

THE DIAPASON

NOVEMBER, 2000



Our Saviour's Lutheran Church, Bremerton, Washington
Specification on page 19

Letters to the Editor

Pitman windchest

I read with great interest Mr. Coleberd's informative article in the June 2000 issue on the development of the pitman windchest. I would like to share some information based upon ongoing research on the firm of Lewis and Hitchcock, Inc., Washington, D.C. That firm retains a priceless collection of records that goes back to its founding as well as the extensive files of the former Newcomer Organ Company. Other information below is generally available and my principal sources are the excellent histories and articles by Dorothy Holden, Jonathan Ambrosino and Charles Callahan.

William Hitchcock (1876-1967) began his organ career with Pilcher. At Hutchings he was foreman of the chest department. Subsequently he was Ernest Skinner's first employee, foreman and factory superintendent. He was ten years younger than Skinner. He spent about a year working with Robert Hope-Jones in Elmira, New York, before returning to Skinner. He remained there until 1915 when he and a younger Skinner voicer and finisher, Theodore "Ted" Lewis (d. 1975), moved to Washington, D.C. and established the firm that bears their name. Hitchcock ran the technical side of the operation. Lewis was tonal director and handled sales and service. Both men enjoyed fine reputations in their adopted home town. Lewis is still remembered fondly by many older members of the Masonic Order and related organizations in which he was active. In 1917 the firm built its first instrument for St. Mary's Episcopal Church, Foggy Bottom, Washington, D.C. Although altered tonally, this organ is still extant and operating with the original chests.

William Hitchcock claimed privately to have invented the Skinner pitman windchest. He further related that he worked with Ernest Skinner to refine the many aspects of electro-pneumatic action design while they were at Hutchings and that Ernest Skinner worked with him to perfect his final design for the Skinner organ. Shortly after he came to work for Lewis and Hitchcock, Inc., Gerald Piercey, now President of the firm, interviewed Theodore Lewis and recorded this and other information about the history of the company.

In support of Mr. Hitchcock's claim and abilities, it is documented that both partners were good personal friends of many prominent clients of the Skinner firm, especially Palmer Christian, university organist for The University of Michigan. Lewis and Hitchcock, Inc. built a total of seventeen practice organs for the University of Michigan, Peabody Conservatory and Oberlin College from 1926 until 1932. These were a source of great pride to the firm. Edgar Priest, the first organist-choirmaster of Washington Cathedral was a big supporter of their work and small and medium sized instruments were built for many Episcopal churches from Virginia to New York. Two of the larger early instruments went to First Baptist Church, Ann Arbor, Michigan (III/28, 1927, replaced by Robert Noehren), and First Methodist Episcopal Church, Ypsilanti, Michigan (III/34, 1928, recently extant). From the mid-1920s on they identified themselves as agents of the Skinner company and remained in a cordial relationship with both Ernest Skinner and Aeolian-Skinner until the latter firm was no longer able to fulfill its financial obligations around 1970. Altogether Lewis and Hitchcock, Inc. built seventy-eight organs from 1915 until 1940. Twenty-two were three-manual organs, three were four-manual. The entire mechanism was manufactured by Lewis and Hitchcock, Inc. Pipes were built to Mr. Lewis' specification by The Samuel Pierce Organ Company which later became Dennison, Inc., and Anton Gottfried. A number of organs contain much pipework from older instru-

ments. The firm continues in existence to this day with a modern factory and offices located near Washington, D.C., in Beltsville, Maryland. For many years the company has also maintained a branch office and shop in Richmond, Virginia. Approximately 100 new instruments have been completed since 1945.

The earliest Lewis and Hitchcock windchest (1917) combines bottom board grooves, a pitman stop action with the rail placed vertically along the windchest bar, and pouchboards of modern design. This appears to be a transitional design between the Hutchings lever-arm mechanism referred to by Mr. Coleberd and shown in Audsley, and the mature Skinner design. Duplexing of stops was accomplished with a membrane action in the first six instruments and thereafter with a pitman type shifter. A further note of interest relates to the internal construction and design of the L&H drawknob console mechanism. It was essentially identical to the standard Skinner type, but more compact. Typically several general pistons are provided, this even in smaller organs. Early Skinners are notorious for having no or very few general combinations.

The inventions of the Skinner Company were proprietary but usually claimed personally by Ernest Skinner for he had great pride in his own and his firm's accomplishments. An interesting avenue of research, however, would be to study the contributions of the staff to the development of the Skinner organ. Ted Lewis pointed to his and Hitchcock's employment with Skinner in sales correspondence. The partners were especially proud of having worked on the organs for The Cathedral of St. John the Divine, St. Thomas, Fifth Avenue and Oberlin College. They made mention of it at every opportunity. Interestingly, the Skinner Company never objected.

I believe that we can take Hitchcock's claim seriously when we see the many varieties of windchests he produced on his own and the sophistication of the consoles that the firm built under his immediate direction up until the Second World War. Certainly we can verify that he was in the right place at the right time to have been a key figure in the developments of the Hutchings/Skinner action. Additionally, there is no evidence that he ever sought to gain any advantage from the claim that he invented the pitman windchest beyond the confidence of his business partner or immediate circle of associates.

Whether or not Hitchcock or Skinner had exposure to the Gern or Brindley designs prior to the publication of Audsley's omniscient *Art of Organ-Building* in 1905 is an open question. It is interesting to note that during the 1890s Brindley was working not only on a pouch pneumatic type of windchest, but, according to Audsley, an adjustable pneumatic combination action with a setter button. Clearly in the 1890s Hutchings was a leader in the development of electric action and advanced windchest design on this side of the Atlantic, and that area of operations was under the direction of Ernest Skinner. Regardless of the direction new ideas travelled there must have been a lot of them "in the air." The connections that Audsley, Blanchard, and Sumner propose, may or may not be there. I can find no evidence that Skinner came into contact with the Brindley design on his trip to England and furthermore his avowed interest on that trip was in Willis reed voices. It is fascinating, that although the state of the art Hutchings console was all electric, as were the first Skinners such as the Old Cabell Hall organ at the University of Virginia, a switch was made to an electro-pneumatic mechanism. I wonder if Hitchcock played a role in this. At Hutchings he would have been mostly involved with windchest design, but at Skinner his

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oversight seems to have covered the entire shop.

I am convinced that the novelties of the Skinner organ owe their genesis to the great imagination and genius of Ernest Skinner, arguably America's greatest organbuilder. The possibility above, notwithstanding, it was Ernest Skinner who personally created the magical synthesis that produced instruments that were both a musical and technological triumph. The perfection of the electro-pneumatic system his company achieved through the use of the pitman valve is a landmark in the engineering of the organ.

A key element of August Gern's design, one that has been pointed out in connection with the Skinner type pitman chest, is that the stop action and note action have equal access to the pipe valve and that the pipe valve action is quick because the valve displaces air into both the stop channel and exhaust channel when the pitman or "flip-flop" valve floats. The stop action is instantaneous and silent, and as Mr. Coleberd points out, because the organ wind is always under the pipes, the effect of adding or subtracting stops while sustaining notes is free from the pitch rise or drop that is sometimes associated with slow stop actions on a ventril or slider chest. The musical benefits are obvious.

Does anyone know if Gern ever built the action he designed? Originally an

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Carillon

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employee of Cavallé-Coll, August Gern was a gifted organbuilder who built some remarkable instruments in Great Britain. One of Gern's finest organs, St. John the Baptist, Kensington, London, which was built in 1897, was rebuilt and enlarged by Henry Willis III in 1928, presumably on pitman windchests! Henry Willis III adopted the pitman chest because of the superior stop action. There is an excellent recording available of this instrument by David Bleazard. In need of restoration, would it not be the ultimate irony to see it rebuilt on slider chests?

Although the slider windchest has well established musical advantages, the pitman chest, the Austin Universal Windchest, and, since the advent of solid-state relays and switching, unit actions of electro-pneumatic and all electric design have an advantage in enabling flawless crescendi and diminuendi under all conditions, rapid stop changes and precise and consistent (but invariable) response to the player's control. This allows a dynamic control of the organ's resources especially desirable for organ music composed since the mid-nineteenth century and for accompaniment. Is this precise stop and key action what Vierne, Bonnet, Widor and Dupré, et al, were really praising about Skinner consoles and organs? Ernest Skinner and builders of his generation searched for new technical solutions to musical problems. Each gener-

ation becomes intoxicated with the latest styles and revivals in art, music and literature. Must we always be oblivious to the genius of the recent past?

Carl C. Schwartz
Organ Consultant
Silver Spring, MD

The author replies:

Carl Schwartz' letter adds significantly to our understanding of the evolution of the pitman action. It is just the kind of response I hoped would result from my article on August Gern. The work of Lewis & Hitchcock, as described by Schwartz, reminds us of the numerous contributions by individuals and firms to the windchest in the fascinating odyssey of the American pipe organ in the last century.

R. E. Coleberd

Here & There

St. Mary's Cathedral, San Francisco, continues its series of Sunday afternoon concerts at 3:30 pm: November 5, David Buice; 11/12, Arthur LaMirande; 11/19, Allan Blasdale; 11/26, Jeanette Wilkin Tietze; 12/3, San Domenico Singers; 12/10, Don Lewis; 12/17, Vytenis Vasyliunas; 12/31, David Hatt. For information: 415/567-2020 x213.

Peachtree Road United Methodist Church, Atlanta, presents its "Arts Program" series: November 5, William Krape; 12/10, Rutter, *Gloria*; 12/12, Choral Guild of Atlanta; 12/14 & 15, Atlanta Boy Choir. For information: 404/266-2373.

Beloit College, Beloit, Wisconsin, is sponsoring "Largely Bach," a series of three concerts in celebration of the composer's music 250 years after his death. The series, which began on September 27 with the Wisconsin Baroque Ensemble and continued on October 23 with the Roosevelt-Fuerst Duo from Germany, concludes on November 8 with a harpsichord recital by Max Yount. For information: 608/363-2372.

Trinity Church, Boston, continues its "Friday at Trinity" series of noontime concerts: November 10, David Carrier; 11/17, Ross Wood; 11/24, Jason Abel; 12/1, Mark Dwyer; 12/8, Trent Johnson; 12/15, Michael Lizotte; 12/22, Brian Jones; 12/29, Richard Hill. In addition, the parish choir will present an All Saints concert on November 5 featuring the Mozart *Mass in C Minor*, K. 627; Handel's *Messiah* on December 10; and candlelight carol services on December 17. For information: 617/536-0944, x311.

The Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, presents its series of music events this fall: November 12, 5 pm, Hymn Festival with the Singing Men of Bryn Mawr; December 10, 5 pm, Advent Vespers, with children, youth, handbell and adult choirs. For information: 610/525-2821.

The Plymouth Music Series presents "A Garland for Linda" on November 12 at Adath Jeshurun Congregation, Minnetonka, MN, at 4 pm. The program honors the late Linda McCarthy and includes music of Tavener, Rutter, and Bennett. For information: 612/547-1459.

The University of Delaware is celebrating the installation of its new organ by Dobson Pipe Organ Builders Ltd with a series of inaugural concerts. The series began on September 15 & 17 with David Herman, chair of the UD Music Dept., and continues: November 14, Thomas Trotter; December 6, "Carols for the University"; February 23, William Owen; and April 27, David Herman and colleagues. For information: 302/831-8749.

The Cathedral Church of St. Paul, Detroit, Michigan, presents music

events this fall: November 17, Jeremy David Tarrant; 12/2, Schoolcraft College Choir; 12/4, Advent Procession; 12/17, Nine Lessons & Carols. For information: 313/831-5000.

Great Organ Music at Yale has announced its 2000-2001 season: November 19, Susan Landale; 12/3, Marilyn Keiser; 1/14, James David Christie; 3/25, Peter Richard Conte; and 5/6, Stephen Tharp. For information: 203/432-4158.

Longwood Gardens, Kennett Square, Pennsylvania, has again this year scheduled extensive musical activities for the pre-Christmas season. On November 23 and December 24-31 organ sing-alongs take place hourly from 1:30-4:30 and again at 7 & 8 pm; November 25-December 23, organ sing-alongs hourly, 1:30-4:30, choral concerts at 7 pm; November 29-30, choral concerts only at 7 pm. The Conservatory ballroom seats 350 on a first-come basis; cost of the sing-alongs and concerts is included in the regular admission charge. Thousands of blooming plants and decorated Christmas trees are on display, and there is a restaurant open for full or self-service dining. For information: 610/358-1000.

BACH: An International Celebration of the Music of J.S. Bach takes place November 26-December 2 in London and St. Albans, England. The schedule includes concerts, masterclasses and lectures, with presenters Ludger Lohmann, Peter Collins, Stephen Bicknell, Thomas Trotter, Peter Hurford, Andrew Lucas, and others. Venues include St. Andrew's Church, Holborn, St. Saviour's Church, St. Albans, and St. Albans Cathedral. For information: 01727 846126.

The William Ferris Chorale will present its scheduled season in memory of its founder and director William Ferris who died on May 16 (see Nunc Dimittis, p. 6, July issue): December 1, premiere of Gerald Near's cantata *Cum Novo Cantico*; February 23, Celestial Canticles, music of Menotti and Hovhaness; March 30, Evocations: Music of William Ferris; and May 11, Three Choirs Festival. Three guest conductors will share the podium this season, James Paul Buonemani, Paul French, and Michael Teolis. Programs take place at Mt. Carmel Church, Chicago. For information: 773/325-2000.

The Church of St. Joseph, Bronxville, NY, presents special events in December: 12/3, Bach, *Cantata #140*; 12/10, Handel, *Messiah*; 12/17, Children's Choirs, "Christmas in Holland" by Helen Kemp; 12/24, Christmas Eve Concert. For information: 914/337-1660.

UCLA presents the Royce Hall Organ Series 2000-2001, An Organ Odyssey: December 5, Robert Glasgow; February 13, Cark Wilson accompanies a silent film; April 17, David Higgs. For information: 310/825-2101.

The 2001 AGO Region IX Convention, to be held in San Diego June 17-21, hosted by the San Diego Chapter, seeks academic papers to be read at the convention on Monday, June 18. Preference will be given to topics that relate to the Far West Region, or to the theme of the convention, "Bridging the Centuries." Presenters will be given a complimentary registration to the convention. Send proposals, along with a biography and list of required materials or equipment, to Dr. Kathleen Scheide, AGO Region IX Convention Papers, P.O. Box 601364, San Diego, CA 92160, by December 15. Presenters will be chosen and applicants notified by February 1, 2001.

Macalester-Plymouth United Church of St. Paul, Minnesota, and the Presbytery of the Twin Cities Area will sponsor their fifth international contest for English language hymn writers,

with a cash prize of \$500 for the winning entry. The contest is "for a fresh, articulate hymn about the role and ministry of the church and its people in addressing issues of social justice as they respond to the ancient message of the Hebrew prophets in the modern era." This is a search for texts; the contest strongly encourages the use of familiar meters which may be sung to familiar tunes, and suggests avoidance of archaic and non-inclusive language. There is a \$3 entry fee; the deadline for entries is December 31. The judges will arrive at their decision by February 15; the winning hymn will be announced by February 28; Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; 651/698-8871.

The 8th International Organ Competition in Odense, Denmark, took place August 17-25, with the following prize winners: no first prize winner; 2nd prize (DKK 15,000) Sarah Baldock (UK) and Charles Harrison (UK); 3rd prize, Christina Blomkvist (Sweden); 4th prize, Burkhard Just (Switzerland); 5th prize, Hedvig Dobias (Hungary). For information: 45 6613 6363; <organcomp@post.tele.dk>.

The Peachtree Road United Methodist Church Chancel Choir and Schola Cantorum, Atlanta, toured France, Germany, and Austria in May, 2000, presenting concerts in such historic venues as the Cathedrals of Notre Dame, Chartres, and Reims, as well as St. Erhard Church in Salzburg and Karlskirche in Vienna. The tour program included works of Duruflé, Parry, Vierne, and Willan, and is now available on Peachtree Road's newest recording, *Let my prayer come up*. For information: 404/240-8212; <celia@prumc.org>.

Thirty-one members of the **York County Choral Society** began the 20th anniversary year of the organization by singing six services and concerts in the United Kingdom. David Lowry, co-founder of the group, was the conductor, and Shirley Fishburne, co-founder, was the organist. The tour, July 20-30, included a residency at St. David's Cathedral, Pembroke, Wales, for two evensongs and a Sunday eucharist. An evening concert at St. Mary's Prestbury, Cheltenham and two mid-day concerts at Durham and Lincoln cathedrals completed the tour. The literature performed was all American, including works of Conte, Davison, Fenstermaker, Foster, Hailstork, Hurd, Ives, Lauridsen, Lowry, Powell, Rorem, Shaw, Sowerby, Locklair, and others. A result of singing the evening concert at St. Mary's Prestbury, Cheltenham, was an introduction to a new setting of the Requiem mass written by Ian Higginson of Cheltenham. The YCCS sings the American premiere of the work on November 5 at First Presbyterian Church, Rock Hill, SC. Other activities for the 20th anniversary include a performance of Bach's *St. John Passion* on March 12 and a concert in Piccolo Spoleto in Charleston in May.

Appointments

Cathryn Wilkinson has been appointed assistant professor of music at Concordia University, River Forest, Illinois, where she teaches music history, music theory, and organ. In addition she coordinates the university's international studies program. A native of Richmond, VA, Wilkinson earned a BA in music and economics from The College of William and Mary, an MFA in organ and PhD in music theory from the University of Iowa, and holds the AAGO certificate. She previously served as director of community and education programs for the Choral Arts Society of Washington, DC, and has held organist positions with Zion Lutheran Church and St. Mark's Lutheran Church, Iowa City

Here & There

John Ayer has released his second solo organ recording on the Pro Organo label. The CD, entitled *The Art of the Chorale: An Organ Anthology, Vol. 2*, consists of organ chorale preludes of various periods and styles, including works of Bach, Brahms, Kimberger, Mendelssohn, Near, Pepping, Reger, Scheidt, and others, performed on organs by Nichols & Simpson at Christ Episcopal Church, Little Rock, and at Hendrix College in Conway, AR. As in Vol. 1, the Memphis Boychoir & Memphis Chamber Choir introduce each of the organ chorales with a choral setting, all sung in German. For information: 800/336-2224. The Memphis Boychoir & Memphis Chamber Choir, under the direction of John Ayer, plan to release their 10th anniversary recording on the Pro Organo label. The CD will highlight performances from their nine other recordings. A new work by Peter Aston, commissioned for the choirs of Norwich Cathedral as part of the cathedral's 900th anniversary, will receive its premiere recording on the disc.

Wolfgang Baumgratz is featured on a new recording of music by Josef Rheinberger on the Motette label (CD 12271). Recorded on the Sauer organ in St. Petri Dom, Bremen, the program includes the Sonata No. 9 in b, op. 142, Preludes and Fugues in c, d, and e, and Sonata No. 11 in d, op. 148. For information: 518/436-8814.



David Briggs

David Briggs is featured on a new recording, *David Briggs plays the Lewis Organ in the Church of St. John the Evangelist, Upper Norwood, London*, on the Priory label (PRCD 680). The CD is No. 57 in the series "Great European Organs." The program includes works of Faulkes, Macpherson, Harris, Stanford, Parry, Brewer, Bridge, and Mendelssohn. For information: 518/436-8814.

Philip Crozier & Sylvie Poirier performed eight organ duet concerts in Europe last August. Programs took place in the Cathedrals of Bordeaux, Albi and Langres, the Décanale in Sète (France); Neustadt in Holstein, Augsburg and Neumunster-Einfeld (Germany); and St. James Basilica in Prague, where they gave the opening concert of the 5th International Organ Festival. The tour included the first performance of Gilles Rioux's *Suite de Noël*s and the European premiere of Ralf Bölting's *Triptych on German Christmas Carols*. The North American premiere of the Rioux piece took place on August 20 at Cap-de-la-Madeleine.

David Graham is featured on a new recording, *Ave Regina, The Complete Organ Works of Guy Weitz, Vol. 1*, on the Regent label (REGCD 143). Recorded on the Bishop & Son organ at the Church of the Immaculate Conception, Farm Street, London, the program includes *Three Pieces, Two Pieces based on Plainchant Motives*, and *Symphony No. 1*, along with works of Pachelbel, Clérambault, Byrd, Scheidt, Franck,

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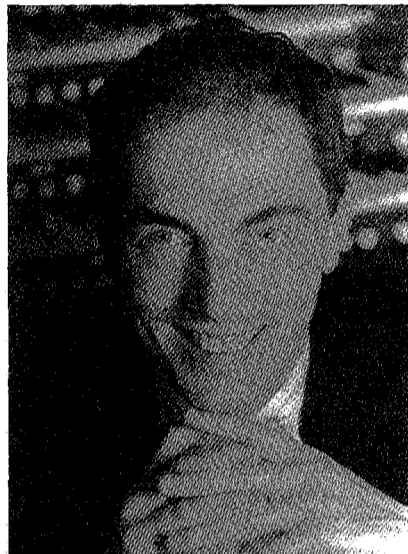
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Holy Innocents' Episcopal Church
Atlanta, GA

and D'Indy. For information: ph 01902 424 377; fax 01902 717 661.

Willibald Guggenmos is featured on a new recording, *Léon Boëllmann Orgelwerke*, on the Motette label (CD 11751). Recorded on the Cavaillé-Coll organ in Azkoitia, Spain, the program includes *Suite Gothique*, op. 25, *Versets from Heures Mystiques*, op. 30, and *Deuxième Suite*, op. 27. For information: 518/436-8814.

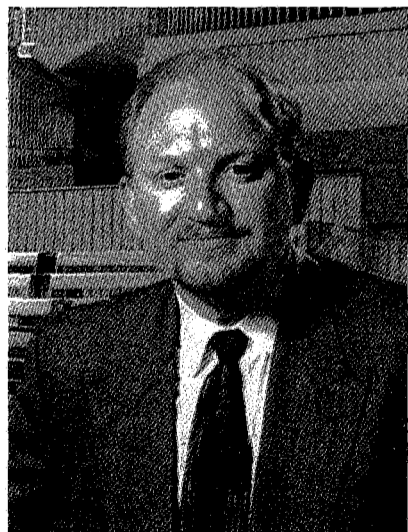
Charles Huddleston Heaton has been included in the 18th edition of *Who's Who in the World*, to be published in December 2000. In 1993 Dr. Heaton retired from the East Liberty Presbyterian Church in Pittsburgh. Since that time he has served as Organist-in-Residence at Trinity Cathedral.



