

THE DIAPASON

JANUARY, 2001



The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, Florida
Specification on pages 17-18

Here & There

Trinity Church, Copley Square, Boston, continues its "Fridays at Trinity" series of organ recitals at 12:15 pm each week: January 5, Douglas Marshall; 1/12, Laurence Carson; 1/19, Ken Cowan; 2/2, Gretchen Longwell; 2/9, Brian Jones; 2/16, Peter Conte; 2/23, David Ogletree. For information: 617/536-0944, x311.

The Cathedral of All Saints, Albany, New York, has announced its 2001 music events: January 7, 4 pm, Brenda Vrenderburg; 1/14, 4:30 pm, Peter Mahigian, followed by Epiphany Lessons & Carols at 5:15 pm; 1/21, 4:30 pm, Charles Semowich; 1/28, 4:30 pm, Edward Doucet; 2/4, 4 pm, David Lamb. For information: <efheffron@aol.com>.

St. Mary's Cathedral continues its series of Sunday afternoon concerts: January 7, Epiphany Lessons & Carols; 1/14, Sean O'Neal; 1/21, Lyle Settle; 1/28, Hans Uwe Hielscher; 2/4, Raymond Garner; 2/18, Vlada Volkova Moran; 2/25, Don Lewis. For information: 415/567-2020, x213.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its series of music events: January 7, Epiphany Feast of Lights; 1/26, Wallace State College Concert Choir; 2/23, guitarist Michael Patilla; 2/25, Choral Evensong, Benjamin Hutto, conductor; 3/11, Choral Evensong for Lent, music of Purcell; 3/25, The Sixteen. For information: 205/226-3505.

The Institute of Sacred Music at Yale University is presenting "Up with a shout: The Psalms in Jewish and Christian religious, artistic and intellectual traditions," an interfaith, multidisciplinary conference, January 20-23. The conference brings preachers, ministers, rabbis, cantors, lay readers and congregants, both Jewish and Christian, together with scholars, musicians, artists and architects, chaplains and healers. The events will be filmed and the papers from it will be published. Among the many presenters are Mark Brombaugh, Lawrence Hoffman, Martin Jean, Thomas Murray, Stephen Paulus, William Porter, and others. For information: 203/432-5180.

St. Gregory's Episcopal Church, Boca Raton, Florida, continues its ninth annual concert series: January 21, Searle Wright; 2/25, Elizabeth Turnbull, viola, and Philip Fowke, piano; 3/18, Tommy Dorsey Orchestra; 4/8, David Higgs; 5/20, Spring Festival. For information: 561/395-8285.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its music events: January 21, David Price and Paul Anderson, duet; 2/11, Devonne Gardner, soprano, and Jeffrey Brillhart, pianist; 3/11, "A Dialogue in Music" with Udi Bardavid and Simon Shaheen; 3/25, Senior Choir, Chamber Singers, and Concerto Soloists Orchestra in works of Mozart, Stravinsky, and Lauridsen; 4/13, Bryn Mawr Chant Society. For information: 610/525-2821.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its arts program: January 23, James Diaz; 2/11, Harmony Youth Chorus; 2/25, Michael Shake with the Atlanta Brassworks; 3/11, Choral Guild of Atlanta; 3/27, Bach, *St. John Passion*; 4/29, Choral Guild of Atlanta. For information: 404/240-8212.

Emmanuel Church-Chester Parish, Chestertown, Maryland, continues its music series: January 26, JanEL Gortmaker; 3/2, Glenn Kime; 3/17, Musikanten; 4/13, Evensong; 5/11, Ken Cowan; 5/24, Ascension Evensong; 6/16, Jay MacCubbin. For information: 410/778-3477.

Trinity Episcopal Church, Ft. Wayne, Indiana, continues its music programs: January 28, Musica Trinitatis; 2/25, Te Deum, Trinity choirs with orchestra; 3/18, Lenten Evensong; 5/6, Musica Trinitatis; 6/3, Eleganza Baroque Ensemble; 6/20, Charles Tompkins. For information: 219/423-1693.

Friends of the Kotschmar Organ continue concerts on the 6,618-pipe Austin organ at Portland, Maine, City Hall: January 30, Douglas Rafter; 3/20, Ray Cornils, Bach birthday bash; 4/3, Dennis James, with the silent film *Ben Hur*. For information: 207/883-9525 or 207/885-0198.

Early Music America and The Cambridge Society for Early Music have joined forces to present a competition for early music soloists. The Bodky Competition prize is a recital at the Boston Early Music Festival, as well as funding and engineering/production support for a debut commercial recording. Repertoire may include any music composed before 1830, performed with period-style instruments or voice in an historically-informed manner. The deadline for applications is February 1. For information: Early Music America, 11421 1/2 Bellflower Rd., Cleveland, OH 44106-3990; 216/229-1685; <www.earlymusic.org>.

Bowling Green State University, Bowling Green, Ohio, will hold its 27th annual organ competition on March 3. The winner will receive a \$4,000 scholarship to the College of Music Arts (\$1,000 per year). Each contestant will play a work of Bach and one work written since 1750. The deadline for applications is February 8. For information: Vernon Wolcott, 419/372-2192 or 419/372-2181; <vwolcot@bgsu.edu>.

St. Mark's Church, Philadelphia, presents a concert on February 9 in honor of the 100th anniversary of the Lady Chapel and the 25th anniversary of the Delius Society. The program features St. Mark's Chamber Choir, Donald Nally, choirmaster, Scott Dettra, organist, performing works of Finzi, Fenby, Howells, Warlock, Nally, Britten, Delius, Moeran, Grainger, and Stanford. For information: The Delius Society, 12 Farmington Pl., Newtown, PA 18940-1710.

The 49th annual **BMI Student Composer Award competition** will award \$20,000 to young composers. The deadline for entering the 2001 competition is February 9. Awards range from \$500 to \$5,000. The competition is open to students who are citizens of the Western Hemisphere and who are under 26 years of age on December 31, 2000. Milton Babbitt is the awards chairman. Eleven former winners have gone on to win the Pulitzer Prize in Music. For information: 212/830-8307; <classical@bmi.com>.

The American Choral Directors Association is assisting in organizing a tour for the Kamchatka Vocal Ensemble from Russia on their way to the ACDA convention. The choir is available for concerts from March 2 through 13. The ACDA National Convention takes place March 14-17 in San Antonio, Texas. The schedule includes over 45 interest, reading, and roundtable sessions, 300 exhibits, 6000 members in attendance, and performances by 46 auditioned and interest session choirs. For information: 580/355-8161; <acda@acdaonline.org>.

The ninth **French Organ Music Seminar** takes place July 2-9 in Paris with Marie-Louise Langlais, Najj Hakim, Marie-Bernadette Dufourcet, Daniel Roth, Susan Landale, Pierre Pincemaille, and Lynne Davis. Sessions

THE DIAPASON

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BRIAN SWAGER
Carillon

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take place at the Schola Cantorum, Paris Conservatoire, Ste-Clotilde, St-Augustin, Notre-Dame d'Auteil, Notre-Dame des Champs, St-Etienne, St-Denis, and Notre-Dame de Paris. The third British Organ Seminar takes place June 25-July 1, with John Norman, David Briggs, and Martin Baker, with visits to Bath, Birmingham, Bristol, Gloucester, Lichfield, Liverpool, Winchester, and London. An additional tour of Alsace and Basel, Switzerland, takes place July 10-14, with Daniel Roth and Marie-Louise Langlais. For information: 214/860-1545; <crharmon@pcbc.org>.

The Summer Institute for French Organ Studies (SIFOS) takes place July 16-27, with faculty Gene Bedient, Henri DeLorme, and Jesse Eschbach. Enrollment is limited to six participants who will spend one week in Souvigny and a second week in Lyon. In Souvigny, students will have lectures and learn about the 1783 Clicquot organ at the Basilica of St. Peter and St. Paul. They will have practice time on the instrument each day and participate in a public recital on July 20. The second week, participants will work with the 1880 Cavallé-Coll organ at St. François de Sales Church in Lyon and participate in a recital on July 27. SIFOS was founded in 1986 by Gene Bedient and Jesse Eschbach to provide an opportunity for American organists to study the traditions of 18th and 19th century French organs, culture, and performance practices. For information, contact Gene Bedient at 402/420-7662; e-mail: <BedientORG@aol.com>.

The William Ferris Chorale presented the Chicago premiere of Gerald Near's cantata, *Cum Novo Cantico*, at its December 1 concert at Our Lady of Mount Carmel Church, Chicago. The program also included works of Gabrieli, Victoria, and Tye; William Ferris's Christmas Introit "The Lord Said to Me"; and Villa Lobos's *Ave Maria*; as well as Spanish, German, and French traditional carols. The chorale was accompanied by a chamber ensemble of harp, string quartet, brass quartet, percussion, and two organs.

The 19th annual Fall Crawl, sponsored by the Worcester and Southern Massachusetts AGO chapters, took place in North Easton and Taunton, Massachusetts. Co-chairs were Judith Ollikkala and Richard Hill. Seventy-five members took the tour, which visited seven organs by Hook & Hastings, E.&G.G. Hook, Jardine, Odell, and Johnson. Performers included Richard Hill, Steven Patchel, Richard Shattuck, Michael Lizotte, Barbara Owen, Michael Yang, Debra Lebrun, Jean-Paul Page, and Judith Ollikkala.



Ann Elise Smoot



Thierry Escaich (photo Isabelle de Rouville)

Karen McFarlane Artists has announced the addition of two international organists to the roster, **Ann Elise Smoot** and **Thierry Escaich**.

Winner of the 1998 AGO Young Artists Competition, Ann Elise Smoot is a native of Philadelphia who now resides in London, England. She began musical studies in Philadelphia, and went on to earn the Bachelor of Arts and Master of Music degrees with honors from Yale University. In addition, she won several academic and musical prizes, including a fellowship that took her to England to study organ and harpsichord at the Royal Academy of Music. While living in the UK, she studied with Peter Hurford and, more recently, Gillian Weir. A tutor at the St. Giles Organ School and at the Royal School of Church Music, Ms. Smoot is also director of the Junior Organ Conservatoire of London.

A prizewinner in the St. Albans International Organ Festival in 1997, Ms. Smoot's career has expanded throughout the UK and North America. In 1999, her recital in Dublin was selected by the *Irish Times* as one of the top six classical performances heard in Ireland that year. JAV Recordings released her first CD, of music by Stanford, Karg-Elert, Bairstow and Vierne, in June of 2000. Ann Elise Smoot is married to Martin Baker, master of music at Westminster Cathedral, London.

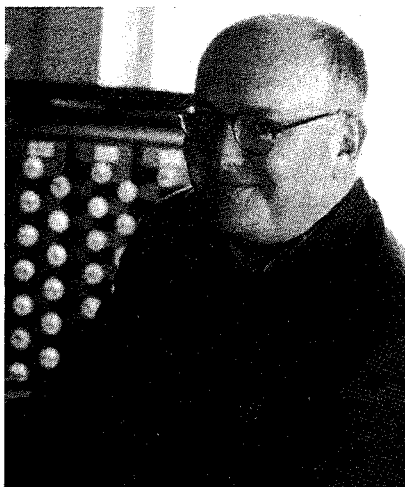
Thierry Escaich is one of Europe's finest young composers and organists. Organist of St-Étienne-du-Mont in Paris, France, he is also Professor of the Paris Conservatoire, where he was

appointed in 1992 at the age of 27. Escaich studied music at the Conservatoire National Supérieur de Musique de Paris, where he obtained eight first prizes in harmony, counterpoint, fugue, organ, improvisation, analysis, composition, and orchestration. His career as an organist and composer has been recognized through his many international prizes, among them the Florence Blumenthal Foundation's International Competition, the André Jolivet International Competition, the Boëllmann-Gigout International Competition for Organ Improvisation (Strasbourg), the Hervé Dugardin Prize awarded by SACEM, and the Nadia et Lili Boulanger Foundation Prize, awarded by the French Institute in 1993.

