbershop style and spirituals, and they do the styles up proud in "Darkness on the Delta," and in the four spiritual arrangements that follow this. The spirituals have many inspirational moments. The last of these features a surprise moment of impromptu solo improvisation. By contrast with the spirituals, the classic literature and Renaissance works on this disc seem all the more appreciable for their understated, linear beauty.

—Bernard Durman  
Pleasanton, California

## New Organ Music

*Musical Miniatures (Nineteen Pieces for Organ)*, A. E. Floyd, edited by Lyndsay O'Neill. Kevin Mayhew Ltd., 1997, Catalogue No. 1400154, (distributed by Mel Bay Publications, Inc.), \$17.95.

Alfred Ernest Floyd was born at Birmingham, England, in 1877, and died in Melbourne, Australia, in 1974. He learned his craft as assistant organist to the Winchester Cathedral organist G. B. Arnold, who had been S. S. Wesley's favorite pupil at that institution and who succeeded him there in 1865. Floyd emigrated to Australia in 1915 to become organist at St. Paul's Cathedral, Melbourne, where he remained until his retirement in 1947. During these years in Melbourne, he established a high reputation as an organist, and his Cathedral Choir was widely regarded as the best in the nation and on a par with the best in England. Floyd was an important influence on musical devel-

opments in Australia.

After this preamble, one's expectations of the mostly posthumous *Musical Miniatures* might, understandably, be high. Unfortunately, the pieces are disappointing. As a composer, he cannot be compared to his English contemporary, Healey Willan, who emigrated to Canada in 1913, two years before Floyd sailed for Australia, and whose organ music is still widely performed.

*Musical Miniatures* consists of fourteen original Floyd pieces, and four arrangements of works by Wesley, Handel, and Purcell. The arrangements of others' music originally written for other media call for no comment here, except to question the logic of including them in the volume. Four of Floyd's own fourteen organ pieces have already been published elsewhere, and the rest were previously unpublished and obtained from the composer's manuscripts and tape recordings of his performances. Inscribed at the head of several of the works are the composer's registrations. All reflect the early twentieth-century Romantic orchestral organ specification of his Melbourne instrument of the pre-1950 period when the pieces were composed, with mainly eight-foot manual stops and sixteen-foot pedal stops coupled to a manual indicated.

It is probably true to say that a minority of posthumous works have been hugely successful. Two notable excep-

tions to this observation that spring to mind are organ works by older English contemporaries of Floyd, Hubert Parry and Edward Bairstow. What a loss if Parry's grand masterpiece, *Toccata and Fugue (The Wanderer)*, the end of which lay incomplete at his death in 1918, had not been finished by Walford Davies, Emily Daymond, and George Thalben-Ball and published in 1921! Similarly, Bairstow would likely have been happy with the publication in 1947, the year after his death, of the three little gems that were written at various times during his career and were named *Three Short Preludes* by Ernest Bullock, the editor. More typical is the case of Herbert Howells, who would not have been pleased, perhaps, at the appearance of his posthumous works for the instrument, for almost all are below his usual standard.

Would Floyd have approved of the publication of *Musical Miniatures*, a title which was not his, incidentally? It is possible that, realizing his severe limitations as a composer, he never intended that these pieces should be submitted for publication. What could the editor, Ms. O'Neill, have been thinking of when she claims that the pieces are "rich in melodic and harmonic interest"? In fact, Floyd's style is clearly that of a modestly gifted, run-of-the-mill late nineteenth-century British organ composer.

The two-page *Interlude No. 1* is typical of the composer's style. There is a promising breaking away from the norm in the ternary structure being built on asymmetrical subdivisions of six-bar phrases, instead of the usual two- or four-bar phrases of late Victorian organ music. But unfortunately the miniature is dogged with a forgettable melody. He also indulges in the early twentieth century's all-too-familiar, over-used slithery chromaticisms. Instead of developing the promising, more urgent mood of the middle section, Floyd runs out of ideas as to what to do with it after six bars, and quickly heads for the reprise of the opening section. Here, however, he shows a certain amount of enterprise by not simply repeating the first A section, but modestly developing the matter.

Two of the pieces are too long to be termed miniatures. These are a Mendelssohnian scherzoso *Sketch*, and a *Poco Adagio*. In the *Poco Adagio*, a ternary structure, the best material is the dark, autumnal Brahmsian idea that makes up the outer sections. A modulation from the F major first section to the A major of the middle section, via a secondary dominant suggesting E major temporarily, is deftly managed, as is the return to F major for the varied repeat of the opening section. But trite themes, absence of ingenuity in the harmony, and lack of counterpoint are among the weaknesses that

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dog this and the other pieces in the volume at almost every turn.

—Peter Hardwick  
 Brechin, Ontario

**Vox Humana, International Organ Music: France.** Ed. Eberhard Hofmann. Baerenreiter BA 8231.

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**Vox Humana: International Organ Music: Portugal.** Ed. Juergen Bonn. Baerenreiter BA 8235.

**Vox Humana: International Organ Music: Spain.** Ed. Gerhard Doderer. Baerenreiter BA 8233.

The purpose of the *Vox Humana* series is to present organ music from a variety of countries that is easy to moderately difficult and that can be played on instruments with limited resources. Each volume is devoted to repertoire from a different country.

The respective editors have chosen repertoire that fits the stated requirement that the material be sight-readable by advanced organists. The material, however, does tend to be of rather variable quality. The volumes devoted to nineteenth-century French organ music by Guilmant, Boëllmann, Lepage, Courtonne, and Thomas tends to be especially weak in items of compositional rigor. Guilmant's set of variations on the chorale "Was Gott tut" is the only piece in this volume of any particular substance, but it is easily available in other sources.

The Spanish volume gives a much stronger representation and survey of organ music by Alvarado, Durón, do Sola, Arauxo, Cabanilles, Elías, Casanovas, Sople, Barrere, Hernandez and Belaustegi composed during the sixteenth through nineteenth centuries. Pieces for solo divided registers by Durón, do Sola, and Arauxo are quite fine and deserve repeated hearings. A sonata for clarines (or reed stops) by Antonio Soler is quite thrilling and would work quite well on a strong reed combination.

The volume devoted to Portugal includes pieces by Carriera, Coelho, Pedro de Araújo, Conceicao, Seixas, Madre de Deus, Sacramento, Piedade, and Silva. A batallia by Pedro de Araujo is quite thrilling and there is a treble solo tiento for divided registers by Diogo da Conceição that has many beautiful harmonic moments with shifts of modal inflection. However, nearly a third of this volume is devoted to flimsy, inconsequential rococo material by Piadade, Sacramento, de Deus and Seixas that has little more than bib-

liographical interest.

Similarly, the volume devoted to Polish pieces by Rychling, Josef Surzynski, Roguski, Sokulski, Stefan Surzynski, Namyslowski, and Antoni Surzynski is extremely variable quality. However, the volume is well worth owning for two major works by Josef Surzynski, a prelude and fugue and a postlude. Here, he reveals himself a master of the idiom that was prevalent, especially in Leipzig and Berlin, in the mid-eighteenth century with extremely fluent counterpoint and limpid, beguiling melodies. The remaining pieces in the volume are of little more than academic interest.

**Three Jubilations for Organ, Two Trumpets and Two Trombones.** Petr Eben. United Music Publishers Ltd. ISMN M 2244 0009 0. Available through Theodore Presser. \$79.00.

Although designed to be used within church services as a prelude, interlude and postlude, this work also constitutes a major addition to the organ with brass repertory. The prelude is based on two plainchants, "Asperges Me" and "Miserere mei, Deus," and the postlude is based on "Ite Missa est." The central movement is based on the Polish chorale "Vigilanter melodium." The brass parts are moderately difficult, but the organ part is quite demanding. Compositionally, many of the elements of Eben's earlier compositions are present, i.e., modality, polychords and bitonality. However, the compositional and performing process is even more sophisticated in the first movement with the use of bi-rhythmical techniques, where the brass and organ move in different tempi. Neither measure lines nor individual beats align, and it sufficient that both parts coincide at the fermatas at the conclusion of each section. Undoubtedly, this movement would be rather daunting for most performers, but the high quality of the writing would make the required preparation time well spent.

—Warren Apple  
 Venice Presbyterian Church  
 Venice, Florida

made available to the handbell community. This is one of the finest arrangements of this hymn tune that has come across my desk. From the very start, the setting employs a driving, syncopated rhythm with the hymn tune floating above in regular time. There is some great incidental melodic material used between verses and key changes, which, by the end of the piece, becomes familiar. Preparing this massive piece will be a challenge for any group, but well worth the effort. It is a very exciting arrangement. Highly recommended.

**The Creative Use of Handbells in Worship,** by Hal H. Hopson, Hope Publishing Company, Code No. 1956, \$29.95.

This is volume one in a new series of books created and designed by Mr. Hopson. It evolved over a period of years and is a synthesis of the experiences gained through practical workshop use in a number of locations. There is a gold mine of information in this spiral bound edition. Part I, "Enlivening Worship Through Handbells," is subtitled as a mini-course in handbell arranging for specific use in worship services. This chapter provides "how-to" information for the handbell director to be equipped to write his or her handbell parts for the liturgy. For each idea, or technique presented, there is an order: (a) definition of the handbell idea; (b) factors to consider in writing a handbell part for that idea; (c) examples. Subjects which are included are toll, peal, shake, random-ring, treble ostinato pattern, bass ostinato pattern, open fifths, alternating open fifths, cluster chord, alternating cluster chord, handbell chords that outline the harmony, "see-saw" pattern, cymbelstern, handbell countermelody, handbell canon, handbell descant, percussive rhythmic technique, and handbell cacophony.

Part II, "The Creative use of Handbells in Hymn singing," provides practical ideas for handbells that enrich hymn singing. This section gives a variety of settings and uses such as hymn introduction, hymn accompaniments, handbell interludes before the last stanza, countermelodies, and handbell parts that create a percussive, rhythmic effect.

The purchaser is authorized to reproduce additional handbell parts from this collection, subject to some restrictions.

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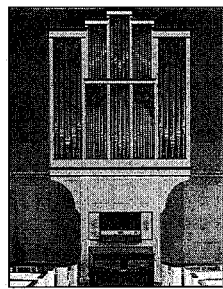
—Leon Nelson

## New Handbell Music

**A Mighty Fortress,** by Joel Raney, setting for handbells by Arnold B. Sherman, Agape (Hope Publishing Company), Code No. 2112, \$3.50, AGEHR Level 4 (D-).

From one of the leaders in handbell music, another brilliant rendition of the reformation hymn "Ein' Feste Burg" is

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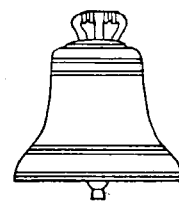


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## OrganNet Report

by Herbert L. Huestis

### AGO.DOT.COM A Tale of Two Organs v\dotcom

One aspect of the first AGO national convention of the new millennium was that critical reaction to new organs was instantaneous since "all points" bulletins were sent from laptop computers to the ends of the earth within hours of each event. Each program of the convention was a done deal two hours after its conclusion. There is no retreat from this form of instant replay.

This must be a rather frightening development for organ builders whose instruments are showcased at a convention—after all, they want to satisfy their clients. Mistakes are hard to forgive when they are so quickly and widely advertised!

An excellent case in point was the first recital of the Seattle convention, that of Guy Bovet on the barely finished C.B. Fisk organ at Benaroya Hall, the home of the Seattle Symphony. This organ contains an unusually large supply of monumental stops for a tracker organ of North German lineage, including a "Stentor" division on very high wind pressure. Somehow, Bovet deemed the inclusion of these Promethean stops appropriate for a performance of Bach's E-flat Prelude and Fugue. If there had been wallpaper on the walls of the newly completed symphony hall, it would have curled from the sheer force of sound. Numerous listeners complained of headaches, and despite the lack of a sound meter, it seemed as if, somehow, someone was breaking the law.

A full report of this and other concerts will be provided in the October issue of THE DIAPASON, but within the context of an OrganNet column, what is truly amazing is the speed at which various sources reported on Bovet's performance and the nature of the organ and acoustics of the hall.

This fateful performance was given the evening of July 2. That very evening, the following comment was made on Piporg-I, the Internet pipe organ list.

Dear List:

Seattle Post-Intelligencer critic R.M. Campbell has a piece on the paper's web site commenting on Benaroya Hall's Watjen Concert Organ which receives its public opening this weekend. It can be found at <http://seattlep-i.com>

The classical section of the *Seattle Post-Intelligencer* web page contains four reviews of the Fisk organ by R.M. Campbell, music critic. They are thoughtful, balanced and well informed on matters organological. Rare stuff for the average music critic. We'll risk a short quote:

However, from my seat in Row N on the main floor, the instrument sounded shrill and too bright in the treble as it moved into forte and beyond. This is an unpleasant sound, with no warmth and little resonance.

These thoughts were echoed by various commentators on Piporg-I:

... Benaroya Hall is a big space though not a flattering one, and the Fisk is voiced typically big. (Some people I talked to found it disastrously dead. I know dead, and this isn't it, but as the saying goes it is more visually than acoustically spacious.) The organ definitely can be heard in the hall;

... The first Alain Fantaisie was something of a horror from where I sat, and more so for people sitting at higher levels who were nailed by typically maximum-voiced principals and mixtures.

... It is unfortunate that such a new building is built with faulty acoustics, especially with so many experts on the loose.

... It is not fair to place all the blame on the acoustics of the building (re: shrill treble). Clearly the finishers could have brought down the treble to match the acoustic environment at least to some extent. It does not take a rocket scientist to

tell us that a dry room brings out the high frequencies. If Fisk came back in they could probably do something to improve the situation.

Well, it does appear that the Fisk people did come back. In a subsequent review, posted on the *Seattle Post-Intelligencer* web site, R.M. Campbell comments:

With more than 2,000 of those coming and going through Benaroya's doors for the American Guild of Organists convention—drawn here by the Fisk organ and other notable new instruments such as the Rosales organ at St. James Cathedral—the stakes of judgment become even higher. Organists are rarely short of opinions.

My e-mail from professional musicians, after my reviews of the first two concerts, was remarkably high in quantity and pungent in criticism of the Fisk organ itself.

Certainly, the instrument, which the Seattle Symphony Orchestra is calling the Watjen organ after Craig and Joan Watjen who donated the funds for its commission, has not been a complete success. The major complaint has been that its sound, particularly from the main floor, turns unpleasantly shrill and loud in the upper register. Technicians from the Fisk company have been hard at work this week, symphony officials said, making further adjustments to an instrument situated in a hall acoustically unfriendly to organs in general.

In the front row of the Founders' Tier, I knew I had the best seat for the organ. From there, it sounded balanced, clearly focused, rich in interesting colors and not so given to blasts of brash sound.

It appears that the Fisk voicers were hard at work ameliorating the forced tone that became so apparent when the hall was full. Perhaps they realized that the room (and not the orchestra) was the enemy.

The sharp (and probably justified) criticism of this organ certainly illustrates how high the stakes have become in this era of multi-million dollar organs and the global village, especially when these inaugural concerts are timed to coincide with a national AGO convention.

There was another side to this coin, where the "dot.com" fluidity and speed of communication allowed another organ builder to bask in the heady limelight of extremely favorable criticism. However one must immediately caution that, in this case, the acoustical environment for this organ is superb, and most organists know that the room is the most important stop on the organ. The second organ to make its debut at the AGO convention is the new Rosales instrument built for St. James Cathedral, only a few blocks away from Benaroya Hall, but separated by light years in the mystical qualities an organ can invoke, when it finds itself in room that inspires wonder and awe.

Here again, the Pipe Organ List carried immediate reviews and comments.

... If Sunday night was a case of unmet high expectations, Monday started with surprise and delight. Some 25 years ago I lived in Seattle, and I remember the 1907 west end Hutchings-Votey of St. James Cathedral (RC) as a wheezy instrument in a dreary room. Well, it's not 1975 any more. The 4/51 organ has received some attention, the building has been stripped

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of its carpeting and acoustic tiles, and it now sings. Also, there is now a 3/48 Rosales in the chancel with a 4-manual console from which both instruments can be played. And played they were!

... The organ and the organist were both brilliant. I've long been a fan of Kynaston and yesterday reconfirmed my fondness for his playing. The organ is wonderful and is a masterpiece. The use of the old H-V organ in the other end of the cathedral was used to great effect. It was a masterful program. I think I heard people weeping after the Karg-Elert because it was so beautiful (there were people weeping after Bovet's Karg-Elert, too, but for a different reason).