David Higgs

David Higgs is featured on a new recording on the organ at The Riverside Church, New York City, on the Gothic label (G 49117). The program includes works of Sowerby, Shearing, Franck, Mendelssohn, Alain, Bolcom, Conte, and Duruflé. For information: 714/999-1061.

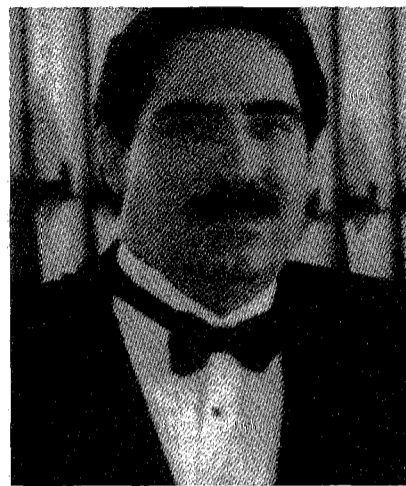
Andrew Paul Holman played four recitals in Norway last July and August. Programs were devoted to the music of J.S. Bach and **Daniel Pinkham**. In the Cathedral of Trondheim he performed Pinkham's *Tidings* (1996), a work composed especially for the historic 1741 Wagner organ there. In the Asker Church, near Oslo, he gave the Norwegian premiere of Pinkham's *Saints Days*. In September Holman played four recitals in Iceland, including a program in Reykjavik on the new Noack organ in Langholtskyrka and three recitals with Icelandic cellist Sigurgeir Agnarsson. For their ensemble programs, Pinkham composed *Oration*.



Martin Jean

Martin Jean is continuing his series of the complete organ works of Bach: November 17, Dwight Chapel, Yale University; December 11, United Church on the Green; January 8, 31, Dwight Chapel; February 18, United Church on the Green. For information: 203/432-5185.

Dan Locklair's latest organ work, *Jubilo* (A Prelude for Organ) has been published by Casa Ricordi. Six minutes in length, *Jubilo* was commissioned by the AGO for the 2001 Regional Competitions for Young Organists. For information: 905/415-0515. Recent premieres of works by Locklair include: *Reynolda Reflections* (Trio in Five Movements for Flute, Cello and Piano), premiered by the Foothills Chamber Ensemble; *Magnificat and Nunc Dimittis* (Montréal), premiered by the Montréal Boys Choir Course, John Scott, conductor, Patrick Wedd, organist, at Christ Church Cathedral, Montréal, Canada; and *Holy Canticles*, by the Elmer Iseler Singers at St. James Cathedral, Toronto, Canada.



Ronald Prowse

Ronald Prowse is featured on a new recording, *Organ Music of Ned Rorem*, on the Albany label (TROY 398). Recorded on the 46-rank Casavant organ (1965) at St. Joan of Arc Church in St. Clair Shores, Michigan, the program includes *Fantasy and Toccata*, Fantasy from *Organbook I*, "Eli, eli lama Sabachthani" from *Organbook II*, *Organbook III*, *Pastorale*, and *Six Pieces*. For information: 518/436-8814.

Peter Sykes is featured on a new recording, *J.S. Bach: Leipzig Chorales*, on the Raven label (OAR-520). Recorded on the Noack organ opus 135 at Langholtskirkija, Reykjavik, Iceland, the program includes the 18 Leipzig Chorales. For information: <www.ravencd.com>.

Frank Volke is featured on a new recording, *Johann Sebastian Bach: Goldberg Variations for Organ*. Recorded on the Beckerath organ at the Dominican Priory of St. Andreas, Düsseldorf, Germany, the program includes the Aria and 30 Goldberg Variations of Bach. For information: 518/436-8814.



Marianne Webb

Marianne Webb is featured on a new recording, *Celebration*, on the Pro Organo label (CD 7113). The release of the CD coincided with Southern Illinois University's celebration in late September of her 35 years of teaching on the Carbondale campus. The program includes works of Böhm, Bach, Simonds, Saint-Saëns, Bolcom, and Vierne. The organ in the university's Shryock Auditorium is Op. 1741 of the

Reuter Organ Co., of 53 stops and 58 ranks, installed in 1971. Subsequent console updates, tonal adjustments, renovations and enlargements occurred in 1990, 1993, and 1995. For information: 800/336-2224; <mail@zarex.com>.

John Wells is featured on a new recording, *Wells Plays Wells*, in the series "Organ Music from Aotearoa, New Zealand." Vol. 2, on the Ribbonwood label. Recorded on the 1969 Harrison & Harrison organ at the Cathedral of the Holy Trinity, Parnell, Auckland, the program includes the *Organ Concerto*, *First Suite*, *Third Suite*, *Fantasia*, and *Choral Improvisation*, composed by the performer. For information: 20 Alexis Ave., Mt. Albert, Auckland 1003, New Zealand.

The 44th edition of **The Episcopal Musician's Handbook** is now available. The book includes hymn suggestions from *The Hymnal 1982*, *Lift Every Voice and Sing II*, and *Wonder, Love and Praise* for each Sunday and major feast day; information on church music conferences; outlines for Advent and Lenten Lessons & Carols, sung offices, and choral eucharist; lists of psalms, canticles and service music for Rite I and Rite II; notes on canons and rubrics; and lists of web sites and e-mail addresses for church music organizations, publishers and stores. Available for \$19.95 plus \$3.00 shipping; The Living Church, PO Box 514036, Milwaukee, WI 53203-3436; 877/822-8228.

The **IAO Millennium Book** (Incorporated Association of Organists) is available from the Organ Literature Foundation; 183 pages, paper. Edited by Paul Hale, the book includes articles on Bach revisited, the organ and its music, church music, and recorded music; authors include Peter Williams, Stephen Bicknell, Nicholas Thistlethwaite, Thomas Murray, Kevin Boywer, David Briggs, Lionel Dakers, and others; \$26 plus \$3 postage; 781/848-1388.

Sarum College Press has published five pieces from Herbert Howells' *Howells's Clavichord*, arranged for organ by **Robert Fielding**. Original articulation and phrase markings have been retained, and the pieces show Howells' careful attention to dynamics and phrasing. For information: Sarum College Press, ph 011 44 1722 424800, fax 1722 338508.

The **BBC Singers** are featured on a new recording, *Illuminare: Carols for a New Millennium*. Of the 19 tracks on the disc, eight are new settings of Christmas texts (seven commissioned by the BBC). These and five others receive their premiere recordings here. Composers represented include Tavener, MacMillan, Harle, Joseph, Bennett, Ades, Davies, Susa, and others. The choir is conducted by Stephen Cleobury, chief conductor of the group since 1995, and Organist and Director of Music at King's College, Cambridge. For information: 011 44 20 7765 2762; <james.parkin@bbc.co.uk>.

The **Choir of St. Mary's Cathedral, Edinburgh**, is featured on a new recording, *Angelus ad Virginem*, on the Lammas label (LAMM 122D). Matthew Owens is the conductor and Simon Nieminski organist. The program includes 17 selections for Advent and Christmas, works by Byrd, Gibbons, Praetorius, Monteverdi, Tavener, Britten, Shaw, Leighton, Ledger, and others. For information: 01727 851 553; <www.lammas.co.uk>.

Solstice has re-released recordings by **Pierre Cochereau** in CD format. Entitled "Les Incunables," the two-CD set features recordings from 1955 at Notre Dame Cathedral, Paris, and from 1956 at Boston Symphony Hall. Repertoire includes the Liszt "Ad nos," Vierne *Symphony No. 2*, Dupré *Symphonie-*

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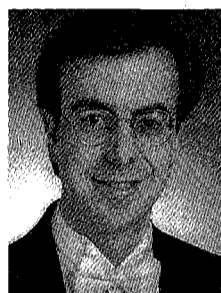


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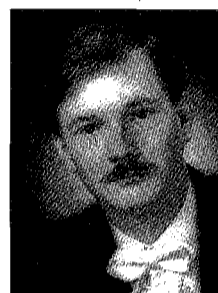
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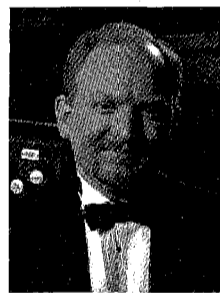
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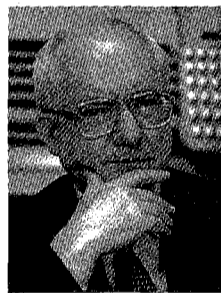
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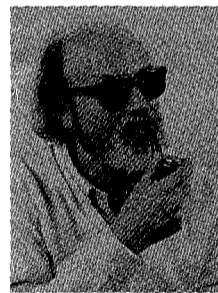
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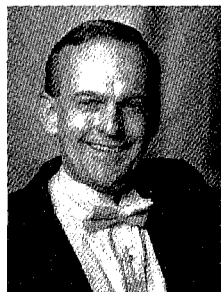
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Jane Watts



Marianne Webb

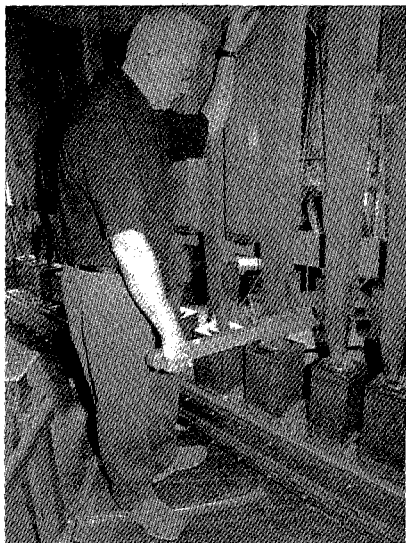


John Scott Whiteley

Passion, and Cochereau *Symphonie Improvisée*. Available from the OHS for \$29.98 (OHS members; \$33.98 non-members) plus \$2.50 shipping; OHS, PO Box 26811, Richmond, VA 23261; <www.ohscatalog.org>.

Hänssler Classic has announced completion of the 172-CD *Edition Bachakademie*, all 1,126 Bach works. The final installment of the series includes the last 35 sacred cantatas, BWV 165–200, released in Volumes 50–60, performed by the Bach-Ensemble, Helmuth Rilling, conductor. For information: 800/367-9059.

J.W. Muller Pipe Organ Company, Croton, Ohio, recently completed restoration of the Great division of the 1882 Hook & Hastings organ (Op. 1081) at Central Presbyterian Church, Columbus, Ohio. The Great division has not been operational for about five years. Work included a new windchest, new reservoirs, new solid state relay switching, cleaning and voicing. The original organ was 11 ranks, but now numbers 24 after additions made in the late 1950s. For information: 800/543-0167.



Dan Abrahamson, associate tonal director, the Reuter Organ Company, demonstrates the 32' wood Bombarde lift-lever

The Reuter Organ Company recently completed a comprehensive organ project at First Presbyterian Church, Philadelphia, Pennsylvania. The new organ, Opus 2199, will be heard in recitals throughout the 2000-2001 season. The project included reusing some ranks from the church's previous organs, built by Simmons, Hutchings, Austin, and Moller. One particular rank, the 32' wood Bombarde, dates from the early 20th century. Because the large pipes can weigh almost 200 pounds each, Ernest M. Skinner designed an ingenious lift lever to assist with servicing the large pipes. When examining the existing 32' rank for reuse, the original lift-lever and its acces-

sories where not to be found. Reuter was able to borrow a vintage lever and replicate the tool. Shown in the photo, Dan Abrahamson, Reuter's associate tonal director, demonstrates how one person can easily lift the 200-pound resonator up and away from the block for maintenance.

The **National Association of Pastoral Musicians** recently honored **Rodgers Instruments LLC** with their Year 2000 Music Industry Award, for outstanding service to church music as well as to the Association. The award was presented on July 20 by Association president Rev. Virgil Funk to Chad Perry, Rodgers' director of sales and marketing, during the Northeast Regional Convention in Parsippany, NJ.

Allen Organ Company has installed the world's largest digital organ at Bellevue Baptist Church of Cordova, Tennessee: five manuals, 365 stop controls, and 254 speaker cabinets. The church has a membership of 27,000, a yearly worship attendance of 6 million, and occupies a 400 acre campus. The music ministry involves 4,107 musicians; adult choirs number 475 singers; 1850 in the children's choir program; 11 bell choirs; several orchestras, bands and a marching band; and 340 students in the fine arts program.

Book Reviews

The Sydney Town Hall Organ: William Hill and Son's Magnum Opus, by Robert Ampt. Woodford NSW, Australia: Birralee Publishing, 1999. viii+208 pages. Available from the Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918, tel 781/848-1388, fax 781/848-7655. \$40.00 plus \$3 postage within USA, \$10 elsewhere.

The year 1889 was one of considerable pride for the citizens of Sydney, Australia, with the opening of their imposing Town Hall (the largest in the world) on 27 November. Less than a year later, on 9 August 1890, a responsive and enthusiastic audience of about 4,000 heard the noted British organist William T. Best play the inaugural recital on the Town Hall's new Grand Organ, the largest in the world at the time (its 64 ft Contra Trombone rank remains unique).¹ Even during its trials in the builders' workshop in London, England, Best praised the five-manual, 126-stop instrument as a marvel of excellence, an opinion that was matched by other visiting virtuosos who played it over the years. Even so, due to operational problems with the organ, Best later labelled it the *Megatherium* after an extinct giant sloth, huge and ungainly. Restored between 1972 and 1982, the reborn instrument continues to contribute to the musical life of the community, a testament to the good judgment of the people and Councils of Sydney.

The presentation consists of eight chapters. Chapter One deals with preliminary matters such as the Town Hall, the organ specification and tenders, and the uniqueness of the Victorian-era instrument. Chapter Two describes the preparations for the opening of the organ, the choice of an organist, Best's appointment, his inaugural concert, and his subsequent program of eleven recitals in a gruelling 23-day series (about 7,000 attended his triumphant last concert). The next three chapters deal with a succession of City Organists and some notable events during their regimes: the Belgian organist Auguste Wiegand, 1891–1900; Arthur Mason, the first Australian musician to hold the position, 1901–1907; and Ernest Truman, 1909–1935. Chapter Six recounts significant events during the difficult years 1936–1977, including an alarming technical report of 1964 on the deteriorating state of the organ. Chapter Seven describes the restoration project, Robert Ampt's opening concert in 1982, continuing celebrations, and the roles of recent City Organists. Chapter Eight, *The Tradition Re-established*, consists of Ampt's personal reflections on the post of City Organist (a position he has held since 1978), its responsibilities, challenges, and future possibilities. In addition to specific comments on the problems of playing the Hill organ (console, action, registration, power), this insightful essay addresses such generic topics as adapting playing style to the instrument, recital programming ("putting the fun and entertainment back into organ concerts"), audience composition (ordinary people or specialists), and their reactions. The author's discussion of these topics may stimulate similar responsive cogitations among organists everywhere. One of Ampt's enthusiasms is participating in social-educational events for children (an annual Young Organists' Day: "free stuff," "cool," "awesome," "mad") sponsored by The Organ Society of Sydney and the Sydney City Council, along with other similar youth-oriented presentations that may help to ensure a future for organ recital audiences.

The fame and reputation of the organ was mirrored in the distinguished international players who demonstrated their artistry on the instrument over the years: Edwin H. Lemare (1903), Alfred Hollins (1904), Marcel Dupré (1939), George Thalben-Ball (1951), André Marchal (1953), Fernando Germani (1956), Pierre Cochereau (1959), and E. Power Biggs (1969).² In recent decades the visiting players included such well-known contemporary performers as Jennifer Bate, Martin Haselböck, Gillian Weir, Olivier Latry, Peter Planyavsky, Simon Preston, Thomas Trotter, and others.

From an analysis of the recital programs (and reviews) of such early players as Best, Lemare, and Hollins, Ampt devised a workable programming formula that he has followed over the years: an original Bach organ work, an original work or improvisation of the performer's own, a transcription of

another composer's music, an original or transcribed contemporary piece, and some familiar music. Although Ampt had earlier ruled out the playing of transcriptions, good quality arrangements now appear in his programs without any special explanation or apology, thus continuing a tradition of the Town Hall organ.

The narrative sections are supplemented by seven appendices dealing with a variety of related matters: the original specification, tenders received, Hill's workshop, the 1890 specification, later changes and repairs, a restorer's perspective, and even an extended poem on the Town Hall's lost crystal chandeliers! The book's large magazine-style dimensions makes it well suited to accommodate a broad selection of photographs (including eight color pages), recital programs, and other illustrations.

Robert Ampt has constructed a highly informative chronicle of the Sydney Town Hall organ from the time of its conception to the present day, documenting significant changes and related events during a period of over a hundred years.³ This elegantly designed book will provide instructive and entertaining reading for friends of the King of Instruments far beyond the borders of Australia, for it marks a significant contribution to the history of the organ.

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

Notes

1. Best's *Concert Overture in C major*, composed for the occasion, was intended to utilize the bottom note of the Pedal 64 ft stop.
2. A reviewer referred to the Sydney Town Hall organ as "that dear old superannuated noise machine," in describing Biggs's unsuccessful encounter that was mitigated by his imaginative programming. Biggs's Australian tour is described in Barbara Owen, *E. Power Biggs, Concert Organist* (Bloomington and Indianapolis: Indiana University Press, 1987), 174–175.
3. Shorter accounts of the Sydney Town Hall organ can be found in Graeme D. Rushworth, *Historic Organs of New South Wales 1791–1940* (Hale & Iremonger, 1988), 276–279, 388–390; David Kinsela, "The Organ in Australia," *The Sydney Organ Journal* (Winter 1998): 33–35.

New Recordings

An Austrian Neurotic in Graf Kaiserling's Court - Organ Transcriptions of J. S. Bach's Goldberg Variations and Gustav Mahler's 5th Symphony. Matt Curlee, organ; the Flentrop organ at Busch Hall, Harvard University and the Reuter organ at Shadyside Presbyterian Church, Pittsburgh. Pro Organo item #CD 7048; total playing time: 73:00.

The Goldberg Variations (complete), BWV 988, J.S. Bach, adapted for organ by Matt Curlee; Adagio and Finale from *Fifth Symphony*, Gustav Mahler as transcribed by Matt Curlee.

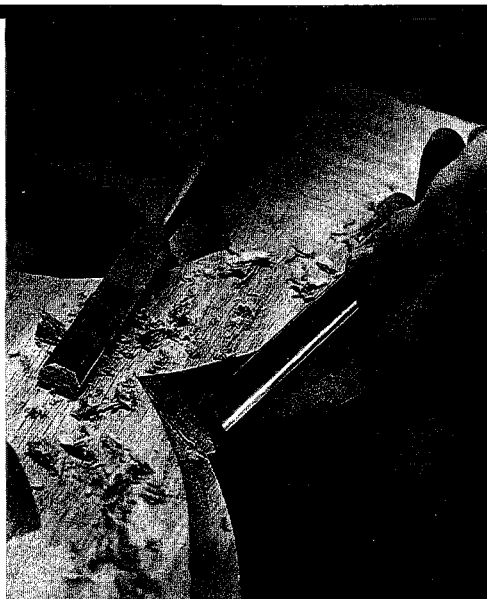
Kindle Our Hearts - The Choir of the Church of the Incarnation, Dallas; Kevin Clarke, conductor; Pro

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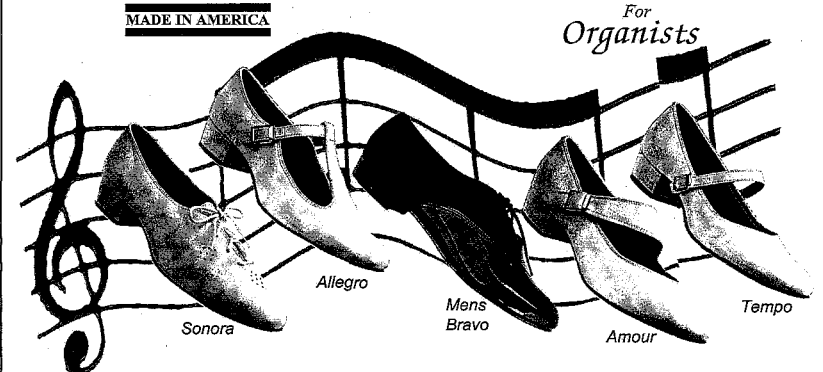


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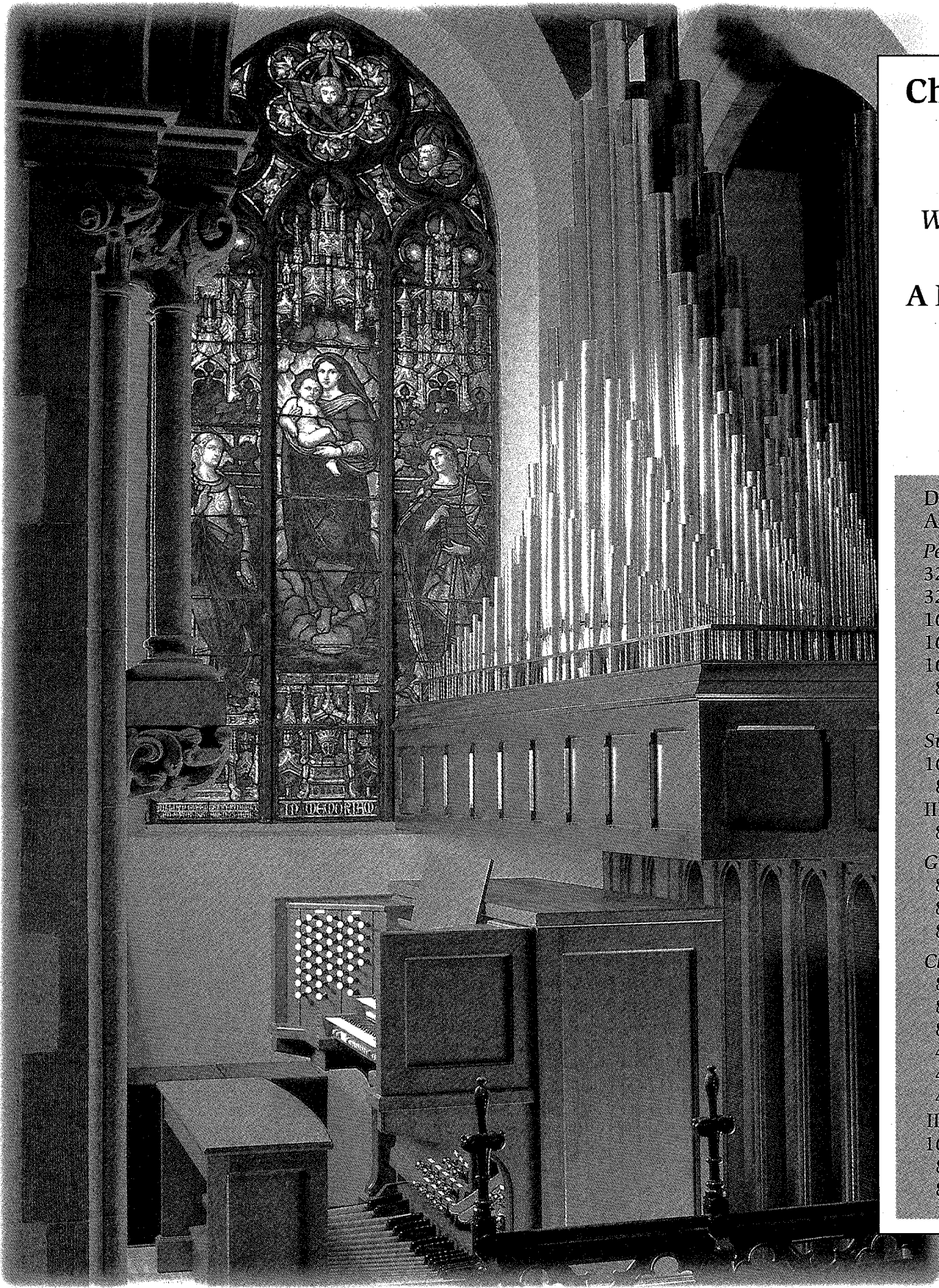
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Organo item #CD 7120; total playing time: 67:30.

