

# THE DIAPASON

OCTOBER, 2000



University Presbyterian Church, Seattle, Washington  
Specification on page 22

# Here & There

**Madison Avenue Presbyterian Church**, New York City, has announced its 2000/2001 series of musical events: October 1, John Weaver in first recital using the six new stops recently added to the church's 1960 70-rank Casavant organ; 10/15, Paul Stetsenko; 11/12, John Weaver, all-Bach organ and chamber music; 11/19, St. Andrew Chorale and Orchestra, music of César Franck; April 8, St. Andrew Chorale, music of Andrea and Giovanni Gabrieli; May 20, St. Andrew Chorale, Bach, *Ascension Oratorio*. For information: 212/288-8920.

**St. Peter's Episcopal Church**, Morristown, New Jersey, has announced its music events: October 6, the Choir of Men and Girls from Washington Cathedral, Bruce Neswick, conductor, Erik Suter, organist; October 29, Imperial Brass Concert; November 18, Early Music Players. For information: 973/538-0555.

**St. Helena's Episcopal Church**, Beaufort, South Carolina, presents a fall series of organ recitals on Fridays at noon: October 6, Adrienne Cox-Olson; 10/20, Christiaan Teeuwssen; 11/3, David Eaton; 11/17, Raymond Adams; 12/1, J. Nixon McMillan. For information: 843/524-1622 x211.

**The Worcester AGO chapter** will host its 19th annual Fall Crawl on October 9. Co-chairs are Judy Ollikkala and Richard Hill. The schedule includes seven organs in North Easton and Taunton, Massachusetts, instruments by Hook, Hook & Hastings, Johnson/Roche, Jardine, and Odell. For information: 508/754-7885.

**The Church of the Holy Apostles**, New York City, presents its 2000/2001 concert series: October 10, David Hurd, all-Bach; November 1, Bach, *Missa Brevis in F*; 11/14, Christa Rakich, harpsichord; February 6, Mickey Thomas Terry; March 13, Ben van Oosten; May 15, Jonathan Dimmock. For information: 212/807-6799.

**Washington National Cathedral** continues its concert series: October 15, Paul Ayres (5 pm), Pipes Spectacular (8 pm); 10/22, Westminster Abbey Choir; 11/12, Cathedral Choral Society; 11/14, Interfaith Concert; 11/19, Erik Wm. Suter; 11/26, Felix Hell. For information: 202/537-6216.

**The First Congregational Church**, Columbus, Ohio, has announced its concert series: October 15, Jane Gamble; November 19, The Gallery Choir of First Church; February 18, Scott Dettra; March 11, George Ritchie; April 1, G. Dene Barnard; and May 6, Gillian Weir. For information: 614/228-1741.

**Trinity Lutheran Church**, Akron, Ohio, presents its Organ Recital Series: October 15, Mary Preston; November 10, Lee Garrett; December 8, Lessons and Carols. For information: 330/376-5154.

**The Dayton Bach Society** has announced its 2000-2001 season: October 15, Bach, *Magnificat*; December 10, Sing the Season; February 4, Best of the Baroque XV; April 1, Music for Chorus and Brass; and May 6, Handel, *Messiah*, Parts II and III. All performances take place at the Kettering Seventh-day Adventist Church, with the exception of February 4 at the Dayton Art Institute. For information: 937/256-BACH.

**The Orpheus Chamber Singers**, of Dallas, Texas, has announced its 2000/2001 season: October 15, "From a French choir loft," at St. Thomas Aquinas Church; December 4, "Ceremony of Carols," at St. Thomas Aquinas Church; February 24, "Love and Lament," at Lovers Lane Methodist

Church; and April 29, "American Images," at First Unitarian Church. For information: 214/352-9171.

**The AGO** is sponsoring "Pipes Spectacular" on October 15. With over 200 concert events across the country on that date, it is expected to attract an audience of 100,000 to hear over 2,000 performers nationwide. For information: <www.ago.org>.

In honor of its 10th season of concerts, **Holy Trinity Episcopal Church**, New York City, will present an Organ Festival Week: October 16, Arthur Lawrence & Peter Stoltzfus; 10/17, Richard Erickson & Justin Bischof; 10/18, Keith Toth & Nicholas White; 10/19, David Macfarlane & David Hurd; 10/20, Kyler Brown & Kent Tritle; concerts take place at 8 pm each day. For information: 212/289-4100.

**The St. Thomas Choir of Men & Boys** has announced its Tuesday Evening Concert Series, Gerre Hancock, Organist and Master of the Choristers: October 17, Westminster Abbey Choir; October 31, Haydn, *Little Organ Mass*; Mozart, *Requiem*; December 19, 21, Handel, *Messiah*; and April 3, Bach, *Mass in B Minor*. For information: 212/664-9360; <www.saintthomaschurch.org>.

**St. Paul's Church**, Doylestown, Pennsylvania, has announced its 11th season of musical events: October 22, soprano Shelley Milhous with ensemble; November 5, organist Lee Milhous with trumpets and choir; December 3, Advent Procession with Lessons and Carols; 12/5, 12, and 19, Tuesday noon recital series; 12/15, Handel, *Messiah*, Part I; 12/17, Christmas Lessons and Carols; February 2, 3, 4, *Oliver!*; March 4, Lee Milhous with choir; April 29, Chamber Arts Guild; May 20, Festal Evensong for Eastertide; June 10, Handel, *Messiah*, Parts II and III. For information: 215/230-7098.

**St. Patrick's Cathedral**, New York City, is presenting its fall organ series: October 22, Christopher Nickol; 10/29, M. Jayne Lucas; 11/12, Justin Bischof; 11/19, Scott Foppiano. The chamber music series takes place on October 22, November 5, and December 3; and the choral music series on October 26, November 14, and December 13. For information: 212/753-2261, x245.

**Our Lady of Sorrows Church**, South Orange, New Jersey, has announced its Musica Sacra series: October 22, F. Allen Artz; 11/5, Gerre Hancock; 11/26, Solemn Evening Prayer & Benediction; 12/2, Summit Chorale, An Iberian Christmas; 12/10, Seton Hall University Choir; 12/17, Parish Choir, St. Cecilia Singers & Schola Cantorum; 1/21, Early Music Players; 2/11, Barbara Thomson; 3/4, South Orange/Maplewood Children's Choir Festival; 3/11, F. Allen Artz, with trumpet and two sopranos; 5/13, Choral Concert; 6/17, Solemn Evening Prayer & Benediction. For information: 973/763-5454 x234.

**The Illinois Chapter of ACDA** presents its Fall Convention October 27-28 at Wheaton College, Wheaton, Illinois. Presenters include the Northern Illinois University Choir, Augustana Choir, Heartland Voices, Northern Illinois Children's Choir, Bradley University Chorale, Opus 24, and various honors choirs. For information: 630/248-3025.

**The Plymouth Music Series** of Minnesota has announced its 32nd season: October 28, Copland & Friends, Orchestra Hall; November 12, A Garland for Linda, honoring the late Linda McCartney, Adath Jeshurun Congregation; December 3, 9, 10, Welcome

# THE DIAPASON

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Christmas, Plymouth Congregational Church; February 18, Witness, Orchestra Hall; March 29, The Sixteen, Basilica of St. Mary; April 19-22, "Barnum's Bird," by Libby Larsen, Theatre de la Jeune Lune; May 5, The Forest & Otherworld, Orchestra Hall. For information: 612/547-1459.

**First Presbyterian Church**, Arlington, Heights, Illinois, has announced its 2000-2001 concert series: October 28-29, masterclass and recital by Douglas Cleveland; November 19, pianist David Henley; December 10 and 17, music of Christmas; January 19, Paul Leddington Wright; February 18, 16th annual Organ-Fest; March 25, Singing Boys of Pennsylvania; April 22, spring concert. Information: 847/255-5900.

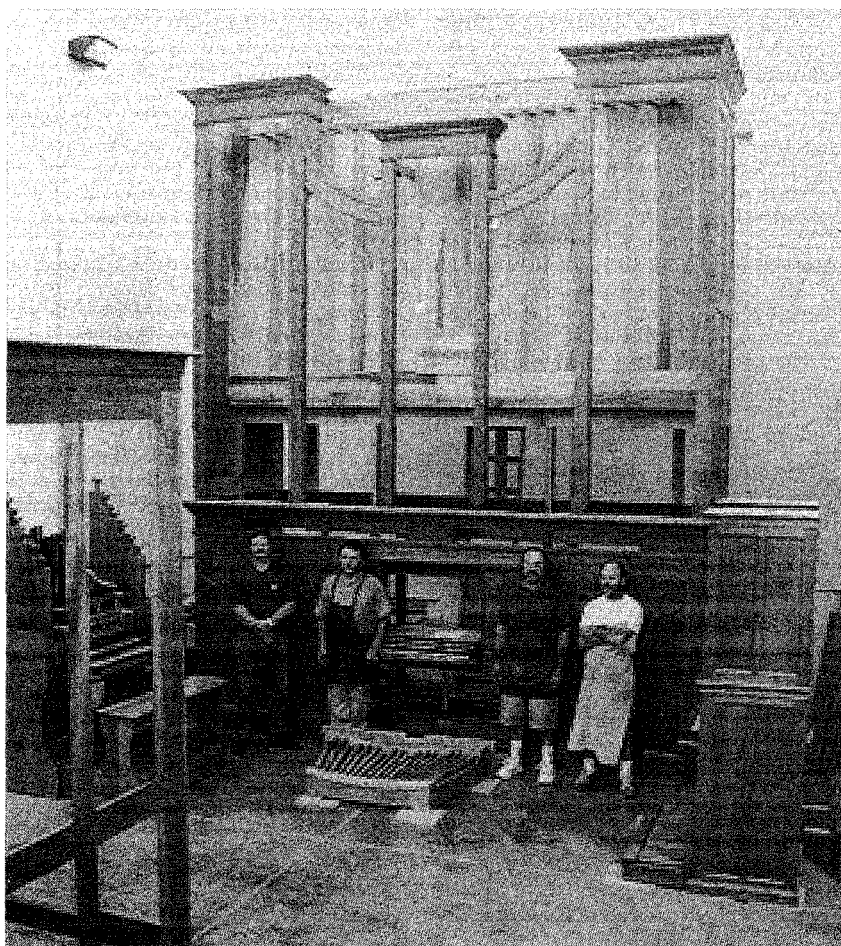
**Wisconsin Conservatory of Music**, Milwaukee, will celebrate its centennial with a three-day reunion event November 3, 4, and 5. The weekend begins with a recital by pianist Ralph Votapek on November 3. The following day includes special masterclasses and performances, and Sunday, November 5, features an open house with performances by current students and faculty. For information: 414/276-5760.

**St. Vincent de Paul Church**, Chicago, Illinois, will celebrate its 125th anniversary with a concert of music by Arthur C. Becker on November 5 at 2



Arthur C. Becker (1895-1976)

pm. Becker (1895-1976) was organist and choirmaster of the church from 1918 to 1973. In cooperation with Ars Musica Chicago, the concert will present important compositions by Becker, including his *Mass of Saint Vincent de Paul* along with many of his organ works. Organists include Robert Beatty, Jerome Butera, Gerald Chalupka, Larry Long, and David Scribner. The program will benefit the restoration of the church's 56-rank Lyon & Healy pipe organ, one of the largest and last remaining Lyon & Healy's, the pipework of which remains unaltered. For information: 773/327-1113.



**Bedient shop, Roca, NE: workers Stan Pypenko, Paul Lytle, Rick LaBrune; foreground left, case frame for UCC Headquarters Chapel, Cleveland, OH; background left, Op. 64, II/P 2-stop practice organ; center back, Op. 65 for Storm Lake UMC, Storm Lake, IA, II/P 17 stops; right back, Op. 68, I/P 3 stops.**

The Bedient Pipe Organ Company, Roca, Nebraska, will celebrate its 30th anniversary on November 5. The company was founded in September of 1969, and 30 years later is building its Opus 70. A gala celebration will be held at 2:30 pm on November 5 at St. Vin-

cent de Paul Catholic Church in Omaha, Nebraska, the location of Bedient Opus 59. Organists George Ritchie and Quentin Faulkner will play a joint recital, and a reception will follow. For information: 402/420-7662; <BedientORG@aol.com>.



**Williamsburg Bach concert: (standing) Giles Cooke, JanEl Gortmaker, Susan Via, Paulette Amory, Dan Via, Sarah Bland, Thomas Marshall, Colin Spinks, James Drake; (seated) Carol Hunter, Marcia Koller**

On July 28, ten Williamsburg musicians, along with Colin Spinks, organist of Gloucester Cathedral, England, presented a joint concert in observance of the 250th anniversary of the death of J.S. Bach. An account of Bach's final hours was read, with reference to the chorale *Vor deinen Thron tret ich hiermit* (BWV 688a), which was played shortly after 8:15 pm, the hour of Bach's death. Other Bach works on the program included the *Partita in D*, BWV 828, *Tocatta in F*, BWV 540, *Sonata I in E-flat*, BWV 525, selections from the *Schübler Chorales* and the *Clavierübung*, and the *Fugue in E-flat*, BWV 552. Participants included Giles Cooke, JanEl Gortmaker, Susan Via, Paulette Amory, Dan Via, Sarah Bland, Thomas Marshall, Colin Spinks, James Drake, Carol Hunter, and Marcia Koller.



**Sophia Vastek and Scott Myers, Vernon deTar Scholarship Competition winners**

The Delaware AGO Chapter has announced the results of the 2000 Vernon deTar Scholarship Competition, held at First & Central Presbyterian Church in Wilmington, Delaware, on March 25. This year's winners are organist Scott Myers, of Landenberg,

Pennsylvania, and pianist Sophia Vastek, of Washington, DC. Judges for the competition were Paul Fleckenstein and David Furniss. David Schelat is chairman of the competition. Scott Myers, 16, is a sophomore at the Interlochen Arts Academy in Interlochen, Michigan, where he studies organ with Robert Murphy. Previously, he won the Vernon deTar Scholarship Competition in 1998 and the Albert Schweitzer Organ Festival/USA Competition in 1999. Sophia Vastek, 12, is a student at the National Cathedral School in Washington, DC, where she studies piano with Roseann Conway, and sings in the Choir of Girls at the National Cathedral under the direction of Bruce Neswick. The next Vernon deTar Scholarship Competition will be held on March 24, 2001. For information: 302/654-5371.

The AGO has announced winners in the **National Young Artists Competition in Organ Performance**, held in Seattle, Washington, during the National Convention, July 2-6. First prize went to Ji-Yoen Choi (\$2,000 Lillian Murtagh Memorial Prize provided by Karen McFarlane Artists, and a CD recording provided by Naxos); second prize, Joby Bell (\$1,500 provided by John-Paul Buzard Pipe Organ Builders); third prize, Yun-Kyong Kim (\$1,000 provided by the Noack Organ Company); audience prize, Joby Bell (\$500, provided by the Martin Ott Pipe Organ Company). Ji-Yoen Choi, a native of Seoul, Korea, and resident of Rochester, New York, earned the BMus at Yonsei University and the MMus from the Peabody Conservatory of Music, where she studied organ with Donald Sutherland. She is a doctoral candidate at the Eastman School of Music, where she holds the Performer's Certificate and studies with David Higgs. A finalist in the 1998 Calgary Competition, Ms. Choi won second prize in the 1997 San Marino Competition and in the 1999 Ft. Wayne Competition. Joby Bell, a native of North Carolina and resident of Houston, Texas, holds a diploma from the North Carolina School of the Arts, a BMus from Appalachian State University, Boone, North Carolina, and the MMus from Rice University, where he continues as a doctoral student under Clyde Holloway. Yuri Kyong Kim is a doctoral student at Indiana University, where she earned her MMus degree. She holds a BMus from the University of Washington.

The AGO has announced winners in the **National Competition in Organ Improvisation**, held during the National Convention in Seattle: first prize, Justin Bischof (\$2,000 provided by the Holtkamp Organ Company); second prize, Ernest Oelkers (\$1,500 provided by Dobson Pipe Organ Builders); third prize, Robert Nicholls (\$750 provided by Mary Louise Herrick). Justin Bischof, a resident of New York City, holds the BMus, MMus, and DMA from the Manhattan School of Music, where he studied with John Walker and McNeil Robinson. He is director of music and organist at the Church of the Resurrection, New York, and organist at Westchester Reform Temple, Scarsdale, adjunct professor of music history and adviser at Barnard College, and professor of music theory at the Manhattan School of Music. Ernest Oelkers holds the BMus from the University of Kansas, and is director of music at the First Congregational Church, Topeka, Kansas. Robert Nicholls is director of music at First Presbyterian Church, Evansville, Indiana. He holds BMus and MMus degrees from Cambridge University.

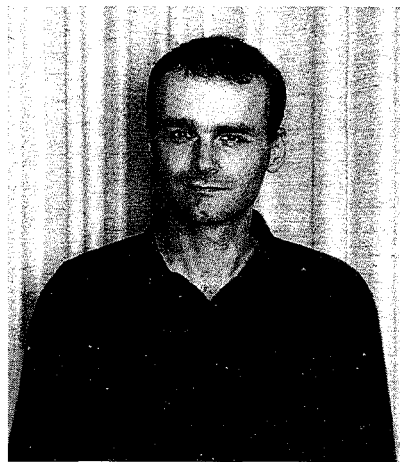
The **National Music Foundation** has announced the third year of its American Music Education Initiative. The program is designed to recognize and support teachers who use American music in their classrooms, and is open to teachers in grades K-12. The AMEI has two elements: 1) a competition for teachers; 2) an on-line database of lesson plans. Teachers are invited to submit lesson plans that use American music.

Finalist teachers receive grants of \$1,000; semi-finalists receive grants of \$500. For information: 800/USA-MUSIC or 413/499-5311, <www.nmc.org>.

## Appointments

**George Halverson Fiore** has been appointed Associate Conductor for Choral Activities for the Seattle Symphony. Dr. Fiore relocated to Seattle in 1967 to assume the post of music director at St. James Cathedral. A native of New York City, he holds a doctorate from Alaska Pacific University. Prior to that, he studied at Brooklyn College and the Metropolitan School, New York. He served for 19 years as coordinator of music and organist at the First United Methodist Church of Seattle, and 17 years as chorusmaster for the Seattle Opera. He has also directed the Northwest Boychoir and taught at the University of Washington, Seattle Pacific University, and Cornish College. Currently Fiore is senior organist at the First Presbyterian Church of Seattle.

**Jeffrey C. Johnson** has been appointed Associate Organist and Director of Children's Education at Grace Church in New York, where he will assist with the accompanying of services, training of choristers, and development of Christian formation programs for children and youth. His prior appointments include Organist and Master of the Choirs at Immanuel Church on the Green in New Castle, Delaware, and parishes in Mobile, AL; Louisville, KY; and Orlando, FL. While in Orlando, he directed the Orlando Deanery Girls' Choir. He is the course manager for the King's College Course of the Royal School of Church Music in America, held in Wilkes-Barre, PA. Johnson received his bachelor's degree from Florida State University, where he studied organ with Michael Corzine and piano with Karyl Louwenaar. Graduate studies were at Westminster Choir College, where he studied organ with Joan Lippincott and Eugene Roan and choral conducting with Joseph Flummerfelt and Frauke Hassemann.



**Ian Hargraves**

The **Reuter Organ Company**, Lawrence, Kansas, has announced a recent appointment to its design and engineering team.

**Ian Hargraves** joined the Reuter staff in February as a member of the design and engineering team. He comes to the company from Timaru, New Zealand, where he worked as an organ-builder for the South Island Organ Company, a medium-sized firm where his father serves as a partner. A 1997 graduate of Victoria University in Wellington, New Zealand, he holds a Bachelor of Design degree. His tenure at the South Island Organ Company included general organbuilding responsibilities, from tuning and service to construction and design. Hargraves is trained in the English style of organbuilding, having served at a firm with two English principals and engaged in the restoration of English Romantic, tubular-pneumatic instruments, the

most notable of which was the Norman & Beard organ in Wellington Town Hall. He will be designing and engineering a wide range of projects at Reuter.



Daniel Zager

Daniel Zager has been appointed the fourth librarian in the 96-year history of the Eastman School of Music's Sibley Music Library. Zager, who holds PhD and MA degrees in musicology (University of Minnesota) and an MA in library science and BMus in organ performance (University of Wisconsin-Madison), will be music librarian and chief administrator of the library and an associate professor of musicology, part-time. He previously served at the University of North Carolina at Chapel Hill, where he was music librarian and adjunct associate professor of music; Concordia University, River Forest, Illinois, where he was associate professor of church music and music history and coordinator of the master of church music program; and Oberlin Conservatory of Music, as conservatory librarian and lecturer in music. Zager has served as church organist and music director at Lutheran churches in Wisconsin, Minnesota, North Carolina, and elsewhere.

## Here & There

Craig Cramer is featured on a new recording, *Craig Cramer plays two Góber organs in Canada* (Dominant Music CD 0198). The program was recorded on the organs at St. Sosa Lee Roman Catholic Church in Etobicoke, Ontario, and at St. Giles Presbyterian Church, Sarnia, Ontario, and includes works of Walther, Froberger, Bennett, Buxtehude, Bach, Stanley, Brahms, and Willan.

Sergio de Pieri is featured on a new recording, *The Star of the Sea*, on the Move Records label (MD 3228). The CD was recorded on the organ at St. Mary's Star of the Sea Church, West Melbourne, built by George Fincham between 1898-1900. It was the first organ in Australia to be classified by the National Trust and remains the largest organ built in Australia during the 19th century to remain essentially intact. The program includes works of Bonnet, Bossi, Franck, Yon, Brahms, Dandrieu, Messiaen, Balbastre, and Alain. Born in Treviso, Italy, Sergio de Pieri emigrated to Australia in the 1960s and was organist at St. Patrick's Cathedral, Melbourne, Organ Lecturer at the University of Melbourne, and still regularly performs in Australia, Europe, the USA, and Canada. For information: 613/9497 3105; <move@move.com.au> <www.move.com.au>.



Stefan Engels

Stefan Engels, Associate Professor of Organ at Westminster Choir College of Rider University and Concerto Gold Medal Winner of the 1998 Calgary Competition, is now in his second season with Karen McFarlane Artists. During his first season, Engels performed at numerous venues across the United States, including The Cleveland Museum of Art, House of Hope Presbyterian Church in St. Paul, First Congregational Church of Los Angeles, St. Patrick's Roman Catholic Church in Washington, DC, and the Cathedral of the Redeemer in Calgary, Canada. During the 2000/2001 season, he will be a featured artist at the AGO Region III convention in Bethlehem, PA, and at the RCCO National Convention in Toronto. His engagements abroad will include masterclasses, lectures, and concerts in Asia, Australia, England, Germany, Italy, and Poland. Engels' two CD recordings on the Naxos label feature organ works by Marcel Dupré.

Composer Lukas Foss received the Gold Medal for Music at the annual ceremonial of the American Academy of Arts and Letters on May 17. Foss was elected to membership in the American Institute of Arts and Letters (a former division of the Academy) in 1962, elevated to membership in the Academy in 1983, and served for a time as its Vice Chancellor. Born in Berlin in 1922, Foss came to New York in 1937. In addition to his career as a composer, he has served as conductor of the Buffalo Philharmonic, the Milwaukee Symphony Orchestra, and the Brooklyn Philharmonic, and was composer-in-residence at Harvard University, Yale University, and Boston University, among others.