I would expect that Manuel Rosales, organbuilder, Nicholas Kynasten, organist, Fr. Michael Ryan, pastor of St. James Cathedral, Stephen Dieck, president of C.B. Fisk, Guy Bovet, organist, Carole Terry, curator of the Benaroya organ, and Charles Harris, architect of Benaroya Hall, went their separate ways after a week of to and fro criticism from some 1500 organists gathered in Seattle and immensely magnified by the

speed and power of the internet in this global village. There is no time to gather one's wits when things go very wrong or very well indeed. Dot.com communication gives a whole new dimension to artists and their work. ■

Note:

Quotes from Piporg-I (The Organ List) are verbatim and are not individually referenced. Sources may be found by searching the Piporg-I archives at [www.albany.edu/piporg-I/](http://www.albany.edu/piporg-I/)

The first option on the Piporg-I web page will be

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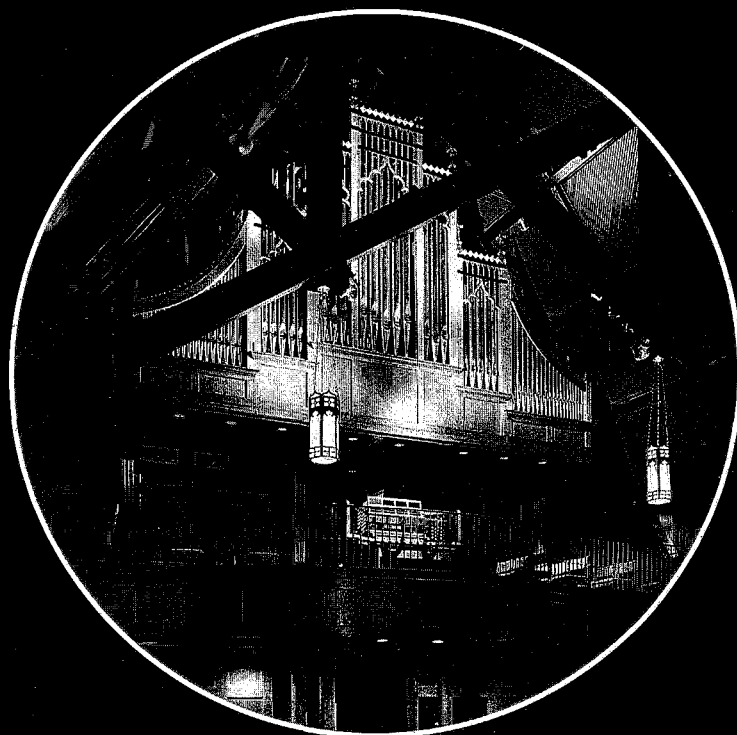
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# Three Kimball Pipe Organs in Missouri

R. E. Coleberd

## Introduction

The Kimball Company of Chicago was one of the foremost pipe organ builders in America in the first three decades of the twentieth century. Instruments of all sizes in churches, colleges, theaters, homes and municipal auditoriums across the country made the Kimball organ well-known to churchgoers and the music world of that era. The name lives on in epic instruments in St. John's Episcopal Church, Denver, and the Minneapolis Civic Auditorium, others lesser-known, and in the recollections of older generations. Ironically, very little has been written about the company and its instruments, apart from David Junchen's perceptive summary of the firm and its theater organ work.<sup>1</sup> A systematic study of the tonal philosophy and practices of the firm, as well as design features and construction details of their instruments, is long overdue. No comprehensive history of the pipe organ and its builders in America in the twentieth century can be complete without a major study of Kimball.

George T. Michel, a forgotten figure in the pantheon of notable American tonal directors and voicers, was the heart and soul of the Kimball pipe organ. His superb voicing talents, which embraced the full spectrum from reeds to strings to a Diapason chorus, were complemented by the skills and experience of other factory personnel including superintendent Oscar J. Hagstrom, voicer Joseph J. Carruthers, pipemaker Frank A. Meyer, and the astute front-office businessmen Wallace Kimball, Walter Hardy, and the much-traveled Robert P. Elliot. Yet as Van Allen Bradley remarks, correctly, in his company history *Music for the Millions*: "It was Michel more than any other man who gave the Kimball pipe organ of the 20th Century its great reputation."<sup>2</sup>

Junchen was unsparing in his praise of Michel: "His reeds were constructed with a jeweler's precision. They had distinctive tone colors, stood rock solidly in tune and were perhaps more uniform note per note than any ever built. Michel's strings set the standard by which all others were judged. Their richness, timbre and incredible promptness of speech, even in the 32' octave, have never been surpassed."<sup>3</sup>

This article takes a close look at three instruments in two small liberal arts colleges in western Missouri—Park College in Parkville and Missouri Valley College in Marshall—as examples of Kimball's work in the 1930s, near the close of its glorious era in organbuilding. The 1930s were the crucial decade before WWII when changing tastes and preferences swept the pipe organ market. The King of Instruments began to break away from the romantic and orchestral paradigm of the 1920s and earlier and moved toward "old world" antecedents and the classic ensemble. How did Kimball, progressive throughout its history, articulate and implement these changes? The stoplists under discussion shed light on Kimball's approach to organbuilding in that watershed era. The recital programs dedicating these instruments are representative of organ recital fare during that period and in contrast to recent times.

The 1930s demand closer scrutiny. The pioneering work of Walter Holtkamp and G. Donald Harrison is well documented. What about other builders and their instruments? The majority were family-owned firms where change came slowly and was often viewed as a threat. Thus much of the industry fell behind in the emerging trends. These builders were reluctant to depart from stoplists that had worked so

successfully a decade earlier. They moved gingerly into mixtures and mutations, while holding onto favorite stops of the previous era—solo reeds, for example. Likewise, there was a pronounced lag in voicing philosophy and technique. The distinctive character and blending quality of independent mutation ranks, which are tuned to pure,—not tempered—intervals, was scarcely appreciated by voicers accustomed to wide-scale diapasons and other unison stops. What mutations existed were frequently extensions of foundation stops. Mixtures of the 1920s were largely confined to the narrow scale string-sounding *Dolce Cornets*.

The following analysis is made possible by the vivid recollections of one elder statesman of the organbuilding fraternity, the brief remarks of another who has passed on, and the insights of several contemporary observers well-acquainted with Kimball instruments and the 1930s era.

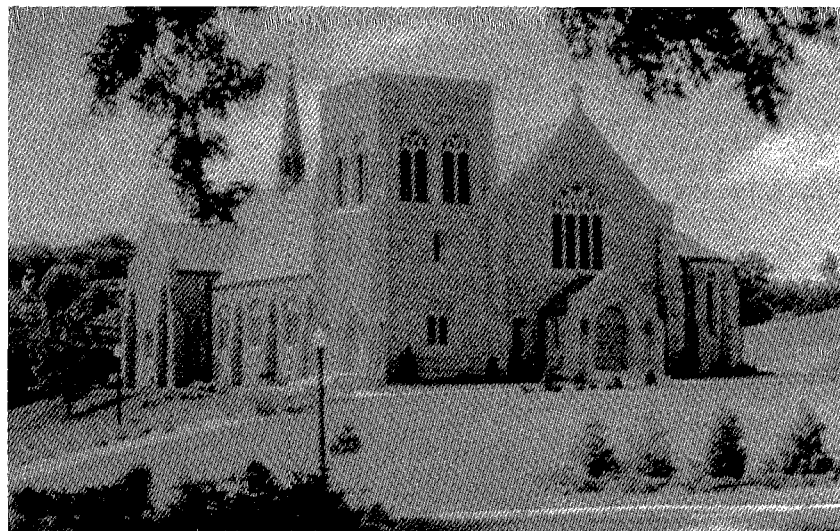
Charles McManis, living and working in semi-retirement in Woodbury, Connecticut, helped install the 1938 Kimball at Park College, an inspiring early step in his long and distinguished career as an independent builder in Kansas City, Kansas. Charles has close family ties to Park College. His grandfather was one of the original seventeen students enrolled when classes began on May 12, 1875, in an old stone hotel downtown. His parents were both graduates of the school.<sup>4</sup>

Another prominent builder in the postwar era who observed Kimball and their work was Franklin Mitchell (1917–1998), tonal director of the Reuter Company from 1951 to 1993. As a sophomore at Missouri Valley College in 1935, sitting in the back of the chapel, Mitchell observed George Michel finish the new three-manual organ. This experience and the ensuing summer employment at the Kimball factory in Chicago, at the invitation of Michel, inspired Mitchell to become an organbuilder and significantly influenced his work. As Jack Sievert, formerly Mitchell's colleague at Reuter and now with the Schantz Company points out, certain aspects of Mitchell's early work at Reuter bore the unmistakable stamp of George Michel and Kimball.<sup>5</sup> Mitchell's failing health and death on March 31, 1998 precluded additional detailed comments which would have added importantly to this analysis.

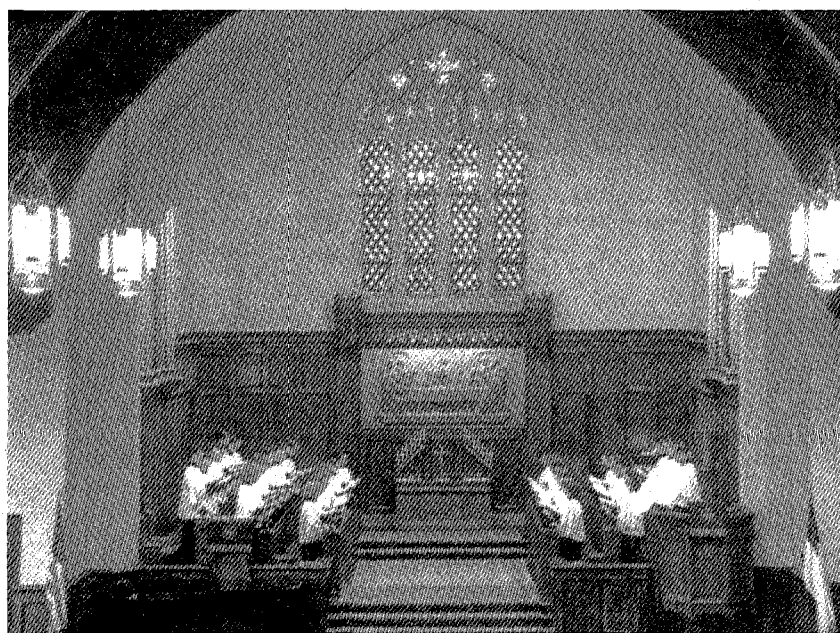
## Park College

Located in northwest Missouri, in the town of Parkville on the Missouri River nine miles upstream from Kansas City, Park College was founded in 1875, the realization of a long-cherished dream of George S. Park whose name it bears. A Vermont native and veteran of the Texas War of Independence, Park was a successful land speculator and devoted churchman, whose name graced the village he founded in 1844. For two decades, Park pleaded with the Presbyterian Church to establish a college in what was then considered the frontier. His dream was made possible by Dr. John McAfee, a professor at Highland College in Kansas who came as the school's first president, providing the experience and leadership required to establish it. McAfee's vision for Park College was a work-study curriculum affording poor students the opportunity to obtain a college education and was symbolized in the new school's motto "Fides et Labor" (faith and labor).<sup>6</sup>

The Graham Tyler Memorial Chapel is one of the first buildings one sees when approaching the campus and forms an appropriate introduction to a historically church-related institution of higher learning. Standing majestically in



Graham Tyler Memorial Chapel, Park College



Chancel, Graham Tyler Memorial Chapel, Park College

front of a terraced green hillside, this modified Gothic edifice, with a cruciform floor plan, features an English hammer-beam ceiling in the nave and, above the altar in the chancel, an exquisitely detailed wood carving of the Last Supper by Alois Lang (see photos).<sup>7</sup> Seating 700, the building was designed by Kansas City architects Greenbaum, Hardy & Schumacher, who were awarded a bronze medal by the Kansas City chapter of the American Institute of Architects for the design of the best institutional building in the area in 1931.<sup>8</sup>

The new chapel was made possible by an \$80,000 bequest of Mary G. Tyler (total cost \$135,000) in memory of her father, Graham Tyler, a Philadelphia merchant. It followed the "Old Stone Church" erected in 1852, and its successor McCormick Chapel, given by Mrs. Cyrus Hall McCormick of Chicago in memory of her husband, the farm machinery magnate and inventor of the McCormick reaper. These chapels housed only reed organs. Miss Tyler recommended the building be patterned after the Russell Sage Memorial Chapel in East Northfield, Massachusetts on the campus of the Northfield Mount Hermon School.<sup>9</sup>

In his quest for a suitable pipe organ for the new chapel, the president of Park, Dr. F. W. Hawley, wrote to his friend from student days at McCormick Seminary, Dr. Paul W. McClintock, then director of research in the Department of Building Fund Campaigns at the Presbyterian church headquarters in Philadelphia. Dr. Hawley requested advice and recommendations and McClintock was happy to oblige. Their

correspondence offers a rare glimpse of the role of a consultant in an organ project, a role whose numbers are legion in the history of the organ business in America, and sheds light on the brutal, white-hot competition for work in the dark days of the Great Depression.<sup>10</sup>

McClintock began by strongly recommending that Hawley engage William H. Barnes as consultant for the project, which Hawley did. "You will find Barnes wonderfully helpful. He has a thorough knowledge of the organ, perhaps a better knowledge than any other living American and I know from my contacts with him that his advice is absolutely unbiased and can be thoroughly depended upon."<sup>11</sup> In the meantime, Hawley wrote McClintock that he was "quite strongly inclined toward the Reuter Organ" because of the short distance (50 miles) from Parkville to Lawrence, Kansas. He mentioned that the founders of Reuter had trained at Casavant.<sup>12</sup> McClintock quickly dismissed Hawley's concern over proximity to a nearby factory as a criterion for choosing a builder. He pointed out that builders had agents coast-to-coast and even in Laurel, Mississippi (where he had lived), a serviceman was never more than six hours away.<sup>13</sup>

Hawley asked whether McClintock was familiar with the Robert Morton Company of Van Nuys, California, a firm he had never heard of but one of the many firms sending in proposals once word got out that Park was buying an organ. The local representative was offering a \$13,000 instrument, built for a theater in Oklahoma City but refused upon delivery, for \$3,500. "I do not want to buy a cheap organ but if we can



buy a good organ that will meet our needs at a very low cost we want to take advantage of all the saving we can," Hawley wrote. The representative also proposed a \$15,000 new organ for \$10,000 as an "introductory offer."<sup>14</sup>

McClintock continued by offering his opinion on builders whom he divided into two classes. In the first class he named Austin, Casavant, Estey, Hook & Hastings, Kimball and Skinner. Their work can be "thoroughly depended upon," he said, adding that Skinner excels in reeds and Hook & Hastings in diapasons. In the second class he included Hall, Kilgen, Midmer-Losh, Moller and Pilcher, builders whose work is "very good" but does not embrace the "same careful attention as to construction, mechanism, voicing and tonal balance." He faulted Reuter for lacking tonal balance and excessive octave coupling which he called duplexing. He wrote off Bennett whose instruments he had found unsatisfactory.<sup>15</sup>

President Hawley circulated the specification drawn up by Barnes, together with a cover letter, to twelve builders. Bids were received from Estey, Kilgen, Midmer-Losh, Moller, Pilcher, Reuter and Welte-Tripp.<sup>16</sup> The Reuter sales manager, William C. Verney, was eager to obtain the contract and solicited support from friends whom he thought would be influential with Hawley. One was a prominent Kansas City lawyer, Thad B. Landon, who wrote Hawley: "I just want you to know that I had come in very close touch with these people . . . on some matters in the past few years and feel they are very good people with whom to work."<sup>17</sup> Another was A. O. Thompson, well-known Kansas City lumber yard operator and trustee of the college, who while vacationing in Los Angeles sent a telegram to Hawley in care of Barnes: "Would appreciate your favoring Reuter organ provided price and quality are equal to other makers."<sup>18</sup> In January, 1931, Hawley traveled to Chicago, to meet with Barnes and listen to several instruments. Based upon his own preference for the Kimball sound as well as Barnes' recommendation, he signed a contract with Kimball for a \$15,000 organ. The terms were \$5,000 upon delivery (and acceptance) and three annual installments of \$3,333 each plus six percent interest.<sup>19</sup> Kimball was represented in the negotiations by Herbert Hyde, well-known Chicago organist, composer and music impresario who joined Kimball in the Fall of 1930 after four years as western representative for Skinner.<sup>20</sup>

The Kimball pipe organ was given in memory of Mrs. Annette Young Herr of Mifflinsburg, Pennsylvania by her children. A twenty-three rank, three-manual instrument with four-rank echo division prepared for (see stolist on page 18), it was designed by William Harrison Barnes, remembered today for his multi-edition and widely-circulated book, *The Contemporary American Organ*. Barnes presided at the console during commencement week, June 6-8, 1931. He played for the baccalaureate service and the chapel dedication program on Saturday, the organ dedication recital on Sunday evening, and commencement Monday morning.<sup>21</sup>

The Barnes dedicatory recital (see program on page 18) featured traditional organ fare and the work of contemporary composers Joseph Bonnet, Marco Enrico Bossi, Joseph Clokey, Giuseppe Ferrata and Bernard Rogers.<sup>22</sup> Appearing frequently in recital programs during this period, these composers are seldom heard in performances today. The Mendelssohn selection was from *Elijah*. Clokey's "Dripping Spring" was a character piece, so-called because the title describes the work. The Schubert number was a transcription.