Magnificat and Nunc Dimittis: Collegium Regale, Howells' Hymn: Lift high the cross, tune: Crucifer, Nicholson, desc. Proulx; And I saw a new heaven, Bainton; Let This Mind Be in You, Hoiby; Master Tallis' Testament (from Six Pieces for Organ), Howells; Greater love hath no man, Ireland; Phos Hilaron, Clarke; Psalm 150: Laudate Dominum, Stanford; Te Deum and Jubilate: Collegium Regale, Howells; Organ Improvisation: "Sortie," Kevin Clarke; A Prayer of King Henry VI, Ley; Communion Service for the Incarnation: Missa Puer natus est, Martinson; Hymn: When in our music God is glorified, tune: Engelberg, Stanford.

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

An *Austrian Neurotic in Graf Kaiserling's Court* is the debut CD of Grand Prix de Chartres First Prize Winner Matt Curlee. Its title is no doubt intended as a pun upon a literary reference to writings of Samuel Clemens (Mark Twain). The *Austrian Neurotic* in the musical program is obviously Gustav Mahler and likewise Graf Kaiserling must be the intended patron of Bach's *Goldberg Variations*. The CD title acknowledges that we are pairing two distinctly unique works, which when paired, become a musical "odd couple."

This CD contains some of the finest Bach playing I have ever heard, from any artist, on any organ, period! The fact that this Bach is an organ adaptation of another keyboard work makes this revelation all the more striking. Matt Curlee's Bach is of the no-nonsense variety. His Bach is sensitively paced and artfully registered. His application of baroque ornamentation is without flaw and his technique is so abundant that the music never ceases to flow,

even in the most confounding and treacherous of passages. This is prize-winning playing from a prize-winning artist.

It is also a pleasure to hear the Busch-Reisinger Flentrop so beautifully recorded again on this CD. The Flentrop organ used by Mr. Curlee is the very one upon which E. Power Biggs recorded for Columbia decades ago. Although it is a small organ of relatively slight scaling, the remarkable acoustical properties of Busch Hall transform this organ into a sound that is larger-than-life. The effect of the acoustic on the organ conveys completely to this CD recording, with a presence which this reviewer has not heard since the days of the famous Biggs LPs.

In the days of the LP, the *Goldberg Variations*, at a bit over 45 minutes, would have easily filled both sides of a disc. But these are the days of the 75-minute CD, and for the duration of this disc, Mr. Curlee performs upon the relatively new 4-manual Reuter organ at Shadyside Presbyterian Church in Pittsburgh. Curlee's intuition about the symphonic attributes of this organ seems well founded as he applies its resources to his own transcription of the final two movements of Mahler's *Fifth Symphony*. There are pipe organs that possess a greater pool of strings than that of Shadyside, and availability of more string tone might have given more breadth to the "Adagietto"; however, in the "Adagietto," Curlee appears more interested in exploiting the variety of flute tone in the organ specification. Other reasons behind his choice of organ for this Mahler transcription become clear during the "Finale," for in this 15-plus minute "tour de force" he draws upon the quality of stand-alone solo division stops and relies heavily upon the ability of all organ divisions to speak promptly and together, even when coupled at various octaves. Again in the Mahler "Finale," as with Curlee's Bach, we are witness to a highly skilled technician and artisan at work. On both counts, Bach and Mahler, Matt Curlee

is batting 1000. Bravo!

Kindle Our Hearts is the third Pro Organo CD to appear in as many years featuring the choir of this large Episcopal congregation in Dallas, Texas. A glance at its playlist will reveal many familiar 20th-century composers. This CD seems to confirm a higher level of musicianship from the Incarnation Choir than either of the choir's two previous CDs. All of the works on this disc receive admirable readings. Especially noteworthy is the inclusion of the Howells "Collegium Regale" works and the *Communion Service* setting by Joel Martinson, which, if I am correct, is a work yet to be published and which was commissioned expressly for the Incarnation choir. In this disc, music director and organist/choirmaster Kevin Clarke branches forth with two solo organ tracks, one being a short composed work and the other an improvisation. The choral blend is very good throughout and the balance between organ and choir is excellent. This CD should be welcome listening for any church musician who seeks reassurance that music of the highest Anglican tradition is alive and well in Texas. The few new musical works it contains may also be welcomed by those seeking to expand their scope with regard to this grand repertoire.

—Bernard Durman

Sylvie Poirier & Philip Crozier. Duos pour orgue. Amberola ambcd 7106. Available from Amberola Inc., 3792, Boulevard Saint-Laurent #2, Montreal QC H2W 1X6, Canada. No price given.

This disc (77+ minutes) contains a number of fairly unfamiliar works interspersed with short standard works: *Trilogie* ("Cortège," "Réverie," "Danse"), by Denis Bédard; *Praeludium und Fuge in C-dur*, by J. G. Albrechtsberger; *Suite on Famous Christmas Carols* ("Joy to the World," "What Child is this," "Hark, the Herald Angels sing," "O come, all ye faithful," "O little Town of Bethlehem," "The First Nowell"), by Ralf Böling; *Two Duets for Eliza* (Nos. 3 & 6), by Samuel Wesley; *Petite Suite*, by Bédard; *Méditation nuptiale*, by Böling; *Fantaisie in c-moll*, op. 35, by Adolph Hasse; *Dance Suite for Organ Duet*, by Jacobus Kloppers.

Active organ duet players sometimes find it difficult to assemble varied, interesting programs. This collection is both musically worthwhile and appealing, full of well-crafted music that will hold up on repeated hearing. Bédard, a French-Canadian organist and composer trained in Montréal, Paris, and Amsterdam, wrote his first work for organ duet, *Trilogie*, in 1992. He obviously was quick to grasp some of the possibilities. "Réverie," for example, makes use of three manuals simultaneously to offer a lovely trio section. The suite is a cheerful affair with reminiscences of various composers from Bizet to Widor. Bédard's musical language is distinctly conservative, but both the works heard here will provide enjoyment to players and listeners alike.

Kloppers, head of the music department at The King's University College in Edmonton, Alberta since 1979, is a South African who completed his musical studies in Germany with Helmut Walcha and at the University of Frankfurt. His *Dance Suite* (1998) was commissioned by the Poirier/Crozier duo. It is technically demanding, contains some interesting echoes of modern dance idioms, and seems to me to be a very worthwhile addition to the organ duet repertory.

Böling's Christmas carol suite puzzles me. Böling is an active church musician in Germany, and I know of no particular connection to Anglo-Saxon countries, but only one of the carols used in his suite, "O come, all ye faithful," is likely to be known to most Germans. The music is showy, facile, and very enjoyable. The French-style toccata in "The first Nowell" is particularly effective. The *Méditation nuptiale*, written for two friends, is a nicely construct-

ed, rather quiet work that quotes the Mendelssohn wedding march in its final section. (It may be worth mentioning that the Mendelssohn march is not widely used at German weddings, however.)

Most organists probably know the older works included on this disc. The two Wesley duets are from a set of eight. They are less demanding but more graceful than the celebrated three-movement "Duet." The sprightly registration helps! The Albrechtsberger work, particularly the cheerful fugue, is a delight both to play and to hear. The same is true of Hasse's "Fantaisie," which always seems to me too short!

The husband-wife team of Crozier and Poirier is the equal of any duo performing today. Poirier, a student of Bernard Lagacé in Montréal, is both an active recitalist and a well-recognized painter. Philip Crozier, born and trained in England and in Paris with André Marchal, is a prominent church musician in Montréal and a very active recitalist in North America and Europe. Their playing as a team is fastidious and elegant, with careful attention to both phrasing and articulation. Their registrations are imaginative, and they carefully avoid the thickness and lack of clarity that can easily mar organ duet performances.

This recording was made on a celebrated Montréal organ, the large 1915 Casavant in the church of Très-Saint-Nom-de-Jésus. The instrument can only be described as a French symphonic organ with modifications to conform to Canadian taste. In 1986, Casavant carried out a restoration. We are told only that the French symphonic character was preserved. While this is certainly true, the specification suggests that the Positif was modified to provide a more versatile division. The gallery organ is a four-manual of 70 stops; the chancel organ of 21 stops, playable from the main gallery console, is not used here.

Full organ, which Poirier and Crozier use sparingly, is a glorious rich sound, typically French, although the reeds are smoother and less dominating than is normal on French organs. There are no fewer than 19 reeds on the organ. At least two somewhat softer versions of "full organ" are available. The soft reeds and the flutes are all excellent solo voices. The barrel-vaulted church and the relatively shallow case in a broad rear gallery certainly enhance the instrument's sound.

There are excellent notes on the composers and their music in French and English.

This recording may even convert those who do not normally like organ duos. Very highly recommended!


—W. G. Marigold
Urbana, Illinois

A Celebration of the Rieger Organ of the University of South Africa in Pretoria; organists Eddie Davey, Henning Wagner, and Wim Viljoen. Priory Records PRCD 609; Priory Records, 9B Upper Wingbury Courtyard, Wingrave, Buckinghamshire HP22 4LW; telephone: 01296 682255; <http://www.priory.org.uk>.

Marchand, *Dialogue*; Bach, *Schmücke dich, o liebe seele* BWV 654; Franck, *Chorale No. 2*; Temmingh, *Three Pieces for Organ*; Français, *Suite Carmélite*; Mendelssohn, *Sonata No. 3 in A major*; van Oortmerssen, *Five Chorale Preludes*; Balbastre, *Quand Jesus naquit à Noël*.

Clearly the organ is the star here. Three very accomplished organists highlight the inauguration of the Rieger organ at the University of South Africa in Pretoria. These recordings were made in 1997, but a series of concerts to mark the inauguration took place in 1995. According to the notes, the original organ for the concert hall was supposed to be built by a local organ builder in 1971 and was to have 36 stops on three manuals. For a variety of reasons nothing was done and a second organ initiative took place in 1988.

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From that initiative a remodeling of the hall was done in order to improve the acoustics and the contract for the organ was given to the Rieger company. This is a fairly large instrument in a modern case, with 62 stops on three manuals and pedal. It has mechanical action as well as a solid state combination action. The sound of the organ is bright and the acoustics seem to be excellent. The program is quite unusual in that only the Sonata by Mendelssohn and the Chorale by Franck would be readily known by most listeners. The *Three Pieces for Organ* by Henk Temmingh show off the good qualities of the instrument and the *Toccata*, which is the third piece, has a wonderful melody that is supported by powerful outbursts. It ends in a very quiet fashion and this sets off the differences in the music. The *Five Chorale Preludes* are by Jacques van Oortsmerssen, the second Afrikaner composer on the recording. These *Preludes* have distinct religious overtones and are fairly traditional even though they have a twentieth-century inspiration. The two big pieces, the Franck and the Mendelssohn, make a strong impact. They are well played and the organ sounds wonderful. This Priory recording has the usual plusses that one associates with that company and is well worth hearing.

Masterpieces from the Church of Saint Mary the Virgin, New York City, Kyler Brown, organist. Gothic G 49085; Gothic Records, Inc., PO Box 6406, Anaheim, California 92816. Tel: 714/999-1061. <http://www.cybercom.net/~tneorg/gothic/gothic.html>.

Dupré, *Prelude and Fugue in B Major*, Op. 7, No. 1; Gigout, *Toccata from Dix Pièces*; Persichetti, *Sonatine for Pedals alone*, Op. 11; Lemmens, *Fanfare in D Major*; Guillou, *Saga II - Requiem pour les morts de l'espace*; Widor, *Intermezzo from Symphonie VI*, Op. 42; Guillou, *Saga VI - Ikarus*; Dupré, *Prelude and Fugue in G Minor*, Op. 7, No. 3; Canning, *Fugue from Sonata for Organ*; Gigout, *Grand Choeur Dialogué*; Vierne, *Divertissement from Vingt-quatre pièces en style libre*, Op. 31; Widor, *Toccata from Symphonie V*, Op. 42.

Kyler Brown plays some familiar and some esoteric pieces to very good effect and, in particular, shows off the marvelous Aeolian-Skinner of St. Mary the Virgin in New York City. The acoustics are excellent and the rich sound of this French voiced organ is worth a visit. The *Prelude and Fugue in B Major* by Dupré has just the right amount of energy. Brown is a virtuoso and his ability to bring out the grandeur of the music, throughout the disc, is impressive. The two pieces by Guillou, *Saga II* and *Saga VI*, with their heavy use of percussion and dissonant sound, are a challenge—Brown gives them quite a go. The *Saga II* is a "Requiem pour les morts de l'espace" (Requiem for those who died in space) and features a highly rhythmic pattern that lightens at one point to end up with a big climax at the conclusion. The Persichetti piece, played on the pedals alone, is intended to show off one's pedal technique. The more familiar pieces by Dupré, Lemmens, Widor and Gigout are played with lots of color and really make this organ shine.

—Aldo J. Baggia
Phillips Exeter Academy
Exeter, NH

Healey Willan at the Church of St. Mary Magdalene, Toronto. Historical Recordings 1965-1967. EMI Classics 7243 5 56600 2 2; 1997; EMI Music Canada, 3109 American Drive, Mississauga, Ontario L4V 1B2; total playing time: 71:50.

The 24-track disk contains a wide variety of liturgical music taped during services at the Church of St. Mary Magdalene, Toronto, between November 7, 1965, and January 8, 1967. The principal interest of the disk, perhaps, is that the organist and choir master was

Healey Willan (1880-1968). Here he is heard, officiating at the church where he served from 1921 till his death in 1968, the man who was a major musical influence in Canada during his lifetime, and the composer of a large output of church and organ music that is still performed widely. An excellent booklet is provided that contains notes on Willan's music, music at St. Mary Magdalene in his day, how the 1960s tape recordings eventually became a 1997 EMI digital compact disk, and the texts of all vocal music sung. For the Willan devotee, or the student trying to catch a glimpse of the aged organist-composer's performance style both as service organist and choir director, this is a highly important primary source.

It is perhaps disappointing that none of the major organ or choral works are on the recording. Another criticism is that the audio quality of the recording is acceptable, but certainly far from first-rate. A member of the choir used his private tape recorder, with microphones in the chancel area, one immediately in front of the organ pipes, to tape the music. As a result, one hears the organ wonderfully when it is heard alone, but its closeness to the microphones results in the congregational voices, and gallery choir at the west end of the church, being drowned out when the instrument is accompanying them. The only fair audio quality is also due partly to the

original tapes being rerecorded at a slower speed for economic reasons, and, since these were then lost, the 1997 disk was produced therefore from copies of the copies! To the further detriment of the audio component, one hears the occasional coughing, talking, and people moving that occur in the course of services and afterwards.

The organ solos show that, even though he was in his later eighties, with only a year or two to live, his playing is remarkably clean, vital, and devoid of wrong notes. The instrument Willan presided over for over forty years had been built around 1910 by Breckels and Matthews, a Canadian company that had been formed a few years earlier. It had three manuals and about 50 stops, including a resultant 32-foot pedal and a battery of reeds that had been added shortly after Willan's appointment to the Church. Although the organ was worn out by the 1960s, he still manages to make an impressive sound on the "Old Girl," as he affectionately called it.

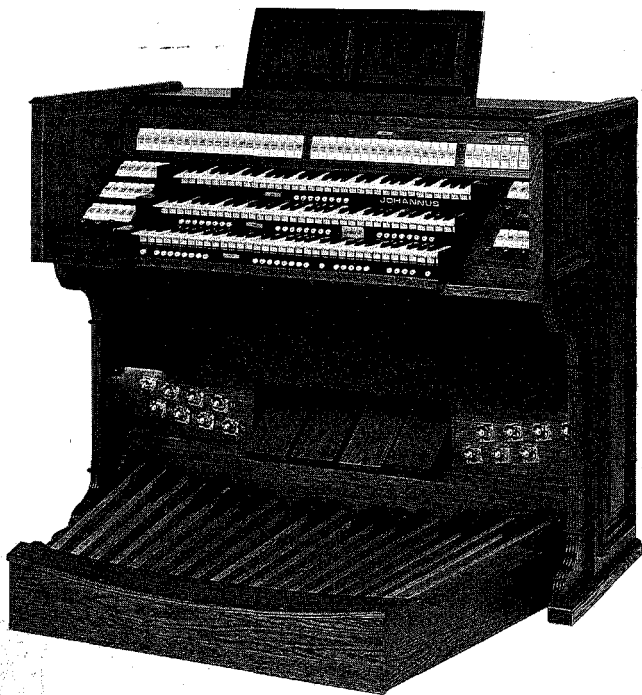
The sole published solo organ work heard is a little-known, subdued Fugue in G minor, completed on November 1, 1951. Fortunately, however, there are no fewer than nine improvised postludes that range in duration from 1 minute and 22 seconds to 3 minutes and 39 seconds. The first item on the disk, an improvised *Postlude at Easter Vigil*, is one of two postludes not based on

preexistent material. What a terrifically grand dawn for Easter this must have made on Holy Saturday, April 9, 1966, with its flue foundation chorus blending smoothly with rich, nasal, unenclosed reeds! Seven postludes are based on hymn tunes. These demonstrate his improvisatory gift of commenting on the hymn that has just been sung, and, at the same time, expressing a personal reaction to the point reached in the particular service. This can be seen particularly clearly in three postludes on the hymn tune *Lasst uns erfreuen*. Performed at different services, they contain certain similarities, but they also show how he responded rather differently in his postlude to the ambience at each service.

All except one of Willan's postludes on the disk are to hymns of rejoicing, and they contain certain common characteristics. First, they show him to be a master of the majestic, full-organ, legato style. Another tendency is to start with a lone pedal note that ushers in the powerful, thick, pseudo-contrapuntal manual parts a few beats later. He is also fond of a pedalpoint somewhere in the build up to the conclusion. Pedal lines quite frequently moving by semitones have an impact on the parts in the manuals, but only in *Postlude on "St. Venantius"* do the chromatic inflections approach Reger's dense, complex slitherings.

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Principal	16'
Principal	8'
Diapason	8'
Stopped Flute	8'
Flute Celeste	8'
Gamba	8'
Octave	4'
Open Flute	4'
Twelfth	2 1/2'
Superoctave	2'
Conical Flute	2'
Cornet	IV
Mixture	VII
Contra Trumpet	16'
Trumpet	8'
Vox Humana	8'
SWELL	
Quintaton	16'
Principal	8'
Rohrflute	8'
Vox di Gamba	8'
Vox Celeste	8'
Octave	4'
Kappelflute	4'
Salicornet	4'
Flute Twelfth	2 1/2'
Octave	2'
Waldflute	2'
Nazard	1 1/2'
Octave	I
Sesquialter	II
Scharff	III
Fagotto	16'
Festival Trumpet	8'
Cromorne	8'
Oboe	8'
Schalmei	4'
POSITIF	
Principal	8'
Bourbon	8'
Octave	4'
Flute	4'
Nazard	2 1/2'
Flute	2'
Tierce	1 3/4'
Octave	I
Cymbale	III
Regal	8'
PEDAL	
Principal	16'
Subbass	16'
Octave	8'
Gedackt	8'
Chorbass	4'
Bassflute	4'
Nachthorn	2'
Rauschpfeife	IV
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Contra Trumpet	16'
Trumpet	8'
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The five hymns on the disk are all sung by the congregation, and are festive and majestic, with blazing organ accompaniments. One hymn has an improvised introduction, and all five have interludes between the verses (many middle verses are omitted) and postludes at the ends. Mary, Healey Willan's daughter, once observed that to him "there was a sense of majesty in the services at St. Mary Magdalene's, especially on high festival days. The processional hymn was always a wonder to me, with the verses followed by organ interludes so that the banners, clergy, cantor and choir, and an assortment of acolytes all arrived back in the chancel at the appropriate moment. It represented such mastery of timing." The hymns are performed in a broad, dignified manner, yet, miraculously, they do not become stodgy. There is no doubt that in Victorian and Edwardian England, when Willan was learning his craft as a church musician, hymns were sung much slower than today, and this may be reflected in his hymn tempos. His mannerisms of preceding the start of each verse with a short pedal note, and of occasionally arpeggiating chords during the verses, which strike the modern musician as curious, if not reprehensible, are also both probably late 19th-century anachronisms that he acquired during his youth in England.