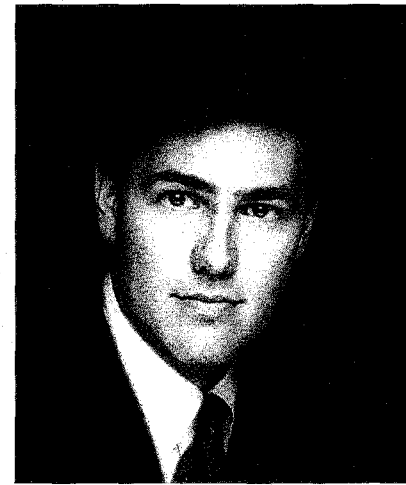
Paul Jacobs

Paul Jacobs performed the complete organ works of Bach in an 18-hour non-stop marathon on July 28 at Westminster Presbyterian Church in Upper St. Clair, Pennsylvania. The series, commemorating the 250th anniversary of the composer's death, began at 6 in the morning and ran continuously through 12 midnight. The 23-year-old Jacobs recently graduated from the Curtis Institute, studying organ under John Weaver and harpsichord under Lionel Party. He is currently in the Master's program at the Yale Institute of Sacred Music, studying organ under Thomas Murray and Martin Jean. Jacobs has also memorized the complete organ works of Brahms, Franck, and Durufé, and a wide range of repertoire. In 2002, he plans to perform the complete organ works of Messiaen. He is the 1998 winner of the Albert Schweitzer National Competition and the 1999 winner of the Ft. Wayne Competition.

Rachel Laurin played the complete Vierne symphonies in a series of three recitals last July at St. Joseph's Oratory

in Montréal. Program 1, on July 5, included symphonies 1 and 2; on July 12, symphonies 3 and 4; and on July 19, symphonies 5 and 6. The organ at the oratory was built in 1960 by Beckerath and comprises 78 stops on five manuals and pedal. Rachel Laurin is organist of the oratory, and former student of titular organist Raymond Daveluy.

Bernhard Leonardy is featured on a new recording, *Henry Mulet: Esquisses Byzantines; Maurice Ravel: Organ Transcriptions*, on the Motette label (CD 12151). The recording was made on the Spath organ (1925) at St. Michael Church in Saarbrücken, which was cleaned and restored in 1984 by Orgelbau Hugo Mayer GmbH. The program includes the *Ten Byzantine Sketches* of Mulet and four transcriptions of works by Ravel.



John Mitchener

John Mitchener will perform the complete organ works of Bach during the 2000-01 and 2001-02 seasons. The first part of the series will consist of seven recitals in Winston-Salem, NC, on organs by Fisk (North Carolina School of the Arts), Flentrop (Salem College), and Noack (Ardmore United Methodist Church). For information: 336/721-2724. Mitchener is the Kenan Professor of Organ at the North Carolina School of the Arts and a member of the music faculty at Salem College in Winston-Salem, and is organist at Wesley Memorial United Methodist Church in High Point, NC. Last summer he played recitals in Europe on historic instruments including the Stellwagen organ (1636) at St. Jacobi Church in Lübeck, Germany, and the Egedacher organ (1731) in the Abbey Church in Zwettl, Austria. He also played an all-Bach recital on the Vienna Bach Organ at St. Augustine's Church in Vienna.

Alice Parker, internationally recognized composer, conductor, and educator, has been honored by the AGO with its Distinguished Composer Award. The award was presented during the national convention in Seattle last July. Alice Parker, a commissioned composer for the convention, conducted the premiere of her work, *An American Keshusha*, and presented two workshops.

Douglas Reed is featured on a new recording, *Douglas Reed Plays the Taylor & Boody Organ*, on the Mulberry St. label (MST 1002). Recorded at Mt. St. Joseph Ursuline Motherhouse Chapel in Maple Mt., Kentucky, the program includes works of Bach, Buxtehude, Frescobaldi, Sweelinck, Brahms, Pinkham, and Distler. For information: 812/422-0521.

Mickey Thomas Terry is the editor of a new series of organ works entitled "African-American Organ Music Anthology," published by MorningStar. The first of the four volumes has been released. The anthology features works by African-American men and women who composed for the organ during the period spanning from mid-century to the present. Most of the selections will be appearing in print for the first time.

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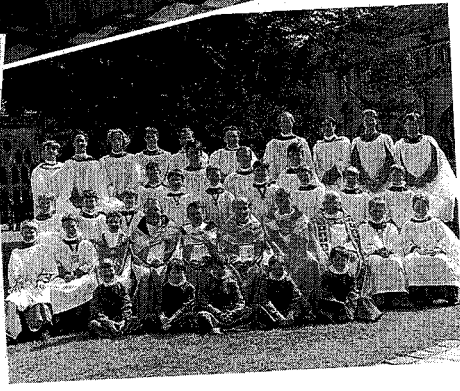
### Choir of Christ Church, Oxford

spring 2002/Stephen  
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"An experience to be  
treasured....the  
chorus made  
perfection a  
standard instead  
of a goal."  
—*Kansas City Star*



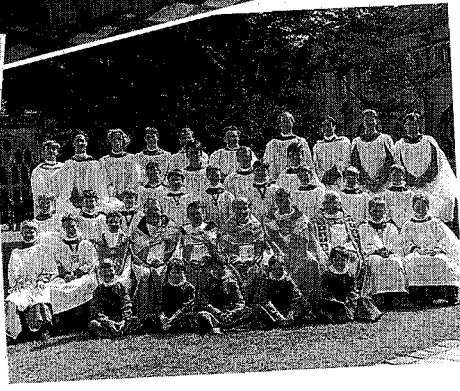
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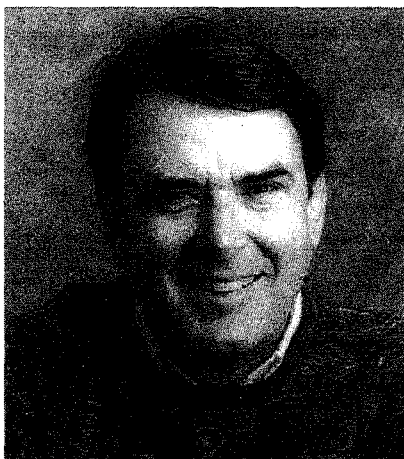
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David Wagner

David Wagner, associate professor of music at Madonna University, Livonia, Michigan, will present a "Music for Meditation" series. Each month a one-hour program will focus on a different composer or theme. The Thursday sessions will be held at Christ Church, Cranbrook in Bloomfield Hills, and the Friday programs at Grosse Pointe Memorial Presbyterian Church in Grosse Pointe Farms. All concerts begin at 12 noon: October 19, 20, Bach; November 18, 19, Mendelssohn; December 21, 15, music for Advent and Christmas; January 18, 19, Vierne; February 15, 16, Mendelssohn, part II; March 22, 23, Bruhns; April 19, 20, Bach; May 17, 18, Franck. Wagner has been a full-time member of the Madonna University music department faculty since 1998. Prior to that he was the program director and afternoon music host for Classical WQRS-FM radio. Wagner currently hosts a classical music program on WYUP Radio and is a classical music host for Detroit Public Television. For information on the series, 734/432-5708 or 313/886-3259.

Scarecrow Press has announced the publication of *Wondrous Machine: A Literary Anthology Celebrating the Organ*, by Robert N. Roth. The book presents many of the literary expressions from writers who have tried to capture the magic of the organ for more than 2000 years—in poetry and prose, in stories, in factual and fictional accounts, in simile, and in metaphor. The material comes from many different sources, including hymns, history and biography, poetry, letters, essays, novels, and others. Robert N. Roth holds degrees from Franklin and Marshall College, the University of Virginia, and Union Theological Seminary School of Sacred Music, and has served churches in Virginia and New York. He has retired to Oberlin, Ohio, where he continues to play the organ and conduct choirs, and is an Affiliate Scholar at Oberlin College. ISBN 0-8108-3788-9, 224 pp., \$45.00; 800/462-6420; <www.scarecrowpress.com>.

The Göteborg Organ Art Center has released the book, *GOART Research Reports, Vol. 1* (1999), 216 pp., in English, edited by S. Jullander. The book includes ten essays by such writers as H. Davidsson, M. Yokota, L. Lohmann, J. Speerstra, and many others; available from the Organ Literature Foundation, 781/848-1388; <organlitfnd@juno.com>

The Organ Literature Foundation's complete catalogue of organ books, classical and theatre recordings, and videos is now available on the internet: <organlitfnd@juno.com>.

Collegium USA has announced the release of a new recording by John Rutter and The Cambridge Singers, *Sing,*

*Ye Heavens: Hymns for All Time*. The disc includes hymns from different eras of Christian traditions, in various arrangements, both a cappella and accompanied. For information: 402/597-1240; <www.collegiumusa.com>.

Encore Publications has released new Christmas music for organ: June Nixon, *Magnificat and Nunc Dimittis*; John Sanders, *Come, my way*; John Turner, *Nativity Carol, The Rose*; and James Whitbourn, *Hodie*. Encore Publications, fax 07132 832706; <info@encorepublications.com>.

The Reuter Clarion (Spring/Summer 2000) reports on recent projects: Opus 2199, First Presbyterian Church, Philadelphia; Opus 2201, University United Methodist Church, Baton Rouge, LA (3 manuals, 35 stops, 48 ranks); Bel Air Presbyterian Church, Bel Air, MD (2 manuals, 11 ranks); St. Paul Lutheran Church, Peoria, IL, 2 manuals, 11 ranks; North Greenville College, Tigerville, SC (3 manuals, 38 stops, 52 ranks); First United Methodist Church, Sugarland, TX. For information: 785/843-2622; <www.reuterorgan.com>.

Rodgers Instruments LLC unveiled its Aeolian Skinner display at the AGO convention last July. The display includes artifacts from the company's past, including drawings, photographs, and other memorabilia. Rodgers purchased the engineering records, drawings, and corporate files of the Aeolian Skinner Company in 1974. The display's content will change on a regular basis, with all materials being drawn from the Aeolian Skinner archives. An AV presentation loops regularly. The kiosk will be on display at the Rodgers headquarters in Hillsboro, OR, and will be sent to various events. For information: 503/648-4181.

**Nunc Dimittis**

Paul Pettinga, longtime professor of music at the University of Illinois, died one year ago, on October 28, 1999, in Urbana, Illinois, at the age of 85. He was born on April 15, 1914, in Grand Rapids, Michigan. After attending Grand Rapids Junior College, he studied at Oberlin College from 1933-38, receiving the BMus in 1936 and the MMus in 1939. He served as assistant organist at St. Mark's Pro-cathedral, Grand Rapids, from 1930-33; organist and choirmaster at St. Andrew's Episcopal Church, Elyria, OH, 1935-38; and organist and choirmaster at St. Andrew's Episcopal Church, Detroit, 1938-39. He was instructor in organ at the University of Illinois from 1939-46, and organist and choir director at the First Presbyterian Church, Urbana, 1939-43, and was appointed organist and choirmaster at University Place Christian Church, Champaign, 1945. He took a military leave from the university from 1943-45 to serve with the Eighth Air Force. Following that, he served as minister of music at First Presbyterian Church, Houston, 1946-47. He then returned to the University of Illinois, where he worked until his retirement at a professor and associate director of the School of Music. Mr. Pettinga also worked as a guidance counselor and therapist with the Student Counselling Service at UI for seven years. He was chairman of the Division of Piano and Organ and then chairman of the Division of Organ. He served as organist at the First Methodist Church, Champaign, 1947-49, and was organist and choir director at University Place Christian Church, Champaign, 1949-1992. He performed as many as 35 recitals a year and presented a four-year-long series of weekly programs for WILL radio. After retirement from the university, Mr. Pettinga and his wife tuned pipe organs in Illinois and Indiana. Surviving are three daughters, seven grandchildren, and two great-grandchildren.

**Letters to the Editor**

**World's largest**

A manufacturer of electronic organs has announced a recent installation as the world's largest. Our house of worship, The Church of the Righteous Indignation, has an organ much, much larger. Designed and built by the Atomic Energy Agency, it comprises 977 ranks spread over 11 manuals and pedal. Air is supplied by a wind tunnel purchased from the Air Force Academy. All ranks operate on a consistent 340 inches of wind pressure. The pedal, in addition to the usual necessities, features twelve 64' full-length reeds and a 128' diapason, which also serves as the chimney for our steam plant. This stop is tuned to number eight on the Richter (earthquake) scale. There is some concern that the use of this stop appears to have caused some lateral displacement of the San Andreas Fault, but great art always has its price. Because our main aisle measures four miles from west end to altar, the choir (three thousand in number) processes on flat-bed trucks.

Clifford Wesley Sanderson  
Rector

**Music for Voices  
and Organ**

by James McCray

**Christmas and Epiphany**

I have often thought . . . it happens very well that Christmas should fall out in the Middle of Winter.

Joseph Addison  
1672-1718

It has been said that language is at the core of our existence, somehow holding us together in some universal meaning. For Christians, the same may be said of Christmas, since it captures our attention as children and draws us back each year as the season approaches. Yet, for many, the Christmas season is the time of greatest depression, a time when suppressed memories resurface, often bringing pain. In this year when Christmas Eve is a Sunday, there could be additional pain for those of us who direct church choirs.

During December the pace quickens, activities increase, and fear of not being ready snakes its way through the month. Many of us can remember hearing the older generation saying, "I can hardly wait for Christmas to be over so things will get back to normal." Now that I am a member of that generation I often find myself thinking in those terms as well. How very sad!

Responsibilities for church choir directors almost double during this season. There is an increased need for music, not only for the services, but for extraneous social occasions and related Christmas events such as concerts. By the second Sunday of Advent, most of us are anxious for the month to be over. We are exhausted and so are our choirs, yet the big evening is still two weeks away. With Christmas on a Sunday this year, we may find some relief by not having to produce choral music for that last Advent Sunday. Many churches will reduce the number of services on the morning of Christmas Eve, which may make it easier to be prepared.

Epiphany, January 6, is a Saturday this year, and that may add to the problem or resolution of the year's dilemma. Most churches will probably celebrate it on Sunday the 7th since New Year's Eve is a Sunday this year. Epiphany ("manifestation") originated in the third century and actually is a festival older than Christmas. It celebrates the four manifestations of Jesus: his appearance to the Shepherds and the Kings; his Baptism in Jordan; and, his first miracle at Cana in Galilee where he changed water into wine. The Roman Catholic Church adopted it in the 4th century and chose that early date in January to coincide

with pagan New Year festivities.

Christmas and music are as linked as Walt Disney and music. Music, an important facet, is something needed for proper existence of both Disney and Christmas. Achieving the balanced blending of traditional, anticipated music and settings that sustain interest by their freshness is our goal. Check your choices for this year to be certain you have attained that balance. The problems of Christmas will be reduced through careful planning to accommodate what for all practical purposes will be a three-Sunday Advent season that drives itself directly into Christmas Eve. We are certain to experience December frustrations, but we can reduce them by anticipating problems and being prepared.

**This Endris Night, Geoffrey Burgon. SSA (Treble voices), tenor solo, and brass choir with 3 timpani, Stainer and Bell (Galaxy Music Corp.), D64, No price given (M).**

The text is taken from medieval

poems and the Chester Mystery plays. The brass ensemble includes 3 trumpets, 4 horns, 3 trombones, 1 tuba, and 1 optional piccolo trumpet. Burgon uses lean lines for this eight-movement cantata of 35 minutes duration. It has two tenor movements, two instrumental movements, and the rest is for chorus. The tenor is Joseph or Gabriel; the chorus represents Mary, or the angels, or a narrator. The music is attractive, tuneful, and employs lots of repetition in the accompaniment. Burgon's music is less familiar in America, but this and other settings are highly recommended.

**He Is Born!, arr. John Ricketts. SATB, SAB and/or unison, with 2 octave handbells, C treble instrument and small percussion, Choristers Guild (Lorenz Corp.), CGA837, \$1.30 (E).**

Finding works that bring all of the groups together for a Christmas Eve event is often difficult. This setting is a very practical version of the familiar

French carol and offers several options for performance, including both French and English versions. The choir may perform as SATB, SAB, or separately so that a youth choir could be involved. Each group gets its moment and they all combine at the end. Easy music that will provide a useful vehicle for combined groups.

**Welcome Yule, Catherine M. Palmer. SAB and organ, Gordon V. Thompson Music (Warner Brothers), VTS-3002, \$1.50 (M-).**

This happy setting of the 15th-century text "Welcome be Thou heavenly King" is an accompanied carol with a repeating melody for the five stanzas. The choral parts are easy and since Palmer is an organist, that area is an important, busy section of the music. The men are only used in two of the stanzas making this useful for choirs with limited male singers.

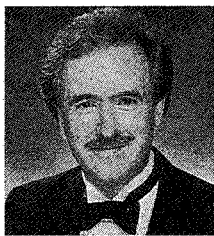
**Five Christmas Carols, arr. Peter Schubert. SATB divisi, unaccompa-**

**nied, C.F. Peters, #67927, \$7.95 (M+).**

The carols which have French or German performing editions in addition to the English include: "To us is born a little child," "Silent Night," "Sing a new Noel," "Angels we have heard on high," and "Coventry Carol." The music is skillfully arranged with interesting settings, generally contrapuntal, and in various vocal combinations including double choir. This is a beautiful edition of primarily familiar carols.

**Down to the Roots of the World, Dan Locklair. SATB and organ, Wayne Leupold Ed. (ECS Publishing), WL 100026, no price given (D-).**

This is from Locklair's set of two Christmas anthems, both on texts by Maine poet, Christine Teale Howes. The organ, on three staves, while not difficult, is soloistic with numerous registration suggestions. The choir begins with a whistling motive that serves as a generator for the music. The sopranos have repeated high B-flats which will



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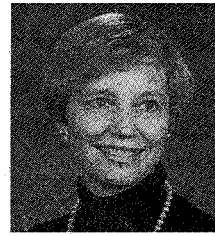
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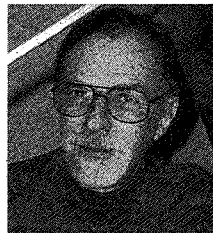
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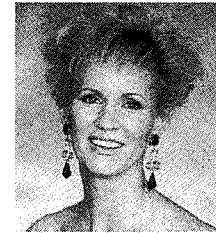
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**Shine for Us Bright Beaming Star, Dana Mengel.** SATB, unison children's choir, opt. flute, and keyboard, Concordia Publishing House, 98-3568, \$1.25 (M-).

Using a busy, arpeggiated keyboard as background, the flowing flute line plays high above the staff. The choral parts are easy with limited four-part writing, and the children sing the melody of "Twinkle, twinkle little star" to different words as a descant above them. Sweet, gentle music for Epiphany.

**Adoration of the Kings, Austin Lovelace.** SA and organ, A.M.S.I., #828, \$1.20 (E).

This three-page setting has an ABA format with a surprising harmonic shift in the middle section. The poignant text is by Myra Phillips. Although the alto has a low tessitura this would still be suitable for adult or children's voices and sets a lovely Epiphany mood.

**Adam Lay Ybounden, Hubert Bird.** SATB unaccompanied, Alliance Music Publications, AMP 0297, \$1.40 (M+).

Bird's setting of this medieval text includes a pronunciation guide so that it can be sung in Old English. The music is fast and energetic with rapidly repeated notes that look like chant but have the opposite feeling when sung. This is an interesting interpretation of this well-known text. It is filled with warm

harmonies, contrapuntal lines, and a climactic ending.

**Because a Manger Held a Child, Virginia Croft.** Unison, keyboard, and wind instrument, Carl Fischer, CM8561, \$1.30 (E).

The instrumental part may be played by clarinet, trumpet, saxophone, oboe or alto recorder and its part in the various transpositions is included at the end. There are two stanzas and coda with the first one without the wind instrument. The keyboard is accompanimental and the melody simple.

**Come, Celebrate the Morning, Diane Della.** SATB, tambourine, triangle, and piano, National Music Publishers, WHC-148, no price given (M-).

The keyboard provides a recurring rhythmic background pattern as the music dances in 5/4. There are numerous little repeated sections, most based on the parallel-fifth music sung by the upper voices. The rhythmic spirit is accentuated with hand claps and at the end the choir whispers. Fun music.

**Sleep, My Dear Son, arr. Walter Ehret.** SATB and keyboard, Theodore Presser Co., 312-41781, \$1.15 (E).

The keyboard is a bell-like background for the quiet canonic opening of the women. The middle section uses unaccompanied SATB singing, then the final section returns to the bell accompaniment beneath the mixed choir. This is an easy, three-page Czech carol.

## Review feature New Buxtehude edition

**Dietrich Buxtehude: The Collected Works, Kerala J. Synder and Christoph Wolff, general editors; Volume 15, Keyboard Works, Christoph Wolff, general editor; Part 1, Preludes, Toccatas and Ciaconas for Organ (pedaliter), edited by Michael Belotti.** The Broude Trust, 141 White Oaks Rd., Williamstown, MA 01267-0547 (phone: 800/525-8559; fax: 413/458-5242; E-mail: <broude@sover.net>), 1998. Vol. 15 A (music), 199 pages; Vol. 15 B (commentary), 175 pages; ISBN 0-8540-7515-2 (\$200 for the 2-volume set).

Although scholars have recognized Buxtehude's influence and his artistic achievements for more than a century, previous attempts to bring forth a complete works edition have faltered. In recent years, Christoph Wolff and Kerala J. Synder have accepted the challenging task of revising and completing earlier efforts. This collection will not only contain Buxtehude's better-known organ works, but also an even larger number of vocal and other instrumental compositions awaiting revival.

Three volumes will comprise the keyboard portion: volume 15 contains all the *pedaliter* free works; volume 16 contains the chorale- and chant-based works; and volume 17 contains *manualiter* free works (for harpsichord and organ). Recently, Broude Trust issued volume 15 in two handsome books edited by Michael Belotti. The first book (15A) contains the music and the second (15B), the critical commentary. They cannot be purchased separately for reasons explained later.

The threefold division into *pedaliter*, choral-based, and *manualiter* seems natural, especially since scholars have been unable to establish a firm chronology and any overall compositional plans. The organ works in volume 15 are easily located by key, but the ordering of compositions in the same key might seem confused since they are organized by their sheer length rather than *Buxtehude Werke Verzeichnis* (BuxWV) numbers. (One can simply use the table of contents.) The three *pedaliter* ostinato works are at the end. Titles follow sev-

enteenth- and eighteenth-century conventions rather than anachronistic titles such as "Prelude and Fugue" found in the Hedar edition.

The preface to volume 15A elaborates on the history of earlier editions, but let it suffice to say that significant differences exist among all editions of Buxtehude's works. Furthermore, no "perfect" edition can be attained because manuscripts in Buxtehude's hand do not exist and the transmission of manuscripts has been haphazard. I strongly recommend that performers consult these critical notes, as many do with the *Neue Bach Ausgabe*. All available manuscripts are described and compared with the scores in volume 15A in the critical notes. The notes are in English, easy to read, and supplied with beautiful facsimiles of tablature and staff notation from source manuscripts.

As a result of the unreliable transmission of manuscripts, all Buxtehude editions require some significant level of interpretation. Buyers should be aware of editorial practices before investing in any score. For the remainder of this review, I will consider the advantages and drawbacks of the Belotti edition in comparison with two other editions that have been familiar to generations of organists: Hedar (1951) and Beckmann (1971-72).

The Hedar and the Beckmann editions incorporated research and sources available immediately prior to their publication, sometimes overemphasizing new manuscript sources. Although the later Beckmann edition enjoys the benefits of more research than the Hedar, the Beckmann edition also reflects controversial editorial procedures. Beckmann chose to reconstruct works, that is, to infer Buxtehude's intentions from extant sources and musical logic, resulting in convincing interpretations not present in existent manuscripts. Beckmann's experience and musicality certainly benefit the performer; however, his edition can limit performers who wish to make their own choices.