A full-page biographical sketch of Barnes was featured in the Commencement Program. It began with his BA degree from Harvard and his organ study with Wallace Goodrich, dean of the New England Conservatory of Music, and with Clarence Dickinson in New York. His several church organist

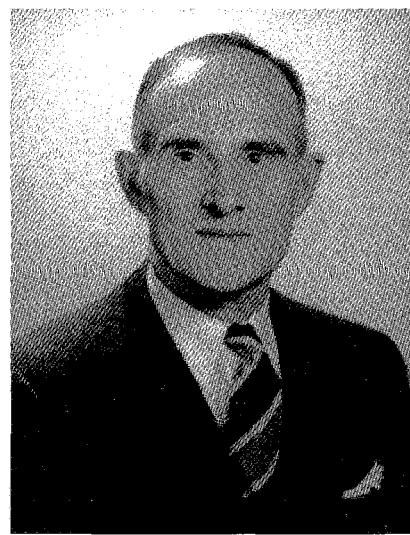
positions in the greater Chicago area were enumerated as were his offices in professional associations. He was also an associate editor of *The American Organist*. In recognition of his services to the college and his prominence in the organ world, Barnes was awarded an honorary doctorate (Mus.D) by Park College at this commencement.<sup>23</sup>

The 1931 Kimball organ specification (see stolist) bore a strong resemblance to the previous era, and was in marked contrast to the two later Kimballs in this article. The Great manual contained a unit Diapason at 16', 8' and 4', a scheme which results in scaling discontinuity and octave overlap. Arguably, this sort of unification never works in building a true Diapason chorus. The Grave Mixture, a tepid stop comprising a Twelfth and Fifteenth with no breaks, was no Mixture at all. The wide-scale Clarabella was borrowed from the Pedal.

The Swell division was built around a unit Bourdon of 97 pipes. Also conspicuous in this tonal palette was a tapered flute and Celeste, played as one stop, and a Waldhorn, a robust reed voice which played at both 16' and 8' pitches. The Choir manual contained four independent ranks with the balance borrowed from the Great. The Celeste was matched with the Dulciana, not the Gamba, standard practice for that period. The nine-stop Pedal division embraced only two unified independent

ranks with others, chiefly 16' voices, borrowed from the manual divisions. Again, this was typical of this period. The prepared for Echo organ stolist was nearly identical to those of other builders in that era.

The organist and choirmaster at Park from 1921 to 1953 was Dr. Charles L. Griffith, 1887-1969 (see photo). A graduate of William Penn College in Iowa, where he taught music for 17 years before coming to Park, Griffith earned an M.A. degree from Grinnell College, also in Iowa, and a Ph.D. in music from the University of Iowa. He was awarded honorary degrees by Park and William Penn. After 21 years at Park, Griffith retired and returned to William Penn, as chairman of the Fine Arts Department. Griffith Hall, the Fine Arts Building at William Penn, is named in his honor.<sup>24</sup>



Charles L. Griffith

On the evening of December 25, 1937, scarcely six years after its completion, the beautiful Graham Tyler Chapel caught fire and burned to the ground. The blaze, believed to have started in the basement, spread rapidly and soon the roof fell in.<sup>25</sup> The Kimball organ was destroyed as were objects d'art in the chancel. Construction of an identical replacement edifice began immediately. The Lang carving replaced a painting of The Lord's Supper above the altar in the chancel. A new and larger Kimball organ, with

casework and display pipes to be duplicates of the first instrument, was ordered. Kimball was represented in the negotiations by N.W. Hillstrom who was quick to praise the new stolist proposed by Barnes. "It is a very fine specification and would indeed make a glorious organ for the Chapel," he wrote, calling attention to the changes in each division including a "cohesive and vibrantly rich Diapason chorus" on the Great. He was particularly effusive

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PARK COLLEGE  
PARKVILLE, MISSOURI

DEDICATION  
ANNETTE MATILDA HERR ORGAN  
PROGRAM  
June 7, 1931  
William Harrison Barnes

1. (a) Caprice Heroique
- (b) Reverie
- (c) Andante (Grand Piece Symphonique)
2. (a) Scripture and Prayer
- (b) He, Watching Over Israel
3. (a) The Legend of the Mountain
- (b) Scherzo
- (c) Dripping Spring
4. Remarks concerning the Tonal Structure of the Organ
5. (a) Nocturne
- (b) Beside the Sea
- (c) Toccata (Gothic Suite)

Bonnet  
Bonnet  
Franck  
Pres. Frederick W. Hawley  
Mendelssohn  
Karg-Elert  
Rogers  
Joseph Clokey  
Barnes  
Farrata  
Schubert  
Boellmann

Benediction

PARK COLLEGE  
PARKVILLE, MISSOURI

DEDICATORY RECITAL  
William H. Barnes, Mus.D. (Park)  
Monday evening, October 24, 1938

- Grand Choeur Dialogue  
Sketch in D Flat  
St. Anne's Fugue  
Chorale Prelude "Jesu, Joy of Man's Desiring"  
Prelude and Fugue in B Flat  
Chorale Prelude "Lo, How a Rose E'er Blooming"  
Ronde Francais  
The Mirrored Moon  
Pastorale  
Chorale in E Major  
Dreams  
Theme And Variations

Gigout  
Schumann  
J.S. Bach  
J.S. Bach  
J.S. Bach  
Johannes Brahms  
Boellmann  
Karg-Elert  
Cesar Franck  
Cesar Franck  
McAmis  
Widor

about the 32' Sub Bourdon on the Pedal. "It is a charming stop against the softest of manual combinations and one that in my opinion should be included in every organ of note."<sup>26</sup>

The rebuilt chapel and the new three-manual, thirty-six rank Kimball organ (the five-rank Antiphonal division was prepared for) were dedicated during Fine Arts Week, October 23-30, 1938 in a program series. The inaugural recital Monday evening was again played by William H. Barnes, now Dr. Barnes, who also presented a lecture entitled "The Organ" Tuesday morning. His 1938 recital was more standard fare (see program above), concentrating largely on works closely identified with the organ but also including Hugh McAmis' "Dreams," a work frequently played during that era.<sup>27</sup>

The recitalist Tuesday evening (see program on page 19) was the legendary Edna Scotten Billings, for decades the grande dame of Kansas City organists. Mrs. Billings chose a demanding program, including the very difficult "Variations de Concert" by Joseph Bonnet. Wednesday evening's program featured several instrumentalists, along with college organist Charles Griffith and his wife Blanche Noble Griffith, soprano. The series closed Thursday evening with an organ recital (see program page 19) by Joseph A. Burns, a well-known local keyboard artist. He selected three compositions by Enrico Bossi, and "Le

Vol du Bourdon" which is known today as "The Flight of the Bumble Bee."<sup>28</sup>

The 1938 Kimball (see stolist) differs radically from the 1931 specification, reflecting the maturing classical outlook of Barnes and Michel. The Great division features a unit Gemshorn, which works very well in pitch, color and blending quality, and an authentic principal chorus, carefully voiced and capped with a Mixture IV made of tin. The Hohl Flote, a dark, broad scale voice which fills out the ensemble, is a wooden rank with arched upper lips and is full length in the 8' octave. It contrasts sharply with the Rohrflote on the Swell. The Great Trumpet, reflecting the orchestral paradigm, is Tromba sounding, confined and fundamental, designed to dominate the chorus on full organ. The Great Mixture begins on the 12th, the lower pitch typical for the period when organists were accustomed to using the super-coupler on full organ. Mixture composition and scaling of principal ranks were based upon this assumption. Each pipe of the mixture is winded on a separate valve.

The foundation for the Swell is the unit Rohrflute with a compass of 16' to 2', by now a trademark of George Michel. The Swell Trumpet, in contrast to the Tromba voiced Great Trumpet, is a brighter, more harmonically developed, open sound. The Salicional is a slight edge, and the Flauto Dolce, reminiscent of the Skinner voice of this

Graham Tyler Memorial Chapel, Park College, Parkville, Missouri  
W.W. Kimball, 1931

Great Organ (enclosed)

- 16' Open Diapason (unit) 85 pipes
- 8' First Diapason 61 pipes
- 8' Second Diapason (from 16' Diap) 61 notes
- 8' Clarabella (ext Pedal Bourdon) 17 pipes
- 8' Concert Flute 61 pipes
- 4' Octave (from 16' Diap) 61 notes
- 4' Flute Harmonique 61 pipes
- II Grave Mixture 122 pipes
- 8' Trumpet 61 pipes
- Chimes, 20 tubes

Swell Organ

- 16' Bourdon (unit) 97 pipes
- 8' Diapason 73 pipes
- 8' Chimney Flute (from Bourdon) 73 notes
- 8' Salicional 73 pipes
- 8' Vox Celeste 73 pipes
- 8' Spitz Flute Celeste 134 pipes
- 4' Octave 73 pipes
- 4' Flute (from Bourdon) 73 notes
- 2 1/2' Nazard (from Bourdon) 73 notes
- 2' Piccolo (from Bourdon) 73 notes
- 16' Wald Horn 85 pipes
- 8' Horn (from Wald Horn)
- 4' Clarion (from Wald Horn)
- Harp (prepared for) 49 bars

Choir Organ

- 8' Diapason (from Gt Second Diap) 61 notes
- 8' Concert Flute (from Great) 61 notes
- 8' Gamba 73 pipes
- 8' Dulciana 73 pipes
- 8' Unda Maris 61 pipes
- 4' Harmonique Flute (from Great) 61 notes
- 4' Dulcet (Dulciana) 61 notes
- 8' Clarinet 73 pipes
- 8' Harp (from Swell)

Echo Organ (prepared for)

- 8' Gedeckt 61 pipes
- 8' Viol Aethera 61 pipes
- 8' Vox Angelica 61 pipes
- 4' Flute (ext) 12 pipes
- 8' Vox Humana 61 pipes
- Chimes

Pedal Organ

- 32' Resultant 32 notes
- 16' Diapason 44 pipes
- 16' Second Diapason (from Great) 32 notes
- 16' Bourdon 44 pipes
- 16' Second Bourdon (from Swell) 32 notes
- 8' Octave (from Diapason) 32 notes
- 8' Flute (from Bourdon) 32 notes
- 8' Flauto Dolce (from Swell Bourdon) 32 notes
- 16' Wald Horn (from Swell) 32 notes

Source: *The Diapason*, March, 1931, page 2.

Graham Tyler Memorial Chapel, Park College, Parkville, Missouri  
W.W. Kimball, 1938

Great Organ

- 16' Contra Gemshorn (ext.) 12 pipes
- 8' First Diapason 61 pipes
- 8' Second Diapason 61 pipes
- 8' Hohl Flote 61 pipes
- 8' Gemshorn 61 pipes

- 4' Octave 61 pipes
- 4' Gemshorn (ext.) 12 pipes
- 4' Flute Harmonique 61 pipes
- IV Furniture 244 pipes
- 8' Trumpet 61 pipes
- Chimes (Deagan "D" Kimball special piano hammer action) 25 tubular bells
- Tremolo

Swell Organ

- 16' Lieblich Gedeckt (ext.) 12 pipes
- 8' Geigen Diapason 73 pipes
- 8' Rohrflote 73 pipes
- 8' Salicional 73 pipes
- 8' Voix Celeste 73 pipes
- 8' Flauto Dolce 73 pipes
- 8' Flute Celeste (T.C.) 61 pipes
- 4' Octave Geigen 73 pipes
- 4' Flute d'Amour (ext.) 12 pipes
- 2 1/2' Nazard (ext.) 61 notes
- 2' Flautino (ext.) 61 notes
- 1 1/2' Tierce (prepared for)
- IV Plein Jeu 244 pipes
- 16' Contra Fagotto 73 pipes
- 8' Trumpet 73 pipes
- 8' Corno d'Amour 73 pipes
- 8' Vox Humana 61 pipes
- 4' Clarion 73 pipes
- 8' Harp (prepared for)
- 4' Celesta (prepared for)
- Tremolo

Choir Organ

- 16' Contra Viola (ext.) 12 pipes
- 8' Viola 73 pipes
- 8' Viola Celeste (T.C.) 61 pipes
- 8' Concert Flute 73 pipes
- 8' Dulciana 73 pipes
- 8' Unda Maris (T.C.) 61 pipes
- 4' Lieblich Flote 73 pipes
- 4' Viola (ext.) 12 pipes
- 4' Dulcet (ext.) 12 pipes
- 2 1/2' Dolce Twelfth (Dulciana) 61 notes
- 2' Dolce Fifteenth (Dulciana) 61 notes
- 8' Clarinet 73 pipes
- Chimes (Great)
- 8' Harp (prepared for)
- 4' Celesta (prepared for)
- Tremolo

Antiphonal Organ Manual

- 8' Diapason 61 pipes
- 8' Melodia 61 pipes
- 8' Viiole d'Amour 61 pipes
- 8' Vox Angelica 49 pipes
- 4' Octave 61 pipes
- Tremolo

Pedal Organ (Installed 1939)

- 32' Sub Bourdon GGGG-BBBB\* 5 pipes
- 16' Open Diapason 44 pipes
- 16' Bourdon 56 pipes
- 16' Contra Viola (Choir) 32 notes
- 16' Lieblich Gedeckt (Swell) 32 notes
- 8' Octave (ext. Open Diapason) 32 notes
- 8' Flute (ext. Bourdon) 32 notes
- 8' Gemshorn (Great) 32 notes
- 8' Stillgedeckt (Swell) 32 notes
- 4' Flute (ext. Bourdon) 32 notes
- 16' Contra Fagotto (Swell) 32 notes
- Chimes (Great), 8'

\* First 7 notes Resultant

Pedal Antiphonal

- 16' Lieblich Bourdon (ext. Melodia) 12 pipes

Source: *The Diapason*, September 1, 1936, pp. 1-2.

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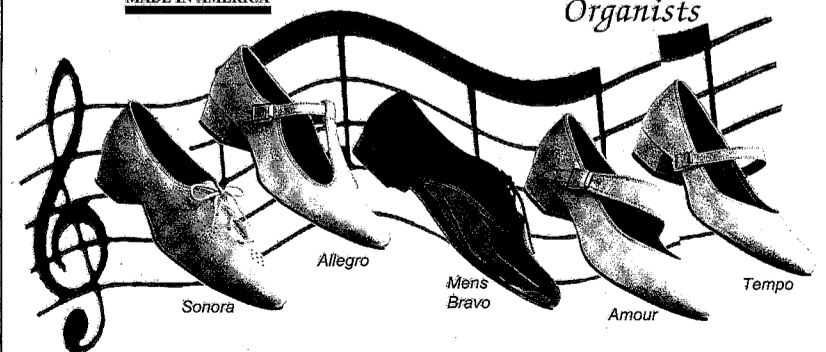


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EDNA SCOTTEN BILLINGS  
Organist  
Tuesday evening, October 25, 1938  
at eight o'clock

	I	
First Concerto		Bach
Allegro		
Grave		
Presto		
Choral Prelude, "My Inmost Heart Doth Yearn"		Bach
Fugue in G Minor		Bach
	II	
Piece Heroique		Franck
Saluto Angelico from "Cathedral Windows"		Karg-Elert
Romance		Bonnet
Lamento		Bonnet
Variations De Concert		Bonnet

PARK COLLEGE  
PARKVILLE, MISSOURI

ORGAN RECITAL

Joseph A. Burns, A.B., M.Mus., F.A.C.O.  
Thursday evening, October 27, 1938  
at eight o'clock

	I	
Fantasia And Fugue in G Minor		Bach
Ave Maria		Bossi
Siciliana, Stile Antico		Bossi
Scherzo in G Minor		Bossi
	II	
Clair De Lune		Karg-Elert
Chorale Improvisation, "Jerusalem, Thou City Built On High"		Karg-Elert
Le Vouldu Bourdon		Rimsky-Korsakoff
Andante Cantabile		Widor
Toccat in F		Widor

name, is not as assertive as even a Dulciana but loud enough to be heard. The Corno d'Amour, a capped trumpet nearly identical to a Flugelhorn, serves in place of the customary Oboe. The Swell design also featured the Contra Fagotto as the 16' reed voice in place of the Waldhorn in the 1931 stoplist.

The Choir manual, boasting exquisite strings, Viola and Dulciana, and a notably fine clarinet, is voiced as a mild principal ensemble, a tad soft in an otherwise carefully balanced instrument. The 8' Concert Flute is made of wood harmonic pipes, and the 4' Lieblich Flote is a capped metal rank of singular beauty. The Pedal division, as in 1931, counts only two ranks with unification, plus many borrows from manual ranks. The five lowest pipes of the 32' Sub Bourdon, GGGG to BBBB, are enormous in scale, much larger than the following pipes in the 16' octave. The first seven notes in the 32' octave are resultants. The five-rank Antiphonal organ, in contrast to the projected 1931 stoplist (never installed), was added the following year and contained a Diapason and Octave. *The Park College Stylus*, apparently referring to these stops com-

mented: "Two new stops in connection with the echo organ will combine the features of both the echo organ and the antiphonal organ."<sup>29</sup>

Seated at the console demonstrating the instrument to the writer, Canon John Schaefer, organist and choirmaster of Grace and Holy Trinity Episcopal Cathedral in downtown Kansas City who is staff organist at Park, remarks that this Kimball organ has "real character" and an enduring quality that has survived the fads and fashions of the postwar era to remain a most attractive instrument. Carefully planned and executed, it is a tribute to the artistry of George Michel. Schaefer remarks that if there is a weakness in this instrument it is in the mutations, derived from the Dulciana in the Choir and Flute in the Swell, which "don't do much."<sup>30</sup> In keeping with the period, the entire instrument was under expression when installed although subsequently the shades of the Great and Pedal divisions were removed.