"The music of the mass," Willan once told his daughter, Mary, "is primarily for contemplation," and the choir's a cappella performances of Tallis' *Audivi vocem de coelo*, Victoria's *Jesu dulcis memoria*, Mendelssohn's harmonization of the text and tune titled *How Brightly Shines the Morning Star*, and Willan's *Ave verum corpus*, are examples of this kind of music on the CD. The choir's intonation, diction, dynamics, and phrasing are above reproach.

A devotional tone pervades the above four choral works, as well as the two Antiphons, a Magnificat, and Kyrie included in the program. In all of these, except the Mendelssohn work, one of the major loves of Willan's life, plain-song, is present, either literally or indirectly.

These recordings of Healey Willan's performances in the twilight of his life are a wonderful testament to his abilities as an organist, choirmaster, and composer. Perhaps it is now time to acknowledge that he stands on a par with other English church musicians of his day, such as the illustrious Tertius Noble, Walter Alcock, Walter Parratt, and Edward Bairstow, a worthy successor of the middle and late Victorian generation of distinguished English church musicians like S. S. Wesley, John Stainer, John Goss, and F. A. Gore Ouseley, who had revived the glories of the Anglican Church in the 19th century.

—Peter Hardwick
Brechin, Ontario

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New Organ Music

Seasonal Interpretations, Trinity—Pentecost Season. David Cherwien. Summa Publications (A.M.S.I.) SP-111, \$8.75.

David Cherwien is well-known for his previous fourteen volumes of "interpretations" or hymn arrangements. Although he has previously produced this extensive body of arrangements, his considerable imagination and continued compositional excellence are evident here. This volume contains organo pleno settings of Allein Gott and Lancashire, a brilliant trio on Song 13, a lovely neo-baroque ritornello style setting of Aberystwyth, and lush, expressive settings of Ellers and Converse. Each interpretation is easily learned and will prove to be welcome additions to services.

Selected Organ Works. Gerard Bunk. Breitkopf and Hertel 8604.

Dutch organist-composer Gerard Bunk (1888–1958) is represented in this anthology that includes his *Legende*, op. 29, *Passacaglia*, op. 40 and *Fantasie*, op. 57. On basis of these three pieces, it is easy to see why Bunk was greatly admired by Widor, Reger, Albert Schweitzer and Karg-Elert. The counterpoint is well-constructed and there is at times a very symphonic or orchestral feel to the figuration. All three of the pieces in this anthology are well worth learning, and Bunk certainly seems worthy of further publication and research. Notwithstanding the high quality of these selected works, it is perhaps the rather anachronistic quality of his writing that has contributed to his almost total obscurity today. The writing style is highly reminiscent of Leipzig or Berlin composers of the mid-1800s. The extreme post-romantic chromaticism of Reger is avoided. Similarly, there is little hint of neoclassical or neo-baroque influences.

Sonata per organo. Boleslaw Szabelski. Polskie Wydawnictwo Muzyczne Krakow ISBN 83-224-3316-6. Available through Theodore Presser. \$10.25.

Fans of mid-twentieth century neo-baroque organ pieces by Harald Genzmer or Ernst Pepping will immediately be attracted to this reissue of Polish composer Boleslaw Szabelski's 1966 organ sonata. It consists of an initial allegro in ritornello form, a lyric largo, and a sprightly concluding fugal allegro. The harmonies are bracing and fresh, but not unnecessarily strident. This moderately difficult work may be a bit astringent for general audiences in church services, but would be a welcome addition to graduate recitals and professional gatherings. Highly recommended.

Three Transcriptions for Organ. Arranged by S. Drummond Wolff. MorningStar MSM-10-939. \$5.60.

S. Drummond Wolff has produced transcriptions of the Allegretto from Franck's *Symphony in D Minor*, Faure's *Sicilienne* and Satie's *Gymnopédie No. 1* that are both simple and effective. Purists will probably be disappointed that these transcriptions present truncated or abbreviated versions of the originals; however, the arrangements are attractive and they will find a place in organ benches for use in weddings and funerals that come with little warning or time for preparation.

Une Messe Dominicale. Pierre Cochereau, transcribed by Francois Lombard. Editions Chantaine EC 114.

This splendid organ mass was improvised by Cochereau in 1977 and transcribed by Francois Lombard in 1997. It consists on an entrée, offertoire, elevation, communion and sortie. The entrée is a very slow procession that is quite reminiscent of Debussy's *Engulfed Cathedral*, with a grand crescendo that is followed by a gradual diminuendo.

The thrilling sortie, which has the rhythmic verve of a nearly frantic Eastern European dance, is also quite memorable. These movements are only moderately difficult and should be equally at home in the church or concert hall.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

Hymns for Occasions for Manuals (One hundred special arrangements), Colin Mawby. Kevin Mayhew Ltd., 1997, Catalogue No: 1400153 (distributed by Mel Bay Publications, Inc.), \$27.95.

This collection shows that Colin Mawby clearly knows how to write beautifully for the organ in a popular, late 20th-century manner. Even so, one might ask why he has contributed to the crowded field of varied keyboard accompaniments to better-known hymn tunes. One reason is that the current remarkable renaissance in hymn-singing has led organists to ask for new varied settings. Compared with the well-known past collections that include those by Tertius Noble, Eric Thiman, Henry Coleman, David N. Johnson, and Harrison Oxley, Mawby's harmonic vocabulary sounds fresh, unsentimental, and vibrant.

Much of the harmony is conventional four-part hymn style, but the composer is clearly attracted to dissonance's coloristic and tension-creating attributes, and he indulges with abandon his liking for this element of music, the results often being uplifting, sometimes even breath-taking. In each setting there is a sprinkling of pungently dissonant chords, with modern-sounding "wrong notes," and a more abundant application of crunching traditional nonharmonic tones. Mawby, very much a man of the 1990s, also shows a liking for the milder dissonances of mellifluous seventh chords that are redolent of the pop musical theater style of Andrew Lloyd Webber. The boldly roaming, leaping bass lines are more suited for hands alone, but a competent organist can play the music on manuals and pedal quite easily if he prefers.

Mawby succeeds admirably in his aim, stated in his Foreword in the score, to provide settings that are "intended for use at those times when the organist is looking for extra material to add interest and splendour to the hymn singing." Each setting starts with an introduction that captures the mood. This is followed by the standard harmonization of the hymn tune, with *Dal segno* first ending for more verses, and second ending that leads into the last verse, which is a more complex harmonization. A concluding flourish for the keyboard alone of a few bars brings the setting to a resounding close. The introduction and conclusion sections for keyboard alone are optional, the organist choosing all or part of each arrangement as befitting the occasion.

Hymns for Occasions are highly recommended to church organists who are looking for new, modern organ material aimed at stimulating congregations to sing "With the spirit, and with the understanding" (I Corinthians 14, v.15), as the Royal School of Church Music's motto puts it.

Festival Flourish for Manuals. Kevin Mayhew Ltd., 1997, Catalogue No. 1400150 (distributed by Mel Bay Publications, Inc.), \$17.95.

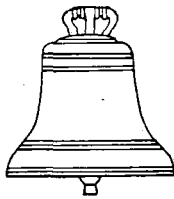
Festival Flourish is a collection of twenty-three short organ works of mainly only moderate technical difficulty principally by British organists, including three women. The composers are all still living. The music is basically in a traditional tonal style, but there is a modern character that is achieved mainly by bold dissonances, and sometimes enlivened with bright jazzy syncopations. The luscious Romantic musical ambience of, say, Herbert Howells and Percy Whitlock, is absent here, yet, like these earlier icons of 20th-century British composition for the instrument, the pieces are endowed with an unmistakable English quality. They cover a



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wide spectrum of taste, and it is probably true to say that there is something here that the majority of church organists would like to use at services, and, perhaps, perform at recitals.

Naturally, an anthology with such a title includes several works in the fanfare genre. Perhaps the finest of these is the first piece in the book, a stately, regal composition, replete with antiphonal echo effects, titled *Festal Trumpets* by Noel Rawsthorne. The solid chordal fanfares would resound with truly grand effect if executed on enormous reed choruses under high wind pressure similar to those of the organ of the massive reverberant Liverpool Cathedral, where the composer played for twenty-five years. No specific stops are indicated in the score of another fanfare work, *Marziale* by Quentin Thomas, but William Walton's steely, dissonant royal mood, and the pointed rhythmic agility and wide-ranging melody of the principal theme would seem to call for exploitation of the reeds. The composer shows skill in the bridge passage leading from the mysterious, slower middle section, with its chromatic voice-leading that once or twice is reminiscent of Wagner, back to the varied reprise of the opening material.

There are also several pieces that are noticeably old-fashioned in style and thus stand apart from the majority in the collection. It is as if the commission was different for them. One of these, *Joyful Processional* by Andrew Gant, is unabashedly Victorian fare such as might have been played at home by a beginner on the drawing-room upright piano a hundred years ago. Redolent of the generation of Arthur Sullivan, could such trite music be acceptable in most present-day churches? *Sebastian's Flight*, by Andrew Fletcher, is a take-off of S. S. Wesley's organ piece *Choral Song*, but one may be left uneasily wondering whether the composer's sly humor is benign or malicious. Does he like the Wesley original, or not? That, as Hamlet says in Shakespeare's play, is the question. If one is looking for technically easy compositions in the British idiom frequently found in the 1940s, alla Eric Thiman for instance, then such works as Australian June Nixon's *Promenade, Allegro Scherzando* by Alan Viner, and Stanley Vann's *Our Lady's Morning Song* should please.

While basically modern in style, several works with transparent textures seem to use certain medieval techniques effectively. For instance, the medieval sixth rhythmic mode, organum-like parallel perfect fourth voice-leading, and open fourth chords might be seen in the lively, essentially Hindemithian, *Danse Sacrée* by American composer Richard Proulx. Similarly, it might be argued, a sprinkling of open fifth chords and short passages of linear counterpoint convey a certain archaic tone to the sturdy, serious dance titled *Laetentur Coeli* by Philip Moore. Likewise, in Adrian Vernon Fish's *Laudamus Te*, the chains of parallel root-position triads and open perfect fifth voice leading have an antique ring to them, which, together with Fish's florid sixteenth-note arabesques, suggest the imprint of his composition teachers, Alan Ridout and Herbert Howells. His melding of these features with jazz synchopations and melodic motifs from popular music fortuitously results in *Laudamus Te* being an attractive festival flourish.

Meditations. A Collection of Reflective Music for Manuals. Kevin Mayhew Ltd., 1997, Catalogue No. 1400157 (distributed by Mel Bay Publications, Inc.), \$17.95.

Almost all the twenty-six short pieces that comprise this collection are by the same composers whose works made up the *Festival Flourish for Manuals* volume from the same publisher. These scores could be very useful to the church organist who, either because he is a poor improviser or he wishes to play the polished music of others on occa-

sions, is searching for new material with which to fill those quiet moments of two or three minutes duration that crop up during services.

Some of these reflective works are in the tradition of numerous late Victorian and early 20th-century British organ composers, among the better known of which are Edwin Lemare, William Wolstenholme, and Alfred Hollins. While Simon Clark's *Cantabile*, Betty Roe's *Larghetto*, Andrew Moore's *Prayer to the Trinity*, Norman Warren's *Quiet Air*, and Malcolm Archer's *A Prayer* are in this tradition, they are not pastiches, for all are written from the composers' late-20th-century perspective.

A popular genre with British composers for the instrument over the last century has been the elegy, and there are two excellent contributions in the present collection. Written in affectionate memory of people close to the composers, both works effectively express heart-felt sadness. The first idea of Peter Irving's *Elegy*, consisting of conjunct chains of parallel root position triads in the right hand, accompanying a meandering wide-ranging solo in the left hand, is one of several suggestions in the piece of indebtedness to Herbert Howells' early brooding manner of, for example, *Rhapsody*, Op. 17, No. 1, and *Psalms-Prelude*, Set 1, No. 1. Andrew Fletcher's *Elegy* is more Elgarian,

though the excruciating agony of his crunching nonharmonic tones in a basically richly Romantic idiom may remind one of older contemporaries of Fletcher, say the Martin How of the exquisitely pathetic *Elegy in Memory of Gerald H. Knight* (1987).

One of the strengths of this collection of *Meditations* is that one may sense that the works are, in the main, by composers who are also very accomplished organists and know from first-hand experience what sounds well on the instrument. Two of the best examples of this point are Christopher Tambling and Noel Rawsthorne, who have written much fresh-sounding organ music that is usually not technically difficult and can be useful for the amateur church organist. In *Invocation to St. Ninian*, Tambling very effectively places a plain-song-like melody, against slow-moving sustained pseudo-modal chords, in a style that is reminiscent of the idiom of such past British masters of this type of improvisatory mood-setting as the late Dom Gregory Murray and George Oldroyd (although these older composers preferred to build their organ pieces on genuine plainsong). Rawsthorne's fondness for the Baroque shows in his *Arioso*, which is reminiscent of Bach's *Largo* from the *Clavier Concerto in F minor*, for example. Technically simple to play, it sounds

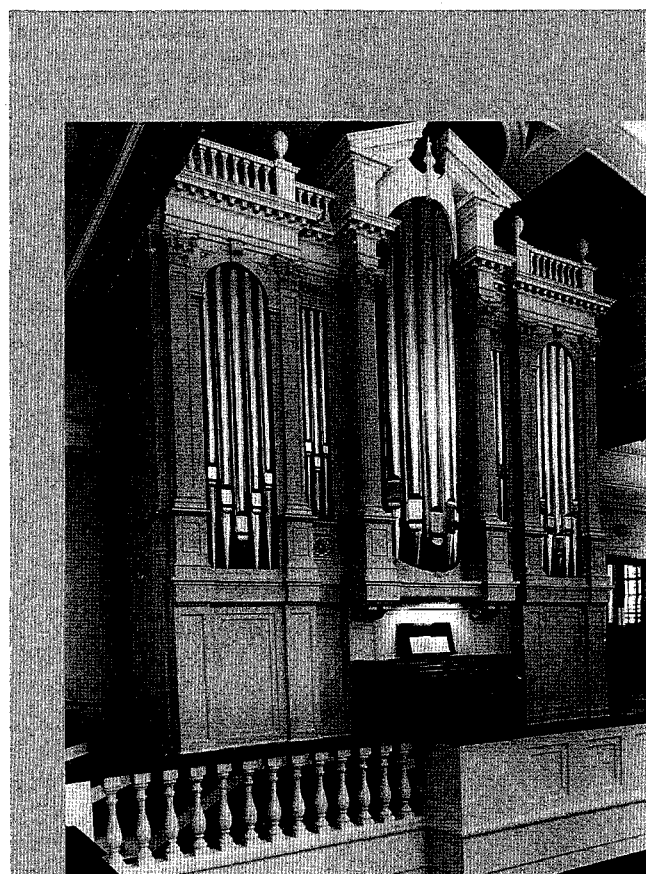
well when the melody is soloed on one manual and accompanied on another that is softer.

Pieces for the Organ, 4 sets, Martin How. Tonic Publishing, Bromley, Kent, England, 1996 (distributed by The Royal School of Church Music, Dorking, Surrey, England), £4.95 (sterling) each set.

After graduating from the University of Cambridge, where he was organ scholar at Clare College, Martin How (born Liverpool, 1931) was organist of Grimsby Parish Church, Lincolnshire, between 1962 and 1965, and then Headquarters Choirmaster and subsequently Commissioner for the South of England at The Royal School of Church Music at Addington Palace, Croydon, Greater London, from 1968 until his retirement in 1992. (He continued as a part-time Special Adviser at the School until 1997). Until now, as an organ composer, How has been chiefly known for *Elegy in Memory of Gerald H. Knight* (1981), a gorgeous mellifluous, orchestral, Wagnerian memorial to the late Director, Knight (1908-79), who had appointed him to the staff of The Royal School of Church Music. Less well-known, but very charming, are the succinct, transparently textured pieces titled *Contrasts for Manuals* (1987). Consisting of four short works playable

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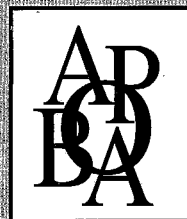
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on a small organ, *Contrasts* were mostly written in Fakenham Parish Church, Norfolk, and are dedicated to amateur organist friends in that county.

The fifteen *Pieces for Organ* are a significant addition to Anglican music for the instrument. Minor criticisms are (a) the dull front covers of the four volumes in which the pieces are published, and (b) the size of the musical notation, which is a little too small for easy reading from an organ music desk. The books may remind some older organists of music printed in England during the

tight economic times in post World War II days. However, an advantage of this austerity is that the anthologies are very reasonably priced. Volumes 1-3 contain four pieces each, and Volume 4 has three pieces. On the inside cover of each volume, the composer has provided interesting and informative notes that mainly give suggestions about how to perform the works.

Although How does not admit it in his notes to the scores, *Pieces for Organ* constitute a diary of fond memories of people, living and dead, churches, and organs he has known and loved in the course of his career. As was the case with the 1980s works mentioned above, the dedications are to Church of England friends and acquaintances, and to specific organs that have caught his fancy. An attractive black and white snapshot of the south exterior of Grimsby Parish Church is mounted on the cover of the first book, and on the covers of books 2-4 respectively are photographs of Addington Palace, Addington's Chapel showing the organ, and Cleveland Lodge, Dorking, Surrey (the RSCM headquarters since 1996).

In several ways, the works show How to be a descendant of late 19th-century musical Romanticism. In particular, he is like his late Victorian forebears in being a man of deep feelings, who is unafraid to express his moods in a pretty traditional musical style. The pieces range from gently wistful and sentimental, to energetic, flamboyant, and boisterously happy, the moods being tempered by his Old-World reserved, dignified, genteel Anglican background. Late 19th-century influence is also suggested by his choice of titles—such as *May Song* (Set 1, No. 1), *Legend* (Set 2, No. 1), *Soliloquy* (Set 2, No. 4), *English Spring* (Set 3, No. 2), and *Idyll* (Set 3, No. 3)—for they are names that were in fashion among native Victorian organ composers. Again, the manner of writing for the instrument is retrospective, similar to British organ composers who were active between about 1880 and 1960, when the nation's instruments were almost entirely of the Romantic orchestral type. Thus, How's scores are orchestral in idiom. He quite often requires kaleidoscopic changes of registration and manual used (he is fond of under thumbing), and the numerous expressive nuances are indicated with detailed tempo and dynamics markings. How's legendary gifts as an improviser may have come into play during the composing of *Pieces for Organ*, for all are pleasantly spontaneous, and sometimes developing ideas take delightfully

surprising paths.

Compared with his 1980s pieces for organ, there is far more use of tart dissonance here, frequently the result of linear thinking. However, How's harmonic idiom remains fundamentally that of English composers of his childhood. Like Elgar, he is very fond, for example, of frequent modulations and chromatic voice leading, and avoidance of strong cadences until the end of a piece. He had used enharmonic, common-tone modulations pervasively and very effectively in *Elegy in Memory of Gerald H. Knight*, and they are used once more in several of the *Pieces for Organ*, such as the large, joyous outpouring for full-organ titled *Exultate* (Set 1, No. 4), and *Lament* (Set 4, No. 2), a heart-rending expression of grief alla Percy Whitlock. Like *Lament*, *Rhapsody (Dolorosa)* (Set 2, No. 2), another large canvas, and *Elegy for Graham* (Set 2, No. 3), also express hand-wringing grief, partly by means of a bold use of clashing, simultaneous seconds, and triads containing either diminished or augmented fifths. All three pieces illustrate How's liking, shared with Vaughan Williams and the other British pastoral composers of the 1930s, for triplets sprinkled here and there in music that is mainly in duple time. *Lament*, *Rhapsody (Dolorosa)*, and *Elegy for Graham* attempt to offer consolation. As How puts it in his Preface to Set 2, "with the help of music a sense of victory and of triumph may perhaps shine through even the most threatening darkness."

The flirtation with Impressionism of some English composers in the 1930s resurfaces occasionally in How's pieces. An example is *Epilogue* (Set 3, No. 1), which, apart from a slightly higher general level of dissonance, is along the lines of Whitlock's chromatic, seventh-chords laden Impressionistic manner of *Carol* (No. 1, *Four Extemporizations*, 1933), a work dedicated to Delius.

Parallel perfect fourths, used extensively in *Epilogue*, suggest a more recent influence than Delius: that of the post-1955 British Neo-Classicalists. As in *Exultate* and *Celebration* (Set 4, No. 3), the open fourth voice leading in *Epilogue* endows the lines that are duplicated with a tart "bite," in the manner of several British organist composer contemporaries of How, including Sidney Campbell and Arthur Wills.

Since Herbert Howells has been one of the principal composers of organ music and choral music for the Church of England in the 20th century, it is not surprising that he has been an influence on How. See, for instance, How's *Exultate*, which is characterized by a Howellsian toying with modality within a tonal idiom, and ecstatic rising sixteenth-note scalic rushes in the right hand, rousing chordal reed fanfares, and breathtaking virtuosic passage work. Other pieces that seem to be indebted to Howells are *English Spring* (Set 3, No. 2) and *Testament* (Set 4, No. 1). These are cast in one of the older man's favorite organ forms: a slow, soft opening, leading bit by bit to a huge animated dynamic climax near the end, and a fairly steep decline to almost nothing at the conclusion. Howells' *Psalm-Prelude, Set I, No. 1*, is a famous example of this form.

Although Martin How's *Pieces for Organ* will obviously appeal primarily to Anglican church organists, many from other religious denominations should enjoy playing the compositions.

—Peter Hardwick
Breachin, Ontario

Pedal Variations on "Jesus Keep Me Near the Cross," Mark Thewes. Saint Cecilia Series, H.W. Gray, GSTC9810, \$3.95.