Escaich has composed more than 40 works, ranging from pieces for solo instrument to symphonic music, including chamber music and several concertos. His works are performed throughout Europe by groups as varied as the Ensemble Orchestral de Paris, the Philharmonic Orchestra of Monte-Carlo, the Bonn Orchestra, the BBC Singers, and by soloists of such international standing as Olivier Latry. In 1997, Escaich was nominated for TV Classical Music Victories awards in the best composer category.

As an organist, Thierry Escaich is well-known for his improvisations along the lines of Vierne, Dupré, and Cochereau. He has recorded for Sony Classical, Calliope, Chamade, and Verany. Mr. Escaich's first American tour will be April 1-14, 2002.

Here & There



Charles Callahan

Charles Callahan has recently completed several new works. *Legend for Harp, Strings and Organ* was commissioned for the Church of the Good Shepherd, Dallas, Texas, by Robert Churchill, organist and choirmaster. The work, of six and one-half minutes duration, is also scored for two alternative ensembles: harp and organ, harp and string orchestra. First performance was in the Dallas church on Christmas Eve. A *Hymn of Glory Let Us Sing*, a festive anthem for choir, organ, brass quintet and timpani, was commissioned by the Brick Presbyterian Church, New York City, Keith Toth, minister of music. It received its first performance in November at the Brick Church in a service honoring its retiring senior minister, Herbert Anderson. *Divertimento for Organ and String Quartet* received its first performance in New York City by Lorenz Maycher and strings from the Juilliard School. The work, of six minutes duration, is being prepared for publication by Morning Star Music Publishers. A *Wedding Suite for Organ* consists of four movements and will be published by Morning Star early this year. It was commissioned by Mr. and Mrs. Carl Nichols of Athens, Georgia, in honor of their son's wedding.

servatory, and piano teacher at the University of Music, is represented in the United States by Concert Artist Cooperative, Beth Zucchini, director.

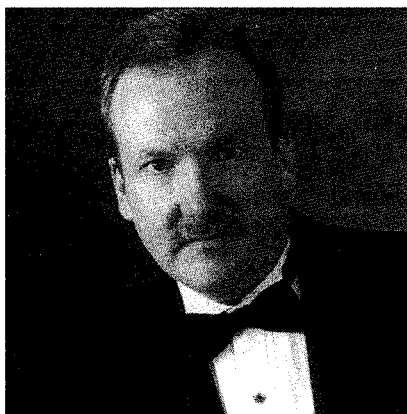
Richard G. Hamar of Norwich, Connecticut, received the Organ Historical Society's Distinguished Service Award for the year 2000 at the society's convention in Boston. Hamar apprenticed with the Hamburg organbuilder Rudolf von Beckerath and, after gaining further experience in Europe, returned to the USA to pursue his career. He has served on two OHS convention committees and, over the years, donated considerable time and effort to preparing what had been barely-playable instruments for use at conventions. Hamar is recognized for the meticulous quality of his organ restorations, a recent example of which is the Holbrook tracker organ at the Episcopal church in Windham, Connecticut.

The first solo compact disc by **Aaron David Miller** has been released on the Dulcian label. The program includes works of Bach, Sweelinck, Mendelssohn, and five improvisations, plus Miller's recent work entitled "Sinfonia on a Theme of Vaughan Williams," performed on the 29-stop mechanical action organ by Martin Pasi at Trinity Lutheran Church in Lynnwood, Washington. Miller won the AGO improvisation prize at age 23, and won both the Bach and improvisation prizes at the Calgary International Festival in 1998. CDs can be ordered from Penny Lorenz (425/745-1313) or <penlorenz@worldnet.att.net> or from the OHS or JAV Recordings.

Daniel Pinkham has completed four new "organ-plus" works. *The Salutation of Gabriel*, for French horn and organ, was commissioned by Joan Lippincott in honor of Karen McFarlane, and received its first performance by Ms. Lippincott with hornist Larry Williams on September 8 at Peabody Conservatory. *Humoresques*, for bassoon and organ, was commissioned by Lee Ridgway and Donald Vaughan to inaugurate their new residence organ in Dorchester, Massachusetts, built as Opus 11 by Juguet-Sinclair. *Aurora*, for clarinet and organ, was composed for Heinrich Christensen, successor to Dr. Pinkham as music director of King's Chapel in Boston. *Concerto for Organ and Wind Quintet* was composed for James David Christie and John Finney. Pinkham composed *Collects*, six preludes for organ, for Andrew Paul Holman's tour of Norway in the summer of 2001.

Appointments

Kathleen Grammer has been appointed director of education and community partnerships for the Plymouth Music Series. She is responsible for developing a comprehensive educational plan and will oversee the *Witness* education outreach program, the *Odyssey* commissioning program, and the Orchestra Reading Project. A mezzo-soprano, Grammer has been singing with the Ensemble Singers of the Plymouth Music Series since 1999. She previously served as director of Westminster Conservatory of Music, Princeton, New Jersey, taught voice in public schools, served on several college faculties, and has maintained a private voice studio. She holds the BMus from Heidelberg College and the MMus from Westminster Choir College.



E. Davis Wortman

E. Davis Wortman has been appointed director of music and organist at St. James' Episcopal Church, New York City. He will direct three adult choirs and a handbell choir and oversee four children's choirs in conjunction with the director of children's music ministry. Additionally Wortman will manage and develop the "Friends of Music" concert series. He holds degrees from Stetson University, Yale University, and Manhattan School of Music; his teachers include Marilyn Keisel, Paul Jenkins, Robert Baker, and John Walker. He leaves St. Matthew's Episcopal Cathedral, Dallas, Texas, where he served as choirmaster and organist since 1994.

Joseph Martin has been appointed director of sacred publications for Shawnee Press, Inc. Martin will oversee the editorial and creative direction of the company and also coordinate the recording and production aspects. He has served as director of church marketing for the past eight years and as an associate editor, sacred piano publications, for three years. He received the BMus from Furman University and the MMus from the University of Texas, Austin.



Michael Gailit

After a successful fall season with appearances at international festivals in Austria and both Western and Eastern Europe, **Michael Gailit** will return to the United States in January and February with recitals at the Cathedral of St. Paul, St. Paul, Minnesota, January 21, at 3 pm; Arizona State University, Tempe, January 28, 2:30 pm; Baylor University, Waco, Texas, February 5, 8 pm; and St. Stephen's Church, Milburn, New Jersey, February 18, 4 pm. In addition, from February 2-13 Gailit will lead the fifth international organ study tour of the organ classes at the Vienna Conservatory. The group will tour Texas, including participation of the students in the Baylor Organ Conference, in two recitals in Waco and Houston, and many organ crawls in Dallas and Houston, including a visit to the Meyerson Symphony Center. Michael Gailit, organist of St. Augustine's Church in Vienna, professor of organ at the Vienna Con-



Robert M. Quade

Robert M. Quade retired on August 27 after 33 years of service as organist and master of the choristers at St. Paul's Episcopal Church in Akron, Ohio. He served as a musician in various churches since 1945. His first position was at the Presbyterian Church in Menlo Park, California. During his studies at the School of Sacred Music of Union Theological Seminary, he was organist and choirmaster at the Hillside Presbyterian Church in Orange, New Jersey. From 1960 to 1967 he served in a similar position at Christ Church in Lexington,

When we
build,
let us think
that we build
for ever.

John Ruskin

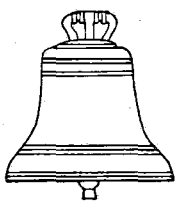
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Paul Hale, Reviewer
Thomas Murray plays the Music of
Schumann and Mendelssohn (JAV-CD)
First-Plymouth Church, Lincoln, NE



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Naji Hakim, Pierre
Pincemaille, Jean-Pierre
Leguay, John Scott,
David Briggs, and others.



Marie-Louise
Langlais, Director

Contact: Christina Harmon;
8409 Pickwick Lane #123; Dallas, TX 75225
phone: 214/860-1545
email: crharmon@pbc.org web: www.bfoms.com

Kentucky. His organ studies were with Paul Callaway, Vernon deFar, Alec Wyton, Harold Friedell, and Richard Purvis.

In 1967 Quade began his tenure at St. Paul's in Akron. During the years there he took the choir of men and boys on twelve overseas tours that included England, Sweden, Denmark, Italy, Austria, Netherlands, and France. The girls' choir made four tours to the UK, one combined with the men and boys singing at Canterbury Cathedral, Lichfield Cathedral, and Westminster Abbey.

In 1975 he instituted the first RSCM Ohio Course for boys and adults held at the Diocese of Ohio's conference center. Many English choirmasters as well as several American musicians were guest music directors. These courses always concluded with services held at St. Paul's, exposing the congregation to some of the best in church music. In 1990 Quade was made a Fellow of the Royal School of Church Music, and the following year was elected president of the American Branch. He continues in that post with an office and staff at St. Paul's Church in Akron. In 1999 he was awarded an honorary Doctor of Music by the University of the South in Seawane, Tennessee.

The parish honored their retiring choirmaster on the weekend of September 29-October 1 with a parish dinner attended by 300 former choristers and friends. The following day over one hundred former and present choristers enjoyed a picnic, and on the Sunday Quade played and conducted the combined choirs in a festival Eucharist followed by a reception. Gifts to a Robert Quade Scholarship for Choristers that was begun five years ago by a former chorister received over a hundred thousand dollars. A purse was also presented to the retiree.

Frank Volke is featured on a new recording, *Modest Mussorgsky: Pictures at an Exhibition*, on the Motette label (CD 12501). Recorded on the Beckerath organ in St. Andreas Church, Düsseldorf, the program also includes three *Chansons* of Elgar and the Ives *Variations on "America."* For information: 518/436-8814.

Carol Williams' CD, "Just Rags," has been re-released in a limited quantity. MCT CD 007 is a dialogue between classical organ and piano for rags spanning the century from Scott Joplin's "Maple Leaf Rag" and "The Entertainer," through "Black and White Rag," "Tiger Rag" and "12th Street Rag," to more recent examples such as "Barrel House Rag" and "Root Beer Rag"; \$18; Carol Williams, P.O. Box 189, New York, NY 10101; <www.melcot.com>

The Marianne Webb and David N. Bateman recital series featured Laughton & O'Meara, trumpet and organ duo, on September 22 at Shryock Auditorium of Southern Illinois University in Carbondale, Illinois. Seven hundred listeners filled the auditorium. A



Gail White, Lynn Trapp, William O'Meara, Marianne Webb, Stuart Laughton, and David N. Bateman

pre-concert dinner included a presentation on the recital music by Lynn Trapp, principal artistic director of the series.

Editions Musicales Chanvrelin has announced new releases for 2000-2001. Germain Rivière (1907-1983): *Noëls en Variations*; Louis-Claude d'Aquin: *Livre de Noëls*; Claude Balbastre: *Livre de Noëls*; and Marius Gueit: *Six Offertoires caractéristiques*. For information: ph (33) (0) 1 43 26 19 54; e-mail <chanvrelin@online.fr>; web <chanvrelin.free.fr>.

Indiana University Press has announced the publication of José de Torres's *Treatise of 1736: "General rules for accompanying on the organ, harpsichord, and harp, by knowing only how to sing the part, or a bass in canto figurado,"* an annotated bibtexual edition; 319 pp., musical examples, notes, bibl., \$39.95. Torres can be considered among the most modern of the early 18th-century theorists of Spain, and also can be included in the larger body of European thoroughbass theorists of the first half of the 18th century. Author Paul Murphy teaches in the department of music at the University of Texas-El Paso. For information: 800/842-6796.

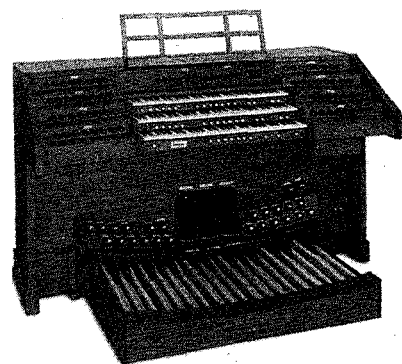
Delos has announced the release of *Serene Ecstasy: The Light and Sorrow of Orthodox Russia*, by the Spiritual Revival Choir of Moscow, Lev Kontorovich, director. The 70-minute program includes music from the Russian Orthodox liturgy, music inspired by Christian devotion, and songs dedicated to Russians whose lives were touched by the devastations of World War I. The 38 members of the choir study at the Schnittke Institute, training to become professional choral singers. For information: 800/364-0645.