The primary function of the Graham Tyler Chapel today, no longer used for scheduled chapel services by the college, is as one of the more popular wed-

ding venues in the metropolitan area. Park College is now an independent school with no denominational affiliation. The epic Kimball organ, a noteworthy instrument by a neglected builder in a bygone era, was renovated in 1978 by Charles McManis who praised it in a letter to the college president as a noteworthy example of the "Clarified Ensemble" in the contemporary epoch of American organbuilding.<sup>31</sup> When funds permit, it is scheduled for a full restoration by the Quimby Pipe Organ Company.

#### Missouri Valley College

Founded in 1888 by Cumberland Presbyterians, Missouri Valley College is located in Marshall, Missouri, a town seventy miles east of Kansas City, settled in 1839 and named for Chief Justice John Marshall of the U.S. Supreme Court. Marshall is the county seat of Saline County, so named because of numerous salt springs in the area. Stewart Chapel, built in 1906 (see photo page 20), was given by prominent St. Louis lawyer Alphonso C. Stewart, L.L.D., a trustee and lifelong benefactor of the school, in honor of his father,

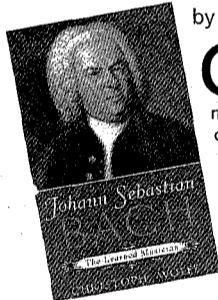
General A. P. Stewart, Confederate States of America.<sup>32</sup> The chapel was remodeled in 1935, a gift of Mrs. Olive Depp Richey, widow of an early trustee of the college. The new Kimball organ was designated the James Edward Richey Memorial Organ.<sup>33</sup>

The organist and keyboard professor at Missouri Valley was Claude Leslie Fichthorn, 1885-1972 (see photo page 20). A native of Reading, Pennsylvania, where he studied piano, organ and voice in his youth, Fichthorn served local churches as organist and choirmaster while yet a teenager. Then, even without a college degree, he taught at Ursinus College in Pennsylvania before coming to Missouri Valley, in 1912, to teach piano. The following year he studied voice in Paris with Louis Dubigny, then returned to Missouri Valley where he completed a B.A. degree in 1916. In 1931, Fichthorn obtained an M.A. from Columbia University. He also held the A.A.G.O. certification. From 1920 to 1935, he was organist and choirmaster of the Westport Presbyterian Church in Kansas City and afterward, for twenty years, held the same position at the Methodist Church in Marshall.<sup>34</sup>

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MOST OF THESE EIGHT essays were presented in 1995 at the Tannenberg Symposium held at several locations in eastern Pennsylvania. They are: Barbara Owen, "Brother Klemm, Organ Builder" and "Pleasing for Our Use: Tannenberg's Moravian Organs;"

Raymond J. Brunner, "Historical and Cultural Importance of Tannenberg and other Pennsylvania German Organ Builders;" Laurence Libin, "Music-Related Commerce in Some Moravian Accounts;" Timothy Duncan, "The Organ in Moravian Choral Anthems;" Nola Reed Knouse, "Moravian Musical Origins;" Paul Larson, "James Burnside, the Burnside Plantation, and Pennsylvania Organ Building in the 18th Century;" and Alice Caldwell, "Singing from the Heart: Origins of the Moravian *Singstunde*." John Fesperman provides a Preface, C. Daniel Crews an Epilogue. 169 pages, hardbound. Book 3602 \$32.95 to OHS members, \$35 to others



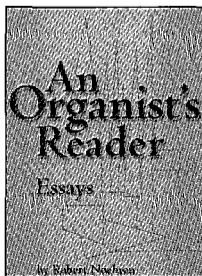
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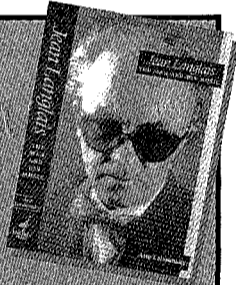
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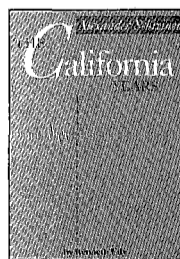
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## Alexander Schreiner: The California Years

by Kenneth Udy

THE FIRST published biography of the Salt Lake Tabernacle organist Alexander Schreiner (1901-1987) is a fascinating look at the young German immigrant, who, in the 1920s and 1930s, enjoyed a soaring career in Southern California. He became organist of the Mormon Tabernacle in 1939, playing the Austin, later the Aeolian-Skinner, on the weekly, nationwide, radio broadcast. Compiled here are the works he played and when he played them during his California days, a study of his programming of recitals, his program notes on most of his organ repertoire including works for organ and other instruments. 188 pages, softbound Book 0879 \$35 SPECIAL PRICE \$25



Stewart Chapel, Missouri Valley College

As the resident impresario of Marshall, Fichthorn, now dean of the school of music at Missouri Valley, was a man of broad musical interests and boundless energy. He orchestrated what must have been one of the most extensive musical programs for a town of 8500 people to be found anywhere. In addition to directing the keyboard, choral and instrumental music offerings of the college and serving as organist and choirmaster at the Methodist Church organ on Sunday morning, he organized and directed the Marshall Symphony, an ambitious project for a rural community but one not entirely unknown in the state.<sup>35</sup> Fichthorn was awarded an honorary M.S.D. from Missouri Valley in 1948, in grateful recognition of his forty years of devoted service to the school. And in 1962, in reply to a citation for his half century of service to the school he said: "I have had fun and enjoyed my work, and that is why it has been so wonderful."<sup>36</sup>

Dean Fichthorn played the opening recital on the twenty-six rank three-manual Kimball organ on Thursday evening, December 5, 1935 (see program), preceding rededication of the chapel and dedication of the organ on Sunday afternoon. The *Marshall Democrat-News* described the forthcoming recital as designed to exhibit the tonal resources of the new organ. Bach's D-Minor Toccata and Fugue was said to be his work most often heard on radio since it was judged as more dramatic than the composer's other works which were deemed more classical. The choice of Widor's Toccata, selected specifically to exhibit the tonal colors of the organ,



Claude Fichthorn

reflected the belief that as the premier organ composer of the late romantic period, he, unlike other composers, perceived the instrument's possibilities as an interpretive medium.<sup>37</sup> Barbara Owen comments that his program was "quite ambitious" in that playing the complete Widor Symphony No. 2 was unusual, adding that organists and musicians in general weren't favorably disposed toward Stravinsky and the *Firebird Suite* in 1935. However, since Fichthorn was also an orchestra conductor, he most likely had a good feeling for orchestral works.<sup>38</sup>

In his program notes, Fichthorn asserted that Bach's fugues were the epitome of organ composition and the D-minor Toccata and Fugue was the most popular. The eight symphonies of Widor were said to be "unequaled in breadth of concept and richness of imagination" and the second symphony "more lyrical" than the others. The chiming of a church in Canada were the inspiration for Russell's "The Bells of St. Anne de Beaupre." Fichthorn described his composition "In the Forest" as: "An afternoon in the forest, heard are the peaceful brook, the call of birds, the threatening storm and a return to peaceful meditation." In that time as well as to play, it was not unusual for organists to play their own works in a recital. Delius "On Hearing the First Cuckoo in Spring" was portrayed as an impressionistic study by the recently deceased and the "most original" composer Great Britain has produced. Stravinsky's *Firebird Suite* was hailed as this composer's most popular work for orchestra.<sup>39</sup>

The choice of a three-manual design for an organ of just twenty-six ranks (see stoplist) was, no doubt, deemed appropriate for the teaching and performance demands of a college. With a budget limit of these resources, the voices were distributed over the manuals in a very interesting way. Professor Mary Ellen Sutton, organ teacher at Missouri Valley, 1968-73, described the unification and borrowing as "very skillful."<sup>40</sup> The specifications for the instrument were written by Fichthorn and revised by William H. Barnes, with voicing and tonal finishing by George T. Michel. Program notes called attention to the thirty combination pistons and toe studs on the console incorporating the new Kimball Remote Control System. Also, a new non-rigid sound-absorbing material in the console made it as silent as possible. The entire instrument was under expression in two chambers.<sup>41</sup>

On the Great division, the Gemshorn lent itself well to unification, augmented the principal chorus, and added color and pitch. The 4' Flute, borrowed from the Swell unit Rohrflute, blended well with the 8' Harmonic Flute, while the Dulciana provided a soft stop on the division. The Diapasons I and II were a throwback to a previous era, indicating that the designers had not totally abandoned that paradigm. The Mixture began on the 15th, because there was no independent 2' stop on the division.

The Swell division, with the unit

Stewart Chapel, Missouri Valley College, Marshall, Missouri  
W.W. Kimball, 1935

Great Organ

- 16' Contra Gemshorn (ext.) 12 pipes
- 8' Diapason I 73 pipes
- 8' Diapason II 73 pipes
- 8' Harmonic Flute 73 pipes
- 8' Dulciana (Choir) 61 notes
- 4' Octave 73 pipes
- 3' Flute (Swell) 61 notes
- III Mixture (12, 15, 19) 183 pipes
- 8' Trumpet 73 pipes
- Chimes
- Harp
- Celesta
- Tremolo

Swell Organ

- 16' Lieblich Gedeckt (ext.) 12 pipes
- 8' Geigen Principal 73 pipes
- 6' Rohrflute 73 pipes
- 8' Flute Dolce 73 pipes
- 8' Flute Celeste 73 pipes
- 8' Salicional 73 pipes
- 8' Vox Celeste 73 pipes
- 4' Octave Geigen 73 pipes
- 4' Flute d'Amour (ext.) 12 pipes
- 2 1/2' Nazard (ext.) 61 notes
- 2' Flageolet (ext.) 61 notes
- 16' Waldhorn 73 pipes
- 8' Trompette 73 pipes
- 8' Vox Humana 61 pipes
- 4' Clarion 73 pipes
- Harp

Choir Organ

- 8' Diapason (Great II) 61 notes
- 8' Melodia 73 pipes
- 8' Dulciana 73 pipes
- 8' Unda Maris 73 pipes
- 4' Flute (ext. Melodia) 12 pipes
- 4' Dulcet (ext. Dul.) 12 pipes
- 2 1/2' Dolce Twelfth (ext.) 61 notes
- 2' Piccolo (ext. Melodia) 61 notes
- 2' Dolce Fifteenth (ext.) 61 notes
- 1 1/2' Dolce Tierce (ext.) 4 pipes
- 8' French Horn 73 pipes
- 8' Cor Anglais 73 pipes
- 8' Clarinet 73 pipes
- Harp
- Celesta
- Tremolo

Pedal Organ

- 32' Acoustic Bass 32 notes
- 16' Open Diapason 32 pipes
- 16' Contra Gemshorn (Gt.) 32 notes
- 16' Bourdon 32 pipes
- 16' Lieblich Gedeckt (Sw.) 32 notes
- 8' Octave (ext. O.D.) 12 pipes
- 8' Gemshorn (Gt.) 32 notes
- 8' Flute Ouverte 32 notes
- 8' Stillgedeckt 32 notes
- 4' Super Octave 12 pipes
- 16' Trombone (ext. Gt.) 12 pipes
- 8' Trumpet (Great) 32 notes
- Chimes

Source: *The Diapason*, January, 1936, pp. 1-2.

STEWART CHAPEL  
MISSOURI VALLEY COLLEGE  
MARSHALL, MISSOURI

Dedicatory Recital

James Edwin Richey Memorial Organ  
Thursday evening, December 5, 1935  
Dean Claude Leslie Fichthorn, recitalist

Toccata and Fugue in D Minor

Symphony Number 2

Praeludium Circulaire

Pastorale

Andante

Salve Regina

Adagio

Finale

Marche Champetre

Largo, New World Symphony

The Forest

On Hearing the First Cuckoo in Spring

Firebird Suite

Berceuse

Finale

Bach  
Widor

Boex  
Dvorak  
Fichthorn  
Delius  
Stravinsky

Rohrflute from 16' to 2' pitches, so typical of Michel, was supplemented by strings, string principals and a full reed chorus plus the ubiquitous Vox Humana, another vestige of previous times. Barbara Owen observes that on this Kimball, the Choir was nearly as large as the Swell, which was unusual for a period when the Swell was customarily the largest division of the organ. She notes that the absence of an Oboe among the reeds was also unusual. The 16' Waldhorn, frequently used by Skinner, would impart a "growl" at this pitch but was comparatively lacking in blending and solo quality and thus would disappear entirely from stoplists in the postwar era.<sup>42</sup>

The Choir began with an 8' Diapason borrowed from the Second Diapason on the Great. Therefore, it was most likely voiced as a string principal, as the independent voice on this division would customarily have been. The Melodia was unified to 4' and 2' and, in effect, would most likely have been a Wald Flute at 4' since the scales for the Melodia and Wald Flute were often the same. The reeds on the Choir, French Horn, Cor Anglais and Clarinet, were solo voices from the symphonic era.

Recalling the instrument from the perspective of the postwar era and his practices as tonal director of the Reuter Company, Franklin Mitchell said the diapasons would be considered a tad "hoity" today, while the trumpet was big in scale and would pass today as a tuba. The Clarinet was very "conventional" and sonorous. The Salicional string was thin and keen. The Waldhorn was a mild 16' reed with not much character. Mitchell commented that George Michel later veered toward diapason type strings, such as a small Geigen, which were not nearly as authentic as an

orthodox string voice.<sup>43</sup> Sadly, this notable instrument was lost when the chapel burned on February 28, 1973.<sup>44</sup>

Summary

The 1930s, marking the close of one epoch and the beginning of another, were a major turning point in the history of the pipe organ in America. The Kimball Company was an industry icon before WWII and a builder deserving of recognition today. The three instruments discussed above were milestones in the history of Kimball and representative of the progress of this landmark era in terms of several criteria. These include the emergence of an authentic principal chorus capped with a mixture, the place of chorus reeds in an ensemble and the role of mutations—although failure to embrace them as independent voices. Most important, they reflect Michel and Kimball's vision and implementation of the fundamental concepts of pitch, color, contrast and blend in the design and voicing of the inimitable King of Instruments. ■

R. E. Coleberd writes frequently on the history and economics of pipe organ building.

For research input and critical comments on earlier drafts of this paper the author gratefully acknowledges: Tom Atkin, Wilson Barry, E.A. Boadway, Christopher Bono, Carolyn Elwess, Laura Gayle Green, Alan Laufman, Charles McManis, Albert Neutel, Barbara Owen, Michael Quimby, Pam Reeder, Lois Regestein, John Schaefer, Katharine Fichthorn Schanz, Jack Sievert, and Mary Ellen Sutton.

Bibliographical material on Park College is found in Fishburn Archives, McAfee Memorial Library, and on Missouri Valley College in Murrell Memorial Library. The

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author expresses his appreciation to Carolyn McHenry Elwess of Park and Pam Reeder of Missouri Valley for their assistance.