Belotti focused on a primary manu-  
► page 10

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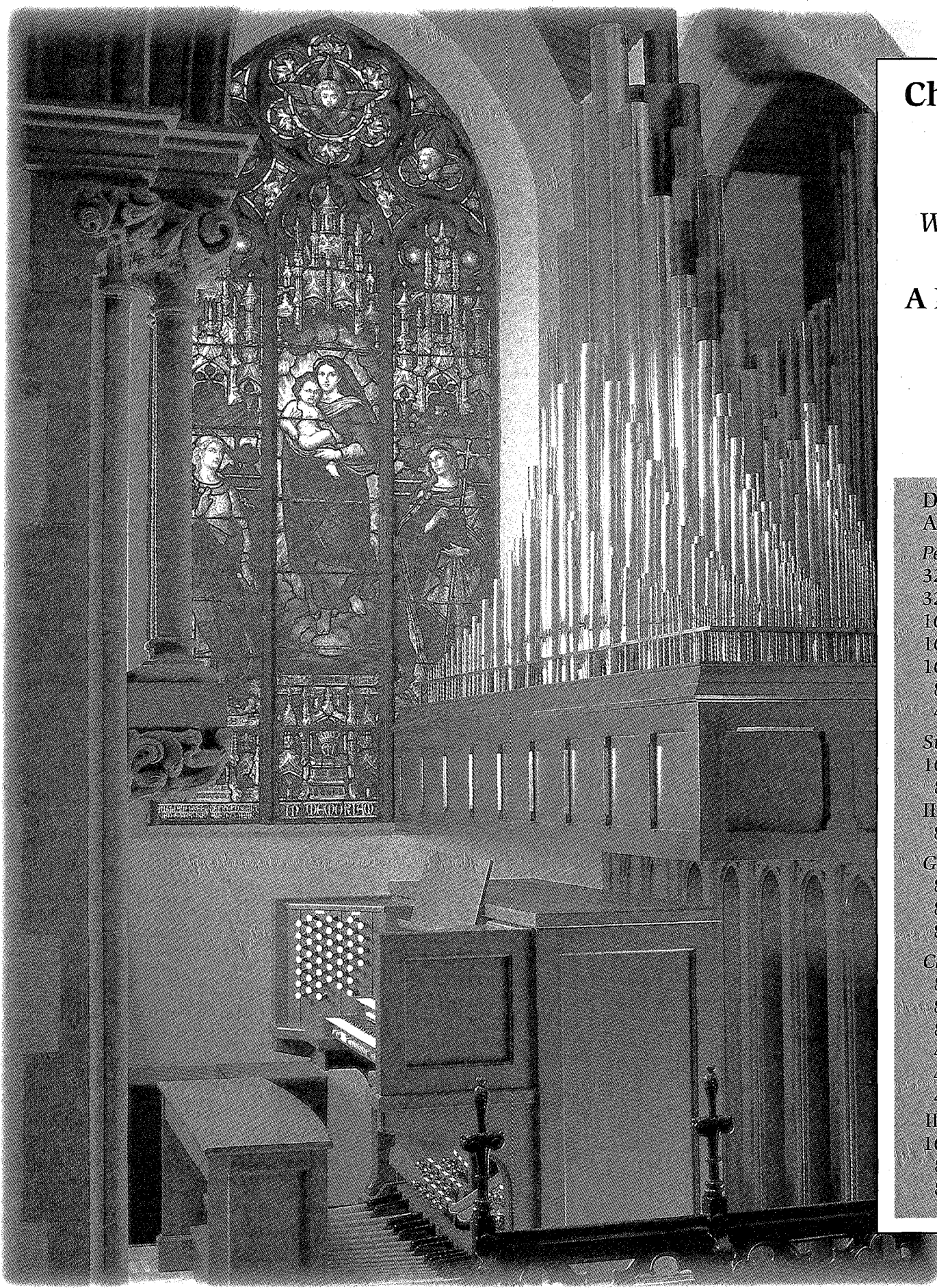
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► page 8: Buxtehude review

script that he felt was the least corrupt. Secondary manuscripts inform Belotti's editing, and they are well-documented in the critical notes. Belotti does not hypothesize versions that do not exist in manuscript. This allows and, in fact, compels performers to consult the critical notes in order to make their own decisions. (Remember that the commentary and scores must be bought together.)

For performers who will not pursue this literature in great depth, I recommend the Beckmann edition because of the \$200 price and (or despite) Beckmann's interpretations. But, I also encourage these same performers to consult the Belotti edition. (Visit a university library or obtain materials by interlibrary loan.) Serious performers and scholars of this repertory, however, should buy the Belotti edition. The wealth of up-to-date information about sources and alternative texts will prove invaluable. Often, I was pleasantly surprised while playing familiar compositions from the Belotti edition, and I now hear some works differently.

These magnificent volumes use high-quality paper with a durable hard cover and strong binding that should survive years of heavy use. Although primarily intended for library use, the volumes make a good performing score because of the location of the page turns and a minimum of editorial and analytical marks on the page.

The Belotti edition offers several advantages that the Beckmann and Hedar editions do not offer. The pedal parts coexist with the manuals on two staves. Many points argue for this approach: (1) Traditional staff notation at the time used two staves, but admittedly, Buxtehude most likely used organ tablature instead. (2) More importantly, this notation allows the performer to decide when to use pedaling rather than relying on an editor's suggestions. I find that the flexibility can be good when balancing registrations on different organs or divisions. When manuscripts do indicate pedal, Belotti simply indicates "Ped." (3) The notation is actually easier to read, except in infrequent cases where the pedal part ascends above the tenor or when manual parts get crowded into the upper staff. The 2-3 suspension chains in the first fugue of BuxWV 142, for instance, become visually clear in this edition. (4) This notation requires less space, yielding more music per page—a big advantage for performers.

When a manuscript obviously omits notes from a passage, Belotti inserts them in half-tone ink. This method distinguishes editorial marks from original notes quite simply without extra parenthesis or complications. Thus, in performance, it is easy to ignore or play. (On a photocopy, one could even color in the notes!) I wish the editor had continued this practice for other editorial additions. The abbreviation "Ped" in roman typeface, for instance, indicates that the primary manuscript source specifies

pedals while italics indicate an editorial addition. This simple, but important, font distinction is easy to overlook; the half-tone would have been more obvious.

Similarly, tied notes are indicated with a broken line rather than half-tone ink. In any case, Belotti's editorial suggestions concerning tied notes are conservative, and performers should be aware that other editions use the tie more frequently and in measures other than those indicated by Belotti. The Beckmann edition, for example, handles this detail fairly well for performers.

In the Belotti, footnotes provide brief alternate versions from secondary manuscripts. Longer alternate passages enjoy full, performable sections in the critical notes volume. This is a boon to everyone.

Both Beckmann and Belotti generally follow modern conventions for beaming. Performers should be aware that manuscripts do present conflicting beaming, which tends to unconsciously influence performers' articulation. I cannot emphasize enough the importance of historical beaming, and hope that publishing houses' awareness of it will increase. The opening of the *Praeludium in g*, BuxWV 149, is a striking and famous example. One manuscript presents the sixteens in a 4+2 pattern while another has no sub-groupings. The Beckmann edition follows the modern notational practice of a 3+3 subdivision. Unfortunately, I have heard performances overemphasize such an articulation pattern throughout the opening section. Especially from mm. 11-19, the music works against such groupings. Other patterns can create a fascinating texture above the pedal ostinato throughout.

Since the division of notes has been normalized onto two staves, one cannot rely on the notation to indicate the division of the hands. The editor either drew Buxtehude's works from tablature, or transcribed notes from older clefs to more familiar ones.

To give the reader a sense of how Beckmann and Belotti compare, I will examine BuxWV 142. Many details often differ throughout these editions. Short passages may be displaced by an octave, as one might expect from tablature transcriptions or different source manuscripts. For instance, the last three sixteenth notes of the opening measure can be found starting on E4 or E5. Similarly, rhythms may be altered. Sources disagree in m. 9 and m. 12, for instance. Ties on repeated notes vary widely from edition to edition and are not suggested in the critical notes. Once again, Hedar, Beckmann, and Belotti may agree but frequently disagree on important details of octave, rhythm, and tied notes. In a few instances, the Beckmann may have figures that do not exist in any source manuscript, but nevertheless are convincing.

Performers may appreciate a small point in BuxWV 142 of the Beckmann edition, cautionary accidentals. Furthermore, Beckmann avoids cluttering the score with parentheses to indicate them.

(Following a specific manuscript, Beckmann does not apply cautionary accidentals consistently, but the accidentals serve their purpose well.) The Belotti edition contains no cautionary accidentals.

More prominent features disagree. Accidentals occasionally are different. For instance, the cadence at m. 85 ends on a minor chord in the Belotti edition. The Beckmann adds a G#4 to yield a striking major sonority and a leap of a diminished octave while Hedar places the G# an octave higher to yield a descending chromatic scale. In m. 99, the final note of the alto is E4 in Beckmann, but a piquant E# in Belotti.

At first, the entrance to the final fugue (a gigue) of BuxWV 142 may shock performers familiar only with the Beckmann edition. In one source, the *Codex EB*, the preceding free section stops quietly on a strong half-cadence in m. 113; then, the fugue proceeds vigorously. It is quite easy to change registrations. The other two historical sources, however, delete a measure so that the free section moves immediately and seamlessly into the gigue. Both the Hedar and the Belotti choose this effect. Readers will want to consult the critical notes to discover why!

An even more surprising situation occurs during the gigue. The three existent manuscripts disagree in m. 128 (or m. 129 in Beckmann). In two sources, half a measure more of music exists, thereby displacing the music by two beats from the primary source, the Lindemann manuscript. In m. 144 (145), the Lindemann manuscript supplies two beats to meet up with the other sources and finally cadence on the downbeat. Belotti and Hedar both follow the Lindemann manuscript. Beckmann takes the extra measures from all the sources, resulting in half a measure too much. As a result, his edition requires a 6/8 measure not present in any source to accommodate this problem—a curious solution.<sup>1</sup> Prior to inspecting manuscript sources, I sensed something was curious about the accents in this gigue. Once again, all three original manuscripts can be easily assembled into a performing score from the Belotti edition because the commentary conveniently provides these variant passages.

Pedaling in the Beckmann edition agrees with the "Ped" markings from Belotti's primary manuscript. The manuscript, however, does not indicate or refute the presence of pedal beyond the second fugue (mm. 48ff) of BuxWV 142, except at the very end. The stretches of the second fugue clearly imply that the pedal plays the bass part. In the free section, mm. 101-112, no manuscript specifies pedal. Here, I usually use pedal as Beckmann arranges it, but a particular registration might require manuals alone, especially if one lacks a registrant on a mechanical stop action organ. The gigue fugue, mm. 117ff, contains passages suggesting some use of pedals, but many can be handled conveniently by manuals instead. Beckmann

► page 12

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Swell MIDI A \*  
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Swell to Pedal 8'  
Swell to Pedal 4'  
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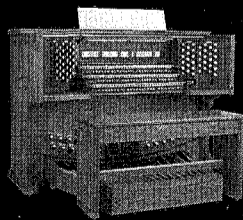
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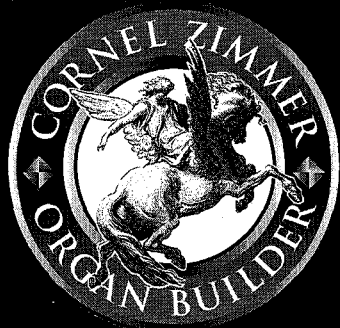
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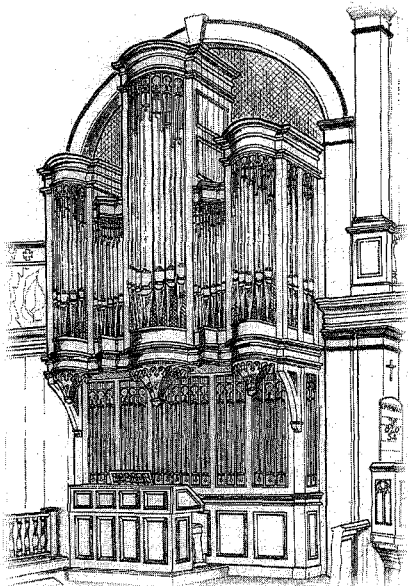
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### ► page 10: Buxtehude review

places much of this fugue in the manuals, yielding a nice contrast. I use pedal nearly throughout because the virtuosity is exhilarating and the passage mm. 142-144 is awkward without them. The manuscripts, however, do indicate pedal reentering at m. 144; so, Beckmann's reading is probably more correct than mine. For the most part, both the Beckmann and Belotti editions agree on the pedaling in BuxWV 142. In a couple of instances, the performer has more flexibility than Beckmann suggests. Fortunately, it is easy to play pedal in a passage written for manuals alone in Beckmann's edition, but students can have trouble taking a voice written as a pedal part back into their hands. A good example of such an opportunity is mm. 76-78 of the *Praeludium in f#*, BuxWV 146, where one might need to drop out pedal during the echo. (Beckmann does not.) The danger is not thinking of better possibilities with a score that has "it figured out for you."

In summary, I highly recommend the Belotti edition. It offers features unavailable in less expensive, performance editions. The scores are accompanied by a convenient second volume containing critical notes. Performers and researchers will want to consult these notes when studying the musical scores.

—Leon W. Couch III  
Luther College  
Decorah, Iowa

#### Notes

1. Omitting the second half-measure would have broken an attractive sequence. (Two less reliable manuscript sources actually do this.)

### New Recordings

**Southwell Splendour.** Played by Paul Hale and Philip Rushforth. OxRecs OXCD-80. Distributed by The Organ Historical Society; 804/353-9226.

The disc (80 minutes) offers an interesting mixed program: *Toccata on "Nun danket alle Gott,"* by Egil Hovland; *Chorale Variations on "Wie schön leuchtet der Morgenstern,"* by Dietrich Buxtehude; *Chorale Prelude on "Liebster Jesu, wir sind hier"* (BWV 731), by J. S. Bach; *Variations on "O Filii et Filiae,"* by Jean-François Dandrieu; *Harmonies du Soir*, by Sigfrid Karg-Elert; "Marche Triomphale," "Offertoire," "In Paradisum," "Fiat Lux" (Four of the *Douze Pièces Nouvelles*) by Théodore Dubois; *A Fancy*, by William Harris; *Riff-Raff*, by Giles Swayne; *Clair de Lune* and *Carillon de Westminster*, by Louis Vierne. Rushforth plays the pieces by Hovland, Harris, Swayne, and the Vierne "Carillon," while Hale plays the rest.

Hale, Cathedral Organist at Southwell Minster (Nottinghamshire, England) since 1989, and his Assistant Organist Philip Rushforth have devised a program to show off the new (1996) Nicholson screen organ in the cathedral. The nave organ, built by Wood in 1992, which can also be played from the screen console, is not heard here. The screen organ is a four-manual of 51 stops; three Pedal stops—Subbass 32', Contra Posaune 32', and Open Bass 16'—are electronics from Copeman Hart, since space was at a premium. The Great and Swell divisions are typically English, at least on paper, and the reeds are good examples of what we think of as English reeds. The enclosed Choir division is clearly designed to function in part as a classical Positif. The unenclosed Solo of only three stops—Concert Flute 4', Cornet V, and Bombarde 8'—is a bit surprising. The key action is mechanical with electric couplers.

The organ seems to me to be an excellent but not outstanding all-purpose instrument. Hale's comments in the accompanying leaflet are full of enthusiastic praise for individual stops, which may or may not be justified. On the recording, the Pedal division is occasionally too dominant, possibly as a result of microphone placement. The softer flues seem a little bland for Buxtehude, and perhaps it is no accident that no big early works are included on the disc. The Romantic or Neo-Romantic works come off beautifully, thanks in part to really effective swell boxes.

Two of the compositions may be considered novelties. Harris's *Fancy* is a tribute to Percy Whitlock and will remind listeners of that composer at his sprightliest. Swayne (born 1946) studied with Maw and Messiaen and spent 1982 studying African music in Senegal and Gambia. *Riff-Raff* (1983) takes its title from the repeated rhythmic snippets familiar from jazz or rock, although Swayne owes more to their African roots. *Riff-Raff*, over 17 minutes long, is a mixture of ostinati, rhythmic segments, and almost exaggerated dynamic fluctuations. It requires a resourceful organ and very careful planning on the part of the performer. Rushforth negotiates all the pitfalls beautifully, but I did find the piece too long for its ideas. There is an older recording of it by Kevin Bowyer.

Rushforth (born 1972) went from Head Boy at Chester Cathedral to Trinity College, Cambridge, as Organ Scholar; he became Assistant Organist at Southwell in 1994 and is already well known as a recitalist. Paul Hale is very active as organ consultant, editor, choral director and clinician—both in England and North America—and as a recitalist. Both performers are in fine form here, and both make excellent use of the resources of the organ. All of the varied pieces are given idiomatic, carefully polished performances. For me, the highlights were Hale's interpretations of *Harmonies du Soir* and *Clair de Lune*, where both performer and organ match the music perfectly.

The liner notes, by Paul Hale and Ian Wells, are clear and useful. Organists would appreciate a little more specific information about the organ.

Nicholson is not a builder particularly familiar to most North American organists, and this recording offers a good opportunity to hear an important

example of the firm's work. Furthermore, a nicely varied program and fine playing make this a disc that most listeners will enjoy.

—W. G. Marigold  
Urbana, Illinois

### Monuments of Germanic Music, Gregory d'Agostino, organ. Centaur CRC 2246.

Wagner, Overture to *Die Meistersinger von Nürnberg*; Bach, *Liebster Jesu, wir sind hier*, BWV 731, *Nun freut euch, lieben Christen g'mein*, BWV 734, *Passacaglia in C minor*, BWV 582; Karg-Elert, *Pastels from the Lake of Constance*: Soul of the Lake, Op. 96, No. 1; The Sun's Evensong, Op. 96, No. 5; Hymn to the Stars, Op. 96, No. 7; Liszt, *Consolation in E Major*; *Consolation in D-flat Major*; *Am Grabe Richard Wagners*; *Fantasy on B-A-C-H*.

This recording features a significant Möller organ of 1976 that replaced an original 54-rank E. M. Skinner organ of 1930 at the National City Christian Church in Washington, D.C. With additions in 1981 and 1985 the organ now has 141 ranks and nine divisions on five manuals and pedal. Gregory D'Agostino brings a considerable amount of flair to his playing. The transcription of Wagner's overture to *Die Meistersinger* is not a total success because the organ simply cannot replicate the necessary percussion sounds. The Bach pieces are wonderful—the *Passacaglia in C Minor* develops in a lyrical fashion and the variations are capped by a cadenza. The large organ responds splendidly and the wise choice of registrations makes the piece a total success. The organ comes into its own particularly in the Liszt *Fantasy on B-A-C-H*. Here the tremendous power of the instrument is more than evident and the interpretation is just right, with a notable rhythmic development.

**Heard on High for Harp and Organ, Susan Armstrong-Ouellette, organist and Sandra Bittermann, harpist. Afka records SK 542; AFKA Records are distributed by BKM Associates, Box 22, Wilmington, MA 0188.**

*Variations Pastorales sur un vieux Noël* by Samuel Rousseau; *Air and Variations "The Harmonious Blacksmith"* (harp solo) by Händel; *Fantasia on the Coventry Carol* by Hannahs; *Concerto in B-flat major* by Händel; *Roulade* (organ solo) by Bingham; *Pastorale for Harp and Organ* by Pinkham; *Sticlienne* (organ solo) by Maria Theresia von Paradis; *First Arabesque* (harp solo) by Debussy; *Aria in Classic Style* by Grandjany; *Toccata from Byzantine Sketches* (organ solo) by Mulet.

This is an unusual collection. The combination of harp with organ produces very soothing music that one can associate with a bucolic setting. Sandra Bittermann, the harpist, sets the tone with some fine playing in Marcel Samuel-Rousseau's *Variations Pastorales sur un vieux Noël*. The other pieces emphasize similar ideas and are very listenable. Susan Armstrong-Ouellette, whom I have heard on many occasions in the Boston area, plays the Methuen organ with aplomb. Mulet's popular *Toccata* from *Byzantine Sketches* is played very effectively and shows off the improvements that have been made at the Methuen Memorial Music Hall insofar as the acoustics are concerned. For years I had felt that there was a harshness in the sound—that has been remedied. At a recent concert it was confirmed that the organ sounds better than ever.

—Aldo J. Baggia  
Phillips Exeter Academy  
Exeter, NH

**Frederick Swann Plays Two Organs by Reuter. Frederick Swann at the Reuter organs at First German United Methodist Church at Glendale, California, and St. Mel's Catholic Church in Woodland, California. Gothic G 49102.**

This disc seems to be primarily a demonstration recording of two recent Reuter installations of two manuals/ twenty ranks at First German United Methodist Church in Glendale and three manuals/fifty-eight ranks at St. Mel's Catholic Church in Woodland. The eighteen selections are all of encore length, except for Bach's "St. Anne" fugue, and aptly demonstrate various stop combinations on the two instruments, as well as giving listeners a master lesson in registrational wizardry by Mr. Swann. Both organs benefit greatly from resonant, reverberant acoustics and seem to be excellent examples of the so-called "American Classic" style of voicing and design. Reeds tend to be middle-of-the road, with not enough eclat to sound French, nor enough overtone development to be North German. Similarly, the principal choruses are remarkably homogeneous by striking a middle ground between a neo-baroque type of brightness and a more romantic type of fullness.

The flutes at the First German Church sound wonderful in a suite of pieces for musical clock by Handel. The tuba at St. Mel's is quite outstanding, and the reed plenum sounds quite thrilling (if not idiomatically French) in Vierne's *Maestoso in C-sharp minor* from the choral mass and in the Finale from Widor's *Symphony IV*. The string stops are also quite shimmering in a performance of Reger's *Ave Maria*. Mr. Swann's interpretations are uniformly excellent and stylistically appropriate.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

## New Organ Music

*Partita on Lo, How A Rose E'er Blooming (Es ist ein' Ros' entsprungen)*, John Kriebel. Saint Cecilia Series, H.W. Gray, GSTC9613, \$4.95.

*Andante sostenuto, Andantino, Tempo di Courante, Duo, Trio, Adagio, and Epilogue (In Tender Contemplation)*. The *Andante sostenuto* is a straightforward presentation of the harmonized chorale tune, with optional pedal. The *Andantino* is a trio with the chorale tune in the upper voice, while the other two voices provide movement in thirds. *Tempo di Courante* is a triple meter (quick time) version of the harmonized chorale tune. *Duo*, in 4/4, witnesses the melody migrating from the left hand to the right hand and back again. The counterpoint is mainly in stepwise motion. *Trio* presents the chorale melody in the pedal with counterpoint in the manuals. The counterpoint is built around imitative passages, and the pedal and manuals frequently move in canon. *Adagio* is a melody and accompaniment style movement, with the composer suggesting the use of a distinctive solo stop for the soprano voice. The closing *Epilogue* is an interesting reharmonization of the chorale tune to end this work in a quiet and peaceful manner. A delightful and easy piece for the Advent season.

*Toccata on "Adeste Fideles," Page Long*. Saint Cecilia Series, H.W. Gray, GSTC9807, \$3.95.

This eleven-page free work presents the melody in the alto voice (left hand) with flowing arpeggiated sextolets in the right hand for the first section. The pedal provides harmonic punctuation. In the middle section the rhythmic flow changes in the right hand to sixteenth-note arpeggiations with the melody sustained in the upper voice. The left hand supplies quarter note harmonic motion. The last section brings back material from the beginning. The last thirteen measures witness new material that provides harmonic closure. This easy selection would be a pleasant addition to everyone's library for Christmas services.

—Larry Schou  
University of South Dakota  
Vermillion, South Dakota

**Festival Flourish.** Kevin Mayhew Ltd., 1997, Catalogue No. 1400155 (distributed by Mel Bay Publications, Inc.), \$19.95.

*Festival Flourish* is a collection of twenty-three pieces for organ contributed by twenty-three contemporary organist/composers, all of whom are British born, with the exception of the American Richard Proulx, Irishman Colin Mawby, and Australian June Nixon.

It seems curious to begin a collection of pieces that mostly have the ring stylistically of the last twenty years, with an old-fashioned piece, but that is what one finds in *Festival Flourish*. Not that Colin Hand's *All Nature's Song of Praise* will fail to delight some with its bright and breezy mood, proudly British patriotic melody, and poetic title extolling nature. It is reminiscent of a kind of wholesome song that, decades ago, used to be found in British school song books, and which Hand (born 1929) may recall from his school days. The conventional harmonic idiom is traditional, and the generous sprinkling of triplets in the otherwise rhythmically square melody suggests the pastoral style of the between-the-world-wars period of such composers as Vaughan Williams and E. J. Moeran. Hand keeps the music moving forward by means of the triplets in the theme, a "marching bass" of quarter notes in the pedal most

of the time, and by generally avoiding strong cadences.