Multimedia LLC and Microsoft Corp. have produced the new **Win-Jam Digital Music Player**, the first device to exclusively support the Microsoft Windows Media Format. The player provides CD-quality music that is half the size of equivalent MP3 files and has a suggested retail price of \$129.99. For information: 888/FAN-IJAM; <www.ijamworld.com>.

Berghaus Organ Company, Bellwood, Illinois, has moved to a larger shop: 2151 Madison, Bellwood, IL 60104-1932; phone, fax, and e-mail remain the same: ph 708/544-4052; fax 708/544-4058; email <bcorgans@aol.com>.

Rodgers Instruments LLC has announced a new line of digital organs, the Trillium 900 Series. These three-manual instruments feature 32 new pipe organ samples, including samples from classic Aeolian-Skinner organs. There are three principal choruses—American, English, and German—all with new stops. The Great, Swell, Choir, Solo and Pedal divisions feature new stops and additional Voice Palette™ assignments. The series incorporates the new Rodgers SmartCard

Memory System™, which allows storage of up to 5,616 piston settings. New MIDI features have also been added. Each of the new models includes features already found in other Rodgers organs: Dimensional Sound Modeling™, the RSS Ambience System; COSM™ LCD menu displays; Quick-Menu piston; lighted LED expression and crescendo; GC-10 voicing computer port; deluxe AGO-IV pedalboard; and the velocity-sensitive RK-20 keyboards. For information: 503/648-4181.



Cavaillé-Coll concept organ by Allen

The Allen Organ Company introduced a 57-stop digital instrument built in the style of Cavaillé-Coll during the AGO convention last July in Seattle. The samples were recorded at churches in France with organs that still contain authentic Cavaillé-Coll stops. The digital sounds were built into a French terraced console with keyboards of maple and rosewood. The instrument was featured in several events at the convention including a recital by Naji Hakim.

Corrections & clarifications

The November 2000 issue of THE DIAPASON featured the article, "Reverberation: serving sound or serving music? An heretical view of acoustics," by Jack M. Bethards. On page 14, in the far right-hand column, the word "high" was left off the penultimate line of the penultimate paragraph. The phrase should read: "the idea of a high ratio of EDT to RT is true in all cases."

Nunc Dimittis

Joseph Corkedale of Newburgh, New York, died on November 1 at the age of 60. A partner in the firm A&J Reed & Pipe Organ Service of Newburgh, he was a lifetime resident of the area, born in Newburgh on May 17, 1940. Over the course of his 32 years of working on organs, he designed and built 97 pipe organs for various churches in the Hudson Valley and New York City. He also restored and maintained over 300 organs for various churches during his career. He served as organist in several area churches including Highland Mills Methodist Church, Vails Gate Methodist Church, and St. Thomas Episcopal Church, retiring on

► page 6

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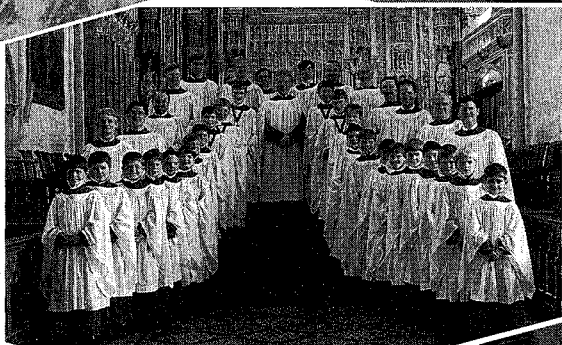
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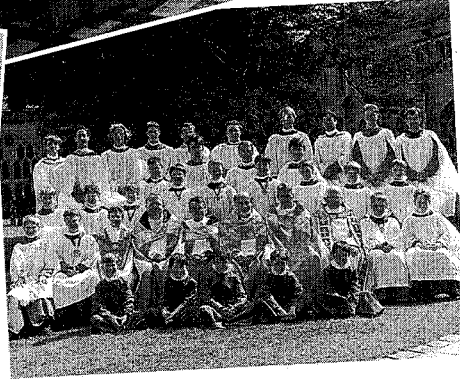
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PHILLIP TRUCKENBROD
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Christmas Eve 1999 after 20 years of service. His musical career began at Hope Chapel in Salisbury Mills, playing for Sunday School and for evening services. He was a member of Calvary Presbyterian Church in Newburgh.

Granville Munson, 80, died October 23 in Richmond, Virginia, after a long illness. He was the organist and choirmaster of St. Stephen's Church, Richmond, from 1947-1985, and was dean of the Virginia (now Richmond) AGO Chapter from 1951-1953. Upon his retirement from St. Stephen's Church, Bishop Robert Hall named him Consultant in Church Music to the Diocese of Virginia. He grew up in Washington, DC, attended St. Alban's School, and was a choirboy at Washington National Cathedral under the cathedral's first organist and choirmaster, Edgar Priest. His first organ teacher was Jean Phillips, assistant organist of the cathedral. After his voice changed, he continued to serve as the cathedral's head crucifer until graduation from St. Alban's School. He earned his Bachelor of Music degree from the University of Pennsylvania in 1942, and was organist and choirmaster of St. Mary's Church, Hamilton Village, Philadelphia. Following service in World War II, Mr. Munson studied with T. Tertius Noble in New York, and it was Dr. Noble who referred him to the Richmond church. Shortly after coming to Richmond, he joined the faculty of St. Catherine's School and St. Christopher's School, diocesan schools for girls and boys, respectively, whose campuses are adjacent to St. Stephen's Church, where he remained for many years teaching music and directing the choirs. He was also a founding member of the Richmond Symphony Orchestra in the mid-1950s, and served for many years in leadership positions in the National Cathedral Association. At his funeral, held in St. Stephen's Church on October 27, over 100 choir members from St. Stephen's

Church, St. Catherine's and St. Christopher's Schools participated in the service. Service music included organ works of Bach (original works, and works arranged by Virgil Fox, with whom Mr. Munson also studied); Psalms 46 and 23 sung to Anglican Chant; "How lovely is thy dwelling place" from the Brahms *Requiem*; *O how amiable* by Vaughan Williams; and two hymns, *Sine Nomine* (Vaughan Williams) and *Ora Labora* (T. Tertius Noble). Following the closing prayers, the choir sang the chorale *Vor deinen Thron tret ich hiermet* followed by the Bach chorale prelude of the same title. The Widor Toccata from *Symphony V* concluded the service. The organist was Neal Campbell, Mr. Munson's successor. The choirs from St. Christopher's and St. Catherine's Schools were directed by J. C. Stephenson, III, accompanied by Gregory Vick.

Carillon News

by Brian Swager

Bok Tower Festival

The 16th International Carillon Festival, February 3-11, 2001, will feature guest carillonneurs Stéfano Colletti (France), Liesbeth Janssens (Belgium), John Courter (Berea College, Kentucky), George Matthew Jr. (Middlebury College & Norwich University, Vermont), and Bok Tower Gardens' Milford Myhre and William De Turk. Events will include daily recitals at 3 pm, a moonlight recital at 8 pm on Tuesday, February 6, carillon exhibits, and non-carillon concerts. For further information, contact Bill De Turk, 1151 Tower Blvd., Lake Wales, FL 33853-3412; ph 863/676-1154; fax 863/676-6770; e-mail: <bokbells@cs.com>; web page: <boktowergardens.org>.

Paris carillon project

A new carillon for the city of Paris, France, is in the planning stages. The

site is the Parc de La Villette. An architectural study has confirmed the possibility of installing a carillon in a contemporary structure that already exists in the park: la Folie Belvédère. The proposal is for a carillon of 5½ octaves, 66 bells, from G2 to C8, with a total of 35 tons of bronze. The bells would hang on five levels in a conical cage of open construction without a roof. The performer in the playing cabin will be visible to the public.

Situated in the center of the park, the Folie Belvédère seems an ideal place for the resounding of bells, amidst the Cité des Sciences and the Cité de la Musique. There is ample green space for listening at an appropriate distance. In contrast to the mystery plays that were enacted on church squares in front of cathedrals and churches in the Middle Ages, the Folie and its carillon envision popular theatrical productions such as circus, street theater, and all sorts of musical and artistic expression.

Major Dutch treat

The National Carillon Museum in Asten, The Netherlands, is expanding its facilities. The tower will be an attractive feature. It goes without saying that a carillon will be hung in the tower. Furthermore, this special tower deserves a special carillon. The choice was made for a carillon with bells that have a major-third overtone instead of the traditional minor third. These sound significantly different than classic bells and carillons. This modern type of carillon seemed to be a logical choice for the hypermodern tower. Hence, with bells from ca. 1500 B.C. to the most contemporary specimens, the museum's collection will span 3500 years of bell history. The design for these major-third bells was developed a few years ago by Drs. André Lehr and Bert Schoofs (Technical University Eindhoven). This design was used for a carillon made by Eijsbouts for the Academy Tower of the University of Groningen. The Asten carillon will be relatively small, with 25 bells covering two octaves. The largest bell will weigh 236 kg., the smallest 10 kg., total weight 468 kg.

The museum is seeking sponsors to cover the cost of the bells which will be purchased at a significant discount from the Royal Eijsbouts Bellfoundry in Asten. Contact Dr. André Lehr at info@carillon-museum.nl or Ostaderstraat 23, 5721 WC Asten, The Netherlands.

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

Music for Voices and Organ

by James McCray

Movements of the Mass

Christianity is a liturgical religion. The Church is first of all a worshipping community. Worship comes first, doctrine and discipline second.

George Florovsky
The Elements of Liturgy in the Orthodox Catholic Church

Even though the Mass is a complete liturgy made up of several sections, the individual texts have been set by composers for over a thousand years. It is generally believed that it was not until Guillaume de Machaut (d. 1377) that a complete musical setting of the Mass existed. Prior to that, separate musical settings of the texts were put together by church musicians and clergy. Machaut saw liturgical and artistic value in having all the movements relate to each other. That then became the normal process for composers. Eventually, there was a return to individual settings of various Mass movements in both Catholic and Protestant denominations.

In our modern world, publishers frequently seek and publish Mass movements which stand alone. Composers, attracted to the ancient words in either Latin or the vernacular, produce hundreds of new musical settings each year. These compositions can be heard not only in church, but also as concert works, sung by choruses of all ages. The universality of the Mass texts has remained a constant source of inspiration to composers. For example, the simple Greek words "Kyrie eleison" and "Christe eleison" resonate strongly to composers over the years.

The reviews this month feature a compendium of Mass movements. While some of the settings come from complete Masses, they have been published individually and work well as separate musical compositions.

Kyrie Eleison (Lord, Have Mercy), Thomas Savoy. SATB, cantor, and organ, G.I.A. Publications, G-4782, \$1.30 (E).

The back cover has Latin and English versions of the material that is to be sung by the assembly in alternation with the cantor; this music may be reproduced in the bulletin. The accompaniment organ music is on two staves and very easy. The four-part choral writing is extremely limited. Tuneful music dominated by repetition.

Cordero de Dios (Agnus Dei), Michael D. Mendoza. SATB, soprano solo, with harp or piano, Alliance Music Publications, AMP 0372, \$1.50 (E).

Mendoza provides a pronunciation guide for the Spanish text. The music moves in a gentle 3/4 meter, in f-minor with a soprano solo. Spanish only is given for performance. Choral lines are contrapuntal, simple, and primarily stepwise as the music glides above the simple accompaniment. Attractive and easy enough for small church choirs who perform Spanish services.

Gloria, Dan Locklair. SATB divisi, brass octet and percussion, Subito Music Publishing, no price given (D).

This extended setting requires dividing the choir in two groups with a smaller section serving as an antiphonal group. The brass octet includes 4 trumpets, 2 trombones, bass trombone and tuba; percussion uses 10 instruments for 2 players. Energetic rhythms and harmonies drive the music as it moves through various textures. Free chant-like sections, explosively dramatic areas, and majestic bravura areas make this a work ideal for a large, competent chorus. It would be especially appropriate for college or community choirs.