### Notes

1. Junchen, David L., *Encyclopedia of the American Theater Organ*, Pasadena, California: Showcase Publications, Vol. 1, 1985, pp. 206-209.
2. Bradley, Van Allen, *Music for the Millions: The Kimball Piano and Organ Story*, Chicago, Illinois: Henry Regnery Company, 1957, p. 191.
3. Junchen, op cit, p. 209.
4. Charles McManis, letter to the author, October 8, 1998.
5. Jack Sievert, letter to the author, September 30, 1998.
6. *A Chronicle of Memories: Park College—1875-1990*, Copyright by the Alumni Association of Park College, Parkville, Missouri, 1990, pp. 17-21. Also C. M. Elwess, "Park College: Past, Present and Future," *Alumni Directory*, 1985, p. V.
7. Alois Lang (1871-1955), was a native of Oberammergau, Germany, and a graduate of the world-renowned carving school there. Oberammergau is well-known for the centuries-old Passion Play in which Lang had participated in as a youth, beginning in 1880, and where his cousin, Anton Lang, portrayed The Savior. After further study with Fortunato Galli in Florence, Lang migrated to America in 1890 and became foreman and chief carver of the American Seating Company in Grand Rapids, Michigan in 1902. Among his signature works are the pulpit of Grace Cathedral (Episcopal) in Topeka, Kansas (lost in a fire), and high relief panels of the Supper at Emmaus, the Crucifixion and the Transfiguration in Trinity Episcopal Church, Bay City, Michigan. Also, the case for the epic Skinner organ in Rockefeller Chapel, University of Chicago. St. Mark's Lutheran Church in Indianapolis has an eight-foot solid oak carving of the Lord's Supper executed by Lang in 1921. Sources: Centennial Booklet "A Guide to Trinity Episcopal Church," 1987, p. 19, Lang File, Park College, ongoing research by Robert Perry, Grand Rapids, Michigan.
8. "Lecture on Park Buildings" by former president F. W. Hawley, Nov. 22, 1948, pp. 4-5. Also "A Guide to the Graham Tyler Memorial Chapel" written by first-year students enrolled in *An Introduction to the Humanities*, Charlotte Houseman, ed., 1950, and Hawley to A. S. Keene, May 30, 1932.
9. The Russell Sage Memorial Chapel in East Northfield, Massachusetts was built in 1909 on the campus of what is now the Northfield Mount Hermon School, founded by the legendary nineteenth-century evangelist, Dwight L. Moody. A Latin cruciform design by Boston architects Shepley, Rutan and Coolidge, the \$100,000 chapel was given by Mrs. Sage in memory of her husband, Russell Sage (1816-1906). The former wholesale grocer, Congressman (1852-1856), Wall Street financier and railroad baron willed the bulk of his \$60 million estate to his widow who made several substantial grants to New England educational institutions at his request. Source: Linda S. Batty, Archives, Northfield Mount Hermon School, June 13, 1998. See also *The New International Encyclopedia*, New York: Dodd, Mead and Company, 1907, Vol. XVII, p. 440.
10. Paul W. McClintock, D.D. (1869-1947), was born in Mt. Pleasant, Iowa, the son of a Presbyterian minister. He graduated from Parsons College in Fairfield, Iowa in 1889 and from McCormick Theological Seminary in Evanston, Illinois in 1892. In the Fall of that year he and his bride sailed for Hainan Island off the south coast of China as Presbyterian missionaries. He served as superintendent of the boy's school at Nodoo and was instrumental in the installation of the first electric light plant in south China and in building the first church on the island. Ill-health forced his return to the States in 1916, where he served briefly as minister of music at the First Presbyterian Church in Colorado Springs, Colorado before settling in Laurel, Mississippi as Associate Minister in church music and education. While there he reportedly guided the design and selection of a new organ but for which church we do not know. In 1926 McClintock began a twelve-year assignment with the Presbyterian Board of Missions in Philadelphia, retiring to Florida in 1938. His honorary degree was from Parsons College. Source: Susan Flacks, Reference Librarian, Archives, Presbyterian Church (U.S.A.), Philadelphia. Letter and enclosures, January 19, 1999.
11. McClintock to Hawley, December 8, 1930. Park College Archives.
12. Hawley to McClintock, December 13, 1930. Adolph Reuter and his nephew George Sabol worked for Casavant in South Haven, Michigan during WWI. Reuter began his long career with Barckhoff and worked for Pilcher, Verney and Wicks.
13. McClintock to Hawley, Dec. 8, 1930.
14. Hawley to McClintock, Dec. 13, 1930. This three-manual, ten-rank Morton was apparently the instrument subsequently installed in Radio Station KMBC in the Pickwick Hotel in Kansas City, Missouri where the legendary P. Hans Flath was organist. Among his programs was "Between the Bookends."
15. McClintock to Hawley, Dec., 1930, p. 3.
16. Hawley to McClintock, Jan. 17, 1931. Letters from Hawley to each of the bidders, Feb. 2, 1931.
17. Landon to Hawley, Jan. 13, 1931.
18. Thompson to Hawley, Jan. 30, 1931.
19. Hawley to Mary G. Tyler, Jan. 31, 1931.
20. Herbert E. Hyde, Mus.D. (1887-1954), was a graduate of Northwestern University where he studied organ with Peter Lutkin. He also studied in Chicago with Harrison Wild and Clarence Dickinson, in Paris with Widor and Bonnet, and at St. Paul's in London with Charles Macpherson. His Mus.D. degree was awarded in 1937 by Ripon College in Wisconsin. Hyde served several churches in Chicago as a youth, including St. Peter's Episcopal where he succeeded William E. Zeuch. He was conductor of the Musical Arts Society of Chicago and superintendent of the Civic Music Association. The capstone of his illustrious career in Chicago was his twenty-six year tenure as organist of fashionable St. Luke's Episcopal Pro-cathedral in Evanston where he presided at the four-manual, seventy-two stop Skinner organ. Hyde taught briefly at Olivet College in Michigan before retiring

to LaJolla, California where he continued to teach and perform. He died following a heart attack at his summer home in Crystal Lake, Michigan at age 67. *The Diapason*: Nov, 1926, p. 4; Nov, 1930, p. 6; Oct, 1933, p. 13; Jun, 1935, p. 8; Jul, 1937, p. 29; Jun, 1945, p. 2; Oct, 1950, p. 7; Apr, 1952, p. 27; Oct, 1954, p. 3.

21. Park College: Commencement, First Services in Graham Tyler Memorial Chapel, June 7-8, 1931," passim. The booklet also solicited funds to complete the furnishings of the Chapel: "The Echo Organ, cost \$3,000 to \$4,500. The room is provided for at the south end of balcony." See also "Commencement Week at Park," *Platte County Gazette*, June 11, 1931, p. 3

22. Joseph Bonnet (1884-1944) enjoyed wide popularity among organists during this period, attributable to his well-publicized American tours following his stateside debut in New York in 1917. He hastened to leave France in 1940 following the German invasion, settling first in the U.S. and later in Quebec, Canada where he taught at a conservatory until his death. *Baker's Biographical Dictionary of Musicians*, 8th ed., p. 211.

Bernard Rogers (1893-1968) was an American composer and pedagogue whose encyclopedic talents and interests covered music, art (painting and Japanese prints), poetry, and journalism. The highlight of his illustrious career was as professor at the Eastman School of Music (1929-67) where he was sometime chairman of the composition department. Recipient of prestigious awards and honorary degrees, he was very well known in the 1930s and authored *The Art of Orchestration* (1951). *New Grove Dictionary*, p.103; *Baker's Biographical Dictionary of Musicians*, 8th ed., p.1527.

Joseph Clokey (1890-1960), a native of New Albany, Indiana, graduated from the Cincinnati Conservatory of Music. He taught music theory at Miami University in Ohio, 1915-1936, and organ at Pomona College, 1926-1939. Returning to Miami University in 1939, he was Dean of the School of Fine Arts until his retirement in 1946. Among his compositions were operas, sacred cantatas, organ works and songs. He published "In Every Corner

Sing: An Outline of Church Music for the Layman" in 1945. *Baker's Biographical Dictionary*, p. 343.

Giuseppe Ferrata (1865-1928) was a world-renowned Italian-American pianist and composer. A pupil of Franz Liszt, he emigrated to America in 1892, following a blue-ribbon concert career in Europe. In 1909, he was appointed the first professor of piano at Sophie Newcomb College (Tulane University) in New Orleans, where he remained until his death. He was a prolific composer whose published work embraced the full spectrum of songs (40), piano pieces (50), organ music, string quartets, choral, orchestral and sacred works, as well as opera. Knighted by the King of Italy in 1904, Ferrata was also honored by royalty of Belgium. *New Grove Dictionary*, p. 111. *Baker's Biographical Dictionary*, 8th edition, p. 532.

23. "Park College: Commencement," op cit.

24. *Park College Alumniad*, Oct., 1932, p. 6. Program, "Organ Rededication" Graham Tyler Memorial Chapel, Park College, Sept. 22, 1968 (played by Griffith, *Alumniad*, Fall, 1968, p. 3. Obituary, *Park College Alumniad*, Nov., 1969, p. 12.

25. "A Park College Blaze," *The Kansas City Star*, Dec. 26, 1937, p. 1, cols. 7,8. Also, *Park College Record*, Parkville, Mo., vol. 60, no. 6, Feb., 1938. No. 6, *The Park Alumniad*, Vol. 27, No. 3, February, 1938, p. 2.

26. Hillstrom to Griffith, Feb. 7, 1938.

27. "Fine Arts Week Program, Dedication, Graham Tyler Memorial Chapel," Oct. 23-30, 1938, *Park College*, Parkville, Missouri, passim.

28. Marco Enrico Bossi (1861-1925), an Italian composer, organist and pianist, was internationally acclaimed as a premier organist of his generation. His wide ranging operatic, instrumental and choral compositions embraced a north European style and strongly suggested the influence of Mendelssohn, Schumann, Liszt, Franck and Brahms. His lasting legacy in his organ works is the G minor Scherzo Op. 49 no. 2. *New Grove Dictionary* p. 79, *Baker's Biographical Dictionary of Musicians*, 8th ed, p. 220.

29. "New Unit for Chapel Organ Being Finished," *Park College Stylus*, Oct. 6, 1939.

30. Interview, John Schaefer, June 25, 1999, Graham Tyler Chapel.

31. *Park College Alumniad*, Vol. 67, no. 4, Aug., 1978, p. 1.

32. "A.C. Stewart Honored at Founder's Day," *The Daily Democrat-News*, Dec. 6, 1935, p. 1. col. 3.

33. *The Daily Democrat News*, Dec. 4, 1935, p. 1, col. 7.

34. Obituary, *The Daily Democrat News*, Aug. 31, 1972, p. 10, col. 4. During his tenure at Westport Presbyterian Church in Kansas City, Fichthorn presided at the three-manual, 49-stop Reuter Organ installed in 1926.

35. According to the American Guide Series volume on Missouri, published in the Writers Program of the WPA during the Great Depression, other small towns in the state having symphony orchestras were: Fulton, Jefferson City and Sedalia. See *Missouri: A Guide to the "Show Me" State*, American Guide Series, New York: Duell Sloan and Pearce, 1941, p. 161.

36. Katharine Fichthorn Schanz, biographical sketch, "Dr. Claude L. Fichthorn," October, 1963.

37. "Recital by Fichthorn is Tomorrow," *The Daily Democrat News*, Dec. 4, 1935, p. 1 col. 3. See also "First Recital on New Organ at the College," *The Daily Democrat News*, Dec. 6, 1935, p. 1, col. 1.

38. Telephone interview with Barbara Owen, Jan. 16, 1999.

39. Program, Opening Recital, Ritchey Memorial Organ in Stewart Chapel, Missouri Valley College, Marshall, Missouri, Dec. 5, 1935, p. 4. See also "First Recital on New Organ at the College," *The Daily Democrat-News*, Dec. 6, 1935, p. 1, cols. 1, 2.

40. Telephone interview with Mary Ellen Sutton, April 15, 1998.

41. Program Notes, op.cit.

42. Owen, op cit.

43. Telephone interview with Franklin Mitchell, April 5, 1996.

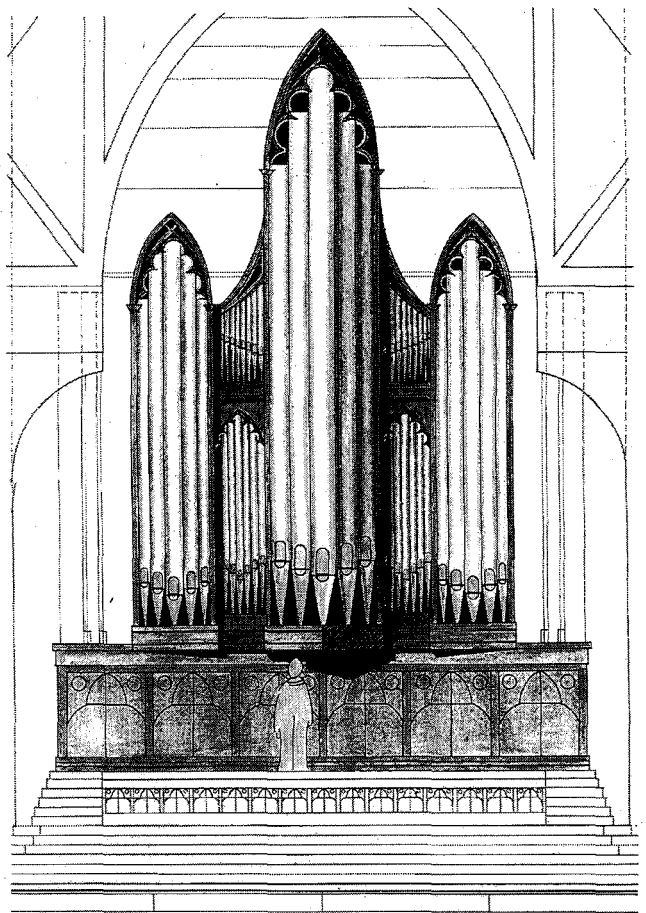
44. *The Daily Democrat News*, March 3, 1973, p. 1, cols. 3, 4.

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GREAT ORGAN I (Manual II)	GRAND CHOIR
Violone 16'	RESONANCE (Manual I)
Open Diapason 8'	(extended Pedal Registers)
Harmonic Flute 8'	Soubasse 32'
Violoncelle (extension) 8'	Open Wood 16'
Octave 4'	Violone 16'
Twelfth 2 2/3'	Bourdon 16'
Fifteenth 2'	Octave 8'
Sesquialtera IIrks (2 2/3' & 1 3/5')	Flute 8'
Mixture IVrks. (1 1/3')	Violoncelle 8'
Double Trumpet (extension) 16'	Bourdon 8'
Trumpet 8'	Quinte 5 1/3'
Great I Tremulant	Choral Bass 4'
Cathedral Chimes (Walker Digital)	Flute 4'
	Mixture IVrks. (2 2/3')
	Grand Fourniture
	V-VIIrks (5 1/3')
GREAT ORGAN (Manual II: expressive)	Bombarde 16'
Chimney Flute 8'	Double Trumpet 16'
Erzähler 8'	Fagotto 16'
Erzähler Celeste 8'	Trumpet 8'
Koppel Flute 4'	Oboe 8'
Clarinet 8'	Claron 4'
Great II Tremulant	Cathedral Chimes (Great I)
	Harp (Swell)
	Celesta (Swell)
SWELL ORGAN (Manual III: expressive)	PEDAL ORGAN
Lieblich Gedackt (ext.) 16'	Contra Violone (extension) 32'
Diapason 8'	Soubasse (extension) 32'
Stopped Diapason 8'	Open Wood 16'
Viola da Gamba 8'	Bourdon 16'
Voix Celeste 8'	Violone (Great) 16'
Principal 4'	Lieblich Gedackt (Swell) 16'
Harmonic Flute 4'	Quintbass 10 2/3'
Nasard 2 2/3'	Octave 8'
Octave 2'	Open Flute (extension) 8'
Harmonic Piccolo 2'	Violoncelle (Great) 8'
Tierce 1 3/5'	Bourdon (extension) 8'
Mixture Vrks. (2')	Stillgedackt (Swell) 8'
Fagotto (English) 16'	Quinte 5 1/3'
Trumpet 8'	Choral Bass 4'
Oboe (extension) 8'	Solo Flute (extension) 4'
Claron 4'	Mixture IVrks. (2 2/3')
Vox Humana 8'	Contra Bombarde (ext.) 32'
Swell Tremulant	Bombarde 16'
Vox Humana Tremulant	Double Trumpet (Great) 16'
Zimbelstern (Walker Digital)	Fagotto (Swell) 16'
Harp (Walker Digital)	Trumpet 8'
Celesta (Walker Digital)	Claron (extension) 4'
	Cathedral Chimes 4' (c to c2)
	Pedal Divide



Case Design showing 32' Contra Violone

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# New Organs

## Cover

**Patrick J. Murphy & Associates, Inc.**, Stowe, Pennsylvania, has completed the restoration of the 1869 E.&G.C. Hook Opus 505. At the time of its removal in 1996, it was the last completely intact original Hook organ within the city of Philadelphia. The organ was originally built for the Greene Street United Methodist Church in Philadelphia, at a cost of \$3,000, which had at the time been raised by the church's ladies auxiliary. Visited in 1960 at one of the earliest conventions of the Organ Historical Society, this instrument survived largely intact though little used in the ensuing years.

By January of 1996, the church was all but abandoned and serious structural deterioration from years of neglect was evident. Daylight was visible through the ceiling and plants were sprouting from the more than three feet of lime that had accumulated on the floor from the water soaked plaster walls. Patrick J. Murphy and organ collector Robert B. Whiting purchased the organ and removed it shortly thereafter.

Mr. Whiting commissioned the Murphy firm to perform an extensive restoration based on the guidelines suggested by the Organ Historical Society. The restored organ was slated for installation in Mr. Whiting's organ studio located in the rolling countryside near Schwenksville, Pennsylvania.

Work included retabling of both manual windchests and reconstruction of the double rise bellows. Conscientious repairs made to the organ in 1960 by Brantley A. Duddy facilitated retention of much of the physical character of the instrument. An entirely new wooden key action including new wooden squares was installed; all pipework was restored with new tuning collars while retaining all original voicing; the case-work was refinished; and the facade pipes were re-stenciled by PJM associate Thomas Feeser. Both reed stops were carefully cleaned and restored by Eastern Organ Pipes.

Unfortunately, Mr. Whiting passed on before completion of the project, and it was left to Patrick J. Murphy to complete the work and secure a suitable new home.