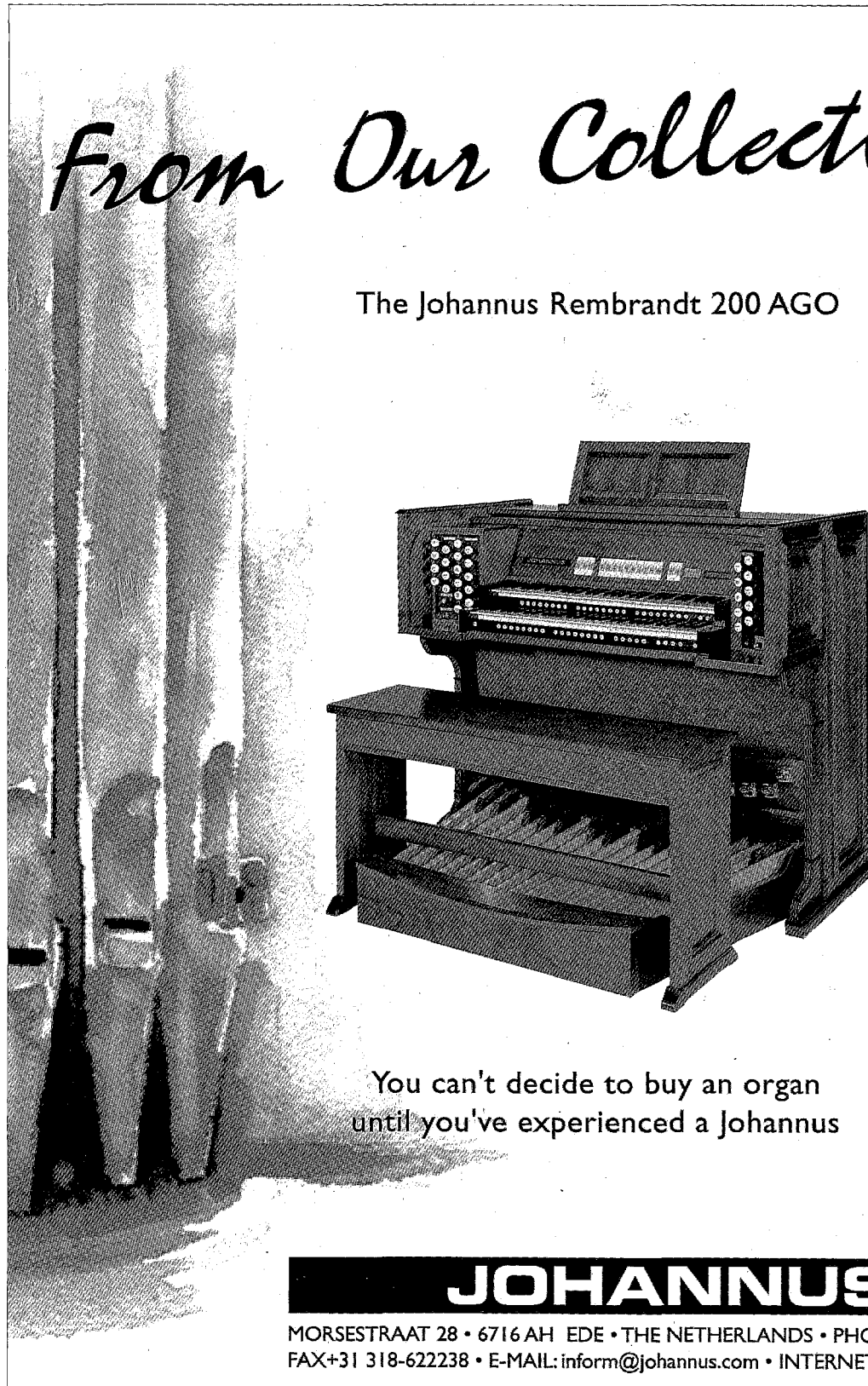
The title, *A Ceremonial Pageant*, seems to be at odds with Simon Clark's moody, dreamy, improvisatory piece, which is more along the lines of a warm, Romantic interlude. For this reason; it is highly questionable that the work should have been included in this volume. Nevertheless, the dreamy melody of right-hand chains of triplets alternate with sustained notes, supported below in the left-hand part and pedal by sentimental chromatic harmonies that contain a trace of Andrew Lloyd Webber. *A Ceremonial Pageant* is not a festive church service prelude or postlude, but it might be useful for filling one of those unwanted gaps that can occur in a church service.

As one might expect, given the volume's title *Festival Flourish*, there are a variety of fanfare and trumpet voluntary works. Those in what might be broadly termed the fanfare genre are Alan Viner's *Make a Joyful Noise*, *Festal Processional* by Andrew Fletcher, *Procession* by Malcolm Archer, June Nixon's *Paeon*, Noel Rawsthorne's *Festal Trumpets*, *Deo Gratias* by Philip Moore, and Colin Mawby's *Praise the Lord with Mighty Sounds*. Having presided at the massive organ in Liverpool Cathedral between 1955 and 1980, Rawsthorne probably envisaged the ideal performance of his martial *Festal Trumpets* on

that instrument with its reed chorus divisions on high wind pressures communicating to each other antiphonally across the vast resonant chancel. In this kind of setting, the impact of *Festal Trumpets* might well be staggeringly moving. However, given a reasonably large two-manual instrument, an ingenious organist of a smaller church should be able to create a convincing registration for the performance of the work. The texture is pervaded with mellifluous parallel chains of root position diatonic triads, mainly in the right hand, seasoned with fleeting moments of bitingly dissonant chromatic seventh chords. Like Rawsthorne, Nixon develops ideas antiphonally in *Paeon*. Spirited, rapid, jagged ideas, sometimes with duplication of melodic material at the parallel perfect fourth below, are presented on a solo division reed stop, and this material is played off against other matter on the Great manual with the Swell coupled. Played with verve, *Paeon* could exude spine-chilling dramatic excitement. Moore's *Deo Gratias* is a more staid, majestic fanfare, featuring motivic sixteenth-note runs in the right hand supported by chordal interjections in the left hand and pedal. Numerous acrid simultaneous cross relations and augmented fourths in the voice-leading endow *Deo Gratias* with a modern flavor. With *Praise the Lord with Mighty Sounds*, Mawby has written a regal fan-

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fare in which his beloved plainsong pervades the melodic material. Cast in ternary form, a happy, celebratory mood is established immediately with detached, dense, chordal writing for full organ alternating with skipping plain-song-like interjections. After developing these ideas, the subdued middle section is ushered in with a short lyrical new melody that again suggests the influence of Gregorian chant, and that is initially soloed in the left hand, accompanied on another manual by detached repeated chords in the right hand. It undergoes development, with fragments of the piece's principal melodic material appearing here and there. Section A' sees a return to the dynamically powerful, dignified ideas of the work's opening. These are developed briefly, after which, with the organ blazing away at full throttle, there is a closing cadential affirmation of Christ's majesty over his people.

Andrew Moore's *Trumpet Voluntary, Trompette* by Richard Proulx, and *Trumpet Tune* by Martin Setchell are voluntaries in the eighteenth-century trumpet tune genre. The transparent, somewhat dissonant textures of Proulx's piece would probably sound best on a clear-voiced Neo-Classical organ. While the stately right-hand trumpet melody of *Trompette* has clear echoes of the late Baroque, a more tart, dissonant sound results when the tune is combined with the accompaniment's parallel perfect fourths in the left hand and a general emphasis on linear considerations over vertical homophony. Stylistically, Setchell's *Trumpet Tune* is more fully indebted than Proulx's work to the organ voluntaries of the middle and later eighteenth-century English composers who wrote in the Purcell/Handel tradition, such as John Stanley and William Boyce. The piece is in rondo form, and is characterized by the kind of diatonic triadic melodic contours that were written for the Baroque natural trumpet. *Trumpet Tune's joie de vivre* is achieved largely by an extremely rapid tempo (quarter note=160), and bouncy,

syncopated rhythms.

—Peter Hardwick  
Brechtin, Ontario

**At the Organ with Keith Chapman. Keith Chapman. Warner Brothers GB9613. \$9.95.**

The reissue of the contents of two volumes of compositions from the 1970s by the late Keith Chapman is both extremely welcome and quite affordable. Six arrangements of Christmas carols should certainly be standard repertoire items for all organists with relatively advanced technique. The assertive jig on "Bring a Torch Jeanette Isabella" and sparkling scherzo on "Hark! The Herald Angels" are sure to thrill audiences. The more introspective moments that are displayed in the "Gaelic Air," based on "Morning has Broken," and "Infant Lowly" are also especially effective. Organists should rush to purchase a copy before these pieces are allowed to go out-of-print again.

**Berceuse à la Mémoire de Louis Vierne. Pierre Cochereau, reconstructed by Frederic Blanc. Editions Chantraine EC 119. Available through Theodore Presser. \$12.50.**

Editions Chantraine is in the process of printing reconstructed versions of many of the late Pierre Cochereau's recorded improvisation. Mostly, these reconstructions are of wonderful compositions that happen to have originated as improvisations. However, this particular realization seems to be less successful than other pieces in Chantraine's series. The homage to Vierne, recorded by Cochereau in May, 1973, is based on the *Berceuse* from Vierne's *24 Pieces in Free Style*, which is in turn based on a French folk song "Dodo, L'enfant do." Vierne's miniature is a practically perfect gem in a mildly impressionistic style. Pierre Cochereau transforms Vierne's piece by adding "color, modulations, and subtle harmonies," according to Blanc's preface. In so doing,

Cochereau takes a model of exquisite Fauré-like restraint and understatement, and lengthens and modifies it in a manner that is far less attractive than Vierne's model. Enjoy Vierne's composition, but avoid Cochereau's ill-conceived mutation!

**Fête. Jean Langlais. H.W. Gray GSTC00884. \$8.95.**

This toccata by Jean Langlais is one of his finest compositions and one of the milestones of the twentieth-century repertoire. It is a crowd-pleaser that is lots of fun to play. Its reissue is most welcome, but one must confess total frustration that such a work should ever have been allowed to go out-of-print. Hopefully, this reappearance augers well for the reissue of dozens of fine pieces in Gray's archives by Sowerby, Bingham, Myron Roberts, Dupré and Langlais that have been prematurely removed from the current catalogue.

**Reprise. Paul Manz. MorningStar MSM-10-950.**

Paul Manz has produced a "reflection" on his miniature choral masterpiece "E'en So, Lord Jesus, Quickly Come." It consists of a twenty-measure introduction, a straightforward quote from a section of the anthem, and a coda that recalls the initial introductory material. Although this attractive work will be useful for a prelude or service interlude, one hopes that Dr. Manz may also consider producing an organ transcription of the entire anthem at a future date.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

## New Handbell Music

**Noel We Ring! A collection for 4-in-hand Quartet, arranged by Douglas Mears. Agape (Hope Publishing Company), Code No. 2096, for two octaves of handbells (E-M-).**

Here is a collection of seven familiar titles, including a suite of carols, arranged for a quartet of handbell ringers holding two or three bells in each hand. There are some helpful performance notes provided by the arranger. Care has been taken to make this set as accessible as possible, providing several options. For instance, a double quartet could be implemented if you have enough bells and eight ringers, and each carol has been arranged to eliminate the need for bell changes if performed by four ringers, each holding four to six bells. The pieces are creatively written and could be a "life saver" on Christmas Eve when some ringers and singers exit for warmer climes. A great collection to have in any library.

**Mary, Did You Know? arr. Douglas E. Wagner. Agape (Hope Publishing Company), Code No. 2107, \$3.95, for 3-5 octaves of handbells (M), AGEHR Level 3.**

This contemporary Christmas reflection, with words and music by Mark Lowry and Buddy Greene, has become very popular as a vocal solo piece in the past few years. Here it is nicely written for bells incorporating the traditional English melody "What Child Is This?" as a middle verse. There is a return to the original setting with a closing hint of the second melodic idea and a quick, dramatic ending.

**A Child Is Born, arranged for 3-5 octaves of handbells and keyboard by Janet Linker and Jane McFadden. Beckenhorst Press, Inc., HB196 (full score), separate handbell part (HB196A), \$4.95 (M-).**

Here is a seasonal arrangement that incorporates the French Carol, "Il Est Né" and the chorus, "For Unto Us A Child Is Born" from Handel's *Messiah* quite creatively. There is some nice material here that is accessible to most choirs; organ, piano, or a keyboard would work as accompaniment. This particular piece could provide some effective variety in music for the Christmas season.

**Exuberant Joy, Cynthia Dobrinski. Agape (Hope Publishing Company), Code No. 2110, for 3-5 octaves of handbells, \$3.50 (M+), AGEHR Level 3.**

This is an original composition commissioned by the Austin Memorial Handbell Choir, Second Presbyterian Church, Louisville, Kentucky, in memory of George and Viola Austin. The litting 6/8 rhythm provides a beautiful melodic line, with the text of Psalm 16:11; 35:9 as a model for the content of the piece. "Thou dost show me the path of life, in thy presence there is fullness of joy, in the right hand are pleasures forevermore . . . then my soul shall rejoice in the Lord, exulting in his deliverance." There are some beautiful melodic and harmonic transitions which bring the original melody back supported by varied rhythmic material. A luxurious addition for any library.

**He Is Exalted, by Twila Paris, arranged for 3-5 octaves of handbells by D. Linda McKechnie. Agape (Hope Publishing Company), Code No. 2113 (M), AGEHR Level 3.**

This popular praise chorus is well treated by Ms. McKechnie. With a 6/8 rhythm and the melody absorbing nearly every beat of that rhythm, it takes special skill to make the underlying material interesting and workable. This is done well and, with a major key change, additional rhythmic and harmonic flair bring the piece to a forceful six-note unison ring-touch.

—Leon Nelson  
First Presbyterian Church  
Arlington Heights, Illinois

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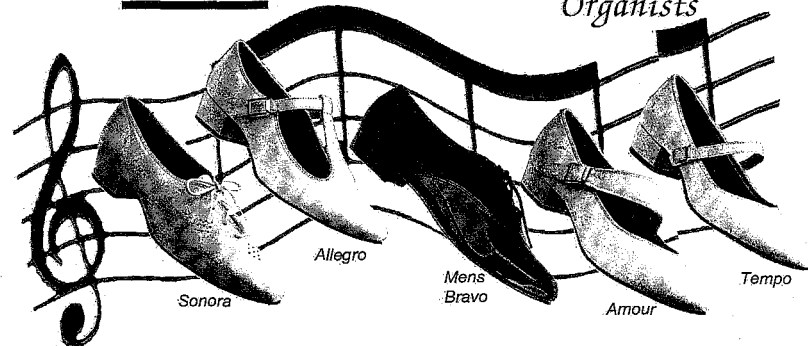
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# Twin Perspectives on AGO Seattle 2000, Part 1

A Report by Herbert L. Huestis and David Calhoun

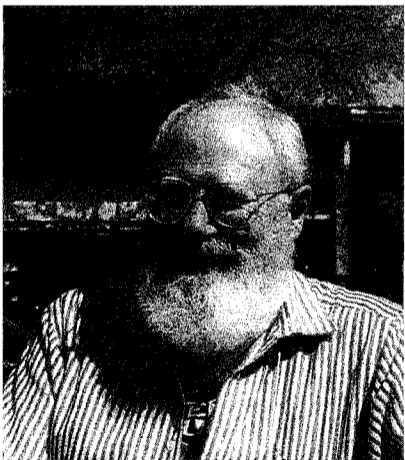
Perhaps it is a good idea to state right away that there are several goals which may be served by a report on the AGO 2000 convention in Seattle, Washington. The first is to validate the experience of those who were there, the second is to describe and interpret the events that took place for those who could not attend, and the third is to mention the word "millennial" only once! A convention report is like "Highlights of the Opera"—hopefully the important arias are there for all to hear. Alas, it is impossible to tell the whole story, and surely some events will be left out all together. This is the woeful experience of all reviewers; it is impossible to be in two places at once and sometimes impossible to be in the right place at the right time.



Herbert L. Huestis

There were two of us rummaging around throughout the convention, looking for tales of human interest and analyzing events as we encountered them. David Calhoun (items marked DC) is a harpsichord builder and long time resident of Seattle; Herb Huestis (items marked HH) is a contributing editor for THE DIAPASON. Their differing perspectives of various events (and sometimes the same event) offer the reader some interesting viewpoints as they look back on the AGO Seattle 2000 experience.

—HH



David Calhoun (photo by Igor Kipnis)

Planners would usually like their conventions to open and close with a bang. Sure enough, this one came in with a roar and went out with a mighty noise. For most participants, the most nourishing events will have been the weekday workshops, while the closing concert and especially the opening recital will linger as strange memories to mull. (I admit my bias; to quote Sean Connery paraphrasing Couperin, I would rather be stirred than shaken.) These "Bookend" events on the new Fisk organ at Benaroya Hall will be the subject part 2 of this article, and will be discussed in the November issue of THE DIAPASON.

Seattle organ fans have been spoiled, maybe, by a number of wonderful matches of organs with unusual rooms. Added to the three major venues of our two Cathedrals and Pacific Lutheran University, the convention displayed at least two more fine matches: a new Reuter organ at University Presbyterian Church and the 1984 Paul Fritts and

Ralph Richards organ at St. Alphonsus Church in Ballard.

—DC

## Is there a "perfect match" of performer and instrument?

If there is a persistent conundrum in convention programming it is matching performers to instruments. How handy that most concert pianists are perfectly well at home on a Steinway or Bosendorfer! Not so with the organ. In some cases, the designated artist must zip their lips when confronted with the instrument lady luck provides.

Obviously, a given performer and

program may fly on one organ and crash and burn on another. Who hasn't seen this happen? Suffice to say, several recitals heard at the AGO Seattle 2000 convention might have been far more successful had they switched from tracker to electric-action organ or vice versa. One wag noted that for Seattle's incredible and informed diversity of tracker organs, it remains "Skinner deficient"! There might have been some better matches of performer to organ had there been a few more "American Classic" organs available. All things being equal, I was struck by a very large number of "perfect matches."

There were some matches that were obviously not made in heaven, but under skilled hands worked out very well. One of these was a performance with the Seattle Wind Ensemble by Kimberly Marshall on a large Balcolm and Vaughan organ. This organ typified "tinklespeile" voicing, but Ms. Marshall used it so effectively that it imbued a performance of Hindemith with sur-

prising "authenticity." The organ accented the neo-classical textures perfectly and Ms. Marshall played with precision and panache. Organ and artist coalesced, perhaps not out of choice, but out of experience and intellect.

Another perfect match seemed to be a new four-manual Reuter organ and the organist John Weaver. Surely, he is one of the generation of organists who followed Lynwood Farnam, Alexander McCurdy, Alexander Schrimmer, and in our very own generation, David Craighead. Weaver played entirely from memory and there is no doubt that a completely internalized repertoire could flow from his fingers in ways impossible for players whose eyes are tied to a score. His adjustment to this very large, sumptuous and smooth Reuter organ was complete. After hearing Weaver's playing, one found oneself saying, "suppose so-and-so had also been able to play the Reuter—it would have been so fine." Weaver is an acknowledged master of the American

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classic type of instrument—of that there is no doubt. His sure performance remains indelibly etched in my memory.

Along with perfect occasions, one must mention what seems to be a striking omission. Surely, there should have been a concert in memoriam for the late Edward Hansen and even more surely, it should have been played by one of his students, and even more surely than that, it should have included the "St. Anne" prelude and fugue, a work which he played with great reverence and humility throughout his career. This gesture would have been more than fitting and its absence was sorely missed.

—HH

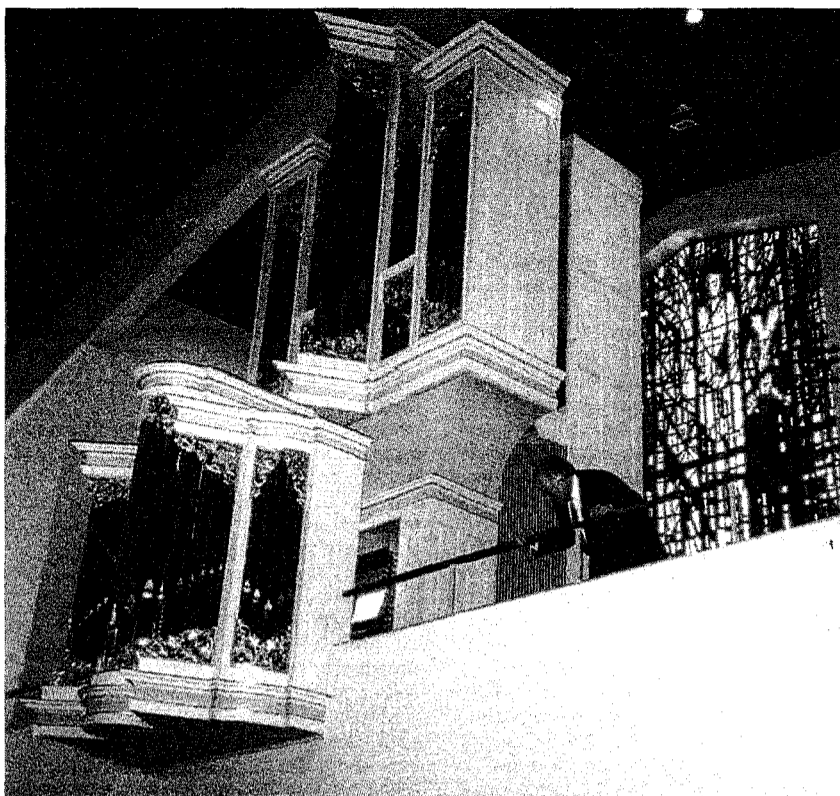
**From the Heart:  
James D. Christie plays a  
Fritts/Richards organ at St.  
Alphonsus Church, Seattle**

James Christie gave a recital of early music at St. Alphonsus Catholic Church in Ballard, a Scandinavian suburb of Seattle. This is a unique organ made by Paul Fritts and Ralph Richards in 1984. Building this organ required a tremendous leap of faith for Fritts and Richards in that they took their study of the work of the old masters and translated it into their own masterpiece in a very contemporary building. It is an organ that has as much soul and spirituality as any of the models upon which they based their work.

Christie explained to the audience how this organ made him weep to play it! He explained that it was an immeasurable lifetime privilege to be able to give these recitals—this from an organist who routinely plays the Taylor and Boody organ at the College of the Holy Cross, Worcester, Massachusetts.

Needless to say the music he played made a spiritual impact upon the listener, just as Charles Brown in his workshop on "The Organ as Mask" said an organ can do—if the player enables a musical instrument to become a channel of metaphysical as well as physical values. This recital was a special situation where the organist provided an unforgettable experience for the listener through his emotional attachment to both the music and the organ.

I met with James Christie to explore these feelings a bit further and was amazed at the depth he brings to the performance of both early music and orchestral music with organ. Tours with the Boston Symphony have provided some memorable vignettes which come to the fore in conversation and interview. In the presence of James Christie, one feels the power of emotion and the broad "romantic" gesture, that is a reminder of the late Douglas Butler.



**James David Christie takes a bow after his recital on the Fritts organ at St. Alphonsus R.C. Church, Seattle**

There is a sensitivity here that truly comes from the heart.

—HH

**From the Pen:  
Christa Rakich plays the music of  
Pamela Decker  
Robert Bates plays the music of  
Robert Bates**

Pamela Decker, assistant professor of organ and music theory at the University of Arizona in Tucson is, in real life, a bubbly effervescent person. One would think from the title of her work (commissioned by the American Guild of Organists for organ solo) "Rio abajo rio" that the dance movements Boliviana, Diferencias and Fantasia might be light and fanciful. Though the work is dedicated to the memory of William Albright, this is not so.