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- Opus 79 is an independent and entirely mechanical action organ designed for the Cathedral's chapel. With a stoplist oriented towards early and chamber music, this 16-rank organ will be well-suited to the chapel's intimate surroundings.

For each of these instruments, the specifications were developed in close collaboration with the Cathedral's Director of Liturgical Music, Dr. Brandon Spence.

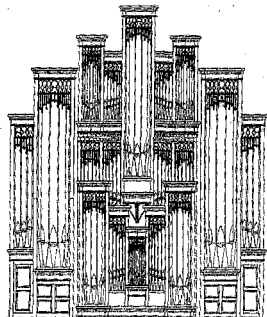
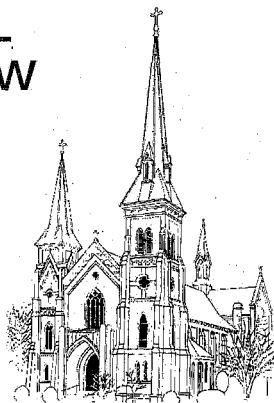
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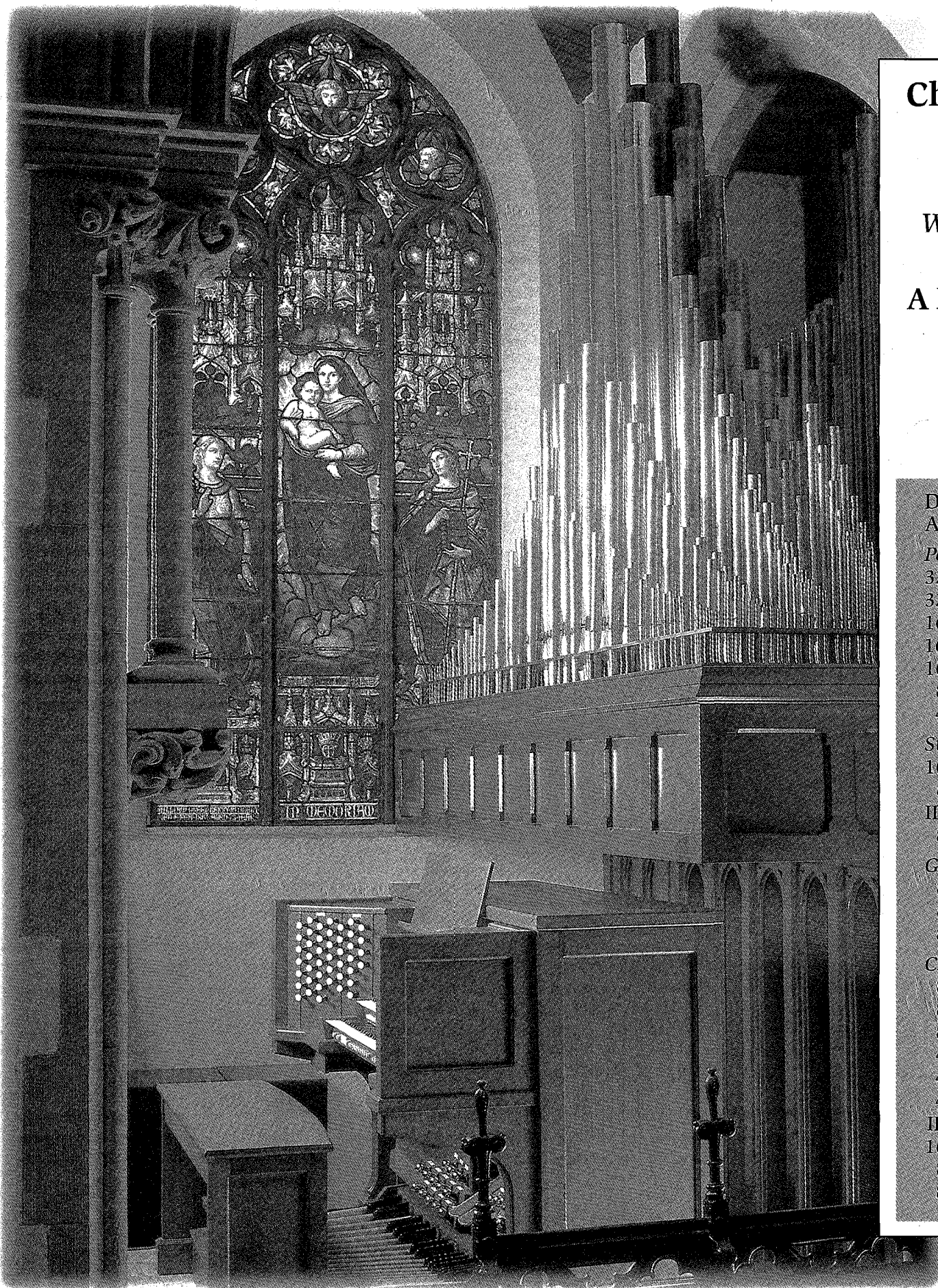
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Dona Nobis Pacem, William Albright. SATB and piano, C.F. Peters Corp, Ed. 67559, no price given (D-).

This seven-minute setting was commissioned for a chamber choir. It is a textual fragment and only the words of the title are used. The chorus has divisi and some wide ranges for the women. Frequent tempo and harmonic changes are used in a mixture of polyphonic and homophonic textures. The piano music is soloistic, adding to the spirit of the music.

Mass of St. Gregory the Great, Alan Rees, OSB. Unison (or congregation) and organ, Paraclete Press, PPM 09920, \$1.60 (E).

There are four brief, one-page settings used in this mass: Penitential Rite, Sanctus, Memorial Acclamations and Great Amen, and Agnus Dei. The rhythms are free, chant-like, and often doubled by the organ. This is perfunctory music and is very easy.

Agnus Dei, David H. Pettit. SATB, soprano and baritone soli, flute, and piano, Theodore Presser Co., 312-41749, \$1.40 (M-).

The text is in Latin; the soloists sing the opening section then later function as an obbligato to the choir. The flute part is included separately and is not difficult. Arpeggios in the left hand dominate the keyboard music which is strictly accompanimental. Simple music that sets a calm, quiet mood.

Lord, Have Mercy, Donald Christianson and Carrie Kraft. SATB and piano, Neil Kjos Music Company, Ed. 8932, \$1.50 (M).

Using a macaronic text in which traditional Latin phrases are interspersed with English, the emphasis in this movement is not on the Mass text. Much of the setting is to a text about patiently waiting for help. The music is in a relaxed jazz style with syncopation driving the accompaniment. The choral parts are not difficult with some unison singing.

Sanctus (from Missa Brevis, op. 17), Hua Yang. SATB, piano, and optional double bass, Alliance Music Publications, Inc., AMP-0283, \$1.50 (D-).

Rhythmic statements in changing meters provide the character for this energetic setting. The keyboard music is challenging, often with big chords and rapidly shifting lines; Latin text only. The string bass part is included separately and is a mixture of arco and pizzicato lines which add to the rhythmic spirit.

cato lines which add to the rhythmic spirit.

Holy, Holy, Holy, K. Lee Scott. SATB, brass quartet, timpani, percussion, and optional congregation, Selah Publishing Co., 425-612, \$2.50 (M).

Based on the traditional setting *Nicaea* by John Dykes, this version begins with a triumphant fanfare-like opening for brass and choir which leads to a simple unison setting of the familiar melody. Its four stanzas include a part for the congregation that may be duplicated. The closing stanza has a soprano descant and an area for four-part choir. Useful setting.

Gloria, Aaron Travers. SATB, organ and harp, ECS Publishing Co., No. 5420, no price given (D).

This is an exciting setting with a difficult organ part that is soloistic and on three staves. The composer suggests that the harp be amplified and its part is challenging and busy; Latin text only. The chorus has some divisi, rapidly changing dynamics, moments of dissonance, and an aggressive spirit of drama. This six-minute work will take considerable practice, but will result in an impassioned, fervent setting that will be welcomed by the congregation and chorus; it also would be suitable as a concert setting. Highly recommended.

future updates.

A few important points must be kept in mind when reviewing or simply using this kind of bibliographical guide. There is no complete work of the kind available and there never will be. If the compiler does not realize this, one must suspect his/her competence! Beckmann calls his work a selection, he is very aware of its limitations, and he includes a plea for corrections, additions, and so on. A second point to remember is that coverage of the compiler's native country is virtually certain to be more complete than the coverage of other geographical areas; this has little or nothing to do with patriotic prejudices; it is simply a matter of having ready access to every bit of information. Any reasonably well-informed user will of course be able to spot holes in any bibliographic guide that attempts to be international in scope.

Beckmann's guide has a number of self-imposed limitations, most of them made plain in the introduction, which is printed in English and French translations as well as in German. He does not include the Orthodox countries of Eastern Europe, except for some portions of the former U.S.S.R.; Africa, except for South Africa, is omitted; and Israel and Japan are the only non-Christian countries with a listing of their own. At least to North Americans, Beckmann's most regrettable omission is probably Latin America; Brazil is the only country included from this large area. On the other hand, of course, Beckmann has separate entries for Malta and all of the Baltic republics. Perhaps he will fill some of the gaps in a future edition.

It is very easy to think of things that could be or should be included. Beckmann has quite detailed listings for a number of famous collections such as the Buxheimer organ book, but one wishes he had included many more. His listings of works for organ and other instruments are impressive, but one would like more consistent coverage of works for voice and organ. Beckmann, very sensibly, includes only works in which the voice might be considered an integral part of the organ score, that is, he is not interested in vocal works with organ accompaniment. However, he seems to have missed too many works that fit his own criteria, such as the striking compositions for organ and voice by the Romanian-Austrian composer Michael Radulescu.

Users must watch out for a few minor pitfalls, all of them the result of Beckmann's truly international approach. Countries are listed alphabetically, using the name of each country in its own language—hence Suomi, not Fin-

land, for example. Musical works are listed, as far as possible, with their original titles, and Beckmann lists original publishers whenever possible. Many works may be available in the U.S., sometimes with different titles, from a different publisher. It is also wise to remember that there is no single internationally accepted system for transliterating either Semitic languages or languages that use the Cyrillic alphabet.

Beckmann has taken a purely pragmatic approach to a number of potentially sticky problems. He generally refers to countries in terms of their present boundaries. His method of dealing with individual composers is equally pragmatic. Composers are listed according to the country where they did most of their work; thus Pietro Yon and Alec Wyton are listed as American, Egon Wellesz and George Thalben-Ball as English, Healey Willan as Canadian, J.N. David as German, and so on. (Needless to say, the biographical notes give information about place of birth.) Where Beckmann thinks there is some doubt, he lists by birthplace—Gerald Bales as Canadian, Wilhelm Middelschulte as German, for example. No one will agree with all of his choices, but they are all, I think, defensible.

While browsing through the various country listings can be great fun—how many of us knew that the great pianist Wilhelm Kempff wrote a big organ sonata?—practical use of the volume is possible only through the very complete and accurate index.

I am firmly convinced that there is no single guide to organ music that is "the best" for everyone. Anyone who needs a truly complete guide will do well to invest in several different volumes, among them some of the excellent but rather inaccessible guides to organ music in places like Lithuania or Poland. Most of us, however, want a single reliable guide that offers broad coverage of the whole organ repertory. For me the work of choice has been the first edition of Beckmann's *Repertorium*, supplemented on occasion by one of the excellent North America-based repertory guides. That edition has now been superseded by the even more impressive new version. Indispensable!