In the spring of 1999 negotiations were completed with the Episcopal Church of the Epiphany in Agoura, California, just north of Los Angeles, for the purchase of Opus 505. The organ presently enjoys a front center location within an acoustically excellent room. Through the efforts of Carol Foster, organist of the Church of the Epiphany, and the Rev. Hank Mitchel, Pastor, the instrument now serves a thriving congregation augmented by an active adult choir and an enthusiastic children's choir.

Installation was completed in the fall of 1999 by members of Patrick J. Murphy & Associates, Inc., augmented by associates of the Organ Clearing House. Workers included Amory Atkins, Ronald Care, William Dixon, Matthew Farrell, Thomas Feeser, James Gruber, Richard Hamar, Scot Huntington, Matthew Jones, Alan Laufman, Clem Mirto, Patrick J. Murphy, John Serdy, and Joshua Wood.



### GREAT

- 16' Bourdon (tc)
- 8' Open Diapason
- 8' Melodia (tc)
- 8' Dulciana (tc)
- 8' Stopped Bass
- 4' Octave
- 2' Fifteenth
- Mixture II
- 8' Trumpet

### SWELL

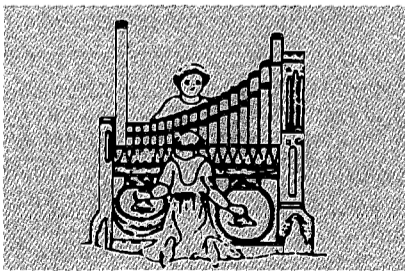
- 8' Open Diapason
- 8' Keraulophon (tc)
- 8' Stopped Diapason Treble
- 8' Stopped Diapason Bass
- 4' Violina
- 4' Harmonic Flute
- 2' Flautino (prep)
- 8' Oboe
- 8' Bassoon
- Tremulant


### PEDALE

- 16' Bourdon
- 8' Flote

Sw/Gt  
Ct/Ped  
Sw/Ped

Mixture: 19/22, 1-24; 12/19, 25-58.





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**Kegg Pipe Organ Builders**, Uniontown, Ohio, has built a new organ for St. Paul's Episcopal Church, Canton, Ohio. The instrument incorporates 13 stops and some mechanics from the previous E.M. Skinner organ. The original 23-rank organ had been drastically altered over the years. The builder created a new instrument, using as much of the original as could be salvaged. The Skinner stops were restored and returned to their original location and purpose, some of the pipes added over the years were retained, rescaled and revoiced, and new stops were added to create a cohesive whole.

The original two-stop Solo division was expanded and Pedal stops were borrowed up in the French Resonance tradition. Original Skinner borrows from Swell to Great were retained. Some Skinner windchests were retained with complete restoration and were augmented with new Kegg chests. A new Kegg console and control systems were furnished to allow complete control of the organ. Tonal design and finishing were done in consultation with Fredrick Bahr, Organist and Choirmaster, who also serves as flue voicer and draftsman of the Kegg firm. The organ was completed in 1998.

**GREAT**

- 16' Violone (prep)
- 8' Open Diapason (Ped)
- 8' Principal
- 8' Bourdon
- 8' Gambe (prep)
- 8' Gedeckt (Sw)
- 8' Flauto Dolce (Sw)
- 8' Flute Celeste (Sw)
- 4' Octave
- 4' Gemshorn (Sw)
- 2 1/2' Twelfth
- 2' Fifteenth
- Mixture III-IV (new pipes)
- 16' Bombarde (85 pipes, 1-12 Ped)
- 16' Bassoon (Sw)
- 8' Trompette
- 8' Trumpet (Sw)
- 8' Flugel Horn (Sw)
- 4' Clarion
- Tremulant
- Chimes (prep)
- Gt 16-UO-4
- Sw/Gt 16-8-4
- Ch/Gt 16-8-4
- So/Gt 16-8-4
- Gt/Ch transfer

**SWELL**

- 16' Lieblich Gedeckt
- 8' Violin Diapason
- 8' Gedeckt
- 8' Salicional
- 8' Voix Celeste
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Principal (new pipes & chest)
- 4' Gemshorn
- 4' Harmonic Flute
- 2 1/2' Nazard
- 2' Octave (12 new pipes & chest)
- 2' Block Flute
- 1 1/2' Tierce
- Plein Jeu III
- Cymbale III (from Plein Jeu, top repeats)
- 16' Bassoon (12 pipes)
- 8' Trumpet (61 new pipes)
- 8' Flugel Horn
- 8' Vox Humana
- 4' Clarion (61 new pipes)
- Tremulant
- MIDI Ch. 3
- Sw 16-UO-4
- So/Sw 8

**CHOIR**

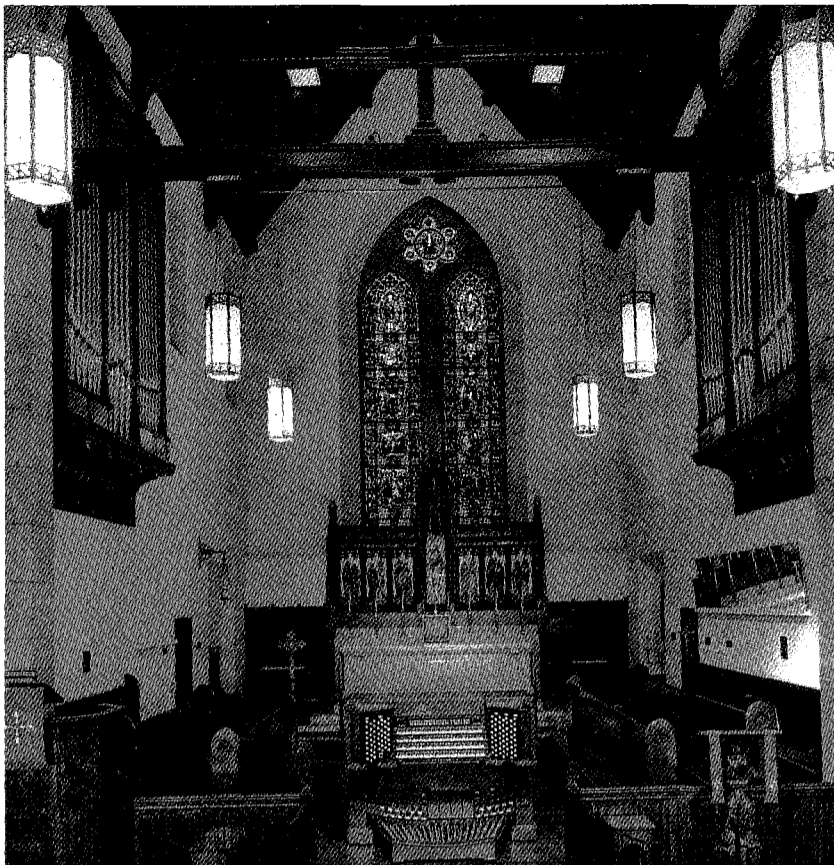
- 8' Concert Flute
- 8' Klein Erzähler II
- 4' Fugara
- 4' Spillflute
- 2' Italian Principal
- 1 1/2' Larigot
- Glocken III
- 8' Krummhorn
- Tremulant
- 8' Fanfare (So)
- Midi Ch. 2
- Ch 16-UO-4
- Sw/Ch 16-8-4
- So/Ch 8

**SOLO**

*enclosed*

- 8' Clarinet (61 new pipes)
- 8' French Horn
- 8' Tuba
- Tremulant
- MIDI Ch. 4

- unenclosed*
- 8' Open Diapason (Ped)
- 8' Major Flute (Ped)
- 4' Flute (Ped)
- 16' Trombone (Ped)
- 8' Tromba (Ped)
- 4' Clarion (Ped)
- 8' Fanfare (prep)
- Chimes (Gt)
- Solo 16-UO-4
- PEDAL**
- 32' Bourdon (derived Lieb Ged)
- 32' Resultant (derived Subbass)
- 16' Open Diapason
- 16' Subbass
- 16' Violone (Gt)
- 16' Lieblich Gedeckt (Sw)
- 8' Octave (ext)
- 8' Major Flute (ext)
- 8' Gambe (Gt)
- 8' Still Gedeckt (Sw)
- 4' Choral Bass (ext)
- 4' Flute (12 new pipes)
- 2' Flute (12 new pipes)
- 2 1/2' Mixture II
- 32' Harmonics (Subbass & Bassoon)
- 16' Trombone
- 16' Bassoon (Sw)
- 8' Tromba (ext)
- 8' Flugel Horn
- 4' Clarion (ext)
- 4' Clarinet (So)
- MIDI Ch. 1
- Gt/Ped 8-4
- Sw/Ped 8-4
- Ch/Ped 8-4
- So/Ped 8-4



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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 SEPTEMBER**  
**Rosalind Mohnsen**; Old Whaling Church, Edgartown, MA noon  
 Trinity College Choir, Cambridge; South Church, New Britain, CT 8 pm  
**Edward Zimmerman**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Jay Regennitter**; First Presbyterian, Macomb, IL 8 pm  
**Todd Wilson**; Cedar Springs Presbyterian, Knoxville, TN 7:30 pm

**16 SEPTEMBER**  
**Don Kinnier**, silent film; Longwood Gardens, Kennett Square, PA (also Sept 17)  
 Trinity College Choir, Cambridge; Cathedral of SS Peter & Paul, Indianapolis, IN 8 pm

**17 SEPTEMBER**  
**Richard Erickson**; St Thomas Church, New York, NY 5:15 pm  
 Harrison, *Mass to St Anthony*; St Bartholomew's, New York, NY 11 am  
**Farrell Goehring**, with violin; Bethesda Episcopal Church, Saratoga Springs, NY 4 pm  
**Kenneth Corneille**; National Cathedral, Washington, DC 5 pm  
**David Briggs**; Greene Memorial United Methodist, Roanoke, VA 4 pm  
 New England Spiritual Ensemble; Wilder Performing Arts Center, Norfolk, VA 7 pm

**Robert Burns King**; Univ of North Carolina, Greensboro, NC 5:30 pm  
**James Kibbie**; University of Michigan, Ann Arbor, MI 4 pm  
 Trinity College Choir, Cambridge; First Presbyterian, Evansville, IN 7 pm  
**James & Marilyn Biery**; Cathedral of St Paul, St Paul, MN 7:30 pm  
 Mathews, *Missa Brevis*; Cathedral Church of the Advent, Birmingham, AL 9 am  
 Guitar & double bass concert; Christ Church Cathedral, New Orleans, LA 4 pm

**18 SEPTEMBER**  
**Christopher Young**; Northside Drive Baptist, Atlanta, GA 8 pm  
 Trinity College Choir, Cambridge; St James Episcopal, Birmingham, MI 7:30 pm

**19 SEPTEMBER**  
 Trinity College Choir, Cambridge; United Methodist Church, Saratoga Springs, NY 8 pm  
**Christopher Young**; Northside Drive Baptist, Atlanta, GA 8 pm  
**Pamela Ruiter-Feenstra**; Univ of Michigan, Ann Arbor, MI 8 pm  
**David Craighead**; Stetson University, De Land, FL 7:30 pm  
**Preston Smith**, with choir; St Andrew's Episcopal, Tampa, FL 5:30 pm

**21 SEPTEMBER**  
**Randall Sheets**; National City Christian, Washington, DC 12:15 pm  
 Trinity College Choir, Cambridge; St Paul's Episcopal, Chattanooga, TN 8 pm

**22 SEPTEMBER**  
**Kimberly Hess**; Old Whaling Church, Edgartown, MA noon  
 New England Spiritual Ensemble; Paul Mellon Arts Center, Wallingford, CT 7:30 pm  
**Roger Lowther**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Diane Meredith Belcher**; Chapel of St John the Divine, Champaign, IL 7:30 pm  
 Laughton & O'Meara, brass & organ workshop; Southern Illinois University, Carbondale, IL 10 am; recital, 8 pm  
 Choral Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm



**Jaekel, Inc.**, Duluth, MN, has built a new organ, Opus 19, for Sturgeon Bay Moravian Church, Sturgeon Bay, WI: 23 ranks, 1165 pipes. The strong historic emphasis placed on congregational singing in the Moravian church finds its fulfillment in classic organs of Europe and America. The tonal design includes a complete principal chorus on the Great division. The Great and Swell are of somewhat equal power despite the differing color characteristics of each division. The Swell 4' Principal is of critical importance in this concept, and the voicing of the Swell 8' stops remains relatively bold. The Pedal complements this scheme and is designed to provide a firm foundation for the Great plenum even without the Great to Pedal coupler. Manual/pedal compass is 56/30; tremulant affects the entire organ; two preset mechanical combination pedals: No. 1, Plenum, No. 2, Cornet solo with accompaniment; one cancel pedal; solid wood cabinet; adjustable bench; temperament: Kellner.

- GREAT**  
 8' Principal (75% tin)  
 8' Rohrflöte (18 wood, 38 15% tin)  
 4' Octave (50%)  
 4' Hohlflöte (12 wood, 44 15%)  
 2' Octave (75%)  
 1 1/2' Mixtur IV (15%)  
 8' Trompete (50%)
- SWELL**  
 8' Gambe (1-7 Ged, 49 of 50%)  
 8' Gedackt (12 wood, 44 of 15%)  
 4' Principal (75%)  
 4' Waldflöte (15%)  
 2' Blockflöte (15%)  
 2 1/2' Cornet II (15%)  
 1 1/2' Quint (75%)  
 8' Oboe (50%)
- PEDAL**  
 16' Subbass  
 8' Principal (8 of 75%, 22 of 50%)  
 4' Choralbass (50%)  
 16' Posaune (50%)



**Goulding & Wood, Inc.**, Indianapolis, Indiana, has installed a new Antiphonal division in the rear gallery of St. Paul's Episcopal Church, Wilmington, North Carolina, which houses the firm's Opus 26 (1996). This division is not part of the original design; rather, as the music program has grown, so too has the desire to accompany choirs in the rear gallery and provide antiphonal effects. The new department provides a strong plenum which can operate in tandem with the front organ, while achieving an autonomy for the gallery instrument to play on its own. The flue pipework sits atop an electro-pneumatic pallet and slider windchest, while the Festival Trumpet is on separate action with six inches of wind pressure. A one-manual keydesk sits in the gallery, fac-

ilitating the accompanying of choirs in the back. The horizontal trumpet, with pipes of flamed copper, is accessible from the front console, as is the rest of the antiphonal division. The twin cases harmonize with the facades of the chancel organ, including carved pipe shades of the same design. Dr. Larry Cook, the organist and choirmaster, played an inaugural recital after a dedicatory Evensong on January 19.

- ANTIPHONAL**  
 8' Principal  
 8' Gedeckt  
 4' Octave  
 4' Block Flute  
 2' Gemshorn  
 1 1/2' Mixture II-III  
 8' Festival Trumpet (horizontal)

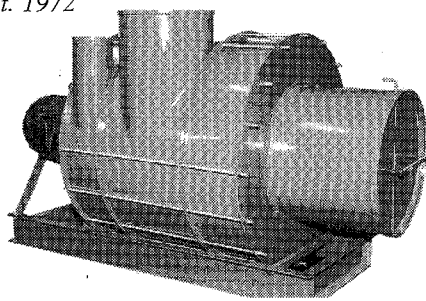
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23 SEPTEMBER

**Don Kinnier**, silent film; Longwood Gardens, Kennett Square, PA (also Sept 24)  
**Gerre Hancock**, workshop; White Memorial Presbyterian, Raleigh, NC 10 am  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

24 SEPTEMBER

**Gail Archer**; St Thomas Church, New York, NY 5:15 pm  
New England Spiritual Ensemble; Syracuse University, Syracuse, NY 4 pm  
**Marijim Thoene**; National Cathedral, Washington, DC 5 pm  
**Robert Lord**; Heinz Chapel, Univ of Pittsburgh, Pittsburgh, PA 3 pm  
**Gerre Hancock**; White Memorial Presbyterian, Raleigh, NC 5:30 pm  
**John Weaver**; First Baptist, Ocala, FL 3 pm  
**Douglas Cleveland**; Zion Lutheran, Canton, OH 3 pm  
**Martin Jean**; St Lorenz Lutheran, Frankenthum, MI 4 pm  
**James Kibbie**; University of Michigan, Ann Arbor, MI 4 pm  
**Naomi Rowley**; Pullman United Methodist, Chicago, IL 4 pm

25 SEPTEMBER

**Marilyn Keiser**; St John's Cathedral, Knoxville, TN 8 pm

26 SEPTEMBER

**Preston Smith**, with choir; St Andrew's Episcopal, Tampa, FL 5:30 pm

28 SEPTEMBER

**Dale Tucker**; National City Christian, Washington, DC 12:15 pm  
**Gerre Hancock**, Union University, Jackson TN 7:30 pm