Christa Rakich gave the composition a rich and illuminating performance at St. Mark's Cathedral. The beloved Flentrop organ was as much at home with this contemporary idiom as any instrument could be. The first movement is based upon the hymn *Venid, pastores*, a Puerto Rican melody. The second movement is a series of transformations of the hymn, *Hosanna en el cielo*, and the third movement is based

on original themes and contains a complete tango, yet comes to an intensely powerful ending that culminates in an immense minor sonority. The final chords of the Fantasia leave the listener with a sense of astonishment that is monumental and compelling.

Robert Bates is such an innovative performer and composer that one approaches his works with a sense of anticipation that the composition will be significant, rather than the "bubble and squeak" class of contemporary music. Under the magnificent facade of the phenomenal Fritts organ at Pacific Lutheran University he placed two rather small speakers that transmitted an amazingly credible sound image of this pipe organ. Under Bates' hands, it was an organ playing with a digital refraction of itself.

How Robert Bates does this is some kind of Einsteinian wonder. He spins out the composition, then joins it with its mirror image like a contrapuncti in the *Art of Fugue*. Somehow it all makes sense and the listener perceives a logic that underscores the work.

To say that Bates captivated the audience is an understatement. In fact, at the conclusion of the concert most of the audience refused to leave! Even

when threatened with a clearing of the hall, these organists retained their seats in an act of civil disobedience that must be rare indeed! To say the least, the next-scheduled recital by Bruce Neswick was very well attended. This is a true measure of the impact made by Robert Bates' playing of this exceptional organ made by Paul Fritts.

The closing gala concert of the AGO Seattle 2000 convention was highlighted by an award from ASCAP to the AGO "for its outstanding contribution to the art of music through commissions for the performance of new music in our time." The works of these two composers certainly represented a pinnacle of talent for modern organ music. Their compositions are not to be missed!

—HH

**For the mind:  
Workshops on practice, harpsichord playing, Bach organs, countless workshop topics (and the sheer problem of getting around the city)**

I contrived to get to three workshops. Charles Rus, newly appointed organ faculty at the San Francisco Conservatory, was assisted by my colleague Gary Blaise in a demonstration of the clavichord as the traditional practice instrument for organists. A more utilitarian instrument might have supplemented Mr. Blaise's exquisitely finished, tiny transposing example.

Barbara Baird of the University of Oregon introduced concepts of harpsichord playing, using mainly the method published by Nancy Metzger, now of Sacramento, to a good-sized class with many questions. Later Christoph Linde, long-experienced voicer now with Klais of Bonn, discussed the organs which Bach is known to have tested, his criticisms, and the current state and proposed renewal of some of them.

I counted an offering of ninety-seven workshops, not including the post-convention event featuring M. Hakim at an Allen; nothing exceeds like excess. If there was a common complaint, it was the problem of getting around this maze of offerings. Busses were provided, of course; they left the hotel on time, but often before others returning from the previous events. In the midst there was no time to eat. I met one lady turning in an evaluation form marked with the most extreme negatives, based on a run of such bad luck.

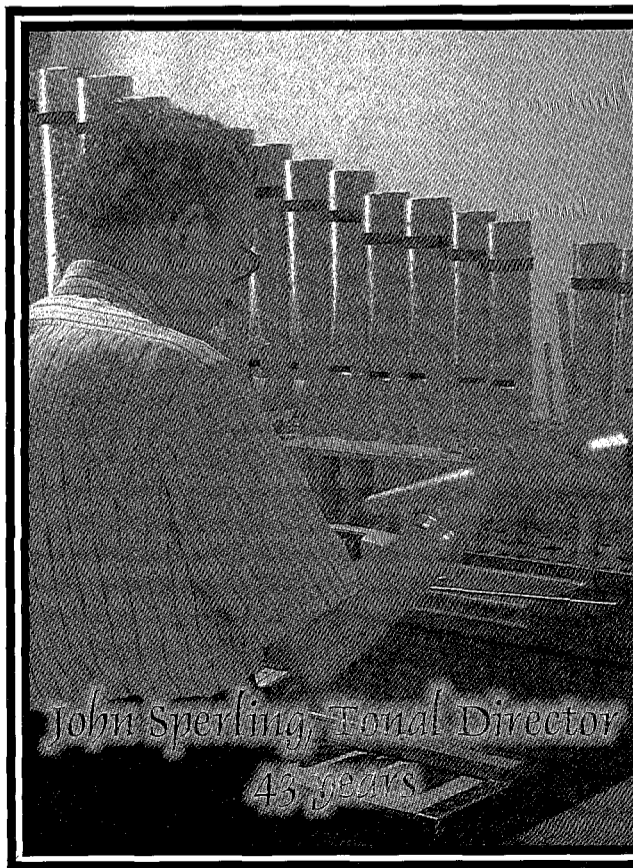
In this way, the organizing committee was a victim of Seattle's exploding traffic congestion. There were other organizational issues; no list of enrollees was provided, handicapping professional contacts and social life. The sheer expense of Seattle's downtown hotels sent some registrants north to cheaper lodgings.

—DC

**Theatre:  
Charles Brown and "The Organ as Mask"  
The Paul Fritts organ at Pacific Lutheran University**

Charles Brown has a talent rarely found in the organ world—he is a gifted story teller who is able to totally captivate his audience. And so it was when he began a workshop on "The Organ as Mask," with a tale of a little boy dressed up as Batman, making Halloween rounds. Successive stories consisted of the tales of three organists and their discovery that the organ (like a mask) has tremendous spiritual as well as physical values. His thesis was simply that the the mask, as conceived in ancient, contemporary, and aboriginal societies, imbues the wearer with special attributes and, conversely, is a vehicle for special attributes to be channeled through the wearer—and the pipe organ, curiously, shares these attributes in its own way.

He showed how Batman could do good deeds once he enabled himself with mask and costume, but also that the good citizens of Gotham City could expect good deeds from the person who wore the mask. Masks both enable and channel spirituality in aboriginal soci-



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Charles S. Brown explains elements of the Greek mask.

eties and Dr. Brown made a leap of intellect to speculate that the organ as a "City of God" does the same thing. It enables spirituality to flow both into the organist and outward through the organist to listeners and all those who come into contact with the instrument. In a word, it has special powers. Charles Brown, organist of the United Church of Christ in Dallas, Texas, created theatre in this workshop space, captivated his audience with these stories and enabled his spellbound audience to see some very special relationships.

A Paul Fritts organ that is the embodiment of "The organ as mask" vessel of spirituality espoused by Charles S. Brown, is the monumental instrument at Pacific Lutheran University of Tacoma. This organ brings a transcendental quality to Lagerquist Hall at PLU—it is a phenomenon that must be experienced first hand to be believed. Proof of this was ample enough when audiences simply refused to leave the room to go to the next event. They wanted to see the movie again!

From the inception of this organ, there has been a term employed to describe it—the "fusion organ" of the Northwest builders. Long after a performance, the listener remains enthralled with the singing principals and gorgeously refined reeds, not to mention the extraordinary visual impact that some may see only once or twice in their lifetimes. From my perspective, it was magnificent theatre.

—HH

**Dance:**  
Christopher Young plays a Martin Pasi organ at Trinity Lutheran Church, Lynnwood, Washington

Charles Fisk knew how important it was for the organ to dance both in the buoyancy of the wind system and the natural expression of lead pipes. He described the North German organ as "... a plain-faced girl in a dirndl who jumps up and asks you to dance." Those qualities are more than abundant in the Martin Pasi organ that resides in Trinity Lutheran Church, Lynnwood, Washington. This organ more than anything, wants to dance! Trinity Lutheran church was on the edge for convention planning, both in distance from Seattle and size of the room, but thankfully made it under the wire! Christopher Young played this organ and it danced to the music of J.S. Bach!

The Fritts organ at Pacific Lutheran University can be described as an instrument of superb elegance, and in contrast, it might be said that the Pasi organ wears with the comfortability of an Eddie Bauer flannel shirt. (Martin Pasi was Paul Fritt's pipe maker for five years.) One never tires of the Pasi organ and somehow it plays the music of Bach with the authenticity of gut strings, natural horns and the rhythm of folk dancing.

In this Martin Pasi organ there is an intuitive affinity for the music of the master and fortunately, Christopher Young devoted the last half of his program to J.S. Bach. When Young drew the Cornet stop for "O Mensch bewein" the organ was on familiar ground. The

Cornet sang and the wind ebbed and flowed like tides in the ocean. The final selection was the G Minor Fantasia and Fugue, where the organ transported the listener back 300 years in a flash. This is a real Bach organ that can energize, entertain, and inspire.

—HH

**A Measure of Time:**  
Improvisations of Bruce Neswick on the Paul Fritts organ at Pacific Lutheran University, Tacoma, and David Hurd on the Henry Willis organ at St Joseph's Catholic Church, Seattle

It might be said that an improviser has but one task—to make time stand still for the listener. When a melody is quoted and often recognized as a childhood hymn or familiar tune, it is a challenge to the player to produce a credible work. The improviser begins a dare with the audience: "Can they make this music come alive?"

The performer settles down to work and the listener waits, perhaps drifting off in thought while things get underway. Then it happens; time stands still because scholarship and preparation give way to inspiration and music fills the air. A transformation takes place and a composition-in-the-making takes flight.

Bruce Neswick's improvisation on Pacific Lutheran University's Fritts

organ was based on the modal tune "Wondrous Love." Somehow, during a well crafted fugue on the beloved tune, time stood still and music flowed from his fingers in an act of both preparation and inspiration. Yes! This is how improvisations should be.

Neswick is an alumnus of Pacific Lutheran University and was, in a sense returning home. He explored all elements of the organ: wind, tuning, throaty reeds and spirited cornets. He captivated the audience with singing principals playing Lutheran tunes that were so much at home in that hall. He found a wonderfully lyric Oboe and united it with Pierne's *Cantilena*. Time stood still while this serpentine melody played itself out on this elegant stop.

Neswick's improvisation on "Wondrous Love," was structured so concisely that the audience could almost follow a mental score. Later, your scribbler could not resist putting the question to him: "Are the modal tunes harder or easier for improvisation?" Neswick pondered for a moment and said that for him they were easier. It was a self effacing response for one who is a master of the craft.

In a later recital at St. Joseph's Catholic Church, David Hurd presented an improvisation on the noble plain-song chant "Creator Alma Siderum." He began with a lofty plenum on the 1881 Willis organ—probably the only extant

Willis instrument in the Americas. Hurd played the organ as if he were conducting a grand choir. "Creator of the Starry Night" was personified in bold brush strokes that prevailed to the end of the piece—then all that remained was the memory of a huge choral paean and the melodious, booming Ophicleide.

The memory of that organ remains somehow linked to the Gregorian melody in that magnificent Roman church. There is a fascinating story about the relocation of this organ from England to Washington State, replete with the usual deadlines barely met. A hasty installation neglected various aspects of a true restoration and the organ presently makes its home behind an oak cabinet that one day should be replaced with genuine Willis casework. Since this noble organ begs for an artful and sympathetic restoration, we must, as listeners, be genuinely moved to support any and all efforts to reclaim this magnificent instrument.

In his book "The American Classic Organ in Letters," Charles Callahan quotes Henry Willis' complaint that he was never able to build an organ in North America. A full restoration of this organ would give the opportunity to rectify Willis' grievance in some small measure.

—HH

Part 2 will appear next month.

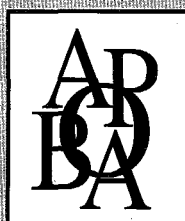
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# Residence Organ

## The Isle of Man

From Peter Jones, the Offshore Organbuilder

This article is coming to you from the Isle of Man, an island some 30 miles long by about 14 miles wide, and sitting midway between Ireland and England. Its longest river—the Sulby—stretches for a full 10 miles or more, and Snaefell—the highest mountain—reaches a height of over 2,000 feet. Anyone with a world atlas and a magnifying glass to hand will have no trouble in locating the “Island,” as those who live here often term it, off the west coast of England, facing Liverpool.

The Isle of Man may be little known in the wider world (or even on the “adjacent island” of England—we don’t say “mainland,” of course!) but like most places it does have its peculiar features which mark it out for those with special interests. It is an off-shore finance center, for example, with relatively low rates of tax. It is known for its motorcycle races (the “TT Races”) which take place on the public roads—one of the largest (and arguably most dangerous) circuits of its kind in the world. For those who like unspoiled countryside to look at or walk over, and a quiet and relatively unhurried way of life, the Isle of Man is the place to be. It is an island of Fairies, one of the largest water-wheels you are ever likely to see, Celtic stone crosses and much more. Most important to me, and I hope of interest to readers, its small area is home to a surprising variety of some 50 or so pipe organs, and I am more than happy to have been the resident organ builder here for over 20 years.

For those of us with a fascination for the King of Instruments, there is much to be said about life here—too much for one article such as this—and rather than describe the organs as a whole in greater or lesser detail, I thought it might be better to describe some of the incidents which make the life of “the organ man” anything but tedious.

Looking back over the work undertaken in the recent past, I see one job which will be of interest to the great majority of organ players, from the professional recitalist to the home enthusiast who plays only for his own enjoyment. I refer to an ambition which attracts so many organists, and which eludes all but a few—the luxury of a real pipe organ in one’s own home.

How many have investigated this possibility, only to find that the cost (and sometimes the space) involved ensures that the pipe dream remains just that? True, there is the electronic substitute—smaller and cheaper, with a great variety of Golden Tones of one kind or another—and then again the organ in church is usually available to the serious player—albeit not so attractive in the winter, nor so convenient for that odd 30 minutes practice at the end of the day. But for those badly infected by the organ bug, the unfortunates with an acute case of “organitis,” there can never be any hope of a cure until they can see for themselves those gleaming ranks of metal and wooden pipes and the console with its several keyboards, waiting in the music room for their sole use!

So it was with The Reverend Alec Smith. His love of the organ had actually led him to start an apprenticeship in organ building as a young man, but he quickly saw the light, heard the call, and became an ordained priest in the Church of England. At that time, he assembled a worthy (if somewhat ungainly) collection of pipes, old keyboards, bits of mechanism, etc., into a Frankenstein creation which crouched in the corner of one of the large rooms of the vicarage in his country parish in England. This creation was a credit to its owner, but more than a little ponderous for anything other than a large house (preferably not your own) with plenty of spare rooms. When, in the fullness of time, Alec became an army chaplain, and he and his wife Jean were inevitably posted abroad, the organ was dispersed, almost all of it never to be seen again.

situation appeared hopeless, and it was at this point that Alec called me in.

Impossible situations regarding space are a challenge to the organ builder. More than one has succumbed to the temptation to push too-large an organ

but with enough care taken in its design and construction, direct electric action (as shown) is almost as good.

Some readers may be unfamiliar with the idea of an “extension” organ. This is an instrument in which a set, or “rank,”



Alec Smith house organ

On retirement from the army, Alec settled in the Isle of Man and became Organ Advisor to the Diocese. It was now that the organ-building bug, which had lain dormant for so many years, was re-awakened, and the idea of a house organ was again proposed. There were, of course, several problems. The usual ones—centered around lack of space and finances—were, quite rightly, pointed out by Jean, and in any case there was a seemingly adequate 2-manual electronic, with its equally large speaker cabinet, already taking up far too much room in their small cottage in the Manx countryside. Jean correctly pointed out that it was more room they needed, not a pipe organ!

In an attempt to save some space, and acting on the advice of the local music shop, new and much smaller speakers were fitted to the electronic by an “expert” from Douglas, the Island’s capital. After a day spent fitting the new speakers into the ceiling (with the novel use of a screwdriver to create some suitable holes in the plaster), the expert switched on, at which point there was an impressive bang followed by an ominous burning smell. It seemed, on later examination, that the amplifiers (intended to power two large speaker banks in a church setting) had seen the modern speakers as a virtual short circuit in electrical terms, with the inevitable result. The expert withdrew, promising to “work something out.” I believe he left the Island, and, in any case, was never seen again. The electronic was no longer adequate. It was dead.

At this point, a further discussion took place on the subject of a new pipe organ, and Jean was persuaded, but only agreed on one seemingly-impossible condition: aside from the console, the new organ must not project into the room any further than the line of the first ceiling beam (some 14” from the end wall). Since there was no possibility of siting anything behind the walls (three of them being external, and the fourth taken up with the fireplace) the

into too-small a space, with disastrous results, and I have seen the consequences of several of these unhappy situations. In one such case, an instrument was built in which the Great and Choir (mounted one above the other and in front of the Pedal pipework) “speak” into a solid masonry wall some 3 feet thick. Tuning/maintenance of such an organ is difficult if not impossible, and a warning to any organ designer. Alec’s requirement was for the cheapest possible instrument, with a fair selection of stops over two manuals and pedals, all within a depth of 14”. It had to fit into one small room of a cottage which has only three rooms on the ground floor (the other two being the kitchen and porch) and it must not be a monster from the tuning/maintenance standpoint.

There was space for only two or three sets of pipes, but Alec stated from the outset that, “I want more than three wheels on my car,” so we were obviously looking to something other than mechanical action with two or three stops. This need to make the most of the available pipework suggested an “extension organ” of some sort. This, and the restrictions of the site, dictated electric action, and financial considerations suggested the simple mechanism as shown in the sketch. The question of electric versus mechanical action is one of those subjects likely to provoke strong opinions both for and against. In my view, each system has its merits and I am happy to work with either, but when a client requests more stops than the room or budget will allow, the obvious way forward is for a stoplist extended from a small number of ranks, and this means an electric mechanism. The design shown, if correctly made, is reliable, very quick (giving good repetition) and quiet. Incorrectly handled, it is none of these things, and has thereby acquired a poor reputation in some circles. With sufficient funds, and more space, an electro-pneumatic action would have been more sophisticated,

of pipes is available to be played at more than one pitch. For example, a set of flute pipes could be played at 8’ pitch (via a console stop labeled, say, Stopt Diapason 8’) and the same set could also be available at 4’ pitch (via a console stop labeled Flute 4’) or at 16’ pitch (in which case the console stop might be labeled Bourdon 16’) and so on. Clearly, the idea has its uses and abuses, as in the case of the 2-manual and pedal organ in which every console stop was actually taken from a single rank of Dulciana pipes!

The final stoplist is one which I have used successfully on various occasions. It is based on three ranks representing the three main tone-colors of the organ: Diapason, Flute and String. Each of the three ranks consists of 73 pipes, and are listed below as:

Rank A/ Open Diapason, running from C13,

Rank B/ Stopt Diapason, running from C1, and

Rank C/ Salicional, running from C13.

In addition there are 12 stopped Quint pipes (shown below as “Q”) running from G8 (at 8’ pitch) for the pedal 16’ stop (see later).

(Reed tone was not included, as it is difficult to have conventional reeds sufficiently quiet for such a small setting. In any case, there was no space available.)

Note that the Open Diapason is of small scale, and this made it much more suitable, for our purpose, than the more usual scaling of such a stop. When selecting second-hand pipes for a home extension organ, a Principal would be the first choice to provide the Open Diapason—Principal—Fifteenth “stops,” as they appear on the console, and I have even known a Gamba to make a very acceptable open metal extension rank, once it had been re-scaled and re-voiced. Ideally, where finances are not a limiting factor, new pipes should be made for all ranks, so that their scaling can be suited to the room and stoplist.

If an “extension” scheme is to work,

85 =	Scale of: Toe hole ø"		Rack hole ø"		Job: A.J. Smith no: 9389	
	Overall Length"		Pipe ø mm		Stop: Diapason/Principal	
	13-24	25-36	37-48	49-60	61-	
C	1-12					
	5/8 1 7/8					
C#	57	72				
	3/4					
D	1/2 1 7/8					
	55	69				
D#	1/2 1 3/4					
	52	66				
E	31/64 1 11/16					
	49	63				
F	31/64 1 5/8					
	47	60				
	etc					

Part of a pipe scaling table, showing some of the measurements needed before any planning can be started

#### Manual I

- 8' Open Diapason A
- 8' Stopt Diapason B
- 4' Salicet C
- 4' Flute B
- 2 1/2' Twelfth C
- 2' Fifteenth A
- Man II/Man I

#### Manual II

- 8' Stopt Diapason B
- 8' Salicional C
- 2' Salicetina C
- 1 1/2' Nineteenth C

#### Pedal

- 16' Harmonic Bass B & Q
- 8' Bass Flute B
- 4' Fifteenth A
- 2' Salamine C
- Man I/Ped
- Man II/Ped

#### Summary

- A Open Diapason 73 pipes
- B Stopt Diapason 73 pipes
- C Salicional 73 pipes
- D Quint. 12 pipes

musically, it is important to avoid the temptation of too many stops from too few pipes. I know of one organ with the stops simply repeated on each keyboard, and though this gives maximum flexibility, it is very confusing from the player's point of view, and the instrument as a whole is strangely bland and characterless. The three sets of pipes for Alec's organ were made available at different pitches, under the guise of different stop names, to make registration more straightforward from the player's point of view. In this way, some 15 speaking stops are available to the organist, instead of three which would result from the use of mechanical action.

The specification shown has only one stop (the Stopt Diapason) actually repeated on each manual. This is because it is so frequently used, and blends with the other two ranks at 8' pitch. None of the other manual stops are repeats, and they have been arranged so as to discourage the use of the same rank at only one octave apart. (E.g., the Open Diapason 8' is intended to be used with the Salicet 4', or the Flute 4', not the Principal 4', as you might expect.) Using the stops of an extension organ in this way reduces or (more usually) eliminates the well-known "missing note" problem, which occurs when one strand of the music runs across another, and both need a pipe from the same rank, albeit from different extended "stops." If, for instance, the Stopt Diapason 8' and Flute 4' are drawn on the same manual and key C25 is held down, the pipes heard, as counted from the flute rank, will be C25 and C37. Now add manual key C13, which will sound pipes C13 and C25 (which is already playing from

key C25). In this example a pipe at the pitch of C25 should appear twice, but actually appears only once. The missing note will be most obvious if either of the two manual keys is held down while the other is repeated.

One of the most important criticisms to be levelled at an extension scheme is this problem of missing notes, which can lead to a lack of clarity. For all practical purposes, this drawback can be completely overcome by a combination of the organ builder (in preparing a modest stoplist) and the player (in thoughtful use of the instrument, so that the smallest number of stops is drawn at any one time, preferably from different ranks, or at least from ranks separated by more than one octave). In actual practice, this kind of stop selection becomes automatic to the organist who realizes the limitations of the instrument.

Another important factor in the success of this type of organ is the regulation of volume and tone quality of the pipes within a stop, and also the regulation of the stops in relation to each other. Each stop is regulated with a very gradual crescendo from bass to treble. This requires subtle handling, but when correctly carried out results in a clear ensemble in which the treble parts can be heard above the tenor and bass.

The ranks themselves are regulated with much less distinction in power than would usually be the case, so that equivalent pipes of the Stopt Diapason are similar in volume to those of the Open Diapason, and the Salicional, while quieter, is not far behind. This results in much less contrast in power among the 8' stops and this is a compromise, of course, though you still have variety of tone. The blend between ranks played at different pitches is much better than if they are regulated in a conventional manner, with the Open Diapason much louder than the Stopt Diapason and Salicional distinctly quieter. In an instrument such as this, contrast in power is created more by contrasting combinations of stops than between the ranks themselves. Regulating the ranks as if they were separate stops (a mistake often found in both church and house extension organs) results in the Open Diapason and Principal obliterating everything else, while the Fifteenth screams.

I have used the specification shown several times, including my own house organ, and find it to behave very much as a 'straight' instrument would. I seldom use the couplers, though there are occasions when they become necessary. While it requires thoughtful registration to get the best from an extension organ, a scheme such as this, with a small number of stops, arranged so as to discourage the use of the same rank in two stops separated by only one octave, is

very successful.

To cut down costs, Alec agreed to the use of his old electronic as a console, and also to the use of any other second-hand parts which could be obtained. He was also interested and able to lend a hand in the actual construction, when his earlier experiences in organ building were a great asset. The need to keep within 14" maximum depth was easily dealt with, by taking up the entire width of the room, side-to-side.

Knowing the number and range of the ranks and the space available, the first step, in a job such as this, is to measure the pipework, in order to see how best to arrange the pipes, and, indeed, if they will fit in at all!