Theme and six variations. The theme is given first in a basic fashion in compound duple meter. Variation I uses double and triple pedaling, but the composer has marked this movement to be played "not fast." Variation II, marked adagio for the flutes and celestes, creates a sustained sound for

the harmonization of the melody using double and triple pedaling. Variation III also uses triple pedaling, with a brighter registration and a syncopated accompaniment to the melody. Variation IV, in a "quick" tempo on flutes 8' and 2', has the left foot imitate the right foot in moving triplets. Variation V, in triple meter, presents the melody in a single line format. Variation VI, with full pedal registration, presents the melody in the right foot played legato, while the left foot accompanies in a staccato fashion. What a great set of variations on a beautiful Lenten hymn. The composer has provided pedal markings in the score. You will build your pedal technique by playing this moderately difficult piece.

—Larry Schou
University of South Dakota
Vermillion, South Dakota

New Handbell Music

Handbells in the Catholic Liturgy, Jeffery Honoré, Hope Publishing Company, Code No. 2120, \$29.95 (E).


The foreword and the publisher's statement provide the following "... here is a book designed to be used with *The Creative Use of Handbells in Worship* — Hal Hopson (code #1956). Hopson's book forms the basis from which this publication is drawn and to which the ideas for use in the Catholic (i.e., Roman) Liturgy are written. This addendum will give specific examples and practical ideas for use in the Catholic Liturgy." "... these pages are packed with practical, helpful hints that are sure to enhance and enrich services of worship, through the medium of music." This volume is presented in two sections: Part I: Suggestions on how to write for specific uses in the Catholic Liturgy. Index headings include giving pitch, intoning, Psalms (Psalm tones and song style), Gospel Acclamations (the special uses of bells with the Alleluia, Gloria/Eucharistic Acclamations/Fraction Rite/Litanies), Hymnody (traditional, contemporary, Spanish/bilingual/Gospel); Part II: Practical ideas for handbells that enrich the assembly's song. The index includes Psalms and Canticles, Gospel Acclamations, Gloria/Eucharistic Acclamations/Litanies, Contemporary Songs and Hymns. The purchaser of this volume is authorized to reproduce additional handbell parts from this collection, subject to some restrictions. Here is a treasure of ideas and usable examples that can enhance and broaden the worship experience.

Of the Father's Love Begotten (Divinum mysterium), arranged by John A. Behnke, Concordia Publishing House, #97-6844, \$3.50, 3-5 octaves of handbells, optional 3 octave handchimes (M-).

It should be noted that this piece was premiered at the Marcus Center for the Performing Arts, Milwaukee, WI, at four "Doc at Yuletide" concerts with Doc Severinsen and the Milwaukee Symphony Orchestra and Chorus, December 3-5, 1999. This plainsong melody, mode V, from the 13th century, begins with a big choral texture that is surrounded by open fourth chords in a syncopated rhythm, bringing the introduction to slower, simpler fare in parallel sixths, then fourths again, with a reprise of the opening statement. A key change brings in handchimes. Other key and chordal changes bring the piece to a rousing finale in 16th-note chords that are then clustered together with a four-measure finish. This is a brilliant arrangement of an otherwise fairly sedate, liturgical standard. A nice addition to any library.

—Leon Nelson
First Presbyterian Church
Arlington Heights, IL

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Esma Beth Anderson Clark—What a Teacher!

A Tribute by David Spicer



Esma Beth Anderson Clark, c. 1946

On February 2, 2000, the life of a great Christian organist came to an end. Esma Beth Clark, 74 years old, died after a prolonged struggle with multiple sclerosis.

I was blessed to have studied with Esma Beth during my junior high and senior high school years. I was also blessed to be the organist at the First Baptist Church in Austin, Texas, during my last two years of high school where Minister of Music G. Robert Downer encouraged me to audition for the Curtis Institute of Music in Philadelphia. Esma Beth worked with me to prepare the required audition material. After meeting the legendary Alexander McCurdy and playing for him, he asked who was my teacher. I replied "Esma Beth Clark." He then said, in that unforgettable timbre, "What a teacher!"

Esma Beth was born February 20, 1925, in Nocona, Texas, to Bascom E. and Beulah P. Anderson. She attended the University of Texas in Austin and studied organ under E. William Doty. In 1946 she was the very first student to graduate from that institution with a degree in organ! After marrying Jimmy Clark, who would be her loving husband for 53 years, Esma Beth studied under Palmer Christian and Claire Coci at the University of Michigan.

In 1948 she began a part-time career at Austin's University Presbyterian Church, a position she would hold for 45 years! She also served as children's choir director, as well as the music director when needed. On her retirement Sunday, October 31, 1993, Bruce Todd, then Mayor of Austin, declared that special Sunday to be "Esma Beth Clark" day in Austin. The session of the University Presbyterian Church voted her as Organist Emerita. The Rev. Woody Berry said of Esma Beth, "You have made the organ sing. You have led us with your heart. You have never seen your work as a job, but instead, as a calling to serve God for 45 years."

Esma Beth's retirement was hastened by the loss of sight brought on by multiple sclerosis, which she battled courageously until her death.

Gerre Hancock, Organist and Master of Choristers at St. Thomas Church Fifth Avenue in New York City, writes:

Esma Beth was far too modest to realize how profoundly much she meant to legions of her fans and friends! Esma Beth was a musician of legendary prowess and accomplishment, one about whom one heard first from her fabled teacher, E. William Doty. How we admired her! Through the years, in her humble and quiet way, she has encouraged countless other musicians of all ages in pursuing their craft and art. Generous to a fault, Esma Beth heaped blessing upon blessing on so many of us through her unflinching help.

As an undergraduate student at The University of Texas in Austin, I got to know her and her devoted husband,



Esma Beth Anderson Clark, early 1990s

Jimmy. They constituted an extraordinary pair, living out their Christian lives of commitment with exemplary dedication to their colleagues.

Our gratitude for Esma Beth only seemed to grow with each passing year. We are deeply, deeply grateful for her and her life and her example. All hail!

Betty R. Pursley, Minister of Music at the United Church of Marco Island, Florida, writes of Esma Beth:

Her greatest gift to me was channeling my natural ability and love for music into a methodical, disciplined approach. She was my role model. Mrs. Clark's great devotion to both the church and her musical work were very positive influences during my adolescence.

A service of Remembrance and Celebration was held on Sunday, February 27, 2000, at the University Presbyterian Church, in Austin. The new III/47 Garland Pipe Organ was used. The harp stop and the chimes were memorial gifts given in Esma Beth's memory. Special piano music was played by William Chapman Nyaho. The congregational hymns were "Holy, Holy, Holy" (Nicaea), "Take My Life and Let It Be" (Hendon), and "To God Be The Glory." Choral music included "How Lovely Is Thy Dwelling Place" by Johannes Brahms; "Shall We Gather At The River" arranged by Hal Hopson (Carroll Gonzo, choir director; Faythe Freese, accompanist); "The Lord Bless You and Keep You" by Peter Lutkin (directed by Cheryl Clark Crews, daughter); several secular choral selections by the GBATTS (Getting Better All The Time Singers); and a hymn medley: "Amazing Grace! How Sweet the Sound," "There's Something About That Name," "Jesus Loves Me," and "All The Way My Savior Leads Me" (Mary Ann Parker, soprano, and Carol Koock, accompanist). Organ music was "Fugue in E-Flat," (St. Anne) by J.S. Bach; a choral prelude on "Leaning On The Everlasting Arms" featuring the memorial harp stop and chimes punctuating Esma Beth's initials E, B, A, C; "Unforgettable" by Irving Gordon; and "Toccata" from Symphony No. 5 by Widor (David Spicer, organist).

The eulogy was given by the Rev. James P. Crews (son-in-law), reflections and a blessing by the Rev. Jimmy Earl Clark (son), and "the family says thanks" by Jeff Clark (son). Other participants were the Rev. San Williams, Minister at the University Presbyterian Church; the Rev. Larry Bethune, Minister of the University Baptist Church; cousin Rev. Dr. Jase Jones, as well as local radio/television personality and family friend Cactus Pryor. The capacity crowd gave a fitting tribute to the life of this wonderful woman.

I, like Betty Pursley, can reflect on Esma Beth's pedagogical skills, and two things stand out: her faith and commitment to serving Jesus Christ through her music, which spilled over into her teaching, and her insistence that music must be played with feeling.

Her death was on February 2, which is recognized by those who follow the

liturgical calendar as Candlemas, celebrating Christ as the true Light of the world. What a fitting day for a Christian musician to enter eternal life and to experience first hand, Christ the Light of the world!

Esma Beth Anderson Clark is survived by her husband, J.E. "Jimmy" Clark; daughters, Cheryl Crews and husband, Jim, of Japan, Kerre Shipp and husband, David, of Raleigh, North Carolina; sons, Jimmy E. Clark and wife, Kay, of Bonham, Texas, Jeffrey B. Clark and wife, Teresa, of Austin; brothers and sister-in-law, James E. Anderson and Julia of Arlington, Texas, Thomas W. Anderson and Norma Jean of Austin, Texas, David E. Anderson and Susanna of Bangor, Maine, and Kenneth D. Anderson and Linda of Houston; eight

grandchildren, Clark and Chris Crews, Lori and David Shipp Jr., Wesley and Kelley Clark, Kevin and Jamie Clark.

Soli Deo Gloria! Her works do follow after her.

David Spicer is Minister of Music at the First Church of Christ in Wethersfield, Connecticut and is a co-founder of the Albert Schweitzer Organ Festival in the USA. He also is on the music faculty of Central Connecticut State University, and is House Organist at Hartford's Bushnell Memorial. He attended Eastern Baptist Theological Seminary and The Curtis Institute of Music. Early musical instruction was from his parents as well as from Florence Castle. His early instruction in organ was from his father, David Spicer, Sr., Donald Firmhaber, Henri Pantillone, Eleanor Page, and Esma Beth Clark.

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Reverberation: serving sound or serving music?

An heretical view of acoustics

Jack M. Bethards

In the world of music at large the organ is often considered an outcast, a curiosity, or at best an antique. One reason is that much of the organ world is thought to be more concerned with sound for its own sake than with music. This characterization may be unfair, but it is partly our own fault. Organ builders and organists are notorious for demanding acoustics with exceptionally long reverberation times. True, much choral and organ music (often that written for the church) sounds best in a resonant environment, but this fact has often clouded our thinking . . . and the music! A great deal of music played on the organ is not served well by overly long reverberation because clarity is lost. Too much reverberation can blur form, harmonic structure, rhythm, articulation, and dynamic contrasts. Although it is hard for organ devotees to admit it, a resonant acoustic that is excellent for orchestral and other music can also serve the organ well.

There are two reasons for the dogmatic insistence on long reverberation times. First, it is a natural reaction to the discouraging trend toward studio-like acoustics in modern church architecture. In order to gain any reverberation at all, we have become used to asking for the moon. Ask for five seconds and be happy with one and a half is the usual formula. Unfortunately, however, this strategy often backfires, leaving organ advocates with little credibility among architects, acousticians and those who pay for buildings.

The second reason is that organs in highly reverberant rooms make a spectacular sonic effect. It is said that any kind of noise sounds well in a stone cathedral. But what does this mean? Does it mean that the overall result is musical? Or does it mean only that the sound itself is exciting, dramatic, rich with color? All too often the latter is the answer. Likewise, amateur singing sounds fine in the shower as does student trumpeting in an empty gymnasium. But these, of course, are illusions. What is being perceived as music is often nothing more than exaggerated

sound. More is required of an acoustical environment to make satisfying music.

What is a good acoustic for the pipe organ?

It is commonly believed that all organs are enhanced by a very long reverberation time. We must differentiate among general types of organs (and the music played on them) and their acoustical environments. First, consider the cathedral organ. Although no music is successful when all clarity is lost through excessive reverberation, certain branches of the organ and choral repertoire—particularly that written for grand churches—require a reverberation time that is greater than that required for other forms of music.

At the other extreme is the high pressure theater organ. This type of instrument is far more successful in a studio or heavily draped theater. Otherwise the detail is lost. Their unique ability to create accent and to carry complex rhythmic patterns is partially defeated if reverberation is too great. Special purpose venues for these two extremes of the spectrum are not our concern here. This article

deals instead with acoustical requirements for organs in the middle ground that are required to perform an *eclectic repertoire in typical American churches and in multi-purpose concert halls.*

Amount of reverberation

Too much is just as bad as too little. The lower limit of reverberation is easy to determine. It is the point at which music sounds dry, dull, and lifeless. This lower limit is higher for organ than for other instruments primarily because organ pipes are simply on or off. There is little that can be done to shape their tone. Some organ builders strive to improve the flexibility and responsiveness of the pipe organ; however, it seems unlikely that this can be achieved to the degree it is found in other instruments or in the human voice. Therefore a reasonably resonant acoustic is necessary for the church or concert pipe organ.

It is more difficult to determine the upper limit of reverberation. When does reverberation stop adding warmth and grandeur and start adding confusion? There are five determinants:

- When there is so much overlap of sequential sounds that musical line and structure lose definition despite the most careful articulation by the player; in other words, when the player's ideas get lost in the process of transmission to the audience. At that point the performance becomes an impression of sounds rather than a projection of musical ideas. (Those satisfied only with impressions of sounds are much like the early Hi-Fi enthusiasts who favored recordings of locomotives!)
- When the player loses control of rhythm.
- When it becomes impossible to create accent, which on the organ is accomplished more through durations of silence and sound than it is by increase of loudness.
- When sudden changes of dynamic level are obscured.
- When sharp contrast in tone color is clouded.

All of these musical situations, and others, caused by excessive reverberation are not tolerated by most musicians. Unfortunately, however, they are sadly disregarded by many in the organ profession, much to the detriment of their credibility in musical circles. We are sometimes willing to sacrifice ten minutes of music to get five seconds of sound at the end of the last chord!

Quality of reverberation

Frequently, the total amount of reverberation time is the only consideration in specifying ideal organ acoustics. But we should be far more interested in

the quality of reverberation than in its duration. There are three qualitative elements that seem most important to me as an organ designer:

- The intensity (power curve) must be as high as possible. I was first made aware of this in visiting some of the great churches of France. There was a quality of reverberation there quite different from even the best reverberant rooms in this country. Why this is so must be the subject of another enquiry; however, the nature of this quality is vitally important. What I found was that the intensity of sound stayed quite high throughout the reverberation period and then trailed off rather quickly. This produced a most satisfying, rich, warm sound. In other buildings with an equal duration of reverberation, but with quickly decreasing intensity, the result is a disturbing confusion. I attribute this to the changing nature of the sound during the reverberation period. My conclusion, based upon much observation, is that it is far better to have a short, intense reverberation period than to have a long, weak one. The charts below show this concept.

A measurement which may be more valuable than reverberation time (RT) in expressing this quality of intensity is early decay time (EDT). This is the time it takes a sound to decay by 15 decibels, whereas RT measures the sound until it decays by 60 decibels. Obviously EDT is measuring the first and most intense part of the reverberation. A high sound level during the first seconds and a total reverberation period extending very little longer than the EDT describes my ideal reverberation characteristic in a more precise way. Exact numbers, of course, vary with each situation; however, the idea of a ratio of EDT to RT is true in all cases.

- The decay of sound should be smooth. A series of fast echos (much like clapping one's hands at the top of a deep well) are called flutter echos. These often occur in buildings with parallel walls located close together or with domes and barrel vaults which have a focal point at a sound source. These are extremely deleterious to musical effect. They can be so serious as to confuse performers while irritating the listeners. Sometimes they can be sensed throughout the room, but often they are localized. This characteristic of reverberation, a yodeler's delight, is ruinous to music, or

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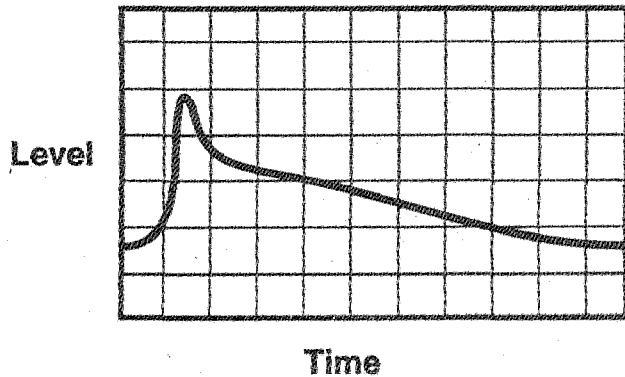
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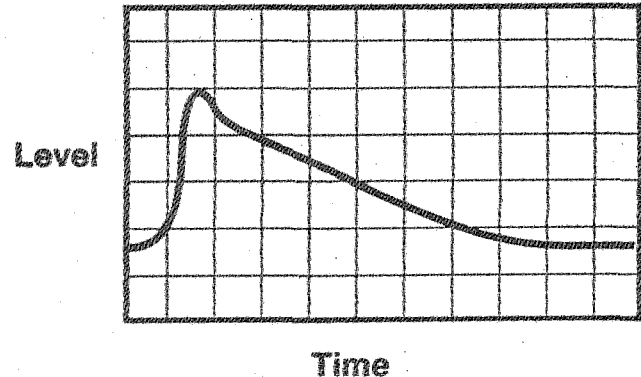
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Example A



Example B



While the curve at left illustrates a longer reverberation time, the one at right shows a higher reverberant level and hence produces a richer acoustic.

for that matter, clarity of speech. The quality of reverberation that we seek is a sound dying away, not a sound being reiterated.

- The room should sound the way it looks. The eye leads the ear to expect a certain amount of reverberation. When it is either more or less, even the amateur listener detects that something is wrong.

Frequency response

Reverberation time is such an issue that other related characteristics are sometimes overlooked in specifying acoustical design. Frequency response is one of the most important of these. I find it far easier to work in a building with a smooth frequency response than one where there are peaks and valleys along the spectrum. The amount of reverberation should progress evenly through each frequency range. The bass should have slightly more reverberation than the mid range and the treble should have slightly less. One of the great faults of most buildings is the inability to support the deep bass of the organ. The unfortunate tendency of many buildings to also exaggerate treble makes bass seem even weaker. Bass is, after all, one of the characteristics that makes the organ the king of instruments. However, if low frequency reverberation is overemphasized, the heavy, often slightly slow speaking bass of the pipe organ becomes ill-defined. Similarly, if there is an overbalance on the high end, it is difficult to avoid shrillness.

Dispersion

The sound producing area of a pipe organ is large. Sounds of different color and intensity emanate from various places within the organ case or chamber. If a room is shaped in such a way that sounds coming from different points are focused to particular listening areas, it is impossible to achieve good ensemble. The ideal acoustic disperses sound evenly throughout a room. Acousticians and architects can achieve this through the application of various shaped dispersion elements.

Distribution

Sound should be distributed evenly throughout the listening area. Organ builders encounter many rooms which have hot spots and dead spots. Some of these may involve loudness, others may emphasize certain frequencies. The first concern in good distribution is correct placement of the organ. Whether free-standing or in a chamber, an organ must have adequate communication with the listeners. Once that is achieved, the architect and acoustician can eliminate sound traps and provide proper reflective surfaces.

Presence

Reverberation that appears to be happening at a distance is not very satisfying. The listener should be immersed in the reverberant field, otherwise the effect is similar to listening to music coming from the next room. It is most often desirable for the organ to sound as though it is located in the same room as the listener, even if it is in a chamber. Many points of organ design are involved in this issue but acoustical factors are important as well. The chamber

opening to the listening room should be as large as possible. The chamber should not be overly deep nor wider or taller at the back than it is at the front. Finally, the organ should occupy enough space so that the chamber does not possess its own reverberant field. If the sound being projected into the listening room comes with a built-in echo or hollowness, the result is more confusion. It must be noted that in some liturgical settings the opposite of presence, a sense of mystery, is valued. It is much easier to produce this quality in a chamber than in a free-standing case. Thus, a chamber can, in some circumstances, be advantageous.

Background Noise

Because the organ is a "sostenuto" instrument lacking the percussive attack possibility of most other instruments, control of background noise is especially important since most background noise is also of a sustained nature. I refer especially to air handling equipment. Many types of organs have as one of their great virtues an extremely wide dynamic range. If background noise is not under control, the softer end of the organ's range is lost.

Loudness

Obviously, all of the qualities listed above which contribute to a warm, resonant sound require adequate loudness. This is a question of organ design. If an organ does not have the sonic energy to excite the reverberant field of the room, all of the efforts of acousticians and architects will be to no avail. The organ builder must design the instrument to fit the acoustical size of the listening room without being overbearing. All too often acoustical size is confused with the number of stops. Sound output has a great deal more to do with stop selection, layout, scaling, wind pressure,

voicing, and finishing. In most cases, it is best to keep the organ as small as possible to achieve the musical and acoustical results desired.

Placement of the Organ

Placement of organ pipes is a critical element in acoustical design. If sound is not projected properly from its source, even the finest acoustic will not save the instrument. Proper placement and the tonal design of organs to fit various placement situations should be the subjects of a lengthy article, however a few summary comments are in order here. Although high, side organ chambers are often very successful in churches where the organ's role is primarily accompanimental, it is generally true that the best placement for an organ is directly behind and above the other performing forces. The organ should speak down the central, long axis of the room. This often poses a problem especially when inserting a pipe organ into an existing space. Usually, the difficulty is finding height for the organ. The lowest point of the sound opening should start one to two feet above the heads of the farthest "upstage" row of choristers when standing. This is often as much as 15' above floor level. The top of the tone opening should be a minimum of 18' above that. For some types of organs it should be more. If adequate height is not available, there arises the challenge of how to present the organ visually. Traditionally, organs are narrow and tall. Short, squat ones tend to look ridiculous. Since the organ is known as the king of instruments and produces a fittingly noble sound, a "Punch & Judy" pipe display is inappropriate. There are no easy solutions. If a compromise must be made, the musical result must always be favored over the visual one. Sometimes it is best not to show pipes at all and let the instrument speak through grilles. A

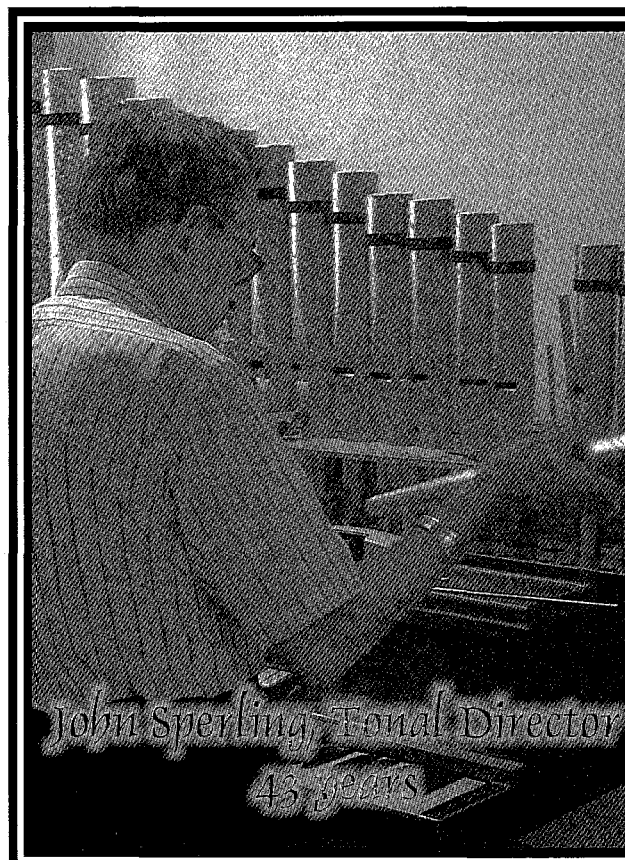
smaller instrument is often the best solution. It will open far more options for good placement than a larger one. A well placed organ is an acoustically efficient organ.