29 SEPTEMBER

**Steven Young**; Old Whaling Church, Edgartown, MA noon

30 SEPTEMBER

**Don Kinnier**, silent film; Longwood Gardens, Kennett Square, PA (also Oct 1)

1 OCTOBER

**Stephen Rapp**; St Thomas Church, New York 5:15 pm  
**David Higgs**; First United Methodist, Schenectady, NY 4 pm  
**Peter Conte**; Jerusalem Lutheran, Schuylkill, PA 4 pm  
**Ji-Yoen Choi**; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm  
**Douglas Major**; National Cathedral, Washington, DC 5 pm  
**Bruce Neswick**; St Michael's Episcopal, Arlington, VA 7:30 pm  
**Gillian Weir**; First United Methodist, Champaign, IL 7 pm  
**Anita Werling**; First Presbyterian, Macomb, IL 4 pm  
Audubon Winds; Christ Church Cathedral, New Orleans, LA 4 pm

3 OCTOBER

**Preston Smith**, with choir; St Andrew's Episcopal, Tampa, FL 5:30 pm

4 OCTOBER

**Frederick Swann**; First United Methodist, Clearwater, FL 7:30 pm

5 OCTOBER

**Edward Moore**; National City Christian, Washington, DC 12:15 pm  
**Stephen Hamilton**; First Baptist, Bristol, VA 7:30 pm

6 OCTOBER

**Murray Sommerville**; Old Whaling Church, Edgartown, MA noon  
**Gillian Weir**; St Anne Church, Rochester, NY 8 pm  
**Frederick Swann**; Trinity Episcopal, St Augustine, FL 7:30 pm

7 OCTOBER

**Marilyn Keiser**; masterclass; Christ Episcopal, Macon, GA 10 am

8 OCTOBER

**Judith Hancock**, with cello; St Thomas Church, New York, NY 5:15 pm  
**Svetlana Fiahkretdinova & John Richardson**; Ursinus College, Collegeville, PA 4 pm  
**Nicolas Kynaston**; St Ann's Catholic Church, Washington, DC 4 pm  
**Reginald Long**; National Cathedral, Washington, DC 5 pm  
**Joan Lippincott**; Westminster Presbyterian, Alexandria, VA 4 pm  
**Marilyn Keiser**; Christ Episcopal, Macon, GA 3 pm  
**Thomas Murray**; Westminster Presbyterian, Dayton, OH 4 pm  
**Christopher Herrick**; Broad Street Presbyterian, Columbus, OH 4 pm  
**James Kibbie**; University of Michigan, Ann Arbor, MI 4 pm

**Byron Blackmore**; First Congregational, La Crosse, WI 7 pm

9 OCTOBER

**Christopher Herrick**, masterclass; St John's Episcopal, Lancaster, OH 7:30 pm  
**Thomas Murray**, workshops; Westminster Presbyterian, Dayton, OH 10:30 am, 1:30 pm

10 OCTOBER

**Preston Smith**, with choir; St Andrew's Episcopal, Tampa, FL 5:30 pm

11 OCTOBER

**Christopher Herrick**; Community Church, Durham, NH 7:30 pm  
New Dominion Chorale; National Cathedral; Washington, DC 7:30 pm

12 OCTOBER

**Paul Skevington**; National City Christian, Washington, DC 12:15 pm

13 OCTOBER

**Christopher Herrick**; First Presbyterian, Glens Falls, NY 8 pm  
**Gerre Hancock**; Old Presbyterian Meeting House, Alexandria, VA 8 pm  
**Nicolas Kynaston**; Clayton College, Morrow, GA 8:15 pm  
**Stephen Schnurr**; Fourth Presbyterian, Chicago, IL 12:10 pm

14 OCTOBER

**Gillian Weir**, masterclass; First Congregational, Battle Creek, MI 10 am

15 OCTOBER

**Nigel Potts**; St Thomas Church, New York, NY 5:15 pm  
**Jonathan Biggers**; SUNY, Potsdam, NY 3 pm  
**Paul Ayres**; National Cathedral, Washington, DC 5 pm  
Organ & Ensemble Concert; National Cathedral, Washington, DC 8 pm  
**Christopher Herrick**; St Luke Lutheran, Silver Spring, MD 4 pm  
**Stefan Engels**; The Community Church, Vero Beach, FL 4 pm  
**Mary Preston**; Trinity Lutheran, Akron, OH 4 pm  
Bach, *Magnificat*; Seventh-day Adventist Church, Kettering, OH 4 pm  
**Jane Gamble**; First Congregational, Columbus, OH 4 pm  
**James Kibbie**; University of Michigan, Ann Arbor, MI 4 pm  
**Gillian Weir**; First Congregational, Battle Creek, MI 4 pm  
**Carol Cull**; First Presbyterian, Jeffersonville, IN 3 pm  
**Jane Watts**; St Norbert Abbey, De Pere, WI 1:30 pm  
Organ and Ensemble Concert; Glenview Community Church, Glenview, IL 5 pm  
\*Organ Concert; First Presbyterian, Macomb, IL 4 pm  
Texas Boys Choir; Calvary Episcopal, Memphis, TN 7 pm

16 OCTOBER

**Arthur Lawrence & Peter Stoltzfus**; Church of the Holy Trinity, New York, NY 8 pm  
**Thomas DeWitt**; Morrison United Methodist, Leesburg, FL 7:30 pm

17 OCTOBER

**Paul Bisaccia**, piano; Stonehill College, Easton, MA 8 pm  
**Richard Erickson & Justin Bischof**; Church of the Holy Trinity, New York, NY 8 pm  
Westminster Abbey Choir; St Thomas Church, New York, NY 7:30 pm  
**Irmgard Kruger/Edward Tarr Duo**; Cathedral of St. Paul, St Paul, MN 7:30 pm

18 OCTOBER

**Keith Toth & Nicholas White**; Church of the Holy Trinity, New York, NY 8 pm  
Texas Boys Choir; Lakeland College, Sheboygan, WI 8 pm

19 OCTOBER

**David Macfarlane & David Hurd**; Church of the Holy Trinity, New York, NY 8 pm  
**Jeffrey Pannebaker**; National City Christian, Washington, DC 12:15 pm  
**McNeil Robinson**; St John's Episcopal, Savannah, GA 7:30 pm  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8 pm

20 OCTOBER

**Gillian Weir**; Memorial Music Hall, Methuen, MA 8 pm  
**Kyler Brown & Kent Tritle**; Church of the Holy Trinity, New York, NY 8 pm  
Chapelle du Roi; Blessed Sacrament Cathedral, Greensburg, PA 7:30 pm  
Texas Boys Choir; Elm Park United Methodist, Scranton, PA 8 pm  
**Paul Bisaccia**, piano, with tenor; St Paul's Episcopal, Chattanooga, TN 7 pm  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8 pm  
**Thomas Weisflog**; Fourth Presbyterian, Chicago, IL 12:10 pm

**Bert Adams**  
**E.A.G.O.**  
Seventeenth Church of Christ,  
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### 21 OCTOBER

Texas Boys Choir; Mount Wachusett Community College, Gardner, MA 8 pm  
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm  
Chapelle du Roi; St Paul's Episcopal Cathedral, Detroit MI 8 pm

### 22 OCTOBER

Texas Boys Choir; Trinity Episcopal, Hartford, CT 4 pm  
David Hurd; St Philip's Episcopal, Brooklyn, NY 4 pm  
Frank Morana; St Thomas Church, New York, NY 5:15 pm  
True North Brass; Old Dutch Church, Sleepy Hollow, NY 3 pm  
Joan Lippincott; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
Robert Parkins; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
Westminster Abbey Choir; National Cathedral, Washington, DC 7:30 pm  
Chapelle du Roi; Cathedral of St John the Evangelist, Cleveland, OH 3 pm  
Sean Redrow; Cathedral of the Holy Angels, Gary, IN 3 pm  
Stewart Foster; Weidner Center, Green Bay, WI 4 pm  
Christopher Herrick; Concordia University, Mequon, WI 3:30 pm

### 24 OCTOBER

Gillian Weir; City Hall, Portland, ME 7:30 pm  
True North Brass; Trinity College, Hartford, CT 5:30 pm  
Texas Boys Choir; Church of the Good Shepherd, New York, NY 7:30 pm  
Chapelle du Roi; St Philip's Cathedral, Atlanta, GA 7:30 pm  
Gerre Hancock; Epworth-Euclid United Methodist, Cleveland, OH 8 pm

### 26 OCTOBER

Eric Bowman; National City Christian, Washington, DC 12:15 pm  
Chapelle du Roi; Ebenezer Lutheran, Columbia, SC 7 pm  
Ann Elise Smoot; First Presbyterian, Athens, OH 8 pm

### 27 OCTOBER

Dorothy Papadakos; City Hall, Portland, ME 7:30 pm  
True North Brass; Second Congregational, Attleboro, MA 8 pm  
Tom Trenney; Bethany Presbyterian, Rochester, NY 7:30 pm  
Alison Luedecke; St Paul's Cathedral, Pittsburgh, PA 8 pm  
Texas Boys Choir; First Presbyterian, Morrisville, PA 8 pm  
Raymond Burley; guitar; Evangelical Lutheran Church, Frederick, MD 7:30 pm  
Chapelle du Roi; Sacred Heart Catholic Church, Columbia, SC 8 pm  
Paul Ayers; Fourth Presbyterian, Chicago, IL 12:10 pm  
Illinois-ACDA Fall Convention; Wheaton College, Wheaton, IL (through October 28)  
James Garvey; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 28 OCTOBER

True North Brass; St Cecilia's Church, Wolfeboro, NH 8 pm  
Texas Boys Choir; St Andrew in the Valley Episcopal, Harrisburg, PA 7:30 pm

### 29 OCTOBER

Nicole Keller; St Thomas Church, New York, NY 5:15 pm  
Felix Hell; Grace Lutheran, Lancaster, PA 4 pm  
Robert Glasgow; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
Jane Parker-Smith; Chevy Chase Presbyterian, Washington, DC 4 pm  
Texas Boys Choir; St John's Episcopal, Roanoke, VA 7 pm  
Roberta Gary; Duke University, Durham, NC 5 pm  
John Scott; All SS Episcopal, Atlanta, GA 3 pm  
Bruce Neswick; hymn festival; St John's Episcopal, Tampa, FL 5 pm  
Ann Elise Smoot; Westminster Presbyterian, Akron, OH 5 pm  
James Kibbie; University of Michigan, Ann Arbor, MI 4 pm  
Martin Jean; Valparaiso Univ, Valparaiso, IN 3 pm  
Anita Werling; First Presbyterian, Macomb, IL 4 pm

### 30 OCTOBER

Texas Boys Choir; First Presbyterian, Kingsport, TN 8 pm

### 31 OCTOBER

Choral Concert, with orchestra; St Thomas Church, New York, NY 7:30 pm  
Martin Jean, workshop; Mississippi College, Clinton, MS 10 am

## UNITED STATES West of the Mississippi

### 5 SEPTEMBER

Frederick Swann, workshops; First Plymouth Congregational, Lincoln, NE 9 am, 2 pm  
Kathleen Scheide, fortepiano & organ; All Souls' Church, Point Loma (San Diego), CA 7 pm

### 16 SEPTEMBER

David Briggs, workshop; First Plymouth Congregational, Lincoln, NE 9 am  
Paul Bisaccia, piano; First Christian Church, El Paso, TX 7:30 pm

### 17 SEPTEMBER

Richard Elliott; Univ of Texas, Austin, TX 4 pm  
Paul Bisaccia, piano; First Christian Church, El Paso, TX 2:30 pm  
Ji-Yoen Choi; St Elizabeth Church, San Francisco, CA 3 pm  
David Gell; The Unitarian Society, Santa Barbara, CA 3:30 pm

### 22 SEPTEMBER

Peter Conte; Trinity Episcopal, Reno, NV 7:30 pm  
David Higgs; Crystal Cathedral, Garden Grove, CA 7:30 pm

### 23 SEPTEMBER

Stephan Engels, masterclass; Cathedral of the Madeleine, Salt Lake City, UT 9 am

### 24 SEPTEMBER

Craig Cramer; Augustana Lutheran, St James, MN 3 pm  
David Higgs; First Presbyterian, Midland, TX 3 pm  
Ullrich Boehme, organ vespers; Christ the King Lutheran, Houston, TX 5 pm  
Alison Luedecke; Cathedral of Our Lady of Perpetual Help, Rapid City, SD 7:30 pm  
Stefan Engels; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Interfaith Jubilee Concert; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Frederick Swann; First Congregational, Los Angeles, CA 4 pm

### 26 SEPTEMBER

Gerre Hancock; Wichita State University, Wichita, KS 7:30 pm

### 1 OCTOBER

Craig Cramer; St Paul's Episcopal, Salem, OR 4:30 pm  
Alison Luedecke, with Millennia Consort; St Paul's Cathedral, San Diego, CA 5 pm  
Santa Barbara Boys Choir, with ensemble; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
Chamber music, with soprano; All SS Episcopal, Beverly Hills, CA 4 pm

### 4 OCTOBER

Craig Cramer; St Augustine Catholic Parish, Spokane, WA 7 pm

### 8 OCTOBER

Gillian Weir; First Christian, Colorado Springs, CO 3 pm  
Daniel Roth; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

### 14 OCTOBER

James Welch; First Presbyterian, Livermore, CA 8 pm

### 15 OCTOBER

George Ritchie, lecture; Gallagher-Bluedorn Performing Arts Center, Cedar Falls, IA noon, 3 pm  
French Choral Music; St Thomas Aquinas, Dallas, TX 7:30 pm  
Bach, *Cantata 96*, with orchestra; Christ the King Lutheran, Houston, TX 5 pm  
Craig Cramer; Palmer Memorial Episcopal, Houston, TX 7 pm  
Ivan Guevara; St Mary's Cathedral, San Francisco, CA 3:30 pm

### 16 OCTOBER

George Ritchie, masterclass; Gallagher-Bluedorn Performing Arts Center, Cedar Falls, IA, 1, 4 pm

### 17 OCTOBER

Texas Boys Choir; Martin Luther College, New Ulm, MN 7:30 pm  
George Ritchie; Gallagher-Bluedorn Performing Arts Center, Cedar Falls, IA 8 pm

### 18 OCTOBER

George Ritchie, lecture; Gallagher-Bluedorn Arts Center, Cedar Falls, IA noon

### 22 OCTOBER

Robert Glasgow; St Paul's Episcopal Cathedral, Oklahoma City, OK 8 pm  
Frederick Swann; First Presbyterian, Tyler, TX 7:30 pm  
Peter Sykes; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm

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Ladd Thomas; Neighborhood Church, Palos Verdes Estates, CA 4 pm

24 OCTOBER

Todd Wilson; Wichita State University, Wichita, KS 7:30 pm

26 OCTOBER

David Higgs; First Church of Christ, Scientist, St Louis, MO 7:30 pm

28 OCTOBER

Copland Concert; Orchestra Hall, Minneapolis, MN

Raymond Burley, guitar; All SS Episcopal, Phoenix, AZ 8 pm

29 OCTOBER

James Diaz; First Presbyterian, Davenport, IA 4 pm

Raymond Burley, guitar; Church of the Red Rocks, Sedona, AZ 3 pm

Byron Blackmore; Crown of Life Lutheran, Sun City West, AZ 4 pm

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

31 OCTOBER

James Welch; St Mark's Episcopal, Palo Alto, CA 8 pm

#### INTERNATIONAL

15 SEPTEMBER

Robert Kovacs; St Augustine's, Vienna, Austria 7:30 pm

16 SEPTEMBER

Carlo Curley; York Minster, England 7:30 pm

Simon Lindley; Doncaster Parish Church, England 7 pm

D'Arcy Trinkwon; St Mary Redcliffe, Bristol, England 5:30 pm

20 SEPTEMBER

Trinity College Choir, Cambridge; Christ Church Cathedral, Ottawa, Ontario 8 pm

21 SEPTEMBER

David Di Fiore; St Elizabeth Cathedral, Kosice, The Slovak Republic 7 pm

22 SEPTEMBER

Hans Fagius; St Augustine's, Vienna, Austria 7:30 pm

Maurice Pinsson; Église Abbatiale, Mouzon, France 8:45 pm

David Sanger & John Scott; St Mary's Cathedral, Edinburgh, UK 7:30 pm

23 SEPTEMBER

Mark Brafield; All Saints Tooting, London, England 7:30 pm

David Gibbs; York Minster, England 7:30 pm

Philip Moore; Doncaster Parish Church, England 7 pm

Arthur Wills; Tewkesbury Abbey, England 7:30 pm

24 SEPTEMBER

Adrian Partington; Albert Hall, Nottingham, England 2:45 pm

28 SEPTEMBER

Stephen Tharp; Duomo, Milan, Italy

29 SEPTEMBER

Alfred Halbartschlager; St Augustine's, Vienna, Austria 7:30 pm

Jozef Sluys; Cathedral of St Michael & St Gudula, Brussels, Belgium 8 pm

Jean-Christophe Leclere, with ensemble; Église Abbatiale, Mouzon, France 8:45 pm

Régis Rousseau & Benoit Mernier; Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada 8 pm

30 SEPTEMBER

Jean Ferrard; Cathedral of St Michael & St Gudula, Brussels, Belgium 3 pm

Stanislas Derlemaeker; Cathedral of St Michael & St Gudula, Brussels, Belgium 8 pm