—W. G. Marigold
Urbana, Illinois

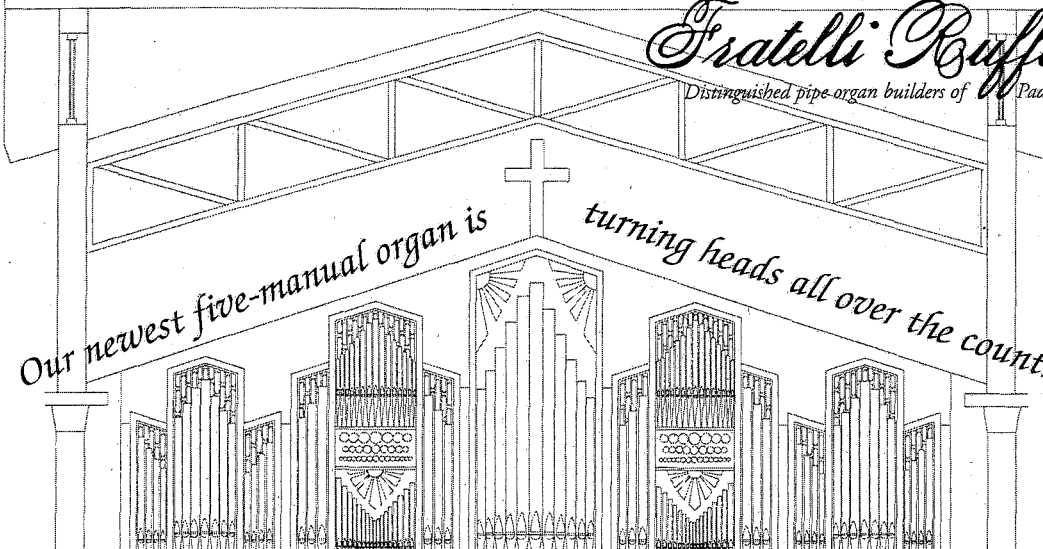
Book Reviews

Beckmann, Klaus. Repertorium Orgelmusik 1150–1998. 2nd revised and enlarged ed. Mainz: Schott 1999. 995 pp. DM 98 (app. \$43.00 at present exchange rate). Schott publications are available through any music or book dealer.

My review of the first edition appeared in the September 1995 issue of THE DIAPASON. Much of the material in that review is still applicable, but the work has been considerably revised and very much expanded. The new publisher changed to a larger format and durable cloth binding. Coverage has been extended to include the years 1993–1998, and the number of countries included has increased from 25 to 41, although some of the increase simply reflects political changes. The volume of text has almost doubled. In addition, Beckmann has made a number of corrections and has been able to fill a number of gaps in the biographical and bibliographical entries. It seems reasonable to assume that Schott will support

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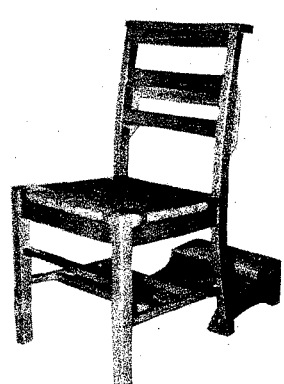
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CD 1, played on the Brombaugh organ in Central Lutheran Church, Eugene, Oregon, contains *Partita: Nun komm, der Heiden Heiland* (Op. 8/I); the seven chorale settings and partitas of the *Kleine Choralbearbeitungen* (Op. 8/III); the partita *Wachet auf, ruft uns die Stimme* (Op. 8/II); chorale prelude *Wie schön leucht' uns der Morgenstern*; and Scheidt's chorale variations on *Warum betrübst du dich, mein Herz*. (Length about 66 minutes) CD 2, played on the Brombaugh organ of Christ Church Parish, Tacoma, Washington, contains 30 *Spielstücke für die Kleinorgel oder andere Tasteninstrumente* (Op. 18/I); *Orgelsonate* (Op. 18/II); short settings and harmonizations of *Vom Himmel hoch, Erhalt uns, Herr*, and *Wie schön leuchtet der Morgenstern*; Buxtehude's *Ciaccona in e minor*; Bach's *Herzlich tut mich verlangen* (BWV 727) and *Tocatta, Adagio and Fugue in C*. (Length about 67 minutes)

Distler (1908–1942) must surely be

one of the most unjustly neglected of 20th-century organ composers, at least in the United States. He is often perceived as reactionary, presumably because of his devotion to traditional forms and even his use of terms like *bicinium*, *ricercare* and the like. Distler, a dedicated church musician and an early supporter of the *Orgelbewegung*, is certainly firmly tied to tradition, but his musical language is both modern and distinctive—someone once referred to his “skewed” use of counterpoint—and most of his slim output is both attractive and satisfying. Perhaps unfortunately, very little of it is either flashy or virtuosic, which does not, however, mean that it is always easy to play. Anyone who suspects Distler of being dull should listen to the partita on *Nun komm, der Heiden Heiland*, the longest of the organ works (about 15 min.); its ten sections demand both agility and intelligence from the performer. The selections on CD 2 were written for a modest house organ and rarely require an independent pedal. The organ sonata owes much to Bach and was certainly conceived as chamber music.

As an unabashed lover of Distler's music, I am delighted that John Brock,

a long-time apostle of Distler, has made the works available. He clearly knows the works intimately, and they benefit from his loving attention to phrasing and articulation. Distler wrote the works heard on CD 1 for the famous “small” organ of the Jakobikirche, Lübeck. The two organs used here enable Brock to approximate Distler's suggested registrations for this instrument as well as for the small house organ, by Paul Ott, already referred to. Occasionally one may wish that Brock had not adhered quite so closely to Distler's suggestions. The organ sonata, for example, is, to my ears, more effective with somewhat more robust registrations.

The pieces by Scheidt, Buxtehude and Bach were perhaps added primarily to flesh out the two CDs, but all of them were favorites of Distler, who performed them more than once in his popular vesper series at the Jakobikirche, Lübeck.

John Brock, professor of organ at the University of Tennessee for many years, is well known as teacher, performer and scholar. His playing, both here and on other recordings, is exemplary. I found the performance of the Bach masterpiece a bit lacking in excitement, per-

haps because of the rather thin full organ of the instrument used.

The organ of Central Lutheran Church is a three-manual of 38 stops; it was built in 1976. The somewhat smaller organ of Christ Church Parish is a two-manual of 25 stops, built in 1979 and enlarged in 1989. Both organs have a clear bright sound, quite appropriate for the repertoire heard here.

Brock supplies excellent notes on Distler's life and works, the two Brombaugh organs, and a detailed listing of the registrations used. This is a most interesting recording of first-rate and eminently usable music by a performer who knows and loves it. It should do wonders for Distler's popularity!

—W. G. Marigold
Urbana, Illinois

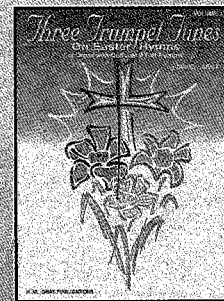
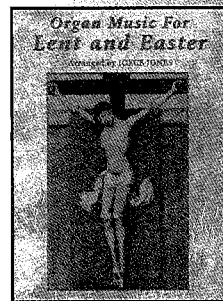
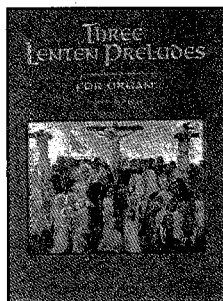
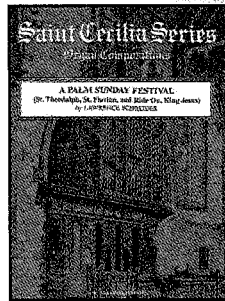
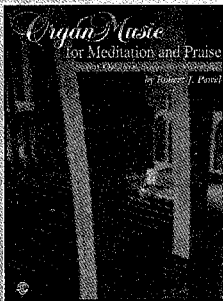
New Organ Music

Complete Organ Works, Vol. 1. Johann Gottfried Walther, edited by Klaus Beckmann. Breitkopf and Haertel 8678.

Klaus Beckmann has produced the

Suggested Organ Music for Lent and Easter

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first volume of a successor to Breitkopf's excellent edition of the Walther organ works from 1966 by Heinz Lohmann, and a comparison of the two scholarly editions is inevitable. The contents of this volume, devoted to the freely composed (non-chorale based) organ works, is identical to the Lohmann edition. Both editions include three preludes and fugues, one toccata and fugue, one fugue, one concerto, one set of variations, and 14 concerto transcriptions after Albinoni, Blamr, Gentili, Gregori, Manzia, Meck, Taglietti, Telemann, Torelli and Vivaldi. In general, Lohmann seems to be much more respectful of Walther's manuscripts and tries to produce an edition that is as clean as possible in terms of editorial interpolations and changes. Any additions to the score are bracketed or enclosed in parentheses. In his new edition, Beckman has no qualms with second-guessing and correcting Walther. Fermatas, tempo marks, articulations, and dynamic markings are added freely with their editorial attribution buried in the endnotes. Perhaps more troubling, Beckmann redistributes many of the manual parts between the staves. This may make performance decisions regarding assignment of notes to each hand easier, but it obscures Walther's original intent. Similarly, Beckmann often corrects Walther's beaming of notes. If there are metrical stresses, agogic stresses, or articulations that are implied in Walther's own grouping of note beams, they have been destroyed by Beckman's editing. The new edition has type that is considerably larger and clearer than the previous edition, and it will surely be worth owning when one wears out their copy of the Lohmann edition. The pieces contained in the volume, especially the moderately difficult concerto transcriptions, are all wonderful pieces that are absolutely essential repertoire items for any serious organist.

Organ Music for Lent and Easter. Selected and arranged by Joyce Jones. Warner Brothers EL9755.

This useful anthology of thirteen pieces comprises seven hymn arrangements by Joyce Jones and six pieces by Bach, Lemmens, Guilman, Zachow, Kellner and Walther. Jones is clearly at her compositional best in a brilliant toccata based on "Easter Hymn" and in a warm, reflective setting of "Near the Cross." The most outstanding pieces by other composers are an effective setting of "O Sons and Daughters" by Guilman and a majestic Palm Sunday procession, "Hosannah!" by Lemmens. Most of the selections are moderately difficult.

Pange Lingua, Naji Hakim. Leduc AL 29 129. Distributed by Theodore Presser, \$30.00. Vexilla Regis Produrent, Naji Hakim. Leduc AL 29 005. Distributed by Theodore Presser, \$42.00.

French composer Naji Hakim has produced two major works based on Gregorian themes that illustrate significantly different compositional approaches. His setting of "Pange Lingua" from 1996 comprises six self-contained versets: a duo on the cornet, a short toccata for full organ, a chorale for flutes and strings, a scherzo, a majestic fanfare, and a 6/8 dance that dissolves into a rhapsody. The harmonic language is strikingly pandiatonic with occasional use of added tones and polychords. But, the piece should be quite approachable to most performers in terms of difficulty and to audiences in terms of compositional style and structure. Hakim has produced a fine recorded performance of this work on UM Records (UMCD 9704/5).

His setting of "Vexilla Regis" from 1995 is a considerably more ambitious work. It is written in an idiom that is more dense harmonically and texturally than "Pange Lingua." "Vexilla Regis" is through-composed with its form determined by the structure of the poem. "Pange Lingua" can be characterized as a set of brief, self-contained neoclassical versets, but "Vexilla Regis" is a dramatic symphonic fresco of about 12 minutes duration that is highly improvisational. Although clearly more difficult to perform than the "Pange Lingua" setting, "Vexilla Regis" is well worth the preparation time and is clearly destined to become a standard contemporary repertoire item.

Velum Templi, José Garcia Roman. Editorial de Musica Española Contemporanea ISBN 84-88120-64-8, \$21.00; available from Theodore Presser Co.

This 14-minute work was produced in 1994 by Spanish composer Garcia Roman. It is an interesting example of minimalistic techniques applied to organ composition with a wide variety of rhythmic permutations applied to small intervallic cells or structures. The first page is a series of rhythmic variants on a B-flat. The following three pages offer alternations between B-flat and A-natural in every imaginable rhythmic configuration. A C-natural is added on page 5, and the BACH motif is completed on page 6 with the inclusion of a B-natural. The BACH motive is transposed in pages 10 through 16 and the number of pitches gradually fans out to include all twelve pitches of the chromatic scale in

large clusters at the conclusion of the piece. From a purely theoretical or compositional standpoint, this piece is endlessly intriguing and merits careful analysis, but I doubt that a wide audience will understand or react positively to the way the piece sounds.