Summary

Over the years I have found it most comfortable to work in buildings with a moderate acoustic. It is depressing to face a totally dry environment where the organ's tone is given no help at all; however, it is equally frustrating to deal with an overly live building where all of one's efforts in careful tone regulation are lost in a musical muddle. Approximately two and one-half to three seconds of intense, smooth reverberation (when the room is occupied) combined with even frequency response, good dispersion, distribution, and presence, as well as limited background noise yields the ideal atmosphere. A few examples from my experience that come quickly to mind are Old South Church in Boston, First-Plymouth Congregational Church in Lincoln, Nebraska, the University of Arizona (Holsclaw Hall) in Tucson, Severance Hall in Cleveland, the Boston Symphony Hall, and many of the famous 19th-century town halls throughout England. In other words, this writer's ideal for organ sound is the same as that for a first class symphony hall of the more reverberant type. Such an environment provides warmth for organ tone combined with clarity of musical line. ■

Jack Bethards is president and tonal director of Schoenstein & Co., Organ Builders of San Francisco. This article is based on a paper he presented in a forum with acoustical engineer Paul Scarbrough at the 136th meeting of the Acoustical Society of America, Norfolk, Virginia, in October, 1998.

Graphs by Paul Scarbrough, Acoustical Engineer, Norwalk, CT.



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Part 1 appeared in the October 2000 issue of THE DIAPASON.

Northwest Spaces Physical, metaphysical, mental and spiritual; Concerts expand one's perceptions and test prejudices

A random survey around the convention seemed to reveal a tie vote for favorite recitals, between the paired events at Pacific Lutheran's Fritts organ and the Kynaston recitals at St. James Cathedral. The balance was tipped by the "Catholic Worship," the office of Lauds offered three times at the Cathedral, not most by the music, the ceremony, nor the incense ("not a fragrance-free corner"), but by the sermon of the Cathedral's Pastor, the Very Rev. Michael Ryan. Imagine a room of musicians listening intently to a sermon! Fr. Ryan suggested that, in a twist on the imagery of Donne, visitors and music in the place are made honest parts of the Sacrament.

The new Rosales organ was dedicated only two weeks before the convention, in a solo recital by Cathedral organist Joseph Adam proving the success of the marriage between old and new instruments in literature from Bach to Widor. The program featured a large solo work by Naji Hakim, *The Last Judgment*, on motifs from the windows around which the organ case is spaced on the theme, "As ye did it to the least of these, my brethren." Those who managed to be at the Cathedral at supper time on July 4th heard it in reprise; a virtuoso prelude to fireworks, of course, a sort of rondo returning to great bass clusters; a better work than the one with orchestra which ended the convention. I'd already heard the organ accompanying a professional choir the week before that, and was struck by the way Manuel Rosales has sprouted a new and different organ from the same tonal roots as grew the Hutchings-Votey in the gallery almost a century ago. If hubris can be said to have characterized the Fisk project, one can say that the Rosales work betrays a certain humility.

I can't add much to what has been said about the PLU Fritts, save that I find the work to be so blended in tone that I like to sit as close in as possible—and that the beauties of the sound bear that close examination. Neither quirky nor subdued, it is simply a work of great balance and maturity. A close third in favorite recitals was John Weaver's at the new Reuter organ at University Presbyterian Church. This church is only a few blocks from my home, and I've been there on a Sunday morning, as well as early on when I asked the organist how they were going to fit a tracker into this chancel. "Not a tracker," she said, "Absolutely not a tracker." I came to scoff, but left with praise.

The Northwest had for decades exactly one electropneumatic builder, with a sort of "American Classic" style, whose best work was heard in a Kimberly Marshall program with wind ensemble—but in reaction to which, the area has grown its strong "Baroque revival" tracker bias and trend. A Skinner, several Kimballs, a Kilgen, and an Austin are long gone; the Hutchings at St. James, possibly not the best of the lot, is all that remains of what the region has deemed an outworn style. In this vein, one very fine young teacher left the Weaver event steaming, outraged that such outdated playing should be allowed!

The pendulum swings, with a half-period of about thirty years; warm fundamental sound has come back even to "Baroque" organs. What we heard when John Weaver played this large Reuter organ seemed to me not to be highly

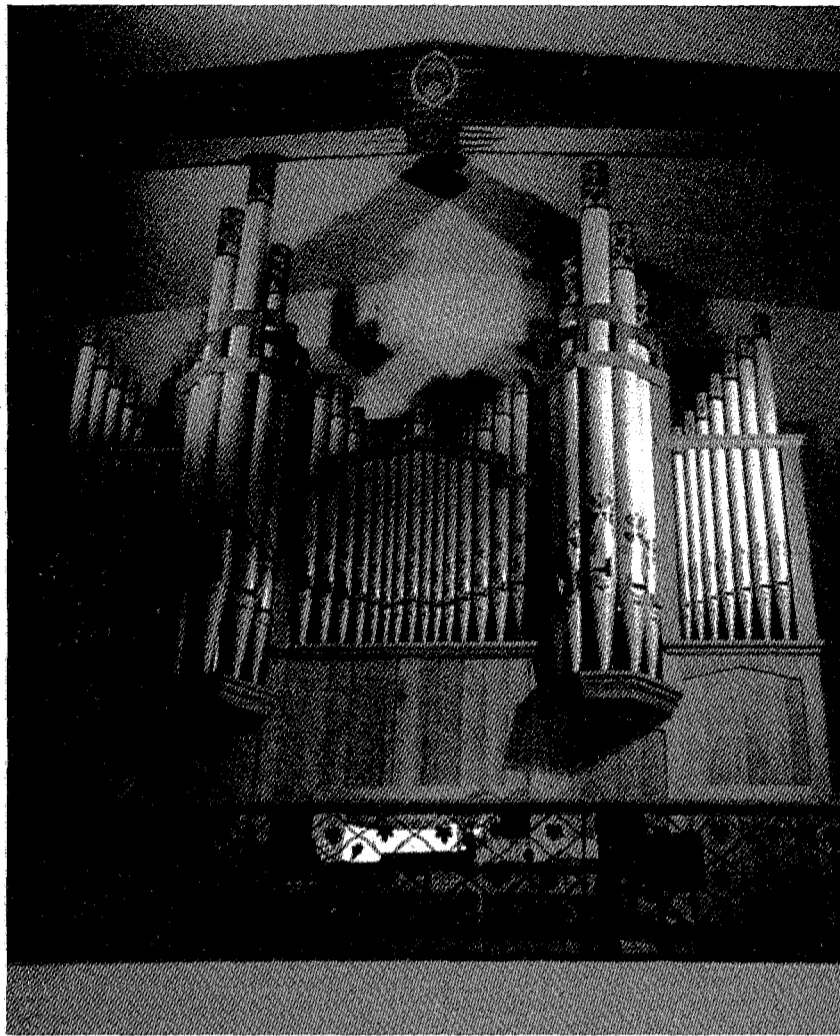
colored; in the Brahms preludes we heard varieties and textures of gray, mauve, pastels—subtly varied and never extreme. The playing was skilled, tasteful, assured. The Bach transcription of Ernst which opened displayed a legato manner we simply don't hear around here; when was the last time I saw legato manual changes? Weaver's own *Suite* (1995) was followed by an encore, a paraphrase on "For All the Saints" and "When the Saints," whose themes are inversions of each other. Commissioned by the Reuter firm, the piece elicited requests for copies; it's in print (Boosey and Hawkes, I think) and appears on the CD Weaver has already made on this organ, available from the OHS. For our prejudice, we are admonished.

For the record, this Reuter organ was opened last winter by Dame Gillian Weir, as was, a couple of years back, a large Casavant across the lake in Bellevue, Washington, played by James Holloway of PLU in the convention's "Protestant Worship." On Sunday Dame Gillian made a pre-convention appearance at University Methodist Church, just down the street from home of this new Reuter organ, playing on the remains of a Kimball rebuilt by the local builder in the '70s. Despite the lateness of the program book, and thus of the ad for the event, a good house was present to admire the poised skills of another major figure.

Young Artists Edie Johnson and Paul Johnson shared a recital at the Church of the Epiphany's new Fritz Noack tracker, a finely made, chambered installation which does not speak very well into a not very hospitable room. My notes remind me that Ms. Johnson ended with Hakim's *Homage to Stravinsky*, where a pulsing crescendo really wants an acoustic lacking in this parish church. She opened with a Handel concerto with lavish ornament and articulation, transcribed from an early barrel organ, in a stately manner reminding me of a Stanley voluntary. Mr. Jacobs played all Bach; a rhapsodic Praeludium and Fugue in a, preceded by the e-minor trio sonata whose first movement featured quite a lot of rubato which I thought not quite completely under control, and opening with the *Sinfonia* from Cantata #29 in Dupré's transcription, a broad orchestral sound which brought out the best of the organ's German side. This was really advanced playing from two already admired stars of the near future.

David Hurd's program on the Willis was a bit of a puzzle. His opening Toccata served chiefly to demonstrate the under winding of the organ, a problem present since the low-bid 1987 installation. This organ was thrust upon the Jesuit-led parish before they were ready for it—it was an Organ Clearing House panic salvage from a redundant West End London church—and is still a bit of a mystery to the Jesuit-led congregation, who still ask "Is this a good organ?" Its virtues were clearer in a Mendelssohn f-minor sonata; one could imagine Felix playing on just such sounds. Sad to say, the commission by old friend Roupén Shakarian, "Inner Places for brass quintet and organ," was not a success. The inner movement was the best, with a night call and the sound of the Willis strings, but elsewhere the 20th-century brass utterly overpowered the gentle 19th-century pipes. Roupén, a widely heard conductor as well as composer, has always seemed an exuberant fellow; an introspective piece didn't reflect the qualities I know. The improvisation ending the recital made one regret the lost opportunity to have heard this playing on an adequately restored organ.

—DC



Henry Willis organ, c. 1885, relocated to St. Joseph's R.C. Church, Seattle

We often hear the term "in this space," in reference to lofty sanctuaries or cathedral churches. "Sacred places" are set aside in recognition of their special qualities of wonder, awe and spiritual power. Two such places exist in Seattle, and they are the cathedrals of St. Mark and St. James.

Christa Rakich's performance and playing ability was exquisitely matched to the justly famous Fleatrop at St. Mark's Cathedral, Seattle. She seemed to innately sense the length of phrase for the magnificent acoustic of this formidable box of a room that was once a war-time armory. As sunlight streamed through the immense clear glass windows onto massive whitewashed columns, she spun phrases of Bach, Franck and Hindemith in perfect harmony with the space of the church and gorgeous sonority of the instrument. There are few places where one can hear neo-classic pipes with such a comely tone. Mixtures sparkle and pipe speech is transformed into a rich cusp of sound, announcing imminent warmth and generosity.

St. James Cathedral is not quite walking distance from St. Mark's. It is a much larger room with a vaulted ceiling and central dome of huge proportions. Like St. Mark's, it is a mystical place which invited the commission of a unique organ for the year 2000, just as St. Mark's Cathedral did in 1965.

Nicholas Kynaston must have wide experience playing English organs in immense cathedral spaces, because he presented a flawless performance on the two organs that occupy this large space. In reality, they are more than a city block apart. He played with such consummate rhythmic assurance, that one sensed only the acoustical union of the two instruments. And a May-December marriage it is. Manuel Rosales completed this new organ for the chancel of the church just in time for the convention, yet it perfectly complements a 1907

Ferrand-Votey in the balcony! Scaling and voicing of the two organs give a "hand in glove" effect that is truly uncanny.

St. James Cathedral has such generous reverberation that a lesser organist could be trapped into "playing to the chancel," and letting chords fall like glass shards. Kynaston knew the formula for playing to the entire room with an immensely musical result. He gave a reading of mostly unfamiliar works—his choices seemed if anything, to add to the magic of the performance.

Another significant performance at St. James Cathedral was Bach's B-minor Mass, very ably conducted by Martin Haselböck with local choral and orchestral forces. Haselböck has a fluid conducting technique that is inspiring to watch. He is able to whip up crisp accents then relax as the music flows on, almost by itself. His is an innately musical approach which drives, but never forces the music.

A short conversation with James Savage, music director of this Cathedral Church, revealed that the new Rosales organ fulfilled the dreams of the late Howard Hoyt, who, as organist, pressed for such an instrument for some 17 years. Mr. Savage is justifiably proud of this accomplishment, which is surely the dream that Howard Hoyt nourished all that time.

—HH

Bookends: Guy Bovet opening recital and Gala closing concert with the Seattle Symphony and Hatsumi Miura, Carole Terry and Marie- Bernadette Dufourcet-Hakim on the Fisk organ at Benaroya Hall

It is unusual for a major convention to bookend first and last concerts with one particular organ; however in Seattle the opening and closing concerts showcased the Fisk Organ at Benaroya Hall, the new home of the Seattle Symphony. It is

far more common to exhibit important new organs with symposia of one form or another, where the weight of time bears less heavily, since the organs are finished well in advance of the event and not freshly minted just in time for a major assemblage.

We avoided a chronological account of the convention for a number of reasons, one of which was the somewhat controversial reception of this organ and the room in which it makes its home. We also point out that the immense success of this convention is the result of not one new organ in the city, but many. Seattle floats in a sea of new and important organs!

The Rosales organ at St. James Cathedral was, at convention time, just a few weeks old, the new Reuter organ at University Presbyterian a few months old, the Fritts organ at Pacific Lutheran University just a year old, and Martin Pasi's organ at Lynnwood just five years old. There were also some very significant organs that were not heard because the rooms were too small to house the crowd: John Brombaugh's landmark instrument at Christ Church, Tacoma, and Paul Fritts' new organ at the Church of the Ascension come to mind. In a word, the sophistication of the organ culture in the Northwest is legendary and the task of building a new organ there might be compared to composing opera in nineteenth-century Italy. There is formidable competition!

I would like to believe that the Fisk organ at Benaroya Hall is not a finished work, but might be subject to the artistic vision of its creators for some time to come. Some organ builders prefer to withhold performance on their instruments until the moment of "acceptance." I remember one episode, where as representative of a major organ builder, I waited for that "acceptance" while a local organist called all around the village, trying to find someone who would be brave enough to "accept" the organ! I much prefer the strategy I have come to know with the organ builders Martin Pasi and Paul Fritts—new stops are played in public, one by one, as they are installed in the organ. This seems to be a sure-footed way to test the organ in the room with and without an audience. I sincerely hope that the Fisk organ has begun this process of testing so that the necessary adjustments may take place.

—HH

Let me admit to some bias. I've known and admired Guy Bovet for a quarter century and more, and some aeons ago made a harpsichord for him. His brilliant mind and iconoclastic bent are givens; his ear and skills indisputable. All the odder, then, that in his recital on the monumental new Fisk which now completes the Seattle Symphony's two-year-old home, he managed to convince many a hearer, including me, that this is not a success.

In THE DIAPASON of February 1982, Calvin Hampton laid out basics of organ for use with orchestra, including needs for sheer loudness, what Steven Dieck has called "a wall of opaque sound." That article was basic reference in early planning for the new hall. Local AGO folk had witnessed a "demonstration" of the organ in February, under odd ground rules: no literature, nor anything more than four bars, was to be played, and no sounds not considered "finished" were to be heard at all. We came away then with the impression of a Great geigen chorus heard through the wrong end of a telescope, a somewhat smaller Swell chorus, some interesting flutes, promising reeds, and one overwhelming Bombarde, setting the upper limit of the sound, the only register to involve the room at all—and an injunction not to discuss the evening, lest we offend. 'Twas said that since then the normal choruses had been brought up a bit—but for impact and presence, the organ still seems to depend on high-pressure "stentor" ranks.

The Seattle Symphony, in its former home, played on a large stage below a high scenery fly into a large opera house, sawing away to make themselves

heard. The new hall was planned with as small a stage and as low a ceiling as practicable, placing the band at the mouth of a horn for maximum projection and accuracy. The players have been struggling to refine their sound downward in this efficient space. Musical Director Gerard Schwartz wanted the room to be relatively dry; in an exchange with M. Bovet, he remarked that he "really likes to hear the notes." That one can do; I've heard my harpsichord perfectly from the top of the back balcony. Smoothness and blend are other matters, as we heard the last night of the convention; but that's another tale.

The confined space below that ceiling forced a horizontal design to the organ; not encased, as the Flentrop at Rotterdam's De Dolen [THE DIAPASON, June 1969,] but really in a room extending up behind the ceiling; far from our current thoughts about spaces for organs! The chests are spaced around this room in a way far from the classical encasements of the successful Fisks in Dallas and Yokohama; whoever remarked to me that this was an electropneumatic organ which happened to have trackers was not far from the mark. Although Fisk has the best record in North America with orchestral hall instruments, this might have been a project better built by someone else.

Seattle organ fans have been spoiled,

maybe, by a number of wonderful matches of organs with unusual rooms; Benaroya concert hall isn't one of them. Maybe elsewhere one would find this organ wonderful. Other observers, who moved about the hall, found the effect to vary widely. The room had been praised for the well distributed, if not blended, sound of the orchestra in every seat. Barbara Owen, for one, reported the sound from lower side seats not to be loud, and Richard Campbell, critic for the daily paper, commented at length on the organ's uneven sound about the room. Michael Barone reports that on tape the organs sounds just fine. For me, forward and back, it was mostly crude and LOUD; loud enough to be industrial, to threaten hair cells in the inner ear. Charles Fisk, on leaving a career of bomb making for organs, remarked (I paraphrase) that "the only way an organ can hurt anyone is to fall over on him." He was wrong.

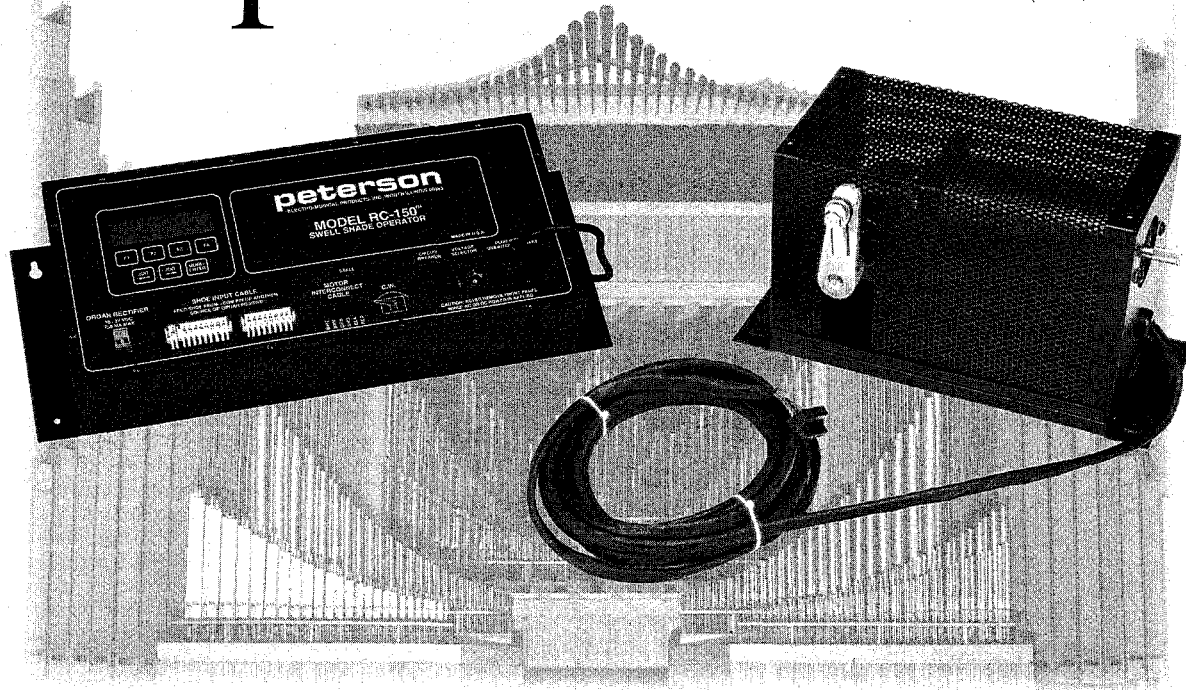
Bovet played for the last Seattle National Convention in 1978; a program of French and Spanish music, on an organ of the most severe North German school. Before beginning, he offered a brief demonstration of the stops "so that you can hear the organ before the magic of performance converts it into something it was perhaps never intended to be." There was no such magic this year. Like Ron Weasley's broken wand (of Harry Potter lore), Sunday's recital

backfired. The early days to follow were filled with speculation, as some who read the Internet organ gossip columns will know, about Bovet's intent, even possible malice. Bovet is heavily involved in a much larger forthcoming Fisk, for the cathedral in Lausanne, and some thought he was sending Fisk a message. I had one chance to corner him to ask—but he headed the other way.