Gerhard Weinberger; Kirche St Canisius, Munich, Germany 8 pm

Stephen Tharp; Duomo, Alessandria, Italy

Margaret Phillips; Parish Church of Hendon St Mary, London, England 7:30 pm

1 OCTOBER

Rachel Laurin & Olivier Vernet, with piano; Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada 8 pm

3 OCTOBER

Sylvie Poirier & Philip Crozier, Philippe Bournival, Jonathan Oldengram; Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada 8 pm

5 OCTOBER

Vincent Genvrin; Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada 8 pm

6 OCTOBER

Jens Jamin; St Augustine's, Vienna, Austria 7:30 pm

Winchester Early Music Festival; Winchester, England (through October 8)

Colla Voce; St Peter's Church, Winchester, England 9 pm

Alan Morrison & Ken Cowan; Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada 8 pm

7 OCTOBER

Andrew Lumsden; Lichfield Cathedral, England 7:30 pm

Gordon Stewart; St Peter's Stoke, North Staffordshire, England 5:10 pm

Dorothy Davis; Millhouses Methodist Church, Sheffield, England 7 pm

Gregorian Chant Workshop; Holy Trinity Church, Winchester, England 10:30 am

Laars Ulrik Mortensen, harpsichord, with ensemble; St Peter's Church, Winchester, England 8:15 pm

Stephen Tharp, with orchestra; Tonhalle, Zurich, Switzerland

Massimo Nosetti; Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada 8 pm

8 OCTOBER

Polyhymnia; Cathedral, Winchester, England 7:30 pm

11 OCTOBER

Loïc Mallié; Notre Dame de France, London, England 7:45 pm

Andrew Millington; Parish Church of St Paul, Honiton, England 7:30 pm

12 OCTOBER

International Organ Symposium; Brussels, Belgium (through October 15)

13 OCTOBER

Michael Gailit; St Augustine's, Vienna, Austria 7:30 pm

14 OCTOBER

Anne Marsden Thomas, workshop; Avenue St Andrew's United Reformed Church, Southampton, England 10:30 am

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Stephen Disley; St Mary Redcliffe, Bristol, England 5:30 pm

15 OCTOBER

James Diaz; Westminster United Church, Winnipeg, Manitoba, Canada 2 pm

19 OCTOBER

Simon Preston; Royal Festival Hall, London, England 7:30 pm

21 OCTOBER

Gerhard Weinberger; St Ursula, Munich, Germany 8 pm  
Ian Tracey; Cathedral, Liverpool, England 3 pm

22 OCTOBER

Stephen Tharp, with orchestra; Holy Spirit Cathedral, Hradec Kralove, Czech Republic

25 OCTOBER

Sylvie Poier & Philip Crozier; Christ Church Cathedral, Montréal, Québec, Canada 12:30 pm

28 OCTOBER

Jonathan Rees-Williams; Lichfield Cathedral, England 7:30 pm

29 OCTOBER

Roger Fisher; St Mary's Church, Southampton, England 8 pm

PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, Canada, May 24: *Prelude and Fugue in C*, S. 531, *Erhalt uns, Herr, bei deinem Wort*, S. 1103, *Wenn dich Unglück tut greifen an*, S. 1104, *Gott der Vater wohn' uns bei*, S. 748, *Allein Gott in der Höh' sei Ehr'*, S. 715, 716, *Trio in G*, S. 1027a, *Vater unser im Himmelreich*, S. 762, *Wir Christenleut'*, S. 1090, 710, *Wir glauben all an einen Gott*, S. 765, *Toccata in d*, S. 565, Bach.

ROBERT E. GANT, St. Matthew's Lutheran Church, Charleston, SC, May 31: *Pomp and Circumstance No. 4 in G*, Elgar; *We all believe in one God*, S. 740, *Fugue in E-flat*, S. 552/ii, Bach; *Intermezzo (Symphonie III)*, Vierne; *Introduction and Passacaglia in f*, op. 63, Reger; *Irish Tune from County Derry*, Grainger; *Toccata (Suite, op. 5)*, Duruflé.

DAVID GOODE, Clayton State College & University, Morrow, GA, May 20: *Prelude and Fugue in E-flat*, S. 552, Bach; *Elevation-Tierce en taille (Messe pour les convents)*, Couperin; *Prelude and Fugue on BACH*, Liszt; *Estampie*, Robertsbridge Codex; *Dip-tique*, Messiaen; *Impromptu, Vierne*; *Variations sur un Noël*, op. 20, Dupré.

RONALD GOULD, State Capella, St. Petersburg, Russia, May 7: *The Emperor's Fanfare*, Soler, arr. Biggs; *Sonata on the First Tone*, Lidón; *Sonata in F*, Pergolesi; *Toccata for the Elevation*, Frescobaldi; *Wir glauben all' an einen Gott*, S. 680, 740, O Lamm Gottes, unschuldig, *Prelude and Fugue in a*, S. 543, Bach; *Prelude (Symphony I)*, Vierne; *Andante sostenuto (Symphonie Gothique)*, Widor; *Jesu loves me, this I know*, Bolcom; *Sonata III*, Hindemith; *Homage à Perotin*, Roberts.

JOHN GREW, Christ Church Cathedral, Montréal, Québec, Canada, May 10: *Prelude and Fugue in C*, S. 553; *Sonata No. 6 in G*, S. 530, *O Jesu, wie ist dein Gestalt*, S. 1094, *Christ lag in Todesbanden*, S. 718, *Durch Adams Fall ist ganz verderbt*, S. 705, 1101, *Toccata and Fugue in F*, S. 540, Bach.

DAVID HATT, Trinity Episcopal Church, Reno, NV, May 19: *Suite Bretonne*, op. 21, *Variations on a Noël*, op. 20, Dupré.

DAVID HIGGS, St. John's Episcopal Church, Stamford, CT, May 7: *Sinfonia, Cantata 29*, "Wir danken dir," Bach; *Variations on "Mein junges Leben hat ein End"*, Sweelinck; *Pièce Héroïque*, Franck; *Soliloquy*, Conte; *Free Fantasia on "O Zion, Haste"* and "How firm a foundation," Bolcom; *Two Preludes: E-flat Major, E-flat minor*, Kittel; *Suite*, op. 5, Duruflé.

ROBERT BURNS KING, First Presbyterian Church, Burlington, NC, May 7: *Balletto del Granduca*, Sweelinck; *Chaconne in g*, Chaconne in F, L. Couperin; *Aria con Variazioni*, Martini; *Passacaglia and Fugue in c*, Bach; *Prelude, Fugue and Variation*, Franck; *Suite Gothique*, Boëllmann.

JOAN LIPPINCOTT, Church of the Ascension, Knoxville, TN, May 5: *Festiva Fanfare*, Leighton; *Nun danket alle Gott*, Schmücke dich, o liebe Seele, *Von Gott will ich nicht lassen*, *Passacaglia in c*, S. 582, Bach; *Fanfare for the Common Man, Preamble*, Copland; *Méditations sur le Mystère de la Sainte Trinité: VIII*, Messiaen; *Trio Sonata in E-flat*, S. 525, Bach; *Allegro (Symphony No. 6)*, Widor.

ALAN MORRISON, First United Methodist Church, Morristown, TN, May 5: *Toccata in F*, S. 540, *Concerto in d*, *Allein Gott in der Höh' sei Ehr*, S. 664, Bach; *Suite on "No, not one," Spong*; *Salamanca*, Bovet; *Chorale Triptych*, Krape; "The peace may be exchanged" (*Rubrics*), *Ayre for the Dance*, Locklair; *Fantasia for Organ*, Weaver.

FREDERICK SWANN, St. Ann's Church, Washington, DC, May 14: *Grand Chorus*, Weitz; "Dialogue" (*Mass for the Parishes*), "Récit de tierce en taille" (*Mass for the Convents*), Couperin; *Fantaisie in E-flat*, Saint-Saëns; *Chorale (Symphony II)*, Vierne; *Fugue and Chorale*, Honegger; *Pièce Héroïque*, Franck; *Fantasia and Fugue in c*, S. 537, Bach; *Introduction and Fugue on "St. Denio"*, Weaver; *Andante sostenuto*, Widor; *Fantasia and Fugue in F*, Parry.

STEPHEN THARP, Grace Church, Utica, NY, May 19: *Overture, Bourée, Le Paix, Le Rejouissance, Menuet I & II (Music*

for the Royal Fireworks), Handel, arr. Tharp; *Canzonetta in G*, BuxWV 172, Buxtehude; *Nun komm, der Heiden Heiland*, S. 599, *Wer nur den lieben Gott lässt walten*, S. 642, Bach; *Apparition de l'Eglise Éternelle*, Messiaen; *Rhosymedre*, Vaughan Williams; *Toccata & Fuga Sinfonica* on BACH, Newman; *Variations (Symphony No. 8)*, Widor; *Symphonie en Trois Mouvements*, Hakim.

LADD THOMAS, St. Paul's Episcopal Church, Bellingham, WA, May 21: *Toccata and Fugue in d*, S. 565, *Two Sonatas in D*, K. 287, 288, Scarlatti; *Sonata No. 1 in f*, Mendelssohn; *Concerto del Sigr. Meck*, Walther; Three chorale preludes on *How brightly shines the morning star*, Pachelbel, Manz, Drischner; *Roulade*, Bingham; *Autumnal*, James; *Variations sur un Noël*, Dupré.

TIMOTHY TIKKER, Cathedral of St. John the Baptist, Charleston, SC, May 30: All-improvisation concert; *Prelude & Fugue* on a submitted theme; *Variations* on a familiar hymn tune, chorale, or plain-chant; *Free Fantasy* on submitted themes; *Passacaglia* on a submitted theme.

MARCIA VAN OYEN, Washington National Cathedral, Washington, DC, April 2: *Flourish and Chorale*, McCabe; *Trio in d*, S. 583, Bach; *Visions of Eternity*, Ferko; *Choral I in E*, Franck; *This little light of mine*, Taylor; *Deep River*, Utterback; *Prelude and Fugue in g*, Dupré.

RICHARD WEBSTER, Parish Church of St. Luke, Evanston, IL, April 9: *Trompette*, Proulx; *Cortège et Litanie*, Dupré; *Trio in F*, Krebs; *Elegy*, Parry; *Paschal Suite*, Webster; *Moto Ostinato*, Eben; *Dance of the Reed Flutes*, *Dance of the Sugar Plum Fairies (The Nutcracker Suite)*, Tchaikowsky, arr. Hohman; *Prelude on "Orientis Partibus"*, Matthews; *Serene Alleluia*, *Outburst of Joy (L'Ascension)*, Messiaen; *I sing the mighty power of God*, Webster.

PATRICK WEDD, Christ Church Cathedral, Montréal, Québec, Canada, May 3: *Prelude and Fugue in A*, S. 536, *Nun komm der Heiden Heiland*, S. 599, 699, *Gottes Sohn ist kommen*, S. 600, 703, *Herr Christ, der ein'ge Gottes-Sohn*, S. 601, 698, *Lob sei dem allmächtigen Gott*, S. 602, 704, *Gelobet seist du, Jesu Christ*, S. 604, 697, *Christum wir sollen loben schon*, S. 611, 696, *Canzona in d*, S. 588, *Fugue in G*, S. 576, Bach.

GERALD WHEELER, Christ Church Cathedral, Montréal, Québec, February 16: *Prelude and Fugue in B-flat*, S. 560, *Gelobet seist du, Jesu Christ*, S. 723, *Ach Gott und Herr*, S. 692, *Sonata No. 1 in E-flat*, S. 525, *Fantaisie in g*, S. 917, *Wir Christenleut'*, S. 612, *Helft mir Gottes Güte preisen*, S. 613, *Mit Fried' und Freud' ich fahr' dahin*, S. 616, *Herr Gott, nun schließ den Himmel auf*, S. 617, 1092, *Meine Seele erhebt den Herren*, S. 733, Bach.


GILLIAN WEIR, All Soul's Episcopal Church, San Diego, CA, April 2: Six Dances from *Organ Book*, Attaignant; *Sonata in C*, Scarlatti; *Récit de Tierce en taille*, Noël; *Quand le Sauveur Jesu-Christ*, Dandrieu; *Concerto in d*, S. 596, *Trio Sonata IV in e*, Bach; *Fantasia in f*, K. 608, Mozart; *Sonata in C*, Schnizer; *Carmelite Suite*, Françaix; *Variations* on a Theme of Frescobaldi (*Hommage à Frescobaldi*), *Dialogue sur les Mixtures (Suite Breve)*, Langlais.

EVA ZSIDO, Trinity Episcopal Church, Santa Barbara, CA, March 5: *Fantasy and Fugue on "Ad nos, salutarium undam"*, Liszt.

## Organ Recitals

MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, May 7: *Concerto No. 1*, Bach; *Precious Lord, Vesper Hymn*, Diemer; *Intermezzo (Adon Olam)*, Balderston; *Partita on Christ ist erstanden*, Purvis.

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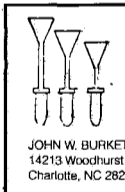
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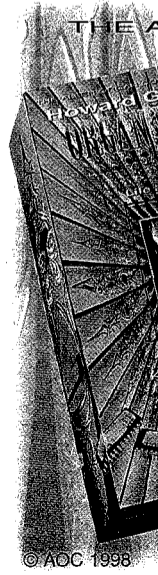
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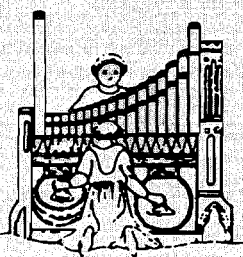


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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 29.

## MISCELLANEOUS FOR SALE

**Console:** 3-manual Kimball oak, drawknob, completely rebuilt by Peterson in 1994, Master Stop Processor, Midi Resource System, 99 levels of memory; 12 Generals, 6 Man/Ped pistons, couplers, four Cresc. and Tutti levels. Drawknobs: Gt: 23, Sw: 20, Ch: 23, Pd: 22, Fr. Man. Transfer, transposer. Pipework: NEW-8, 4, 2 Prin. (49 pipes each, needs voicing), IV Fourn. (voicing), III Mixture. OLD-16 Prin., 8 Gamba, 8 Diap., 4 Octave (Sw.), IV Plein Jeu, 8 Vox Humana (large scale), 16 Dbl. Gemshorn, 8 Gemshorn, 4 Octave (Ch.), 1 1/3' Lariot, III Cymbale, 16 Subbass, 16 Bourdon, III Mixt. (Ped.), gutsy half-length 32 Contra Trombone, wood (Schopp new reeds/resonators, 12 bass pipes, extension rank), 16 Trombone (wood & metal), 8 Tuba Major voiced for 20-25" wind (Schopp rebuild, new tongues), Harp, Chimes (mechanisms need rebuilding). Chests: two 1994 large Pitman style, several old but working. Will sell individual pieces, but discount to buyer who takes all or most. Buyer to remove, preferably early Jan. 2001. Call 414/258-2171 or FAX 414/258-4188.

**Organ pipes & chests.** 16' Bourdon with electric chests \$500; 16' Gedecht \$400; 2-manual Moller console, in use to Fall 2000 \$200; Wicks blower, 2hp \$500; 4 & 5 rank electric action chests \$500 each; 16' Principal 12-note electric-action chest \$100; Orgelactra Power Pack, 240V, 3Ph, 10-15 VDC, \$200. Offers considered. FOB Grand Rapids, MI. Contact Dan Kwekel, 616/554-3345.

**Inventory Closeout:** six-16' Open's, four blowers, 100's of 601 magnets, more. Send SASE to W. Ranstrom, 1835 S. Lincoln St., Denver, CO 80210-3112 or e-mail: Organbuilder@Juno.com

**Korg MT1200 Tuner.** \$329. Shows pitch, octave, note. Plays C2-B5. Hears A0-B8. 8 preset, 2 programmable temperaments. Calibrates A=390-470 Hz. Korg AT120 Chromatic Tuner. \$250. Shows pitch, octave, note. Plays C2-B8. Hears C0-B8. Calibrates A=380-480Hz. Both have batteries, adaptor, adjustable volume, pitch. Song of the Sea, 47 West Street, Bar Harbor, ME 04609. Ph 207/288-5653. Brochure.

## MISCELLANEOUS FOR SALE

**Must sell quickly:** single unit chests, reservoirs, tremis, keyboards, offset chests, glockenspiel, swell engines, and 8' Tibia. Following Wurlitzer: 16'-12n Bourdon with chests, regulators, Chrysoglott with vibraphone. 2/7 relay switch stack, Johnson Organ Co., Box 1228, Fargo, ND 58107 for SASE. 701/237-0477.

**Organ pipes and parts.** Send legal size SASE to A&J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550; 914/561-1480.

**Zimbelsterns,** Chamber, Deluxe, and Grande models. Start at \$449.50. 12-16V, DC, AC avble. 9 bells, 2 or 3 strikers. Variable speed controls avble. Over 100 satisfied customers. Chapel Music Co. Box 838, Lithonia, GA 30058. 800/836-2726.

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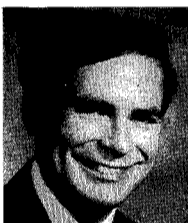
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