Pedal Variations on "When the Roll is called up Yonder." Joyce Jones. H.W. Gray, \$3.95.

Joyce Jones is well-known for performing virtuoso pedal etudes that aptly display her prodigious pedal technique, and she draws from her familiarity with this specialized area of organ literature in this theme and four variations from 1998. Unlike many similar pieces by other composers, these variations are easily performed with average-size feet, and the difficulty is only moderate, unless you attempt the sixteenth-note scales of the final variation at an insanelly quick tempo. Although hardly a profound piece of music, this work is wonderfully effective and is sure to please both performer and audience.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

Sunday Morning: Seven Easy Preludes for Organ, Volume One, compiled and edited by Robert Cundick. Sonos (a division of Jackman Music Corporation, P.O. Box 1900, Orem, Utah), 1996, Catalogue Number: 01235. \$7.95.

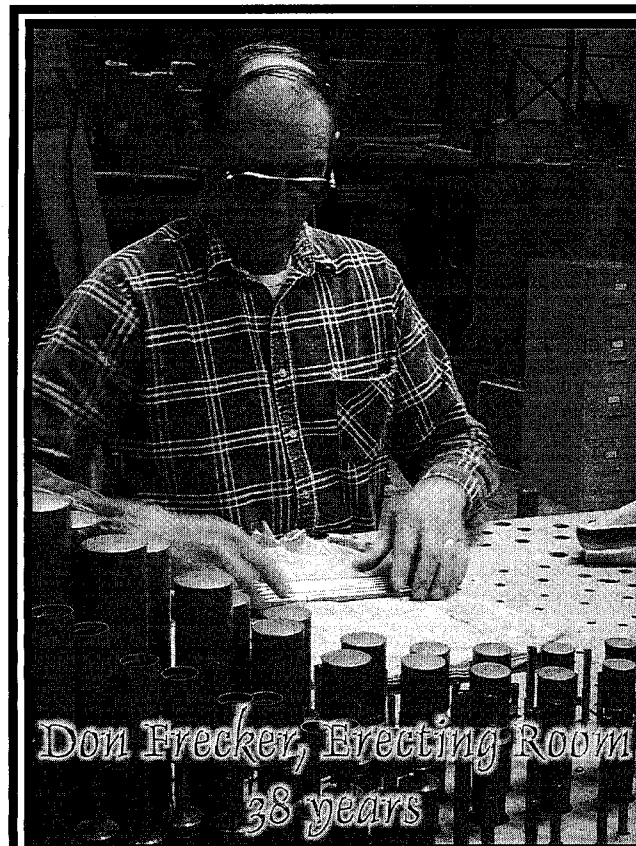
This first volume of a series titled *Sunday Morning* consists of seven chorale preludes based on evangelical, 19th-century hymn tunes. Performance times range from two to four and a half minutes. Each piece's title is the name of the hymn tune on which it is based. With the exception of the third and fifth works, all are based on American melodies, and all the arrangers are Americans. The melodies, their composers, and the arrangers are as follows: *I'll Go Where You Want Me to Go* by Carrie E. Rounsefell (1861-1930), arranged by Ann Clark (born 1930); *O My Father* by James McGranahan (1840-1907), arranged by Ann Clark; *Rock of Ages* by Thomas Hastings (1734-1872), arranged by Michael Howe (born 1926); *Sing We Now at Parting* by Ebenezer Beesley (1840-1906), arranged by Ann Clark; *Come, Come, Ye Saints*, an English folk song, arranged by Michael Howe; *I Am a Child of God* by Mildred Pettit (1895-1977), arranged by Michael Howe; and *O Lord of Hosts* by George Careless (1839-1932), arranged by Douglas F. Norris (born 1949).

We are told on the cover that Robert Cundick selected the pieces, but there is no information provided as to what editorial work he did. We do not know, for example, if he chose the registrations that are given, or provided the indications as to manuals to be used. In any case, the amateur organist may well find this generous supply of information helpful.

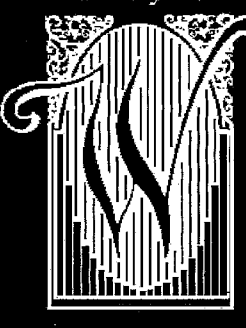
An organist expecting to find *Sunday Morning: Seven Easy Preludes for Organ* comparable to one of the Mormon Tabernacle, Salt Lake City emeritus organist's own collections of compositions will be disappointed. *Sunday Morning* has simple pedal parts, the manual writing is elementary, and there is none of Cundick's creative developmental writing of, for example, the technically fairly demanding, musically quite sophisticated *Prelude, Air, Recessional* (No. 2 in Concordia's series titled *Music for a Sunday Morning*, 1977). However, if one is looking for intimate, light-in-content pieces based on hymn tunes, then *Sunday Morning* will quite possibly please.

The most convincing of the set is arguably the first, an uncomplicated arrangement of the liting Baptist revival hymn tune *I'll Go Where You Want Me to Go*, by the New England singing evangelist, Carrie Rounsefell. Establishing the mood with a gentle, moving-along prelude in F major built upon the opening of the hymn tune, the complete pre-existent melody is first heard in the soprano in the right hand with soft accompaniment on the swell manual and pedal. A bridge passage then modulates to G major, and *I'll Go* now is heard in the left hand in the baritone register as an inner voice, with soft right hand and pedal accompaniment. A sequential eight-bar coda over a tonic G pedal point brings the composition to a charming close.

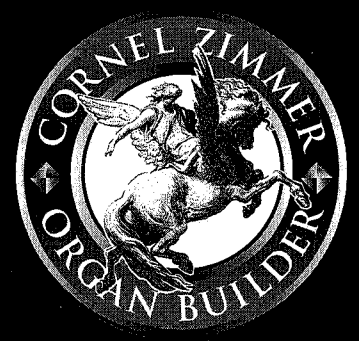
Unfortunately, the arrangements of *O My Father*, *Rock of Ages*, *O Lord of Hosts*, *Come, Come, Ye Saints*, and *I Am a Child of God* follow the same form as Ann Clark's piece based on *I'll Go*. This makes them appear predictable and formulaic, if one is examining the set at one sitting, so it is probably best never to perform one of these immediately after another. Being Victorian-period tunes, it is natural that there is a certain degree of sentimentality in their treatments. However, in *O Lord of Hosts*, Norris goes too far. In an otherwise mundane diatonic work, he introduces the strikingly colored diminished triad with added minor seventh chord, four times, which only adds to an already too sugary and hedonistically indulgent style. What



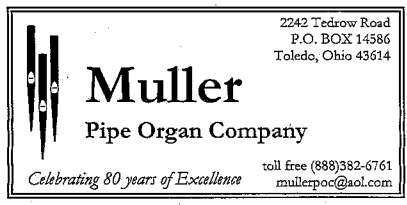
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a difference from Debussy's tasteful use of the chord twice in the opening two bars of his *String Quartet* (1893).

The joyful nature of the hymn tune is captured well in the piece *Sing We Now at Parting*, where the theme is soloed in the tenor register in the left hand, against a gentle rocking motion in the accompanying right hand figures, and a series of slightly ornamented pedal points in the feet. At the end hymn melody at bar 31, the arranger, Ann Clark, sadly is unable to think of anything more to do with the tune except embark upon a 23-bar coda, which is altogether too protracted and uninspired.

The Organ Music of Andrew Gant: Fourteen Characteristic Pieces. Kevin Mayhew Limited, 1998, Catalogue No. 1400171 (distributed by Mel Bay Publications, Inc.), \$14.95.

All of the *Fourteen Characteristic Pieces* by Andrew Gant (born 1963) have been published by Kevin Mayhew before, scattered here and there with the music of many others in anthologies that date from 1995 to 1997. Each work was written for a specific collection with a specific brief. All are between two and five minutes in duration. The composer was educated at the University of Cambridge, where he was an organ scholar at St. John's College under George Guest, and at the Royal Academy of Music, London, where he studied composition under Paul Patterson. During his years with Patterson, Gant was Director of Music at the Chapel at Selwyn College, Cambridge, and then Organist and Master of the Choir at the Royal Military Chapel of the Household Division of the Army, London. Since September 1, Gant has been Organist, Choirmaster, and Composer to Her Majesty Queen Elizabeth's Chapels Royal, where his duties include directing the choir of men and boys at weekly services at St. James' and Buckingham Palaces. There is, perhaps, for those familiar with the performances of sacred music at the "Oxbridge" college chapels and the Royal Peculiars, an indefinable touch of these rarefied Old World elements in the *Fourteen Characteristic Pieces*.

The composer is fairly modern in the ubiquitous, sophisticated use of mild dissonances and untraditional rhythms, but the effect of such features is softened by their being melded with more conventional lyrical contours. There is, in other words, a nicely gauged balance between earlier and later 20th-century elements, which is easily appreciated and enjoyed by most musically sensitive church congregations. These are not high art works of lasting value, but functional, technically easy pieces for the experienced amateur church organist who is looking for new material to play at next Sunday's service. An idea of what the better ones in the collection are like may be obtained from the following descriptions of four of the compositions.

Resurrexit! is built on a catchy, fast, syncopated, dancing melodic phrase marked *con bravura*. The meter is 8/8, but the eighth notes are not grouped in pairs in quadruple time. Instead, the eight eighths are divided asymmetrically into 2+2+1+3. A ternary structure is developed from this snappy, bright idea. Tarted with freely clashing sporadic simultaneous seconds that are usually the result of the dominance of linear considerations, the music builds to a triumphant climactic conclusion that resounds with the triumphant joy of Easter.

Gant shows considerable promise in *Toccata on Mendelssohn*, a fantasia based on Mendelssohn's hymn tune to "Hark! the herald angels sing." Verbatim phrases from the pre-existent

melody emerge intermittently, principally in the left hand part and pedal, sometimes canonically, and there is constant development of the hymn tune between these phrase entries. Ever-changing sixteenth-note figurations carved out of perfect fourths and fifths for the right hand, and several exuberant rising thirty-second-note spurts, provide the *Toccata* with a piquant garnish. Some of the exquisitely dissonant yet sonorous chords that characterize this work are the result of judiciously placed, widely spaced cluster chords.

Christmas Prelude demonstrates Gant's grasp of fairly extended orderly musical thinking within a traditional ternary form. Helping to bind together the main A B A sections is a jagged ostinato idea of alternating perfect fourth and fifth leaps in the pedal in 5/4 time. This leaping, staccato figure is first heard in the brief introduction, and returns, transformed, in the bridge into the middle section of the piece, and in the work's grand full-organ coda. An added attraction for some will be the work's being based on two carols, *Personent Hodie* and *Sans Day Carol*, but Gant, no doubt through an oversight, fails to acknowledge his indebtedness to any pre-existent material.

In the A Section of *Christmas Prelude*, the sturdy, 14th-century German carol *Personent Hodie* is developed in

the manuals, accompanied by a marching quarter-note bass that is reminiscent of Gustav Holst's arrangement of this carol, which also has a *moto perpetuo* bass line. Gant even writes descending scales in the bass to accompany the refrain, like his English predecessor. Unlike Holst's thoroughly tonal arrangement, however, Gant sets his *Personent Hodie* in a blend of ancient and modern scales. The old modal melody is pure Dorian on F. But in the accompaniment there is a blend of modality and common-practice harmony that is studded with cross relations. Flashes of dissonance result that are mostly created by so-called "wrong note" harmony—simultaneous major or minor seconds added to the triadic chords.

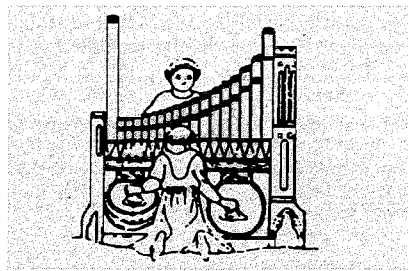
The traditional Cornish *Sans Day Carol* stands out in sharp relief in the middle section. In contrast to the outer portions, the B Section of *Christmas Prelude* is conceived in mellifluous conventional G major harmony, and its melody is in the manner of a gentle English folk-song.