Metal pipes need to be measured in height and in diameter, wooden ones in height only (including any stoppers). In practice, nearly all metal pipes run to a standard scaling (i.e., the rate at which the diameters reduce from note C1 through to the top pipe). Wooden pipes vary considerably, both in scaling (the internal width and depth) and in the thickness of the wood used, which in

turn decides the external width and depth. There is also the question of the foot, which, in second-hand wooden pipes (and some new ones) can be bored well off-center. For these reasons it is best to make a paper template of the bottom of each wooden pipe, as described later.

I already had a small scale (i.e., relatively small diameter) Open Diapason rank, and a Salicional, both running from C13 (so the longest pipe in both sets was about 4' speaking length) and Alec located, from a friendly organ builder on the mainland, the Stopped Diapason pipes (running from C1) and a bundle of miscellaneous stoppered wooden pipes for the pedal Quint.

The necessary measurements were taken and noted down in the form of a table. I find it convenient to have a sheet of paper with the 12 notes C through to B in a column down the left-hand edge, followed by vertical columns headed "1-12" then "13-24" then "25-36" and so on, up to "73-84," placed from left to right across the page. This forms a table which will cover an 84-note rank, the

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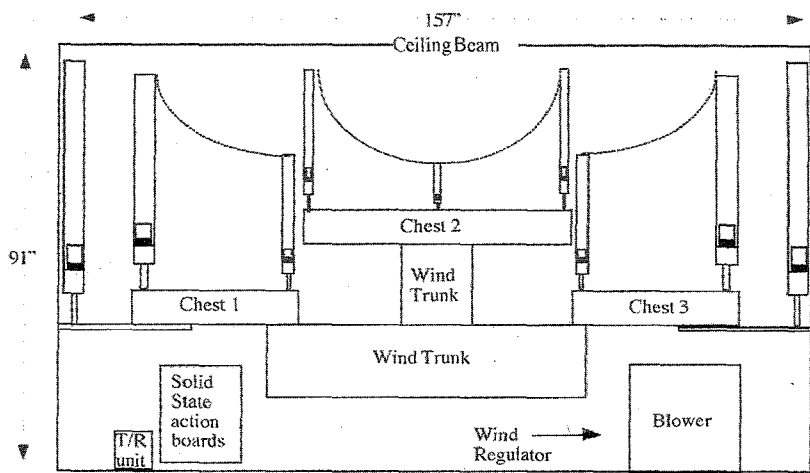


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Outline of arrangement of pipes, chests, blower, etc. The console fits between chests 1 and 3, in front of the wind trunk.

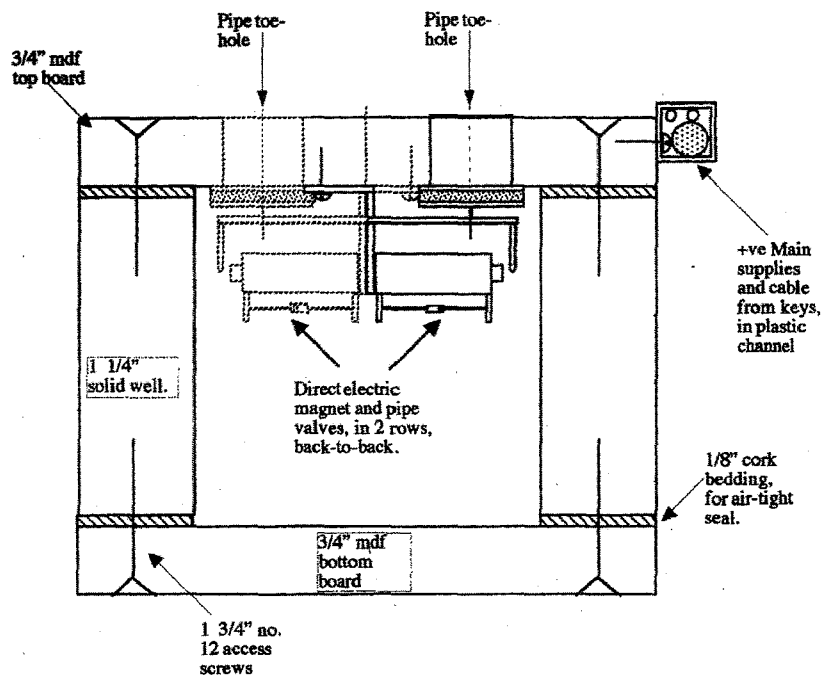
biggest usually needed. (Note C85 is only necessary in the case of a rank which runs from 8' pitch to 2' pitch, where the organ has a manual key compass of 61 notes. This C85 pipe needs an additional square to itself.) Every square represents a pipe, and in each one can be written the length and diameter (if metal), together with other details such as size of a rackboard hole, and toe hole etc., which are also measured at this time.

Notice that only the Stopped Diapason rank has its bottom octave (in organ building terms, a "Stopped Bass") the largest pipe of which is, like the other two ranks, something over four feet long. The Salicional and Open Diapason share this bottom octave, as does the 16' pedal stop (the "Harmonic Bass") which produces an acceptable 16' substitute, in the first 12 notes of the pedalboard, by playing the Stopped Bass pipes with the appropriate Quint pipe (from a separate and therefore very soft, 12-note rank of wooden pipes). The resultant note (actually a low hum) which is created from a combination of any stop of 8' pitch and its quint is at 16' pitch.

Admittedly, this is much softer than the two pipes actually sounding. The pedals from C13 up play the Stopped Bass again, and then the rest of the Stopt Diapason, thereby sounding at true 16' pitch. These compromises are necessary to reduce the size of the organ, and, if carefully carried out, are soon accepted by the player and listener, especially in a small room.

While there is no substitute for the soft, heavy, warm tone of a full-length Bourdon bass, I have asked many players (including several professionals) their opinion on this "resultant" 16' pedal stop. So far, no one has realized what he was playing until it was pointed out. They all accepted it as a pedal 16' stop, like any other. The least convincing notes in the bottom octave are, predictably, the smallest three or four. If there is room for full-length pipes down to, say, F#7, so much the better.

It is worth noting that a quint 16' effect which uses the pipes of the Stopt Diapason rank only is almost always a failure, because the quint will be too loud. If you have no room for the extra Quint pipes, it is better to use the 8'



Outline sketch of electric chest, showing two rows of pipes; end elevation

octave of the Stopt Bass on its own (from pedal keys C1 to B12) before completing the pedal compass by repeating the Stopt Bass followed by the rest of the Stopt Diapason. Another possibility worth considering is a 16' bottom octave in free reeds.

Full-size card or paper templates are needed to represent the metal pipes, as seen from above. It is not normally necessary to make these for every pipe, as different stops usually reduce in diameter, note for note, to a more or less standard pattern. If this pattern is known, the set of templates need cover only the range of diameters from the fattest metal pipe in the organ (in this case C13 of the Open Diapason) down to the minimum spacing dictated by the pipe-valve mechanism. (As direct electric action was being used and the smallest magnets were 3/4" wide, with pipes placed directly above the valves, minimum pipe spacing = 3/4" + 1/8" clearance [= 7/8"] no matter how small the pipes.)

Like most organ builders, I have a set of these circular templates for general use, so templates for the metal pipes were already at hand, but the wooden pipes had to have paper templates individually made to show their exact shape and the center of the pipe feet. Such a template is made by taking an oversized piece of paper, drawing on it a circle which equals the diameter of the pipe foot, cutting this out, and sliding the paper up under the pipe and creasing around the four sides. Once the paper is removed and trimmed to size, the original circle can be taped back into place, resulting in an accurate template.

Alec's wooden Stopt Diapason (reputedly by the well-known Victorian organ builder, William Hill) was over 100 years old, and may have been in more than one organ during its lifetime. Its mouths were rather high, which made the tone breathy, and some of the pipes had been mitred, or were cut too short, possibly where they had been in a crowded swell box. But it was basically sound and we went on the basis that it could be made acceptable by repairs, lowering the mouths and re-voicing. The Salicional and Open Diapason ranks were also Victorian, from a local Methodist church. Again, they were not perfectly scaled or voiced for a house organ, but were basically well-made and capable of re-voicing. All the pipes were measured, and with the tables of measurements and templates to hand, and a given space into which to fit the pipes and action, the process of "setting out" could begin.

An instrument with direct electric action enables the builder to arrange pipework in almost any pattern, within the limits of the room and the physical space taken up by the pipes themselves (or, in the case of the tiny treble notes, the size of their magnets and valves).

My preferred system of setting out is slightly unusual, in that I like to place the taller pipes behind the smaller pipes, regardless of their rank. Most other builders would plant pipes in rows, each row being made up from pipes of the same rank.

Secondly, and in common with many of my colleagues, I prefer to plant pipes in "sides," i.e., pipe C1 on the extreme left of the organ, and C#2 on the right, working down to the treble pipes in the middle. In this way, all the pipes of the "C side" (C, D, E, F#, G#, A#) will be on the left, and those of the "C# side" (C#, D#, F, G, A, B) will be on the right.

These two underlying principles result in a pipe set-out which is visually attractive, compact, and which offers the greatest accessibility for tuning and maintenance. Admittedly, it does lead to some complications in the cabling patterns between the console and the magnets, but this is not an insurmountable problem. (In fact, the many cables for this organ were made up, wire by wire, by my school-boy workshop assistant, with no errors at all.)

Alec and I set out our templates on strips of white paper, as wide as Jean would permit, (the 14" maximum) and as long as the space available (i.e., the width of the room: 157" or just over 13 feet). After a day or two of pushing the templates around, and bearing in mind the many details such as how the pipes could be best faced away from each other, the space to be allowed for rack pillars, cable registers, assembly screws and many other essentials beyond the scope of this account, we decided upon the ideal arrangement, with the pipes set out on three chests. The chests were placed one above the console, for the treble pipes, and one on each side at a lower level, for the bass pipes. The central chest was just under 13" from front to back, and the two other chests were only 9" wide. The whole organ would stand in the maximum ceiling height of 91" (barely over 7 1/2 feet). The actual planting pattern was so tight that every possible space has been used, given the limited width and length available. Even so, no pipes are crowded, and all of them have been accommodated. The fronts of the three chests were made from oak-veneered ply salvaged from the old speaker cabinet and console back of the electronic. Consequently, they matched the finish of the console exactly.

Admittedly, there was no room for any casework or building frame, and we had yet to solve the problem of space for the blower, wind pressure regulator, wind trunks, low voltage current supply and one or two other essentials, but these are minor obstacles to the true organ fanatic!

The actual construction of the instrument started with the chests—comprising the pipe ranks, toe boards, or top boards (on which the pipes stand)

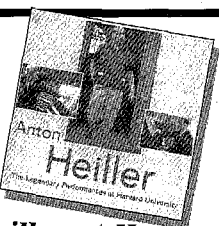
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"wells" (the sides and ends) and bottom boards. Details of each chest varied with the numbers of rows of pipes, but the sketches showing the basic mechanism will give a good idea of a typical chest in cross-section.

Strips of mdf (a sheet material available in 3/4" thickness) were cut for the top boards for each of the three chests, and the pipes centers were punched directly onto them, using the paper setouts, taped down, as a template. Based on these centers, the magnets, valves, pipe racks and the many other details of the mechanism can be marked out and fitted. Unfortunately, a detailed description of this procedure is beyond the scope of a general article such as this. While the basis of the mechanism is shown clearly in the sketch, there are a great many practical details which must be finalized in design and observed in manufacture, if this deceptively simple idea (drilling a hole, screwing a magnet and valve under it, and planting a pipe on top of it) is to be carried through to create a reliable musical instrument. Such a mass of information has not, to my knowledge, ever been written down, as it is essentially based on practical experience over the years. If any readers are interested in further practical details, it may be possible to describe some of the problems involved, and how they are overcome, in a future article, but only a practicing organ-builder can have all the necessary skills and knowledge to cope with every situation, and this makes it impossible to give a general "recipe" for building an organ.

The wind supply is provided by a small electric blower of course, but this one is unusual, in that it was passed on to Alec by an organ-building friend from the days of his original house organ. Indeed, it turned out to be the very same blower, which had returned to him, after an absence of 30 or more years! It proved to be an excellent machine, and very quiet when housed in a new silencing cabinet.

It was necessary to regulate the wind pressure to a value suitable for the pipes and their setting, and, of course, we had no space for traditional bellows. In a case such as this, I used my own design of wind pressure regulator (basically a hinged plate of 1/2" sheet material, "floating" over a rubbercloth diaphragm, and supporting some suitably-tensioned springs). Movement of the plate controls a valve which allows wind from the blower through to the chests. As the pipework makes a demand on the supply, the valve opens just far enough to maintain pressure to within 1/8" or less at peak demand. This is an acceptable degree of control, and only a very critical ear will notice the slight fall-off in power. Every builder has his favorite design for such a regulator (sometimes called a "schwimmer" or, in my case, a "compensator") and they all bear a strong family resemblance. Not all are equally effective, however, and some are prone, under adverse conditions, to fluttering (creating an effect like a very rapid Tremulant). Again, only experience of such devices can provide a way out of trouble, though there are some basic rules in compensator design.

The steady, regulated wind from the compensator is fed to the chest by a rather broad, but shallow, wind-trunk (made in mdf, like the blower box and compensator). This is fixed to the back wall, out of sight, behind the console.

With all the basic elements designed, there still remained the question of the 14" limit on width. Obviously, the blower box and compensator were too wide to keep within the limit, so it was decided to camouflage them, together with the circuit boards, transformer/rectifier unit, and other large components.

In the final design, the three chests were screwed to plates of 3/4" ply, previously fixed, in a true vertical position, to the rather uneven stone wall. The console was placed centrally, with the two outer chests (holding the bass pipes) low down on each side. The third chest (containing all the treble pipes) was fixed centrally on the wall, just behind and above the console's music

desk. Two bookcases were made to fill completely the gap between the sides of the console and the side walls of the house. They were set rather further forward than would be usual, with a broad top which ran back to the wall behind, effectively disappearing under the side chests.

On the left of the console, the bookcase is a real one, with its top extending over the circuit boards and transformer/rectifier unit hidden behind. To the right of the console the seemingly identical bookcase is, in fact, a dummy. Its shelves and books are only about 1 1/4" deep. (One of the more bizarre scenes in the workshop was that of pushing large quantities of scrap books through the circular saw, leaving their spines and an inch or so of paper and cover. These truncated volumes look convincing when glued, side-by-side, onto the foreshortened bookcase back.) The space under the dummy bookcase top contains the blower box and compensator. The bookcases, blower box, compensator, etc., all sit on 3/4" ply panels which have been leveled onto the floor.

Once Alec had installed his real books and ornaments, the organ (while visually dominating such a small room, as it must) blended into its domestic setting beautifully, with a spectacular visual touch being provided by a trumpet-blowing angel, carved in oak, which had

been salvaged from a local church altar-piece.

What of the finished product? Naturally, the instrument is a compromise—but then this is true of all but the largest organs. It is a pity, for instance, that there was no room for a swell box, or another rank, but it is a wise builder or player who knows when he has gone as far as space and finances will allow. The wooden Stopt Diapason rank had its top lips lowered, and was re-voiced to produce a charming, rather quaint sound, with none of the original's unattractive, breathy tone. The Open Diapason had to be softened to just short of dullness, and now adds considerable fullness and warmth. The Salicional has made an excellent quiet voice, and is also very useful in its other pitches, where it adds brightness without shrillness. This is most important in a small room, and it is worth noting that, the larger the room (up to cathedral proportions) the brighter and more cutting the treble pipework can, and must, be. But the opposite is true for a small space, where top notes can easily become uncomfortably piercing—hence the lack of Mixtures on small house organs with no swell boxes. Many visiting organists, both professional and amateur, have played Alec's instrument since its completion, and all have been pleasantly surprised by its resources and the fact it

is possible to produce satisfying performances of both classical and romantic works, albeit with some ingenuity on the part of the player.

True, it would have been possible to install a "large" electronic with three or four manuals, a wide range of stops and artificial reverberation, and I can see the attraction of such an idea, especially for the player whose interest lies in large-scale, romantic works. But, I cannot imagine anything less convincing than the sound of pedal and manual reeds, with Diapasons and mixtures, echoing with a five-second reverberation, across a room some 16 feet long and 8 feet high. The sound of a small organ in a small room, with no reverberation at all, is an authentic one and has a special charm. Whether it be two or three ranks of pipes offered with mechanical action as two or three stops, or whether, as in this case, the ranks are extended to several "stops," the small domestic instrument has a sound and fascination all its own, and is capable of giving much pleasure, both visually and musically, over many years. ■

*Peter Jones will be pleased to receive comments, either on this article, or relating to readers' own experiences, at: The Bungalow, Kennaa, St. John's, Isle of Man, IM4 3LW, Via United Kingdom.*

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# New Organs

## Cover

The Reuter Organ Company, Lawrence, Kansas, has built a new organ for University Presbyterian Church in Seattle, Washington. Opus 2196 is a large instrument of 93 ranks across four manuals and pedal (with preparations for a total of 104 ranks). Jo Ann Stremmer is resident organist.

Each major division contains a principal chorus as its backbone. The Great stands as a full-bodied organ, very comfortable with its role in leading worship, with a vast array of principals and reeds. The Swell and Choir divisions both contain a full complement of strings, flutes, and reeds. The Swell is fashioned in a French style, the Choir more English and designed for accompaniment. The Solo division is filled with sounds that can assume the lead role in many situations. Containing both principal and imitative colors, this division can brilliantly display arching tunes and crowning melodies. The Pedal division is quite large, based on its own Principal chorus. It is supported with a true 32' Contra Posaune. The entire instrument is ennobled with both a searing Trompette En Chamade and a wonderfully broad Tuba. Wind pressures range from 3 to 27 inches, supplied by a combined 15 horsepower.

The congregation of University Presbyterian Church in the University of Washington district of Seattle is diverse, socially conscious, and sacrificial. This new instrument is just part of a growing ministry this church offers to the citizens of Seattle on a weekly basis. Regular worship is held five times on Sunday, with special services and meetings throughout the week. There is an active student congregation from the nearby campus.

In keeping with the outreach mission of the Church, and this worshipping assembly in particular, University Presbyterian Church insisted this pipe organ be used to minister to the community. Under that premise, the church desired an instrument that would:

1. Lead the congregation in Christian worship through Psalms, hymns, and spiritual songs, in the context of moving services.

2. Accompany the choirs in singing repertoire ranging from Baroque cantatas and major oratorios, to English choral anthems, as well as diverse contemporary compositions.

3. Accompany various vocal and instrumental soloists.

4. Possess musical resources for its role in solo organ literature performed in worship services.

5. Be user-friendly and accessible as a teaching instrument for use by the larger community of Seattle, and thus to continue a tremendous tradition of church music.

6. Possess the tonal nuances required to play nearly all possible musical idioms in its role as one of Seattle's major concert organs.

7. Be visually pleasing to complement the newly remodeled sanctuary. The new Reuter organ meets and exceeds these goals.

When first entering the room, one is struck by the pronounced organ case. Spanning the front of the sanctuary with 80 pipes—40 on either side of the chancel—this spectacular facade plays beautifully with the light and colors of the windows and room. A dialogue between pipe materials and hues contrasts the silvery luster of the tin pipes tempered by the bluish-orange billows of flamed copper. The tin and copper stand in groups of five each, side by side, in alternation. The case enhances the perception of height and weight in the chancel and gives definition and dynamic to the room.

Dame Gillian Weir dedicated the instrument in a recital on Friday, March 31, 2000. Her program included works by Tournemire, Schnizer, Bach, Willan,



Jongen, Francaix, and Wiedermann. John Weaver played three recitals there in July in conjunction with the AGO National Convention. He has also recently recorded a compact disc of the instrument, released this summer on the Pro Organo label, and containing original works by Weaver, Bach, Brahms, and Franck. Other celebratory plans call for special concerts and dedication activities through the end of the year, including special events during the Advent and Christmas seasons.

University Presbyterian Church deserves Reuter's thanks and gratitude. It isn't every day an organ-builder is given this kind of magnificent opportunity. For the trust and faith with which the congregation commissioned Opus 2196, the Reuter Organ Company is exceedingly appreciative.

—Christopher Leaver  
The Reuter Organ Company

## GREAT

- 16' Sub Principal
- 16' Holzbouillon
- 8' Principal I
- 8' Principal II
- 8' Sub Principal
- 8' Harmonic Flute
- 8' Gedeckt
- 5 1/2' Gross Nasard
- 4' Octave
- 4' Sub Principal
- 4' Spillflute
- 3 1/2' Gross Tierce
- 2 1/2' Quint
- 2' Fifteenth
- 2' Flachflute
- 1 1/2' Terz
- II Sub Mixture
- IV Fourmixture
- IV Cymbale
- 16' Basson
- 8' Trumpet
- 8' Petite Trompette
- 8' Tuba (Solo)
- 8' French Horn (Solo)
- 8' English Horn (Solo)
- 8' Trompette en Chamade
- Tremulant
- Chimes (digital)
- Harp (digital)
- Cymbelstern
- Gt 16-UO-4
- Sw/Gt 16-8-4
- Ch/Gt 16-8-4
- So/Gt 16-8-4
- Gt/Ch Transfer

## SWELL

- 16' Bourdon
- 8' Principal Etroit
- 8' Bourdon
- 8' Flute a Cheminee
- 8' Viole de Gambe
- 8' Voix Celeste
- 8' Flute Dolce
- 8' Flute Celeste
- 4' Prestant
- 4' Flute Ouverte
- 2 1/2' Nasard
- 2' Quarte de Nasard
- 1 1/2' Tierce
- IV-VI Plein Jeu
- 16' Bombarde
- 8' Trompette Harmonique
- 8' Hautbois
- 8' Voix Humaine
- 4' Clarion
- 16' Trompette en Chamade (Gt)
- 8' Trompette en Chamade (Gt)
- Tremulant
- Sw 16-UO-4
- So/Sw 16-8-4

## CHOIR

- 16' Gemshorn
- 8' Diapason
- 8' Voce Umana
- 8' Spire Flute
- 8' Flute Celeste
- 8' Stopped Diapason
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Octave
- 4' Koppelflute
- 4' Erzähler
- 4' Erzähler Celeste
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- 1 1/2' Nineteenth
- 1' Twentyscond
- IV Sharp Mixture
- III Dolce Cornet
- 16' Double Trumpet
- 16' Tuba (Solo)
- 8' Tromba
- 8' Cremona
- 8' French Horn (Solo)
- 8' English Horn (Solo)
- 8' Tuba (Solo)
- 8' Trompette en Chamade (Gt)
- Tremulant
- Ch 16-UO-4
- Sw/Ch 16-8-4
- So/Ch 16-8-4
- Pedal on Choir