My sharpest commentator suggested to me the obvious: that what we heard was the demonstration; that, finding the organ of too little interest to inspire artistry, Bovet just let us hear what the organ really was. It might be so. The decision to open the recital with the St. Anne Prelude and Fugue played, not on the normal choruses, but on the solo stentor division, began the controversy. Steven Dieck, president of the Fisk firm, was still shaking his head two days later: "We never, ever, imagined that anyone would ever do that." Add to that such minor details as a couple of timing errors with the combination action, and one knew that at the very least we were not hearing the skill and subtleties which are Bovet's usual virtues.

It was, typically for Guy, an unusual if not an odd program, pairing familiar Franck and some of Bovet's stock Balbastre with Alain, Karg-Elert, and some of Bovet's own "compositions." We heard some lively playing on beautiful

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flutes and a somewhat Germanic Franck, but not the promised " . . . refined, colorful world of the German Romantic organ."

I find that I have, on tape, an interview with Bovet from the House of Hope Fisk, in which he can be heard to say, "I'm not a composer, but I compose anyway." I take him at his word. His pieces, some of them now rather famous, I suspect of being tests for the listener. These three "Tangos ecclesiasticos" did let us hear unusual sounds, but not the attractive side of this multifaceted personality. However heard, it was an oddly disconcerting beginning to a fabulous week of music.

— DC

The opening recital of the AGO Seattle 2000 convention by Guy Bovet provided no Mozartean cadences to go gentle on the ear. Rather, he threw the organ into the hall in a brutal embrace. So began AGO Seattle 2000 with a Fisk organ that duels with orchestra, rather than augmenting it. Who said the organ was required to exceed the power of an orchestra? Surely, this is a misconception, carried to its absurd conclusion at Benaroya Hall, Seattle.

Perhaps Bovet found himself in the infamous court of the emperor with no clothes, where the only alternative, given the obligation of performing the opening recital, was to "tell it like it is," pull out all the stops and let 'er rip. The angry sound that ensued succeeded in driving more than a few listeners to the far reaches of the hall. It was a simple matter of finding a back row and inquiring if there was an empty seat. There, one could hear the organ with a more rational perspective, but surely, something is wrong when the best seats in the house are in the back rows!

—HH

The final event featured organists Hatsumi Miura, incumbent at the Fisk organ in Yokohama; Carole Terry; and Marie-Bernadette Dufourcet-Hakim. I was pleased by several personal touches:



Fisk organ at Benaroya Hall, Seattle. 32' Open Wood pipes stand like trees planted on the stage.

Dr. Terry's playing of the Copland Organ Symphony was underwritten in memory of Northwest native Leonard Raver. Playing in the augmented percussion section were Matt Kocmierski, whose earliest gig in Seattle was with Raver at St. Mark's, and Paul Hansen, son of beloved Edward.

The concluding concert with the Seattle Symphony had been prefigured the night before the convention opening, when in the official premiere of the Fisk organ (sold out a year in advance) James David Christie of Boston opened with the Bach Prelude and Fugue in G, BWV 550, and later the last movement of Guilman's Symphony No. 1 in d. Bovet played a Handel Concerto in F, Op. 4, No. 4, and the *Pièce Héroïque* of Franck. Carole Terry, consultant on this project and named "Resident Organist and Curator," offered a Haydn Concerto No. 2 in C, and the world premiere of David Diamond's Symphony No. 10, begun a decade ago but lately completed to include the organ in the last two

movements. The debut was broadcast and recorded. I can report from the wireless that Bovet's playing of the Handel displayed all his usual witty use of rubato and some quite beautiful flutes, and convincing Franck. Christie's playing was bravura; he was able to stay on to play the complete Guilman for the Symphony's subscription audience after the convention. Terry's was straightforward; the Diamond was long and rather dull. (Maestro Schwartz has been a long-time supporter of Diamond; doubtless a recording will appear.)

Schwartz' faults as conductor do not run to over-subtly. A trumpeter, he demands full-out playing from his brass, with matching brightness elsewhere. All the music for the Finale was of this model; a former conductor of Seattle's orchestra is quoted [I paraphrase again] "People don't like music; they like the noise it makes." [Wasn't it Beecham who said this? If not, never mind.] In Robert Sirota's commissioned *In the Fullness of Time*, with a tuned bell ostinato, the orchestra submerged the organ at the end. On the other hand, I noticed that in the Poulenc Concerto the ascending string figure was obscured by organ tone.

The whole concluded with Hakim's *Seattle Concerto* in three movements; big and splashy in the manner of Stravinsky, it quoted *Night on Bald Mountain* a couple of times, contained a Slavic march, and ended with a great noise with an echoing cheer from the audience. One anonymous Bostonian said that this convention was the first to exceed the high standard set in 1976. As a local, I think that visitors had a good view of the reasons the Northwest takes pride in its organ culture, along with some shortcomings. The weather was hospitable; for the first time in living memory, it didn't rain on the fireworks, either on the 4th of July or from the organs.

—DC

Reflections on the "Seattle Organ Culture"

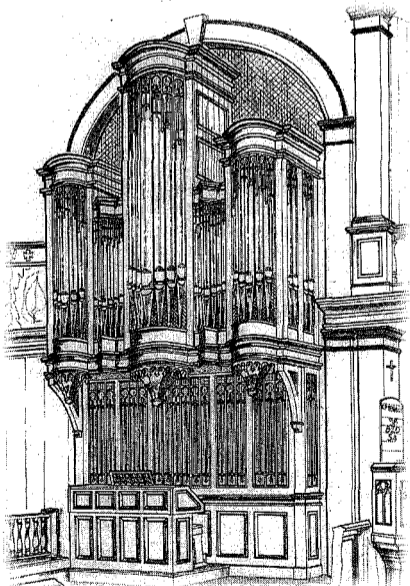
As an epilogue to a review of the AGO Seattle 2000 convention, it seems mandatory to recognize the overwhelming presence of an organ culture in the Pacific Northwest that is most unusual and compelling. The organ is a vibrant instrument here, full of mystery and charm and more than anything else,

—HH

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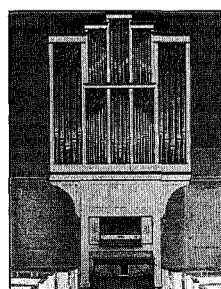
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New Organs

Cover
Steven Cook, Edmonds, WA
Our Saviour's Lutheran Church,
Bremerton, WA

From the consultant:

A new, encased mechanical action organ, by builder Steven Cook, was installed in March of 2000, at Our Saviour's Lutheran Church, Bremerton, Washington. The organ, located in the rear gallery of the nave, has 21 stops derived from 21 ranks, playable on two manuals and pedal.

The design of the organ posed some unique problems. The former organ (a small two manual electro-pneumatic Estey) had been enclosed in an attic chamber over a small choir loft at the front of the church. A more optimal position for both choir and organ was chosen at the rear of the nave, where a small balcony for overflow seating existed. The balcony, however, could not provide sufficient height and space for both organ and choir. The creative solution was to build the base of the organ on the floor of the nave, straddling the center aisle and with a tunnel through the middle. The impost of the organ aligns itself with the floor of the balcony, with tuning access through doors at the back, accessed from the balcony. The keydesk is located on one side of the case, raised 18" off the floor, giving clear sight of the activity in the church. The choir is located on risers in the rear corner on the same side as the keydesk. Visually and aurally the position of organ and choir has resulted in a major improvement in the projection of sound into the nave.

Steven Cook, a native of Washington State, is a relatively new organ builder for the Pacific Northwest, opening his shop in 1992. The new organ for Our Saviour's Lutheran Church is his largest instrument to date, following seven prior instruments. Mr. Cook, who has spent time working in the organ shops of John Brombaugh and Paul Fritts, manufactures virtually all component parts of his organs in his shop in Edmonds, Washington, including all metal casting and pipe making, casework, keyboards and actions, wind-chests, and case carvings. Several members of his family have been among the shop staff.

Metal pipework for principal and flute ranks are made from 28% tin/lead alloy. Reed pipes are also made by the builder. Casework is made from fumed white oak.

David Dahl
 Organ consultant for the project

From the builder:

The organ for Our Saviour's Lutheran Church posed some interesting challenges. The original plan was for a reversed, detached console. However, after concerns were raised about the amount of floor space lost to the organ, I suggested a keydesk on the end of the case. The organist expressed concerns about being able to see the front of the church over people's heads, so we elevated the keydesk 18" off the floor. This has proved satisfactory in all ways. The key action is quite simple: it rises to action squares above the keys, then fans out to C- and Cs chests.

The church has extremely poor acoustics, owing to the presence of acoustical paneling on the ceiling and carpet on the floor! After installing the organ, we were faced with a situation of too much brightness at the back of the



View of keydesk and C pedestal

church, and too little presence in the front. Among several solutions employed was the removal of the case tower tops, to allow sound to reflect off the ceiling over the organ (the only bay in the ceiling replaced with sheetrock) and the lowering of the wind pressure from 91 to 86 mm.

The organ has seven stops of 8' pitch on the manuals, which allows for a good range of tonal variation and volume. The pedal stops come from three ranks, each playing at two pitches. This is accomplished with mechanical duplexing chests, of a design I have used in three organs. The concept is the use of a grid bar, rather than a channel, with holes drilled through it for each stop. The pallet then seals against the individual holes, preventing feedback to the octave note.

The wind is supplied via a small wedge bellows in the Cs pedestal. Loading is divided equally between weight and spring tension. It was deemed difficult to provide mechanical stop action in the space available due to the transverse C and Cs chests, so I chose to use very simple double acting pneumatic motors to operate the sliders. These utilize a pouch-type primary. Default is off, a slight positive pressure inflates the primary and operates the stop motor the 25 mm needed to shift the slider.

The dedication event was played by David Dahl and Jeanette Pilgrim on

June 11, 2000, and included a program of traditional German and French music as well as contemporary pieces and hymn singing. For information: 750 Edmonds St., Edmonds, WA 98020; 425/774-0631.

Steven R. Cook

- GREAT**
- 16' Stopped Flute (1-12 from Ped. Subbass)
 - 8' Principal
 - 8' Stopped Flute
 - 4' Octave
 - 4' Chimney Flute
 - 2' Octave
 - Mixture III
 - 8' Trumpet

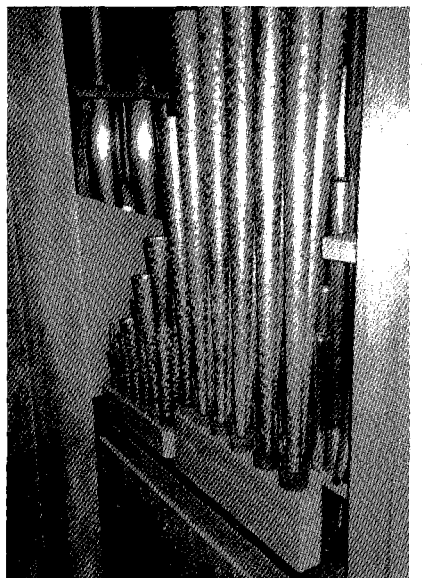
- POSITIVE**
- 8' Chimney Flute
 - 8' Gamba
 - 8' Celeste
 - 4' Principal
 - 2 3/4' Quint
 - 2' Block Flute
 - 1 3/4' Tierce
 - 8' Clarinet

- PEDAL**
- 16' Subbass
 - 8' Principal (1-12 from Great)
 - 8' Stopped Flute
 - 4' Octave
 - 16' Bassoon (tapered wood resonators)
 - 8' Bassoon

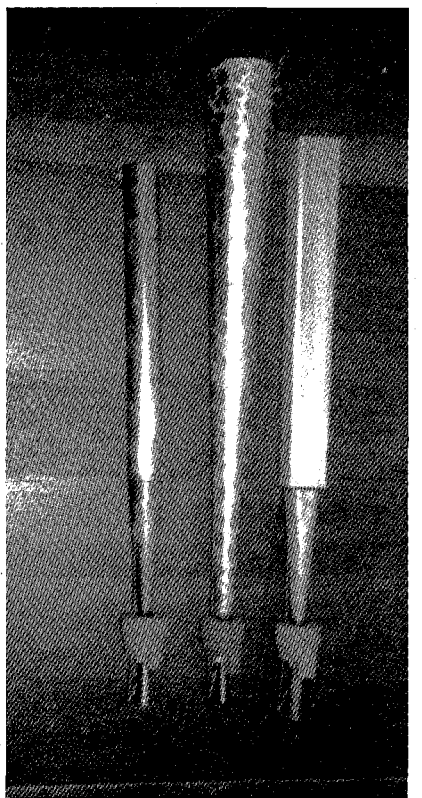
usual couplers and tremulant to whole organ tuned to Kellner temperament



Our Saviour's Lutheran Church, Bremerton, WA



Tuning access showing spotted metal of Trumpet pipes



2' C pipes from Clarinet, Trumpet, and Bassoon

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R.T. Swanson, Inc., of Grand Ledge, Michigan, has built a new organ for the chapel of Michigan Lutheran Seminary, Saginaw, Michigan. The school is affiliated with the Wisconsin Evangelical Lutheran Synod. Its main purpose is to train students in grades 9 through 12 who are anticipating careers in the teaching and pastoral ministries. The organ will be used for daily chapel services and as a teaching and practice instrument.

The two-manual organ comprises 20 ranks, 1186 pipes located in a shallow chamber created from what was previously second level storage space. Action

is electro-mechanical. All pipes are new with the exception of the Subbass, Holtzgedeckt/Gedecktbass, and Hohlflöte, which are recycled pipes which were revoiced to blend with the new. Facade pipes are polished zinc and are from the bass 17 of the Great 8' Principal and the bass 18 of the Pedal 8' Octave. The console is located on a rolling platform on the chapel's main floor and features a 32 memory combination action and out only MIDI. Compass is 61/32. The organ dedication was on August 26 and featured a performance by Leonard Proeber.

GREAT
8' Principal
8' Rohrflöte
8' Gemshorn
4' Octave
4' Hohlflöte
2' Superoctave
2' Mixture IV
8' Trompette
8' Cromorne
Gt 16-UO-4
Sw/Gt 16-8-4
MIDI on Gt

SWELL
8' Holtzgedeckt
8' Gemshorn
8' Gemshorn Celeste TC
4' Principal
4' Koppelflöte
2 1/2' Nazard TC
2' Blockflöte
1 1/2' Tierce TC
8' Trompette
Sw 16-UO-4
MIDI on Sw

PEDAL
32' Resultant
16' Subbass
16' Gedecktbass
8' Octave
8' Bassflöte
4' Superoctave
4' Flöte
16' Bombarde
4' Clarion
Gt/Ped 8, 4
Sw/Ped 8, 4
MIDI on Ped

Fabry Pipe Organs, Inc., Fox Lake, Illinois, has completed the final phase of the total rebuild project for the 1951 Möller organ at the Evangelical United Methodist Church, Racine, Wisconsin: 3 manuals, 37 ranks. The Wadewitz Memorial Organ was re-dedicated on May 7 in a ceremony featuring music for organ, piano, and the church's Chancel Choir. Organist and choir director of the church is Dr. James McKeever. The entire project took four years to complete. The first phase included solid state conversion of the console and relay

system; second phase was re-leathering the entire organ; and final phase included tonal additions and changes. Among the changes was a new trumpet stop named the "Evangelical Trumpet," MIDI resource system with sequencer, 99 memory combination action, new manual keyboards of maple and walnut, maple drawknobs and rocker tablets, maple and walnut pedal key tops, and wood engraved indicator plates. (Photo by Photographic Design, Carol Hansen, Racine, WI.)

GREAT
16' Principal (new treble end)
16' Gemshorn
8' Diapason
8' Hohl Floete
8' Gemshorn
8' Bourdon (Ch)
8' Octave
4' Hohl Floete
2 1/2' Quinte
2' Octave
1 1/2' Tierce (used pipes)
IV Mixture (new pipes and chest)
8' Evangelical Trumpet (Ch)
Chimes
Gt 16-UO-4
Sw/Gt 16-8-4
Ch/Gt 16-8-4
MIDI

SWELL
16' Rohr Bourdon
8' Geigen Diapason
8' Chimney Flute
8' Viole de Gamba
8' Viole Celeste
4' Geigen Octave
4' Koppel Flute
2' Koppel Flute
IV Plein Jeu
16' Contra Fagotto
8' Trumpet
8' Oboe
8' Vox Humana
4' Clarion
8' Evangelical Trumpet (Ch)
Sw 16-UO-4
Ch/Sw 8-4
MIDI

CHOIR
16' Bourdon (new treble end)
8' Principal
8' Concert Flute
8' Bourdon
8' Erzähler
8' Erzähler Celeste
4' Octave (new pipes & chest)
4' Nachthorn
4' Erzähler
2 1/2' Nazard
2' Octave (new pipes & chest)
2' Nachthorn
1 1/2' Tierce
1 1/2' Larigot (new pipes & chest)
IV Cymbal (13-73 from Gt)
8' Clarinet
8' Evangelical Trumpet (new)
Sw/Ch 16-8-4
Ch 16-UO-4
MIDI

PEDAL
32' Untersatz (new, digital)
16' Diapason
16' Bourdon (Ch)
16' Gemshorn (Gt)
16' Rohrbourdon (Sw)
8' Octave
8' Bourdon (Ch)
8' Gemshorn (Gt)
8' Rohrbourdon (Sw)
4' Octave
4' Rohrbourdon (Sw)
III Mixture (wired)
32' Contra Fagot (new, digital)
32' Grand Cornet VII
16' Double Trumpet
16' Fagot (Sw)
8' Evangelical Trumpet (Ch)
4' Evangelical Trumpet (Ch)
Gt/Ped 8-4
Sw/Ped 8-4
Ch/Ped 8-4
MIDI

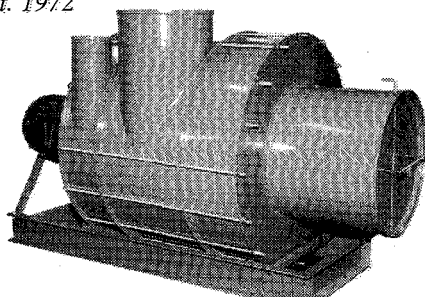
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Calendar

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

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

UNITED STATES East Of The Mississippi

16 NOVEMBER

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

17 NOVEMBER

Martin Jean; Yale Univ, New Haven, CT 8 pm
Ross Wood; Trinity Church, Boston, MA 12:15 pm
Peter Planyavsky; 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, Evansville, 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, Morristown, 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 America 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 Planyavsky; United Methodist Church, Red Bank, NJ 4 pm
Kit Stout; Cathedral of the Immaculate Conception, Camden, NJ 4 pm
Craig Cramer; St Stephen's Episcopal, Millburn, 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
Karel Paukert, with the University Circle Wind Ensemble; Cleveland Museum of Art, Cleveland, OH 2:30 pm
Douglas Cleveland; Christ Episcopal, Warren, OH 4 pm
Choral Concert; First Congregational, Columbus, 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 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
Michael Kleinschmidt; First Wayne Street United Methodist, Ft Wayne, IN 7:30 pm

23 NOVEMBER

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

24 NOVEMBER

Jason Abel; Trinity Church, Boston, MA 12:15 pm
Organ Sing-Alongs; Longwood Gardens, Kennett Square, PA 1:30, 2:30, 3:30, 4:30, 7, 8 pm
Douglas Cleveland, with the Milwaukee Symphony; Uihlein Hall, Milwaukee, WI 7:30 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 (through Dec 23)
Douglas Cleveland, with the Milwaukee Symphony; Uihlein Hall, Milwaukee, WI 8 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
Felix Hell; National Cathedral, Washington, DC 5 pm
Alan Morrison; Royal Poinciana Chapel, Palm Beach, FL 5 pm
Karel Paukert, lecture/demonstration; Cleveland Museum of Art, Cleveland, OH 2:30 pm
Douglas Cleveland, with the Milwaukee Symphony; Uihlein Hall, Milwaukee, WI 7:30 pm
Keith Shafer; Independent Presbyterian, Birmingham, AL 4 pm

27 NOVEMBER

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

28 NOVEMBER

Joan Lippincott; St Ignatius Church, Chestnut Hill, MA 8 pm
Nathaniel Eschler, guitar; St Luke's Chapel, Medical University, Charleston, SC noon

29 NOVEMBER

BachWorks; St. Bartholomew's, New York, NY 7:30 pm
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

1 DECEMBER

Mark Dwyer; Trinity Church, Boston, MA 12:15 pm
Gloriae Dei Brass & Ringers; The Community of Jesus, Orleans, MA 7:45 pm
American Boychoir; St John's Episcopal, Lambertville, NJ (through December 3)
Children's Choir of Central Virginia; Bruton Parish Church, Williamsburg, VA 8 pm
J. Nixon McMillan; St. Helena's Episcopal, Beaufort, SC noon
American Boychoir; University of Georgia, Athens, GA 8 pm
William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

2 DECEMBER

Messiah selections, with orchestra; Church of the Transfiguration, Orleans, MA 7:30 pm
Bach Works; St. Paul's Evangelical Lutheran, New York, NY 8 pm
Summit Chorale; Our Lady of Sorrows, South Orange, NJ 8 pm
American Boychoir; First Presbyterian, Englewood, NJ 5 pm
Schoolcraft College Choir; Cathedral Church of St Paul, Detroit, MI 7:30 pm
Handel, *Messiah*; Univ of Michigan, Ann Arbor, MI 8 pm (also Dec 3, 2 pm)

3 DECEMBER

Bach, *Christmas Oratorio*; Harvard University, Cambridge, MA 4 pm
Moravian Lessons & Carols; St. Peter's Episcopal, Weston, MA 7 pm
Marilyn Keiser; Yale University, New Haven, CT 8 pm
Agnes Armstrong; Cathedral of All Saints, Albany, NY 3 pm; Lessons & Carols, 4 pm

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Bach, *Cantata 140*; Church of St Joseph, Bronxville, NY 3 pm
Messiah Sing-All; Baptist Temple, Brooklyn, NY 4 pm
Lessons & Carols; St. Peter's, Morristown, NJ 4 pm
Lee Milhous, with Lessons & Carols; St. Paul's, Doylestown, PA 3:30 pm
American Boychoir; First United Methodist, Charlotte, NC 4 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2:30 pm
University Circle Chorale; St. John's Cathedral, Cleveland, OH 3 pm
James Kibbie; University of Michigan, Ann Arbor, MI 4 pm
Choral Concert; St James Lutheran, Lake Forest, IL 4 pm