Gant's title *Again, in Spite of That, We Call This Friday Good* is a quotation from T. S. Eliot's *Four Quartets* (1944), and is an evocative, highly reflective organ piece for Holy Week. Improvisational and overwhelmingly sad, one may be reminded of the Herbert Howells of, say, the first *Psalm-Prelude*, Op. 32

(1921). Like Howells' work, Gant's opening meandering, narrow-in-compass, syncopated melodic idea over a transparent accompaniment evolves and builds up gradually to a mighty densely-textured, *fortissimo* climax. Then, seemingly drained of strength, the momentum evaporates, and there is a rapid decline to the soft mood of the opening at the end. Without mawkishness, Gant plumbs the depths of grief here in a way that is both sincere and noble.

The Organ Music of Andrew Gant: Fourteen Characteristic Pieces is aimed at the attainments and requirements of the average church and its musicians. For a contrasting view of Gant's capabilities, one might look at his Organ Sonata in *The Recitalist's Repertoire, Book 3* (published by Mayhew in 1995), which is written for a top recitalist.

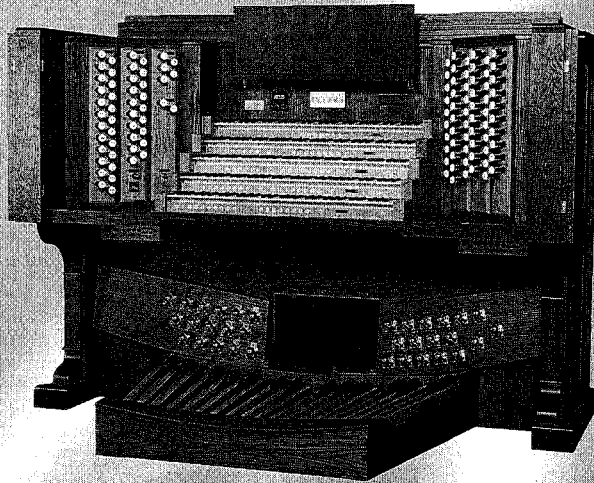
—Peter Hardwick
Brechin, Ontario



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When one thinks of the history of the harpsichord, Hungary is not the first country that comes to mind. Yet, as might be expected from a country that has produced so many outstanding musicians, a number of talented and enthusiastic performers have succeeded in securing the harpsichord a place in Hungarian musical life. Compared to Western Europe and the United States, this has come about relatively recently and much of the credit must go to János Sebestyén, who established the first harpsichord class at the Liszt Academy in 1970. In recognition of the harpsichord, its literature from both the past and the present, and the many outstanding performers now active in Hungary, the International Music Competition, Budapest, devoted this year's activities to the harpsichord for the first time. The competition took place September 19–30, 2000 with János Sebestyén presiding over a jury consisting of Máté Hollós, Anikó Horváth, István Lantos, Ketil Haugsand, Jacques Ogg, Miklós Spányi and Elzbieta Stefanska.

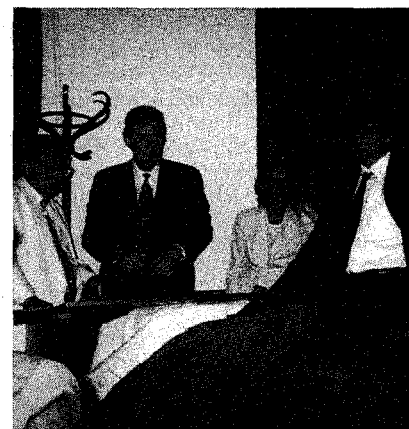
The competition opened on September 19 with a concert at the Liszt Academy in commemoration of the 250th anniversary of Bach's death. It provided a rare opportunity to hear all six of Bach's multiple harpsichord concertos (BWV 1060–65) as well as Brandenburg Concerto No. 5 (BWV 1050) in a live concert setting. Harpsichordists Ágnes Várallyay and Borbála Dobozy shared performing duties with jury members Horváth, Haugsand, Sebestyén, Spányi and Stefanska. It was easy to appreciate the different timbres of the four solo instruments in the excellent acoustics of the Academy's large hall. Eleven members of the Ferenc Erkel Chamber Orchestra provided discreet string support on modern instruments. The evening's highlights included a majestic

performance of the C major concerto (BWV 1064) by Horváth, Stefanska, and Várallyay, as well as Spányi's propulsive account of the solo part in the Brandenburg Concerto. Ildiko Kertész's baroque-flute playing in the same concerto was stunning.

The competition itself took place at the Óbudai Társaskör, a small but accommodating hall perfect for an event of this type, located just one block from an ancient Roman excavation site. There were nineteen competitors in the preliminaries: six from Hungary, two from the Czech Republic, two from Italy, and one each from Greece, Yugoslavia, Canada, Spain, Armenia, Poland, Australia, China and Japan. The required repertoire included a Fantasia by the renaissance composer Bálint Bakfark; a choice of one of the Bach/Vivaldi concerto transcriptions (BWV 972, 976 or 980); Soler's Sonata Rondo in G major (Rubio No. 58); and seven pieces from Bartók's *Mikrokosmos* (Nos. 79, 92, 117–18, 122–24). Competitors had a choice of four double-manual instruments by Vyhánek, Klinkhamer, Dowd and Sperrhake. The Dowd proved to be the most popular choice with the Vyhánek a close second. Several of the competitors chose the Sperrhake for the Bartók. Perhaps surprisingly, the Soler, with its virtuosic figuration and extreme mood-swings, posed the greatest challenge to the competitors from both technical and interpretive standpoints. The Bakfark, with its improvisatory lute-style writing, proved interpretively challenging. Most of the competitors failed to make the piece sound cohesive. The Bach/Vivaldi D Major Concerto (BWV 972) was by far the most popular choice among the three concertos; nearly everyone rose to its technical challenges. Not surprisingly, several of the Hungarian competitors excelled in the Bartók, per-



Rehearsal for opening concert: Elzbieta Stefanska, Anikó Horváth, Ágnes Várallyay



János Sebestyén, Ketil Haugsand, Ágnes Várallyay, Miklós Spányi



Rehearsal for opening concert: János Sebestyén, Miklós Spányi, Ketil Haugsand



Jacques Ogg and János Sebestyén

forming the miniatures with an almost fierce precision.

Twelve players were chosen for the semi-finals. The required repertoire included the second and fourth movements from the suite *Four Self-Portraits in Masks* by Emil Petrovics, a beautiful work composed in 1958, which deserves to become part of the standard harpsichord repertoire; Haydn's *Esterhazy* Sonata in F major (Hob. XVI: 23/London 38); Bach's Prelude and Fugue in C-sharp minor (BWV 849) or Prelude and Fugue in A major (BWV 864); and 12 minutes of selections from Rameau's *Pièces de clavecin* (1724, 1731) with *Les cyclopes* being compulsory. This round proved to be more interesting. The varied repertoire choices available brought out the strengths and weaknesses of each performer more clearly. Again, the Hungarians excelled in the contemporary work. Unfortunately, the elegance and humor required of the Haydn proved elusive to most of the competitors. Bach's Prelude and Fugue in C-sharp minor was the popular choice and the Rameau brought out the best playing from nearly everyone. Yang Tien, currently a student in London, must be singled out for her truly stunning performance of *Les cyclopes* which was one of the most exciting and technically brilliant harpsichord performances I have ever heard.

Seven competitors advanced to the final round: Zsolt Balog, Dalma Cseh and András Szepes, all from Hungary; Yago Mahugo-Carles, Spain; Alessandro Pianu, Italy; Alina Ratkowska-Szadejko, Poland; and Yang Tien, China. The repertoire included a choice of one movement from Sándor Szokolay's *Sunset of the Old Millennium, Dawn of the New Millennium*, a work commissioned for the competition; Bach's Chromatic Fantasy and Fugue (BWV 903) or Toccata in D Major (BWV 912); and his Concerto for Harpsichord and Strings in E Major (BWV 1053). The Szokolay piece, written in an academic style that was popular three decades ago, proved a challenge to both the performers and

the audience. However, after hearing movements from the work seven times in one evening, its qualities gradually became apparent. Six of the performers chose the Chromatic Fantasy and Fugue with only Balog playing the Toccata in D Major. The Ferenc Erkel Chamber Orchestra returned for the E Major concerto with all seven competitors performing the work during one long evening. Fortunately, the last performance, given by Dalma Cseh, was clearly the best of all. She possesses the rare combination of technical command, musicality and stage presence that makes it impossible not to become involved with the music—even after six prior performances of the same piece.

The jury, which apparently had difficulty reaching a decision, finally announced the awards several hours after the final concerto performance. Zsolt Balog and Dalma Cseh shared Second Prize, while Alessandro Pianu, András Szepes and Yang Tien shared Third Prize. First Prize was not awarded. The competition concluded on September 30 with a gala concert in which six of the finalists played a program of pieces selected by the jury.

The competition proved to be a great success. It was well organized and, from the very first round, all of the participants demonstrated a high level of musicianship. The choice of repertoire proved to be somewhat controversial, yet it succeeded in its goal of finding well-rounded performers capable of traversing four centuries of harpsichord literature. Most importantly, the competition presented several talented young musicians capable of taking the harpsichord and its music well into the 21st century.

—Robert Tiff

Robert Tiff has been a record collector and harpsichord enthusiast since the age of 12. His special interest in the career of János Sebestyén has resulted in a website for the artist at www.jsebestyén.com. Tiff currently works for the Dallas Symphony Orchestra.

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OHS Symposium

New directions in US organ research

by Joseph Fitzer

Quiet successfully the Organ Historical Society has added a new feature to its activities. On October 12–14, 2000, some sixty scholars and friends gathered at Westminster Choir College of Rider University, Princeton—where the OHS Archives are housed—for “New Directions in American Organ Research, a Symposium Exploring New Directions of Organ Research in America.” The symposium was designed to showcase the handsomely arranged archives, in Westminster’s Talbott Library, and archivist Stephen L. Pinel was the justifiably proud host. The symposium was chaired by John Ogasapian, professor of music history at the University of Massachusetts, Lowell, and a former editor of *The Tracker*. Attendees were treated to talks, discussion, and an organ recital. Hopes were voiced that symposia such as this might become a regular, perhaps annual, OHS offering. This reviewer, with a few qualifications, readily agrees.

The first speaker, at an informal reception in the archives room itself, was Barbara Owen. She recalled that at the very first meeting of the OHS a triple program took shape: the organ visits that soon ripened into the annual conventions, a journal—*The Tracker*, and an archive. She warmly congratulated archivist Pinel for the skill and zeal—and countless hours of “overtime”—that have brought the archive to its present stature. It is the largest such archive—anywhere. Its primary focus is, of course, printed materials about the organ. In fact, it has a noteworthy collection of organ scores, but the emphasis does not lie there. (Collecting scores is the emphasis, however, of Talbott Library, on the floor below, and also, importantly, of the Boston Organ Library, housed at Boston University. The holdings of all three collections are in the process of being listed in Internet catalogues.) Talbott Library is also the Princeton repository of organ recordings. (Librarian Nancy Wicklund was on hand to explain the workings of her institution.) Ms. Owen noted that archives such as this, while laboring to amass past documentation, will soon be, and to some extent already are, confronted with large new dimensions of information—data that are in one way or another generated by or stored (only) in computers. Increasingly, for example, organ shops generate no working drawings of the kind that can be folded up and put into an envelope. She is the organ editor of the forthcoming *Grove’s Dictionary VII*, and pointed out that articles in it will have Internet-accessible bibliographical updating. In response Stephen Pinel reminded the audience that an archive is not exactly like an active library; of course, scholars use it as such, but its principal reason for being is to preserve information—in whatever form. Scholars use it as a library, but so do students, and the OHS Archive is located at an institution that teaches a significant number of undergraduate organ majors.

It is worth remarking that this, hopefully, was the first such symposium. As a result, most of the talk took up “that which is to be done,” and was less systematic, or theme-dominated, than what might be expected in the future. In his introduction to the prepared papers, Ogasapian suggested that the following of the organ in the US is “self-referential and limited,” however perverse this might seem—too much associated, in the public mind, with religion, an ingredient (as sound tracks make plain) in Victorian kitsch. He speculated that sometimes exactitude in performance practice might be self-defeating; audiences might respond better to the performer’s act in itself, or to the charm and complexity of the

instrument itself.