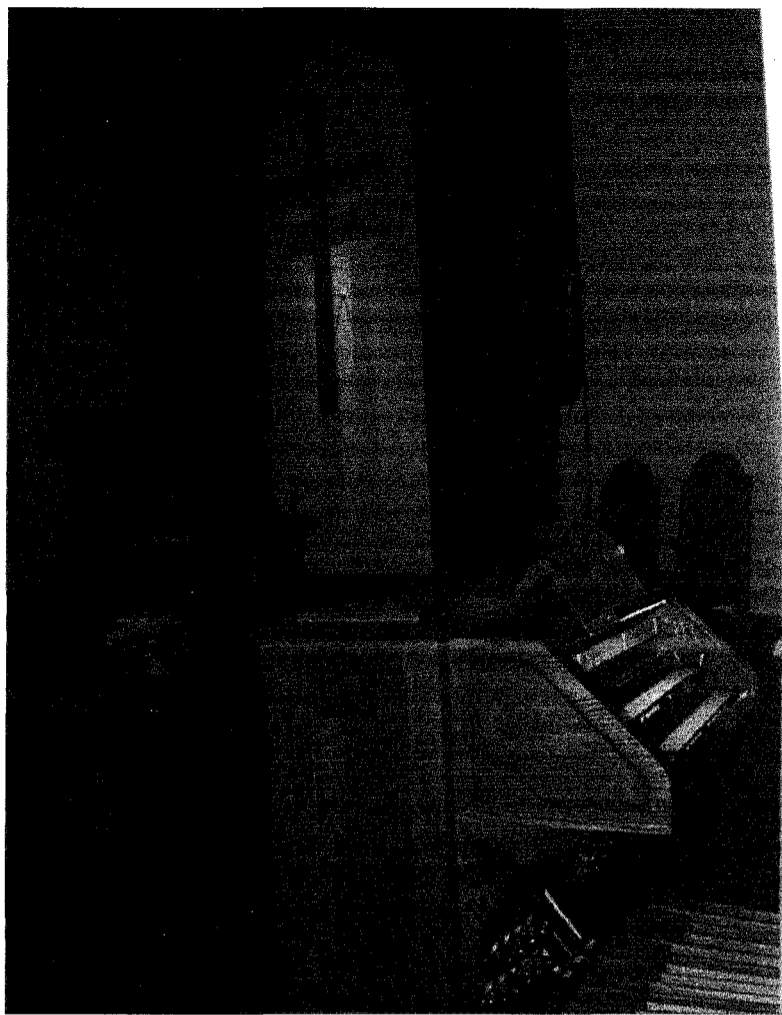
## SOLO

- 8' Grand Diapason
- 8' Clarabella
- 8' Gross Gamba (prep)

- 8' Gamba Celeste (prep)
- 4' Grand Octave (prep)
- 4' Harmonic Flute (prep)
- 2 1/2' Nazard (prep)
- 8' French Horn
- 8' English Horn
- 16' Clarinet
- 8' Clarinet
- 16' Tuba
- 8' Tuba
- 4' Tuba
- 16' Trompette en Chamade (Gt)
- 8' Trompette en Chamade (Gt)
- 4' Trompette en Chamade (Gt)
- Tremulant
- Harp (digital)
- Chimes (prep)
- So 16-UO-4
- Sw/So 16-8-4
- Ch/So 8
- Great on Solo

## PEDAL

- 32' Sub Principal (digital)
- 32' Sub Bourdon (digital)
- 16' Principal
- 16' Sub Principal (Gt)
- 16' Gemshorn (Ch)
- 16' Subbass
- 16' Holzbouillon (Gt)
- 16' Bourdon (Sw)
- 10 1/2' Quintbouillon (Sw)
- 8' Octave
- 8' Sub Principal (Gt)
- 8' Gemshorn (Ch)
- 8' Open Flute
- 8' Subbass
- 8' Bourdon (Sw)
- 4' Choral Bass
- 4' Sub Principal (Gt)
- 4' Open Flute
- 4' Subbass
- 4' Bourdon (Sw)
- IV Mixture
- VI Cornet (prep)
- 32' Contra Posaune
- 32' Contra Fagot (digital)
- 16' Posaune
- 16' Double Trumpet (Ch)
- 16' Bombarde (Sw)
- 16' Basson (Gt)
- 16' Clarinet (Solo)
- 8' Posaune
- 8' Double Trumpet (Ch)
- 8' Bombarde (Sw)
- 8' Basson (Gt)
- 4' Bombarde Clarion (Sw)
- 4' Basson (Gt)
- 8' Tuba (Solo)
- 8' Trompette en Chamade (Gt)
- Chimes (prep)
- Pedal Divide
- Gt/Ped 8-4
- Sw/Ped 8-4
- Ch/Ped 8-4
- So/Ped 8-4-2



**Fabry Pipe Organs, Inc.**, Fox Lake, IL, has rebuilt the organ at the United Methodist Church of Hinckley, IL. The original 1926 Möller was a one-chamber, seven-rank organ. At some point, parts of a used Wicks organ were added to make an independent Great division. In 1998, the congregation decided to build a new sanctuary and move the organ to the new location. As part of the project, the organ was totally rebuilt, updated mechanically, and prepared for future additions: all new main chest-work, total rebuild of offset chests, all reeds repaired and revoiced, several new reservoirs, solid state conversion of the console and relay systems, solid state expression motors, electric tremolos, new blower unit, new rectifier unit, new airline system, new slide tuners, and re-engineered for the new chamber area. Lee Luker coordinated the entire construction project; Judy Royer and Janice Carns are the church's organists; the pastor is The Rev. D. Robin Benson. Crew leaders from Fabry included David G. Fabry and Joseph Poland.



**Jaekel, Inc.**, Duluth, Minnesota, has built a new organ, Opus 22, for the First Congregational United Church of Christ, Sarasota, Florida. The organ has 23 stops and 28 ranks over two manuals and pedal; mechanical key action, electric stop action with pistons and 16 memory levels; tremblant; detached low-profile console; Clochettes; wind stabilizers on/off. The Montre, Flûte harmonique, Doublette, and Fourniture of the Grand-Orgue, the Flûte octavante and Octavin of the Récit, and the Montre of the Pédale are of 75% tin; Prestant and Trompette of the G.O., Viole de gambe, Voix céleste, Basson, Trompette harmonique and Hautbois of the Réc., and Flûte and Bombarde of the Pédale are of 50% tin; the remaining metal pipes are of 15% tin. Manual/pedal compass is 56/30.

#### GRAND-ORGUE

- 8' Montre
- 8' Flûte harmonique
- 8' Bourdon (18 pipes of wood, 38 of 15% tin)
- 4' Prestant
- 2' Doublette
- 1½' Fourniture IV-V
- 4' Cornet IV
- 8' Trompette

#### PÉDALE

- 16' Violonbasse (wood)
- 16' Soubasse (18 pipes from Réc Bourdon, 12 pipes of wood)
- 8' Montre (12 pipes from G.O.)
- 4' Flûte
- 16' Bombarde
- 8' Trompette (G.O.)

#### RÉCIT EXPRESSIF

- 16' Bourdon (30 pipes of wood, 26 of 15% tin)
- 8' Viole de gambe
- 8' Cor de nuit (wood bass octave)
- 8' Voix céleste
- 4' Flûte octavante
- 2' Octavin
- 16' Basson
- 8' Trompette harmonique
- 8' Hautbois

#### Couplers

- Grand-Orgue to Pedale
- Récit to Pedale
- Récit to Grand-Orgue

#### GREAT

- 8' Open Diapason
- 8' Melodia
- 4' Octave
- 4' Flute (ext)
- 2½' Twelfth
- 2' Super Octave (ext 8')
- III Mixture (prep)
- 16' Contra Trumpet
- 8' Trumpet (ext)
- 4' Clarion (ext)

#### SWELL

- 8' Gedeckt
- 8' Salicional
- 8' Voix Celeste
- 8' Dulciana
- 4' Spitz Principal (prep)
- 4' Flute Traverso (ext Ged)
- 2½' Nazard
- 2' Spitz Principal (prep)
- 1½' Octave Quint (ext Naz)
- III Plein Jeu (prep)
- 8' Oboe

#### PEDAL

- 32' Resultant
- 16' Bourdon
- 8' Principal (prep)
- 8' Flute (Gt)
- 4' Choral Bass (prep)
- III Mixture (prep)
- 16' Trombone (Gt)
- 8' Trumpet (Gt)
- 4' Clarion (Gt)



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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 OCTOBER

**Paul Stetsenko**; Madison Avenue Presbyterian, New York, NY 4 pm

**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

\*Organ Concert Spectacular; Cathedral of St Jude the Apostle, St Petersburg, FL 3 pm

**Stefan Engels**; The Community Church, Vero Beach, FL 4 pm

**Petr Koukal**, St Paul's Choir, lecture & concert; Cleveland Museum, Cleveland, OH 2:30 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

40th Annual Conference on Church Music; University of Michigan, Ann Arbor, MI (through October 18)

**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

**Joan Chittister**, OSB, lecture; First Presbyterian, Evansville, IN 7 pm

**Jane Watts**; St Norbert Abbey, De Pere, WI 1:30 pm

Organ and Ensemble Concert; Glenview Community Church, Glenview, IL 5 pm

\***Sr Janis Haustein, Nicole Simental**, with ensemble; St Barbara's Catholic Church, Chicago, IL 4 pm

\***Cheryl Van Ornam**, with ensemble; United Church of Hyde Park, Chicago, IL 4 pm

\***Dennis Northway**, with ensemble; Grace Episcopal, Oak Park, IL 4 pm

\***Jerry Kinsella**, with ensemble; Edgebrook Community Church, Chicago, IL 4 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

Kodaly, *Missa brevis*; St Thomas Church, New York, NY 12:10 pm

**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

**David Wagner**; Christ Church Cranbrook, Bloomfield Hills, MI noon

### 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

**Christiaan Teeuwssen**; St Helena's Episcopal, Beaufort, SC noon

**Paul Bisaccia**, piano, with tenor; St Paul's Episcopal, Chattanooga, TN 7 pm

**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8 pm

**David Wagner**; Grosse Pointe Memorial Presbyterian, Grosse Pointe Farms, MI noon

**Thomas Weisflog**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 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

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

### 22 OCTOBER

Texas Boys Choir; Trinity Episcopal, Hartford, CT 4 pm

**David Hurd**; St Philip's Episcopal, Brooklyn, NY 4 pm

**Christopher Nickol**; St Patrick's Cathedral, New York, NY 4:45 pm

**Frank Morana**; St Thomas Church, New York, NY 5:15 pm

True North Brass; Old Dutch Church, Sleepy Hollow, NY 3 pm

**Allen Artz**; Our Lady of Sorrows, South Orange, NJ 3 pm

**Joan Lippincott**; Camp Hill Presbyterian, Camp Hill, PA 4 pm

**Charles Huddleston Heaton**; University of Pittsburgh, Pittsburgh, PA 3 pm

**Robert Parkins**; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Westminster Abbey Choir; National Cathedral, Washington, DC 7:30 pm

**Cj Sambach**; Broad Street United Methodist, Statesville, NC 9:45, 3 pm

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

Chapelle du Roi; Cathedral of St John the Evangelist, Cleveland, OH 3 pm

**Tom Trenney, Anne Wilson, & Todd Wilson**; Forest Hill Presbyterian, Cleveland Heights, OH 7:30 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

His Majestie's Clerkes; St Clement's Church, Chicago, IL 3 pm

### 23 OCTOBER

**Paul Ayres**; Presbyterian Homes, Evanston, IL 1:30

**Craig Cramer**; Grace Lutheran, River Forest, IL 8 pm

### 24 OCTOBER

**Gillian Weir**; City Hall, Portland, ME 7:30 pm

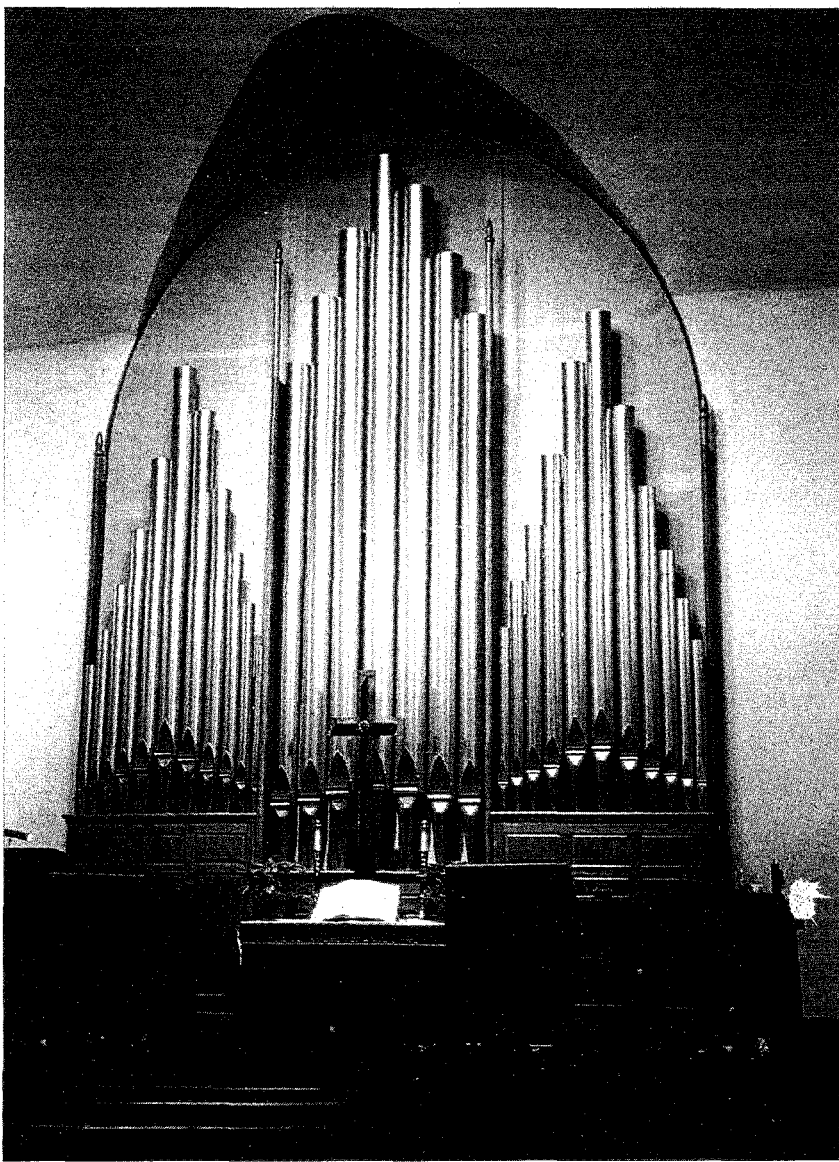
True North Brass; Trinity College, Hartford, CT 5:30 pm

Texas Boys Choir; Church of the Good Shepherd, New York, NY 7:30 pm

**Deborah Bagwell**; St Luke's Chapel, Medical University, Charleston, SC noon

Chapelle du Roi; St Philip's Cathedral, Atlanta, GA 7:30 pm

**Gerre Hancock**; Epworth-Euclid United Methodist, Cleveland, OH 8 pm



**Wicks Pipe Organ Company**, Highland, Illinois, has built a new organ for Aspen Community United Methodist Church, Aspen, Colorado. The firm's Opus 3850B comprises 41 stops, 30 ranks, and 1,791 pipes over two manuals and pedal, utilizes Wicks' Direct Electric action and has a 32 level memory. The organ chamber is surrounded on three sides by plaster on stone exterior walls, and has separately controlled hot water baseboard heating. The sanctuary, built in 1891, has a balcony on three sides and is lath and plaster on stone throughout. Carpeting is minimal.

In 1995 it was determined that the church's 1920s vintage 7-rank unit organ no longer met the congregation's needs. A member of the congregation donated a turn-of-the-century Phillip Wirshing organ, which turned out to be a collection of pipes. Because the church had limited monetary resources, Alan Laufman of the Organ Clearing House was contacted and in 1997 located a suitable organ at First Lutheran Church in Boston. Though only 20 ranks, it had five 16' ranks, all full length, and full principal and reed choruses. Built by Wicks, it had been installed in 1958, with tonal additions in 1978. Alan Laufman's crew removed the organ, and the Wicks Organ Company was contracted to rebuild and enlarge the organ. Nineteen of the original 20 ranks were retained and 11 ranks added, most from the "gift" organ. All borrowed mutations were eliminated as well as some unification. The original console was retained with new jambs, drawknobs, key contacts, and combination action. Final regulation and finishing was done on site by Ron Yeager, assisted by installer Dick Mitchell, and under the supervision of Kurt von Schakel, the church's tonal consultant.

### GREAT

- 16' Lieblich Gedeckt (Sw)
- 8' Principal
- 8' Rohr Bordun
- 8' Spitzflote
- 8' Spitzflote Celeste TC
- 4' Octave
- 4' Koppelflote (Stinkens)
- 2 1/2' Twelfth
- 2' Fifteenth
- 2' Spitzpfeife (24 pipes)
- Mixture IV
- 16' Posaune (Sw)
- 8' Fagot (Sw)
- Tremulant
- Chimes (Barton)
- 8' Processional Trumpet (Trivo, in gallery)

### SWELL

- 8' Gedeckt (Wirshing)
- 8' Viola da Gamba (rescaled)
- 8' Viola Celeste TC (rescaled)
- 4' Spitz Principal (OSI)
- 4' Flute Harmonique
- 2 1/2' Nazard TC (Wirshing)
- 2' Flageolet (ext 4')
- 1 1/2' Tierce TC (Wirshing)
- Plein Jeu III (OSI)
- 16' Fagot
- 8' Trompette
- 8' Vox Humana (Hillgreen-Lane)
- 4' Clarion
- Tremulant
- 16' Processional Trumpet
- 8' Processional Trumpet

### PEDAL

- 32' Acoustic Bass
- 16' Contra Bass
- 16' Subbass
- 16' Lieblich Gedeckt (Sw)
- 8' Octave
- 8' Bourdon (ext)
- 4' Choral Bass (ext)
- 32' Reed Cornet (1-12=IV)
- 16' Posaune (12 pipes)
- 16' Fagot (Sw)
- 8' Trompette (Sw)
- 8' Processional Trumpet

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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  
Hymn Festival; Grace Church, New York, NY 7 pm  
**Alison Luedecke**; St Paul's Cathedral, Pittsburgh, PA 8 pm  
Texas Boys Choir; First Presbyterean, Morrisville, PA 8 pm  
**Raymond Burley**, guitar; Evangelical Lutheran Church, Frederick, MD 7:30 pm  
Chapelle du Roi; Sacred Heart Catholic Church, Savannah, GA 8 pm  
**Janette Fishell**; Cleveland Museum, Cleveland, OH 7:30 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  
**Janette Fishell**, masterclass; St Paul's Episcopal, Cleveland, OH 10:30 am  
His Majesty's Clerkes; Immanuel Lutheran, Evanston, IL 8 pm  
**Douglas Cleveland**, masterclass; First Presbyterian, Arlington, Heights, IL 9 am

29 OCTOBER

**Jayne Lucas**; St Patrick's Cathedral, New York, NY 4:45 pm  
**Nicole Keller**; St Thomas Church, New York, NY 5:15 pm  
Imperial Brass; St Peter's Church, Morristown, NJ 4 pm  
**Cj Sambach**; First United Methodist, Island Heights, NJ 3:30 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  
**William Picher**, with piano; Cathedral of St Jude the Apostle, St Petersburg, FL 3 pm  
**Bruce Neswick**, hymn festival; St John's Episcopal, Tampa, FL 5 pm  
**Steven Salters**, baritone; Cleveland Museum, Cleveland, OH 2:30 pm  
**Ann Elise Smoot**; Westminster Presbyterian, Akron, OH 5 pm  
**Tom Trenney** (silent film); The United Methodist Church, Painesville, OH 7:30 pm  
**James Kibbie**; University of Michigan, Ann Arbor, MI 4 pm  
**Martin Jean**; Valparaiso Univ, Valparaiso, IN 3 pm  
**Craig Cramer**; St John's Lutheran, Reedsburg, WI 3 pm  
**Douglas Cleveland**, First Presbyterian, Arlington Heights, IL 4 pm  
**Marilyn Mason**; Trinity Lutheran, Roselle, IL  
**Anita Werling**; First Presbyterian, Monmouth, 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  
**Mark Steinbach**; Brown University, Providence, RI midnight  
**William Gudger**, with oboe & English horn; St Luke's Chapel, Medical University, Charleston, SC noon  
**Martin Jean**, workshop; Mississippi College, Clinton, MS 10 am

1 NOVEMBER

Bach, *Missa Brevis in F*, with orchestra; Church of the Holy Apostles, New York, NY 7 pm  
**John Scott**; Christ Church Episcopal, Macon, GA 8 pm

2 NOVEMBER

**John Cannon**; National City Christian, Washington, DC 12:15 pm  
**Martin Jean**; Mississippi College, Clinton, MS 7:30 pm

OCTOBER, 2000

3 NOVEMBER

**David Eaton**; St Helena's Episcopal, Beaufort, SC noon  
**Tom Trenney**; Fairmount Presbyterian, Cleveland Heights, OH 8 pm  
**John Scott**; First United Methodist, Plymouth, MI 7:30 pm

4 NOVEMBER

**Paul Bisaccia**, piano; Lakeland College, Sheboygan, WI 8 pm

5 NOVEMBER

Gloriae Dei Chamber Ensemble; Community of Jesus, Orleans, MA 4 pm  
**Thomas Bara**; St Thomas Church, New York, NY 5:15 pm  
**Stefan Engels**; First Presbyterian, Albany, NY 4 pm  
**John Weaver**; Union Church, Pocantico Hills, NY 3 pm  
**Gerre Hancock**; Our Lady of Sorrows, South Orange, NJ 3 pm  
**Lee Milhous**, with trumpets; St Paul's Church, Doylestown, PA 5:30 pm  
**Marilyn Keiser**; Doylestown Presbyterian, Doylestown, PA 7:30 pm  
**Lynne Davis**; St Ann's Catholic Church, Washington, DC 4 pm  
**William Krape**; Peachtree Road United Methodist, Atlanta, GA 4:30 pm  
**Raymond Burley**, guitar; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm  
**Martin Jean**; Concordia Seminary, Ft Wayne, IN 4 pm  
Music of Arthur C. Becker; St Vincent de Paul Church, Chicago, IL 2 pm  
**Anita Werling**; First Lutheran, Monmouth, IL 4 pm

7 NOVEMBER

**Thomas Trotter**, masterclass; Florida International University, Miami, FL 1 pm

9 NOVEMBER

**Monte Maxwell**; National City Christian, Washington, DC 12:15 pm  
**Peter Conte**; Kirk of Dunedin, Dunedin, FL 8 pm  
**Marsha Foxgrover**; Presbyterian Homes, Evanston, IL 7:15 pm

10 NOVEMBER

**Peter Conte**; Kirk of Dunedin, Dunedin, FL 8 pm  
**Lee Garrett**; Trinity Lutheran, Akron, OH 8 pm  
**William Aylesworth**; Fourth Presbyterian, Chicago, IL 12:10 pm

11 NOVEMBER

**Peter Conte**; Kirk of Dunedin, Dunedin, FL 2 pm  
**Cj Sambach**; First Christian, South Bend, IN 10 am, 1 pm

12 NOVEMBER

**John Weaver**, with ensemble; Madison Avenue Presbyterian, New York, NY 4 pm  
**Justin Bischof**; St Patrick's Cathedral, New York, NY 4:45 pm  
**Kevin Clarke**; St Thomas Church, New York, NY 5:15 pm  
**David Lamb**; Cathedral of All SS, Albany, NY 4:30 pm  
**Lee Dettra**; Christ Episcopal, Poughkeepsie, NY 3:30 pm  
**Gordon Turk**; Ursinus College, Collegeville, PA 4 pm  
**Herndon Spillman**; Union Lutheran, York, PA 4 pm  
Cathedral Choral Society, with orchestra; National Cathedral, Washington, DC 4 pm  
**David Higgs**; Larchmont United Methodist, Norfolk, VA 7 pm  
New England Spiritual Ensemble; St Luke's Episcopal, Atlanta, GA 7 pm  
**Cj Sambach**; First Christian, South Bend, IN 3 pm  
**James Diaz**; Bethel Lutheran, Madison, WI 3 pm  
**Douglas Cleveland**; Independent Presbyterian, Birmingham, AL 4 pm

14 NOVEMBER

**Jonathan Biggers**; Trinity College, Hartford, CT 5:30 pm  
**Christa Rakich**, harpsichord; Church of the Holy Apostles, New York, NY 8 pm  
**Thomas Trotter**; University of Delaware, Newark, DE 8 pm  
Interfaith Concert; National Cathedral, Washington, DC 7:30 pm  
**Roy Stewart**, with trumpet; St Luke's Chapel, Medical University, Charleston, SC noon  
**Peter Planavsky**; Collegedale Church, Collegedale, TN 8 pm  
**Douglas Cleveland**; Northwestern University, Evanston, IL 7:30 pm

16 NOVEMBER

**Mark Husey**; National City Christian, Washington, DC 12:15 pm  
**Peter Planavsky**, masterclass; Downtown Presbyterian, Rochester, NY 7:30  
**Thomas Murray**; Grove City College, Grove City, PA 7:30 pm