4 DECEMBER
Advent Choral Concert; Cathedral Church of St Paul, Detroit, MI 4 pm

5 DECEMBER
Lee F. Milhous, with harp; St. Paul's, Doylestown, PA noon
Frederick Swann; St John's East United Church of Christ, Evansville, IN 7 pm

6 DECEMBER
American Boychoir; St Joseph's Church, Toms River, NJ 7:30 pm
Carol Concert; University of Delaware, Greenville, DE
Fred Mauk; Morrison United Methodist, Leesburg, FL noon
Aulos Ensemble; Cleveland Museum, Cleveland, OH
University Circle Chorale; The Cleveland Institute of Music, Cleveland, OH 8 pm

7 DECEMBER
Marvin Mills; National City Christian, Washington, DC 12:15 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

8 DECEMBER
Trent Johnson; Trinity Church, Boston, MA 12:15 pm
American Boychoir; Carnegie Hall, Lewisburg, WV 8 pm
Lessons & Carols; Trinity Lutheran, Akron, OH 8 pm
Marilyn Keiser; Christ Lutheran, Kokomo, IN 7:30 pm (also December 9, 4 pm)

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Scott Kemmer, with flute; Fourth Presbyterian, Chicago, IL 12:10 pm
Messiah with Minnesota Orchestra and Chorale; Cathedral of St. Paul, St. Paul, MN 8 pm

9 DECEMBER
Carol Concert; St. Peter's, Morristown, NJ 7:30 pm
Children's Choir of Central Virginia; First Presbyterian, Lynchburg, VA 7:30 pm
Marilyn Keiser, masterclass; Christ Lutheran, Kokomo, IN 10 am
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Obetz, AGO workshop; Immanuel Lutheran, Pensacola, FL 10 am

10 DECEMBER
Handel, *Messiah*, with orchestra; Trinity Church, Boston, MA 6:30 pm
Messiah Open Sing, with strings, timpani, organ; St. Peter's Episcopal, Weston, MA 4 pm
Concora; Immanuel Congregational, Hartford, CT 4 pm
Candlelight Lessons & Carols; Congregational Church, Naugatuck, CT 4 pm
Edward Doucet; Cathedral of All Saints, Albany, NY 4:30 pm
Handel, *Messiah*; Church of St Joseph, Bronxville, NY 3 pm
Handel, *Messiah*; Bethany Presbyterian, Rochester, NY 9, 11 am
Seton Hall University Choir; Our Lady of Sorrows, South Orange, NJ 3 pm
Advent Vespers Concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm
Handel, *Messiah*; Grace Lutheran, Lancaster, PA 4 pm
American Boychoir; Eichelberger Performing Arts Center, Hanover, PA 2 pm
Chancel Choir; First Presbyterian Church, Lynchburg, VA 5 pm
American Boychoir; Greene Memorial United Methodist, Roanoke, VA 4 pm
Rutter, *Gloria*, with orchestra; Peachtree Road United Methodist, Atlanta, GA 7 pm
John Obetz; Immanuel Lutheran, Pensacola, FL 3 pm
Dayton Bach Society; Seventh-day Adventist Church, Kettering, OH 8 pm
Jeremy Tarrant; National Shrine of the Little Flower, Royal Oak, MI 5 pm
Lessons & Carols; First Presbyterian, Evansville, IN 7 pm
Christmas Concert; First Presbyterian, Arlington Heights, IL 4 pm (also Dec 17)
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

11 DECEMBER
Martin Jean; United Church on the Green, New Haven, CT 8 pm
Concora; Emanuel Lutheran, Manchester, CT 7:30 pm
Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm

12 DECEMBER
St Peter's Chorale; Harvard University, Cambridge, MA 8 pm
Lee F. Milhous, harpsichord, with cello; St. Paul's, Doylestown, PA noon
Grand Mass in E-flat; Peachtree Road United Methodist, Atlanta, GA 5 pm

13 DECEMBER
American Boychoir; St Patrick's Cathedral, New York, NY 7 pm
Jeremy Tarrant; St Paul's Episcopal, Flint, MI 12:05 pm

14 DECEMBER
Atlanta Boy Choir; Peachtree United Methodist, Atlanta, GA 8 pm (also December 15)
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
National Lutheran Choir Christmas Festival; Cathedral of St. Paul, St. Paul, MN 8 pm

15 DECEMBER
Michael Lizotte; Trinity Church, Boston, MA 12:15 pm
American Boychoir; Princeton University, Princeton, NJ 8 pm
Carol Concert; St. Paul's, Doylestown, PA 8 pm
Handbell Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Chute Middle School Chorus & Handbell Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

16 DECEMBER
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
His Majesty's Clerkes; St. Procopius Abbey, Lisle, IL 8 pm

17 DECEMBER
Candlelight Carol Services; Trinity Church, Boston, MA 3:30, 6:30 pm
Carol Service; Harvard University, Cambridge, MA 5 pm (also December 18, 8 pm)
David Lester; Cathedral of All Saints, Albany, NY 4:30 pm; Lessons & Carols 5:15 pm
Helen Kemp, *Christmas in Holland*; Church of St Joseph, Bronxville, NY 3 pm
Carol Sing; Our Lady of Sorrows, South Orange, NJ 4 pm
American Boychoir; West Windsor-Plainsboro H.S. North, Plainsboro, NJ 4 pm
Lessons & Carols; St. Paul's, Doylestown, PA 8 pm
Lessons & Carols; First Presbyterian, Burlington, NC 5 pm
Lessons & Carols; Cathedral Church of St Paul, Detroit, MI 4 pm
James Kibbie; University of Michigan, Ann Arbor, MI 4 pm
Bach, *Magnificat*; St Regis Catholic Church, Bloomfield Hills, MI 7 pm
Annual Christmas Concert; Independent Presbyterian, Birmingham, AL 4 pm
His Majesty's Clerkes; Fourth Presbyterian, Chicago, IL 3 pm
Marianne Webb; First United Methodist, Carbondale, IL 5 pm
Cathedral Choir and organ; Cathedral of St. Paul, St. Paul, MN 3 pm

19 DECEMBER
Ray Cornils, with brass & chorus; City Hall, Portland, ME 7:30 pm
Handel, *Messiah*, with orchestra; St Thomas Church, New York, NY 7:30 pm (also December 21)
Lee F. Milhous, with soprano; St. Paul's, Doylestown, PA noon

22 DECEMBER
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Larry Long; Fourth Presbyterian, Chicago, IL 12:10 pm

23 DECEMBER
His Majesty's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm

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

29 DECEMBER
Richard Hill; Trinity Church, Boston, MA 12:15 pm

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UNITED STATES
West Of The Mississippi

17 NOVEMBER
Paul Mitchell with Italice Brass; Episcopal Church of the Ascension, Seattle, WA 7:30 pm
David Craighead; Christian Life Center, Bakersfield, CA 8 pm

19 NOVEMBER
Rebecca Groom te Velde; First Presbyterian, Stillwater, OK 4 pm
Texas Christian University Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Robert Plimpton; Spreckels Organ Pavilion, San Diego, 2 pm
Allan Blasdale; St Mary's Cathedral, San Francisco, CA 3:30 pm

26 NOVEMBER
Carlene Neilhart; First Christian Church, Brookfield, MO 3 pm
Alison Luedecke, with Millennia Consort; Corpus Christi Cathedral, Corpus Christi, TX 4 pm
Robert Plimpton; Spreckels Organ Pavilion, San Diego, 2 pm
Jeanette Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

27 NOVEMBER
Carole Terry; Benaroya Concert Hall, Seattle, WA 7:30 pm

3 DECEMBER
Plymouth Music Series; Plymouth Congregational Church, Minneapolis, MN 2 pm (also December 9, 7:30 pm, and December 10, 4 pm)
Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm
San Domenico Singers and Young Singers; St. Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch; Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 4 pm
Pasadena Classical Singers; Pasadena Presbyterian, Pasadena, CA 3 pm
Procession with Carols; All Saints' Episcopal, Beverly Hills, CA 5 pm

4 DECEMBER
Orpheus Chamber Singers; St. Thomas Aquinas, Dallas, TX 7:30 pm
Schola Cantorum of Texas; St. Stephen Presbyterian, Fort Worth TX 7:30 pm

5 DECEMBER
Carlene Neilhart; St. Matthew United Church of Christ, St. Louis, MO 7:30 pm
Robert Glasgow; Royce Hall, UCLA, Los Angeles, CA 7:30 pm

10 DECEMBER
Advent Lessons and Carols; St. Mary's Cathedral, San Francisco, CA 3:30 pm

16 DECEMBER
Boys Choir of Harlem; Royce Hall, UCLA, Los Angeles, CA 2 pm

17 DECEMBER
Vytenis Vasyliunas; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Handel, *Messiah*; All Saints' Episcopal, Beverly Hills, CA 5 pm
Tallis Scholars; Royce Hall, UCLA, Los Angeles, CA 4 pm

22 DECEMBER
Joe Adam, with Holiday Singalong; Benaroya Concert Hall, Seattle, WA 8 pm

23 DECEMBER
David Higgs, with chorus; Benaroya Concert Hall, Seattle, WA 8 pm

31 DECEMBER
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch; Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 8 pm

INTERNATIONAL

17 NOVEMBER
Stephen Tharp; Townhall, Adelaide, Australia

18 NOVEMBER
David Goode; St Clement's Anglican Church, Toronto, Ontario, Canada 8 pm

19 NOVEMBER
Sylvie Poirier & Philip Crozier; Bishop's University, Lennoxville, Québec, Canada 4 pm
Arthur LaMirande; Holy Rosary Cathedral, Vancouver, BC, 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

29 NOVEMBER
Sylvie Poirier & Philip Crozier; Cathédrale Saint-Germain, Rimouski, Québec, Canada 8 pm

2 DECEMBER
Gerhard Weinberger; St. Philippus, Munich, Germany, 8 pm

10 DECEMBER
Stephen Tharp, with orchestra; Cathedral of St. John the Baptist, Ragusa, Sicily

13 DECEMBER
Daniel Roth; Notre Dame de France, London, England, 7:45 pm
Edward Norman, with VSO Brass Quintet; St. John's, Vancouver, BC, Canada 8 pm

16 DECEMBER
Robert Sharpe; Lichfield Cathedral, England, 7:30 pm

Organ Recitals

LEE AFDALH, Christ United Methodist Church, Rochester, MN, June 13: *The Modal Trumpet*, Karam; *Concerto in a*, Vivaldi; *Fairest Lord Jesus*, Schroeder; *Variations on "The Ash Grove"*, Schulz; *Choral in E*, Franck.

JANET AHREND & JAMES BARRETT, Cathedral of Our Lady of Lourdes, Spokane, WA, June 25: *Three Pieces for Organ Duet*, Cundick; *Poem for Piano and Organ*, Callahan; *Lord of the Dance*, Raney; *Max Cat Rag*,

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
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Dinda; *Concerto II in a*, Soler; *Aria*, *Canon Two in One*, Cooke; *Suite from Carmen*, Bizet, arr. Biery.

DIANE BISH, First (Scots) Presbyterian Church, Charleston, SC, June 3: *Prelude and Fugue in g*, Buxtehude; *Five Flute Clocks*, Haydn; *Allegro (Symphony VI)*, Widor; *Boleto de Concert*, Lefebure-Wely; *Carillon de Westminster*, Vierne; *Finale (Concerto Gregoriano)*, Yon; *Come thou fount* (Nettleton); *Toccata on "Easter Hymn"*, Bish; "Nimrod" (*Enigma Variations*), Elgar; *Toccata (Symphony V)*, Widor.

WALTER BRADFORD & SALLY CHERRINGTON, St. Joseph Catholic Church, Chicago, IL, June 4: "Voluntary," "Rondo ostinato," "Rhythmic Trumpet" (*Baroque Suite*), Bingham; *Andante (Sonata in E-flat)*, Parker; *Variations on "America"*, Ives.

EMMA LOU DIEMER, Basilica di S. Maria sopra Minerva, Rome, Italy, July 4: *Festival Prelude*, Owen; *Partita on "Deck thyself, my soul, with gladness"*, Shaffer; *O Sacred Head*, Decker; *Messa "L'homme arme"*, *Toccata "Veni creator spiritus"*, Sandresky; *Fanfare and Toccata on "All creatures of our God and King"*, Harbach; *Four Chorale Preludes*, Shrude; *Variations on "Amazing grace"*, Scheide; *Commentaries: Alpha and Omega, Blow in the Cloud, When it came to pass*, London; *Toccata for Pentecost*, Diemer.

DAVID HATT, Cathedral of the Immaculate Conception, Denver, CO, July 9: *Two Variations on a Theme of Frank Zappa*, *Courtship Argument*, Hatt; *Esquisses byzantines*, Mulet; *Not Again*, Hatt.

ROBERT BURNS KING, Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa,

Italy, June 10: *Suite Gothique*, Boellmann; *Balletto del Granduca*, Sweelinck; *Two Ciaccone*, L. Couperin; *Aria con variazioni*, Martini; *Prelude, Fugue and Variation*, Franck; *Passacaglia and Fugue in c*, S. 582, Bach.

LUDDER LOHMANN, St. Augustine's Church, Vienna, Austria, July 7: *The Art of Fugue*, S. 1080, *Wenn wir in höchsten Nöten sein*, S. 668a, Bach.

ROBERT SUTHERLAND LORD, St. Paul Cathedral, Pittsburgh, PA, July 2: *Trumpet Minuet*, Hollins; *Prelude & Fugue in G Major*, S. 541, Bach; *Prayer to St. Francis (Sei fioretti)*, Tournemire; *Acclamations (Suite Medievale)*, Langlais; *Meditations on "Veni creator spiritus"*, Lord; *Villanella*, Ireland; *Improvisation*.

PATRICIA LUNDEEN, with Zoe Shepherd, flute, and James Hoch, clarinet, Christ United Methodist Church, Rochester, MN, June 27: *Litanies*, Alain; *Sonata Sacra*, Karlsen; *On the Third Day*, Hoch.

ALAN MORRISON, Balboa Park, San Diego, CA, June 26: *Fantasy and Fugue in g*, S. 542, *Allein Gott in der Höh' sei Ehr'*, S. 664, Bach; *Pièce Héroïque*, Cantabile, Franck; *Te Deum*, Demessieux; *Fantasia*, Weaver; "The peace may be exchanged" (*Rubrics*), Locklair; *Salamanca*, Bovet; *Tintinnabulation*, Krape.

KAORI MUNE, St. Augustine's Church, Vienna, Austria, June 30: *Prelude and Fugue in e*, S. 533, *Allein Gott in der Höh' sei Ehr'*, S. 711, 715-717, *Toccata in E*, S. 566, *Pastorale in F*, S. 590, *Ein feste Burg ist unser Gott*, S. 720, *Erbarm dich mein, o Herre Gott*, S. 721, *Toccata, Adagio and Fugue in C*, S. 564, Bach.

CARLENE NEIHART, Unity Temple, Kansas City, MO, May 21: *Fanfare*, Lemmens; *Andante*, Mozart; *Pièce Héroïque*, Franck; *Sheep may safely graze*, *Toccata and Fugue in d*, S. 565, Bach; *Impromptu*, Vierne; *Thou art the rock*, Mulet; *Jesu, joy of man's desiring*, *Fantasy and Fugue in a*, S. 561, Bach; *Allegro vivace*, Air, *Allegretto giocoso*, *Allegro maestoso (Water Music)*, Handel; *Coronation March*, Meyerbeer; *Bell Benedictus*, P. Weaver; *Toccata (Symphony V)*, Widor.

NICHOLAS PAGE, Central Methodist Church, St. Saviourgate, York, England, June 29: *Calling All Workers*, Coates; *Prelude and Fugue in C*, S. 547, Bach; *In Paradisum*, Dubois; *Passacaglia in a*, Sanders; *Chorale Prelude on "Lancashire"*, Elmore; *Noon-Tide*, Dicks; *Rondo de Campanelli*, Morandi; *Babbling*, Maclean; *Tu es petra*, Mulet.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, April 16: *Choral No. 3 in a*, *Prelude, Fugue and Variation*, Franck; *Wondrous Love*, op. 34, Barber; *Chromatic Study on the Name Bach*, Piston; *Fantasy and Fugue in g*, S. 542, Bach, April 23: *Fantasy and Fugue in g*, S. 542, *Christ ist erstanden*, S. 627, Bach; *Sonata in g*, Lindberg; *Prelude and Fugue in D*, S. 532, Bach.

IRNÉE PEYROT, St. Augustine's Church, Vienna, Austria, June 16: *Allein Gott in der Höh' sei Ehr'*, S. 717, 711 and 715, *Lobt Gott, ihr Christen allzugleich*, S. 732, *In dulci jubilo*, S. 729, Bach; arrangements by Max Reger: *Fantasy and Fugue in D*, S. 912; from the "School of Trio Playing" (*Two-Part Inventions*, arranged as Trios): No. 1 in C, S. 772, No. 4 in d, S. 775, No. 5 in E-flat, S. 776, No. 6 in E, S. 777, No. 14 in B-flat, S. 785, No. 15 in b, S. 786; *Chromatic Fantasy and Fugue in d*, S. 903, Bach.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montréal, Québec, June 13: *Suite à 4 mains*, Perrot; *Vorspiel und Fuge*, Schönfelder; *Fugue à six parties*, Loret; *Triptych on German Christmas Carols*, Böltig.

ULF PRUNNER, St. Augustine's Church, Vienna, Austria, June 23: *Prelude in E-flat*, S. 552/1, *Kyrie*, *Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie*, *Gott heiliger Geist*, S. 671, *Allein Gott in der Höh' sei Ehr'*, S. 675, 676, 677, *Dies sind die heiligen zehn Gebot*, S. 678, *Wir glauben all an einen Gott*, S. 680, *Vater unser im Himmelreich*, S. 682, *Christ unser Herr zum Jordan kam*, S. 684, *Aus tiefer Not schrei ich zu dir*, S. 686, *Jesus Christus unser Heiland*, S. 688, *Fugue in E Flat*, S. 552/2, Bach.

PEGGY KELLY REINBURG, First Baptist Church, Charleston, SC, June 9: *Le jardin suspendu*, Alain; *Gloria (Messe du Huitième Ton)*, Corrette; *Prelude and Fugue in c*, S. 546, Bach; *Sonata III in F*, Wq 70, no. 3, CPE Bach; *Improvisation in a*, op. 150, no. 7, Saint-Saëns.

ROBERT RIDGELL, with Suzanne Marie Fleming, soprano, Cathedral of St. John the Baptist, Charleston, SC, June 7: *Sortie in E-flat*, Lefebure-Wely; *Le monde dans l'attente du Sauveur*, Dupré; *Ave Maria*, Ave Maris Stella, Langlais; *Les Angéus*, Vierne; *Carillon-Sortie in D*, Mulet.

RÉGIS ROUSSEAU, Christ Church Cathedral, Montréal, Québec, June 21: *Partita: Ach, was soll ich Sinder machen*, S. 770, *In dulci jubilo*, S. 751, *Concerto VI in E-flat*, S. 597, *Jesus, meine Zuversicht*, S. 728, *Gelobet seist du, Jesus Christ*, S. 722, *Fugue in A*, S. 949, *In dulci jubilo*, S. 729, *Aria in F*, S. 587, *Werde munter, mein Gemute*, S. 1118, *Prelude and Fugue in G*, S. 541, Bach.

STEPHEN THARP, St. Paul's Cathedral, London, England, June 25: *Le Rejoissance*, *Menuet I & II*, Handel, arr. Tharp; *Second Symphony for Organ*, Newman.

CHARLES BOYD TOMKINS, Carroll College, Waukesha, WI, June 13: *Sonata de Primo Tono*, Lidon; *An Wasserflüssen Babylon*, S. 653, *Prelude and Fugue in G*, S. 541, Bach; *Dieu est immense, éternel, immuable*, *Le soufflé de l'Esprit*, *Dieu est amour*, Messiaen; *Sketch in D-flat*, Schumann; *Final (Symphony I)*, Vierne; *The King of Instruments*, Albright.

PATRICK WEDD, Christ Church Cathedral, Montréal, Québec, June 14: *Fugue in A*, S. 950, *Herr Christ, der ein'ge Gottes Sohn*, Anh. 55, *Allein Gott in der Höh' sei Ehr'*, S. 675, 676, 677, *Prelude in C*, S. 567, *Ach, Gott und Herr*, S. 714, *Auf meinen lieben Gott*, S. 744, *Das Jesulein soll doch mein Trost*, S. 702, *Prelude and Fugue in G*, S. 550, Bach.

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The 2001 AGO Region IX Convention, to be held in San Diego June 17-21, and hosted by the San Diego Chapter, seeks **academic papers** to be read at the Convention on Monday, June 18. Preference will be given to topics that relate to the Far West Region, or to the theme of the Convention, "Bridging the Centuries." Presenters will be given a complimentary registration to the Convention. Please send proposals, along with a biography and list of any required materials or equipment, to Dr. Kathleen Scheide, AGO Region IX Convention Papers, P.O. Box 601364, San Diego, CA 92160, by Dec. 15, 2000. Presenters will be chosen and applicants notified by Feb. 1, 2001.

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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, Vidor, 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

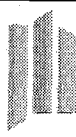
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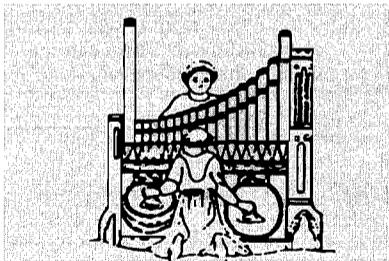


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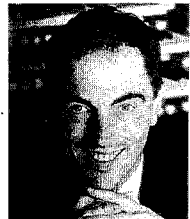
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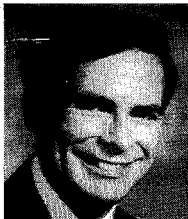
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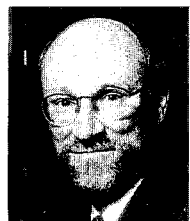
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