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17 NOVEMBER

Peter Planjavsky; Downtown Presbyterian,  
Rochester, NY 8 pm

Stephen Hamilton; Elm Park United  
Methodist, Scranton, PA 7:30 pm

Raymond Adams; St Helena's Episcopal,  
Beaufort, SC noon

Jeremy Tarrant; Cathedral Church of St  
Paul, Detroit, MI 8 pm

James Diaz; University of Evansville, Evans-  
ville, IN 7:30 pm

Paula Moon; Fourth Presbyterian, Chicago,  
IL 12:10 pm

Donald Sanders, piano, with ensemble;  
Cathedral Church of the Advent, Birmingham,  
AL 12:30 pm

18 NOVEMBER

Patrick Allen; Grace Church, New York, NY  
3 pm

Early Music Players; St Peter's Church, Mor-  
ristown, NJ 6, 8 pm

David Wagner; Christ Church Cranbrook,  
Bloomfield Hills, MI noon

Kodaly, *Missa Brevis*; First Baptist, Jackson,  
MI 8 pm

19 NOVEMBER

Spirit of God Wind Ensemble; Community of  
Jesus, Orleans, MA 4 pm

Susan Landale; Yale University, New Haven,  
CT 8 pm

St Andrew Chorale, with orchestra; Madison  
Avenue Presbyterian, New York, NY 4 pm

Scott Foppiano; St Patrick's Cathedral, New  
York, NY 4:45 pm

Jean Fuller; St Thomas Church, New York,  
NY 5:15 pm

Edward Heffron; Cathedral of All SS, Albany,  
NY 4:30 pm

Peter Planjavsky; United Methodist Church,  
Red Bank, NJ 4 pm

Craig Cramer; St Stephen's Episcopal, Mill-  
burn, NJ 4 pm

Felix Hell; Calvary Episcopal, Pittsburgh, PA  
7:30 pm

Erik Suter; National Cathedral, Washington,  
DC 5 pm

John Mitchener; Duke University, Durham,  
NC 5 pm

Todd Wilson; First Baptist; Chattanooga, TN  
4 pm

Joan Lippincott; Cathedral of St Philip,  
Atlanta, GA 3 pm

Choral Concert; First Congregational, Colum-  
bus, OH 4 pm

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

David Wagner; Grosse Pointe Memorial  
Presbyterian, Grosse Pointe Farms, MI noon

Huw Lewis; First Presbyterian, Richland, MI  
3 pm

+David Schrader; St Mary's Episcopal, Park  
Ridge, IL

David Henley, piano; First Presbyterian,  
Arlington Heights, IL 4 pm

Marilyn Biery; Cathedral of St Paul, St Paul,  
MN 3 pm

Marilyn Keiser; Independent Presbyterian,  
Birmingham, AL 4 pm

Stefan Engels; Christ Church Cathedral,  
New Orleans, LA 4 pm

21 NOVEMBER

Mary-Julia Royall, with soprano & flute; St  
Luke's Chapel, Medical University, Charleston,  
SC noon

23 NOVEMBER

Organ Sing-Alongs; Longwood Gardens,  
Kennett Square, PA 1:30, 2:30, 3:30, 4:30, 7, 8  
pm

24 NOVEMBER

Organ Sing-Alongs; Longwood Gardens,  
Kennett Square, PA 1:30, 2:30, 3:30, 4:30, 7, 8  
pm

25 NOVEMBER

James Jordan; Community of Jesus,  
Orleans, MA 4 pm

Organ Sing-Alongs; Longwood Gardens,  
Kennett Square, PA 1:30, 2:30, 3:30, 4:30 pm;  
choral concerts 5:30 pm

26 NOVEMBER

Advent Lessons & Carols; Community of  
Jesus, Orleans, MA 4 pm

Jeffrey Johnson; St Thomas Church, New  
York, NY 5:15 pm

Charles Moose; Cathedral of All SS, Albany,  
NY 4:30 pm

Choral Concert; Our Lady of Sorrows, South  
Orange, NJ 3 pm

Organ Sing-Alongs; Longwood Gardens,  
Kennett Square, PA 1:30, 2:30, 3:30, 4:30 pm;  
choral concerts 5:30 pm

Felix Hell; National Cathedral, Washington,  
DC 5 pm

Alan Morrison; Royal Poinciana Chapel,  
Palm Beach, FL 5 pm

27 NOVEMBER

Organ Sing-Alongs; Longwood Gardens,  
Kennett Square, PA 1:30, 2:30, 3:30, 4:30 pm;  
choral concerts 7 pm

Wendy Markosky; Presbyterian Homes,  
Evanston, IL 1:30 pm

28 NOVEMBER

Joan Lippincott; St Ignatius Church, Chest-  
nut Hill, MA 8 pm

Organ Sing-Alongs; Longwood Gardens,  
Kennett Square, PA 1:30, 2:30, 3:30, 4:30 pm;  
choral concerts 7 pm

Nathaniel Eschler, guitar; St Luke's Chapel,  
Medical University, Charleston, SC noon

29 NOVEMBER

SMS Atrium Singers; Longwood Gardens,  
Kennett Square, PA 7, 8 pm

30 NOVEMBER

St Denis Choir; Longwood Gardens, Kennett  
Square, PA 7, 8 pm

William Evans; National City Christian,  
Washington, DC 12:15 pm

## UNITED STATES

### West of the Mississippi

15 OCTOBER

George Ritchie, lecture; Gallagher-Bluedorn  
Performing Arts Center, Cedar Falls, IA noon, 3  
pm

\*Cj Sambach; Westminster Presbyterian,  
Lincoln, NE 4 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

Robert Bates; University of Houston, Hous-  
ton, TX 3 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 Per-  
forming 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 Cathed-  
ral, Oklahoma City, OK 8 pm

Frederick Swann; First Presbyterian, Tyler,  
TX 2:00 pm

Peter Sykes; St Stephen Presbyterian, Ft  
Worth, TX 7:30 pm

Dana Robinson; Trinity Lutheran, Lynnwood,  
WA 7 pm

David Hatt; St Mary's Cathedral, San Fran-  
cisco, CA 3:30 pm

Christopher Young; 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, Minneapo-  
lis, 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

3 NOVEMBER

Frederick Swann; Cherry Creek Presbyter-  
ian, Englewood, CO 7:30 pm

4 NOVEMBER

David Craighead; University of Iowa, Iowa  
City, IA 3 pm

5 NOVEMBER

Marijim Thoene, with flute; St Mary's Cathed-  
ral, San Francisco, CA 3:30 pm

Thomas Foster, harpsichord & organ; All SS  
Episcopal, Beverly Hills, CA 5 pm

John Scott; First Congregational, Los Ange-  
les, CA 4 pm

7 NOVEMBER

Peter Conte; Subiaco Abbey, Subiaco, AR  
7:30 pm

Bernard Legacé; St Mark's Cathedral, Seat-  
tle, WA

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Brass Quintet  
and/or Oboe/English Horn

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10 NOVEMBER

**Frederick Swann;** Trinity Episcopal, Reno, NV 7:30 pm

11 NOVEMBER

**Bruce Neswick,** choral workshop; Cathedral Church of St Mark, Minneapolis, MN 10 am  
Koerner Choir of Dresden; Christ the King Lutheran, Houston, TX 8 pm  
**Jonathan Biggers,** workshop; La Jolla Presbyterian, La Jolla, CA 9:30 am

12 NOVEMBER

**Bruce Neswick,** choral festival; Cathedral Church of St Mark, Minneapolis, MN 4:30 pm  
Plymouth Music Series Ensemble Singers; Adath Jeshurun Congregation, Minneapolis, MN  
**Diane Meredith Belcher;** Central Presbyterian, St Louis, MO 4 pm  
**Thomas Murray;** Cathedral Basilica of the Immaculate Conception, Denver, CO 3 pm  
**Stefan Engels;** Wichita State University, Wichita, KS 3 pm  
**George Baker;** Highland Park Presbyterian, Dallas, TX 4 pm  
**Arthur La Mirande;** St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Jonathan Biggers;** La Jolla Presbyterian, La Jolla, CA 4 pm

14 NOVEMBER

**James Diaz;** Colorado College, Colorado Springs, CO 7:30 pm

17 NOVEMBER

**David Craighead;** Christian Life Center, Bakersfield, CA 8 pm

19 NOVEMBER

Texas Christian University Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
**Allan Blasdale;** St Mary's Cathedral, San Francisco, CA 3:30 pm

26 NOVEMBER

**Alison Luedecke,** with Millennia Consort; Corpus Christi Cathedral, Corpus Christi, TX 4 pm  
**Jeanette Tietze;** St Mary's Cathedral, San Francisco, CA 3:30 pm

**INTERNATIONAL**

15 OCTOBER

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

18 OCTOBER

**Stefan Engels,** masterclass; Yonsei University, Seoul, Korea

19 OCTOBER

**Stefan Engels;** Torch Center, Seoul, Korea 8 pm  
**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

**Stefan Engels;** St Mary's Cathedral, Sydney, Australia 4 pm  
**Stephen Tharp,** with orchestra; Holy Spirit Cathedral, Hradec Kralove, Czech Republic

25 OCTOBER

**Sylvie Poirer & 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

4 NOVEMBER

**Gerhard Weinberger;** Klosterkirche St Anna, Lehel, Germany 8 pm

8 NOVEMBER

**André Isoir;** Notre Dame de France, London, England 7:45 pm  
**Philip Scriven;** Parish Church of St Paul, Honiton, England 7:30 pm

9 NOVEMBER

**Stephen Tharp;** St James' College, Sydney, Australia

17 NOVEMBER

**Stephen Tharp;** Townhall, Adelaide, Australia

19 NOVEMBER

**Sylvie Poirer & Philip Crozier;** Bishop's University, Lennoxville, Québec, Canada 4 pm

20 NOVEMBER

**David Goode;** St Francois d'Assise Church, Ottawa, Ontario, Canada 8 pm

23 NOVEMBER

**Robert Sutherland Lord;** Église de la Sainte Trinité, Paris, France 12:45 pm

25 NOVEMBER

**John Scott;** Lichfield Cathedral, England 7:30 pm

**Organ Recitals**

**DIANE MEREDITH BELCHER,** Balboa Park, San Diego, CA, June 26: *Fantasia and Fugue in g*, S. 542, *Allein Gott in der Höh' sei Ehr'*, S. 664, Bach; *Concerto in b*, Walther; *Sometimes I feel like a motherless child*, Bolcom; *Litanies*, Alain; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Grand Pièce Symphonique*, Franck.

**DOUGLAS CLEVELAND,** Pacific Lutheran University, Tacoma, WA, May 10: *Praeludium in a*, BuxWV 153, Buxtehude; *Six Schübler Chorales*, S. 645-650, *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Kairos*, Decker; *Prélude, Adagio et Choral varié sur "Veni Creator,"* op. 4, Durufé.

**PHILIP CROZIER,** Mary Queen of the World Church, Montréal, Québec, Canada, May 7: *Prelude in C*, Bairstow; *Dr. Bull's Juell*, Bull; *Chant de mai*, Jongen; *Fugue in c on a theme of Legrenzi*, S. 574, Bach; *Pastorale*, Fricker; "Scherzo" (*Douze Pièces*, No. 7), Litaize; *Variations on "Victimae paschalis laudes,"* Ropak.

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**Gordon Young**  
Mus. Doc., A.S.C.A.P.  
1919-1998

GREGORY CROWELL, International Christian University, Mitaka-shi, Tokyo, June 18: *Overture in C*, K. 399, Mozart; *Liebster Jesu, wir sind hier*, *Wenn wir in höchsten Nöten sein*, *Wer nur den lieben Gott lässt walten*, *O Mensch, beweine dein Sünde gross*, *Passacaglia in c*, Bach; *Prelude and Fugue in D*, Dvorak; *Three Nocturnes*, Schumann, Albrecht; *Tarileferre*; *Meditation*, Foote; *Sonata in C*, Woodman.

HÉLÈNE DUCAL, St. James United Church, Montréal, Québec, June 6: *Echo Fantasia in d*, Sweelinck; *Passacaglia and Fugue in c*, S. 582, *Allein Gott in der Höh' sei Ehr'*, S. 662, *Fugue in g*, S. 578, Bach; *Prelude and Fugue in G*, op. 37, no. 1, Mendelssohn; *Choral varié sur le thème du Veni Creator*, Duruflé.

ERIC EICKHOFF, Christ United Methodist Church, Rochester, MN, June 20: *Toccata in e*, Pachelbel; *Vivace (Sonata in G)*, Bach; *Mennett, Allegro moderato (Works for Flute Clock)*, Haydn; *Musette*, op. 51, Dupré; "Serene Alleluia" (*Ascension Day*), Messiaen; *The Bells of Hinckley*, Vierne.

STEFAN ENGELS, First Congregational Church, Los Angeles, CA, June 28: *Prelude and Fugue in b*, S. 544, *Sonata V*, S. 529, *Toccata, Adagio and Fugue*, S. 564, *Prelude in E-flat*, S. 552, *Kyrie, Gott Vater in Ewigkeit*, S. 672, *Allein Gott in der Höh' sei Ehr'*, S. 675, *Wir glauben all an einen Gott*, S. 681, *Christ, unser Herr, zum Jordan kam*, S. 684, *Duetto I*, S. 802, *Duetto III*, S. 804, *Fugue in E-flat*, S. 552, Bach.

KURT-LUDWIG FORG, St. James United Church, Montréal, Québec, June 20: *Fanfares*, Hielscher; *O Jesu Christ, meines Lebens Licht*, op. 3, no. 7, *Prelude and Fugue in D*, op. 11, no. 3, Haas; *Intermezzo on BACH*, Schilling; *Cantilena (Sonata No. 11)*,

Rheinberger; *Prelude in b*, op. 56, no. 5, Reger; *Ach bleib mit deiner Gnade*, op. 87, Karg-Elert.

DEBORAH FRIAUFF, First (Scots) Presbyterian Church, Charleston, SC, June 6: *Chant héroïque*, Langlais; *Prelude and Fugue on ALAIN*, Duruflé; *In Memoriam: Hommage à Jehan Alain*, Fleury; *Trois Danses*, Alain.

PAUL HESSELINK, Farmville Presbyterian Church, Farmville, VA, April 2: *Ballo del granduca*, *Echo Fantasia*, Sweelinck; *Praeludium in g*, BuxWV 149, Buxtehude; *Canonic Variations on "Vom Himmel hoch"*, S. 769, Bach; *O thou fair earth*, Smyth; *Alas and did my Saviour bleed*, Bartow; *My Jesus calls to me*, op. 122, no. 1, Brahms; *Six Hymn Settings on Psalm 23*, Held; *Andante sostenuto (Symphonie Gothique)*, Widor; *Concerto II in a*, Bach.

EILEEN HUNT, with Caesar Storlazzi, English horn and oboe, Kahal Kadosh Beth Elohim, Charleston, SC, June 5: *Fantasia in G*, S. 572, *Sinfonia from Cantata No. 249*, *Sinfonia from Cantata No. 76*, Bach; *To Tallis, The Flight to Egypt*, Rorem; *Three Odes for English horn and Organ*, Pinkham; *Andante tranquillo (Sonata I)*, Woodman; *Variations on "Amazing Grace"*, Hampton.

EDIE JOHNSON, Cathedral of St. Luke and St. Paul, Charleston, SC, June 8: *Prelude and Fugue in g*, WoO 10, Brahms; *Concerto in F*, op. 4, no. 5, Handel; *Allein Gott in der Höh' sei Ehr'*, S. 662, Bach; *Hommage à Igor Stravinsky*, Hakim.

JARED JOHNSON, Methuen Memorial Music Hall, Methuen, MA, June 21: *Prelude and Fugue in g*, Brahms; *Scherzo*, Alain; *Prélude, Adagio et Choral varié sur "Veni Creator"*, Duruflé; *Fantasy and Fugue on "Ad nos, ad salutarem undam"*, Liszt.

STEPHEN KARR, St. John's Lutheran Church, Charleston, SC, June 1: *Prelude and Fugue in a*, S. 543, Bach; *Variations sur un Vieux Noël*, Tikker; *Fantaisie in C*, Franck; *Passacaglia (Symphony in G)*, Sowerby.

ROBERT BURNS KING, Cattedrale di S. Stefano, Biella, Italy, June 9: *Suite Gothique*, Boëllmann; *Balletto del Granduca*, Sweelinck; *Ciaccone in F*, *Ciaccone in F*, Couperin; *Aria con variazioni*, Martini; *Prélude, Fugue et Variation*, Franck; *Passacaglia and Fugue in c*, S. 582, Bach.

FRANCIS KLINE, Cathedral of St. Luke and St. Paul, Charleston, SC, June 2: *Toccata and Fugue in F*, S. 540, *Trio Sonata IV in e*, S. 528, mvts 1 & 2, *Six Schubler Chorales*, S. 645-650, *Prelude and Fugue in e*, S. 548, Bach.

C. RALPH MILLS, First United Methodist Church, Charlottesville, VA, April 4: *Lamento*, Dupré; *Chorale Prelude and Fugue on "O sorrow deep"*, Brahms; *Le Jardin suspendu*, Alain; *Cortège et Litanie*, Dupré.

CARLENE NEIHART, Pittsburg State University, Pittsburg, KS, April 28: *Rondo in G*, Bull; *Andante*, Mozart; *Pièce Héroïque*, Franck; *Sheep may safely graze*, *Toccata and Fugue in d*, S. 565, Bach; *Impromptu*, Vierne; *Thou art the rock*, Mulet.

JONATHAN OLDENGARM, Christ Church Cathedral, Montréal, Québec, Canada, May 31: *Concerto No. 2 in a*, S. 593, *Wir danken dir, Herr Jesu Christ*, S. 623, *Hilf Gott, dass mir's gelinge*, S. 624, *Christ, der du bist der helle Tag*, S. 1120, *Partita: Christ, der du bist der helle Tag*, S. 766, *Nun freut euch, lieben Christen*, S. 755, *Liebster Jesu, wir sind hier*, S. 633, 634, 706, *Fugue in D*, S. 580, Bach.

DOROTHY PAPADAKOS, STEPHEN THARP, KENT TRITTE, & JOHN WEAVER, Church of St. Paul the Apostle, New York, NY, May 12: *Fantasy and Fugue in g*, S. 542, Bach; *Mein Jesu, der du mich, Est ist ein Ros' entsprungen*, Brahms; *Pièce Héroïque*, Franck; *Improvisations on the Easter Alleluia*, Papadakos; *Symphonie en Trois Mouvements*, Hakim; *Concertato on "O God beyond all praising"*, Holst.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, March 19: *Sonata No. 1 in d*, op. 11, Ritter; *Sonata No. 2 in c*, op. 65, Mendelssohn; *Fugue on BACH*, op. 60, no. 1, Schumann; *Prelude and Fugue on BACH*, Liszt.

E. RAY PEEBLES, First United Methodist Church, Shreveport, LA, February 20: *Carillon de Westminster*, Vierne; *Herr Jesu Christ, dich zu uns wend*, S. 655, Bach; *La Nativité, Meditation*, Langlais; *Dieu parmi nous*, Messiaen; *Christos Paterakis*, Perry; *Introduction, Passacaglia and Fugue*, Willan.

PETER PLANAYVSKY, First Presbyterian Church, Portland, OR, May 6 & 7: *Offertoire pour le jour de Pâques*, Boëly; *Choral*

No. 3 in a, Franck; *Trois Pièces*, Pierné; *Sonata No. 3 in A*, Mendelssohn; *Prelude and Fugue in D*, S. 532, Bach; *Prelude and Fugue in B*, Saint-Saëns; *Improvisation on a submitted theme*.

SYLVIE POIRIER, Christ Church Cathedral, Montréal, Québec, June 7: *Prelude in E-flat*, S. 552i, *Herr Jesu Christ, dich zu uns wend*, S. 709, 632, *Herr Jesu Christ, du höchstes Gut*, S. 1114, *Schmücke dich, o liebe Seele*, S. 654, *Duetto I*, S. 802, *Duetto II*, S. 803, *Duetto III*, S. 804, *Duetto IV*, S. 805, *Fugue in E-flat*, S. 552ii, Bach.

YVES PRÉFONTAINE, Christ Church Cathedral, Montréal, Québec, Canada, May 17: *Toccata and Fugue in d*, S. 538, *Nun komm, der Heiden Heiland*, S. 659, 660, 661, *Fantasia in C*, S. 570, *Herr Gott, dich loben wir*, S. 725, *Wir glauben all an einen Gott*, S. 1098, 681, 680, Bach.

KATHLEEN SCHEIDE, with Zofie Vokálková, flute, Klementinum-Chapel of Mirrors, Prague, Czech Republic, June 29: *Air, Prelude*, S. 545, Bach; *Fantasia in C*, *Gott der Vater wohn uns bei*, Krebs; *Sonata*, KV 15, Mozart; *Toccata in F*, Kerll; *Qui mutuos amores mit Variationen*, Murschhauser; *Capricios 10*, 24, Paganini; *Sonata da chiesa*, Locklair.

PHILIP ALLEN SMITH, First Congregational Church, Los Angeles, CA, May 21: *Tu es petra*, Mulet; *Prelude*, op. 31, no. 5, Vierne; "There's not a friend," "Will there be any stars in my crown?" (*Variations on Sunday School Tunes*), Thomson; *Épilogue sur en thème de Frescobaldi*, Langlais; *Fanfare à Sainte Clotilde*, Swann; *Prélude, Fugue et Variation*, Franck; *Chanson de Matin*, op. 15, no. 12, Elgar, arr. Brewer; "Adoro te devote" (*Expressions for Organ*), Hakim; *Finale: Vivace (Symphonie No. 6)*, Widor.

ANN ELISE SMOOT, Christ Church, Little Rock, AR, June 8: *Capriccio and Fantasia*, Froberger; *Toccata duodecima*, Muffat; *Magnificat septimi toni*, Pachelbel; *Andante (Allegro)*, K. 594, Mozart; *Sonata II*, Mendelssohn; *Prelude and Fugue "Hallelujah"*, Schmidt; *Toccata alla rumba*, Planayavsky.

STEPHEN THARP, Ludwigskirche, München, Germany, June 30: *Goldberg Variations*, S. 988, Bach, arr. Tharp; *Fuga Sinfonica on BACH*, Newman.

MARCIA VAN OYEN, Bruton Parish Church, Williamsburg, VA, April 3: *Flourish and Chorale*, McCabe; *This little light of mine*, Taylor; *Deep River*, Utterback; *Amazing Grace*, Shearing; *Variations on "Wonderous love"*, Eggert; *Prelude and Fugue in g*, Dupré; *Dialogue sur les Mixtures*, Langlais; *Adagio, Toccata (Symphony V)*, Widor.

HAROLD VETTER, Christ United Methodist Church, Rochester, MN, June 6: *Trumpet Tune in G*, Owens; *Fantasy in G*, Bach; *Ricercar in c*, Pachelbel; *Intermezzo (Sonata No. 4)*, Rheinberger; *Prelude and Fugue in b*, Bach.

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**LP Recording: The American Classic Organ,** Volume I; good condition. R. C. Kichline, 330/821-3875.

**Reflections: 1947-1997,** The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

**CD Recording, "In memoriam Mark Buxton (1961-1996)."** Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid; Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com

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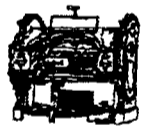
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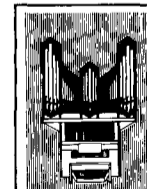
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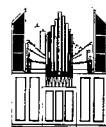
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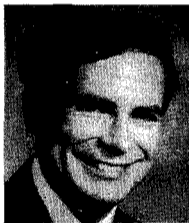
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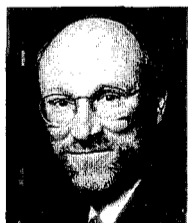
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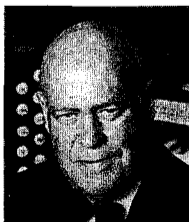
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