The first two papers given might best be understood as examples of organ research, or of how further organ research might be carried out. Independent scholar Lynn Edwards drew attention to the new “Bach organ” in the Thomaskirche, Leipzig, and how it attempts to recreate the c. 1700 organ built for Johann Christoph Bach in Eisenach. J.S. Bach almost certainly played this organ, and yet it is probably illusory to continue the search for the “ideal Bach organ.” A thorough professional and practical musician, he performed as well as he could on the organ at hand. What we can, however, understand better is the full spectrum of the organs at hand. Recent efforts at investigation and restoration in the erstwhile DDR have shifted our focus somewhat from Schnitger and Silbermann. Organ author Rollin Smith next spoke about organ ephemera—advertising pieces, service programs, posters, newspaper clippings, visiting cards, and the like. He provided samples, a nicely got up folio of all the above, including a fine color reproduction of the eleven-year-old Verdi conducting from the console! The point of “that which is for only a day” is its immediacy: *this* is what they were doing, *this* is what they played. The field is open for our interpretation, but ephemera are hard data (at least of someone’s advertising spin, if not Verdi’s career); amassing ephemera produces, eventually, insights available in no other way. It tends to be the first thing pitched out when clean-ups occur. So keep a sharp eye out.

The second set of two papers dealt with, to say the least, broad vistas. If they sinned, they sinned by being a bit diffuse. Laurence Libin, curator of musical instruments at the Metropolitan Museum, suggested some quasi-philosophical perspectives on current organ research. Gone for good is the musical Darwinism of earlier efforts to understand the past, the idea that Western music is the leading edge of world music, and that Western music is improving—Wagner, say, being a mighty advance from the medievals. It would be better to consider various kinds of composition and performance practice as not only relevant to the time when they appeared but as permanently valid. Evolution may be considered to be adaptation to randomly changed circumstances. Importantly, changed circumstances include changes (apparently we should not say *improvements*) in the construction of instruments, so that instrument-making does in the end provide a driving force in the development of new musical styles. But how can, or will, the pipe organ change?

A rather more optimistic approach was taken by British organ historian Stephen Bicknell. The organ may well be contemplated with an emphasis on its abiding being as an artifact—as one would contemplate a famous if multi-faceted painting. No one has established that, somehow, organ pipes mellow with age, but they do stay around for successive, comparative modes of contemplation. Great organs exist as artistic wholes, and while they come about as vehicles for a repertory there is nonetheless much to be learned from viewing them as artifacts in their own right.

The first full day of the symposium ended with a fine organ recital by Westminster faculty member Stefan Engels on the 1935 Aeolian-Skinner in the chapel. He played the Bach *Toccata, Adagio and Fugue*; two of Vierne’s *Pièces de fantaisie*; Dupré’s second symphony; and two Karg-Elert works, his arrangement of Wagner’s *Meistersinger* prelude and the rarely heard *Kaleidoscope*, an extended 1930 piece that is quite interesting (and may be found in

the OHS Archive).

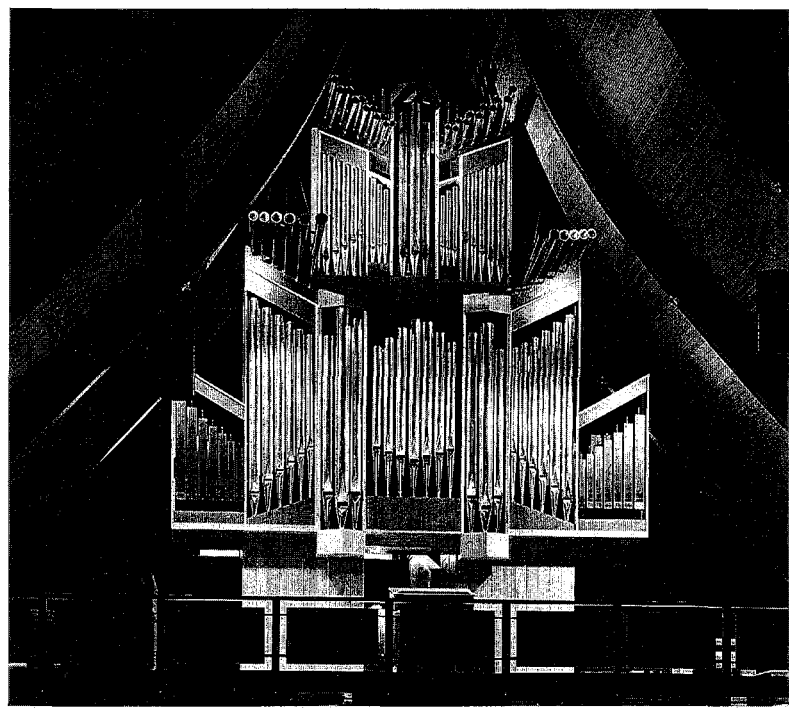
The final meeting of the symposium was devoted to free-ranging discussion. Points raised included, first, the real need for serious scholarship in the US. There have been exemplary books written in recent years in the US (including, I hasten to add, those of Rollin Smith), but it may be that *The Tracker* should expand or acquire a sister journal to accommodate real monographs. Secondly, a promising topic for a future symposium might be, in broadest terms, “the social history of the organ”—something along the lines of Arthur Loesser’s *Men, Women and Pianos* or Craig Roell’s *The Piano in America*.

The symposium was successful. There was a great deal of friendly, informed conversation among very intelligent well-informed scholars and friends of the organ. But the symposium was also successful in a way that, perhaps, its originators did not intend: the way presentations and conversations tended to gallop off in all directions really did offer a picture of current US

organ research. There is a wealth of monographs done or in the making. There is a dearth of received modes of conceptualizing the area of interest as a whole. There is as a result a persistent anxiety as to how to reposition the organ in US culture. We need to distinguish more carefully between US organ history and the history of organs in other places that happens to be written by US citizens; there are many stories here, not just one. We probably need to work up a more purely secular rationale for being interested in the organ—I mean being interested not only in concert-hall organs but also in the secular value and content of *any* organ. We surely need more information on how the organ was “positioned” in previous space-time settings. So there is much for future symposia to do; it would doubtless be best to take up a single topic on each occasion. ■

Joseph Fitzer is a freelance organist and independent scholar living in the Chicago area.

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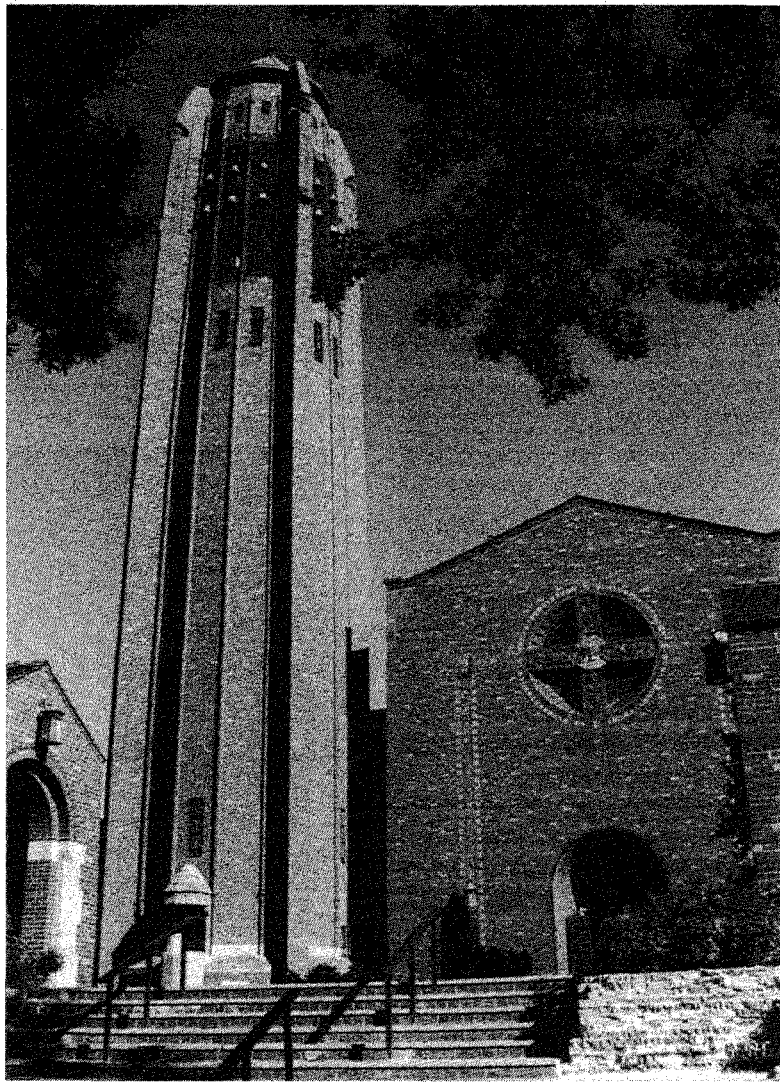
William Dickinson

For twenty-two years George Ritchie and Quentin Faulkner have developed and presented a wonderful series of organ conferences at the University of Nebraska-Lincoln. Musicians throughout the United States and abroad have come to expect a superb conference with clinicians, artists and teachers who are among the most respected people in their fields. (See sidebar for a brief retrospective history of the Nebraska Organ Conference.)

The twenty-second conference was no exception to the rich history of this event. Sixty-two organists from 16 states and Canada converged on Lincoln September 14-16, 2000, to experience a very different type of symposium entitled "The American Symphonic Organ." Because Lincoln possesses one of the most unusual new organs built at the end of the last century—the Schoenstein symphonic organ in First-Plymouth Congregational Church—the event was held entirely off-campus. All sessions were held at First-Plymouth Church and were led by four people prominent in their respective fields of endeavor. David Briggs, director of music and organist at Gloucester Cathedral; Frederick Swann, organist in residence at First Congregational Church in Los Angeles; Jack Bethards, president and tonal director of Schoenstein & Co.; and John Levick, director of music and fine arts at First-Plymouth Church.

The conference opened on Thursday afternoon with an introduction to the First-Plymouth symphonic organ, which comprises the Lied chancel organ and the Ruth Marie Amen gallery organ. Jack Levick began this session by playing a transcription of "Nimrod" from Elgar's *Enigma Variations* (arr. William Harris). This piece very ably demonstrated two unusual features of this organ: the double enclosed divisions of the Solo-Celestial and the Gallery-Ethereal, and the variable tremulant control that can be assigned to the crescendo pedal.

Jack Bethards, with the able assistance of Thomas Murray (who dedicated the chancel organ in October of 1998), then introduced the organ with an in-depth discussion and demonstration of the many unique features that Schoenstein has been developing in its series of "American Romantic" instruments. While acknowledging that one can cite many an example of poor Romantic organs from the early 20th century—with their woolly diapasons, imitative voices, and heavy concentration on celestes—the "Neo-Baroque" emphasis in organ building that began in the middle of the last century, while producing many splendid examples of



First-Plymouth Congregational Church

the best in American organ building, caused the wanton destruction of some very great examples of the Romantic organ. It has been only within the last few years that the E.M. Skinners, Kimballs, and even an Aeolian or two have once again been recognized for the magnificent instruments that they are.

To begin with, Jack Bethards expanded on what makes the symphonic ideal. First, the true symphonic organ must possess a wide variety of tonal colors to enable the organist to have the same registrational capabilities as the symphonic orchestrator. Second, the ideal organ must have clarity, which is critical to playing the romantic repertoire. Next, the symphonic instrument must possess maximum dynamic range to enable precise control, either by building on a "terraced" basis without the use

of the swell box, or by using normal and double-enclosed swell boxes and by providing for suddenly accented changes. This last requirement has resulted in the development of one of the more interesting features on this organ. By devising a Sforzando coupler that routes a Swell-to-Great or Solo-to-Great coupler through a momentary touch-toe lever, Schoenstein provided a simple way to give an accent to the first beat of a measure played on the Great manual. The fourth requirement is to have a wind system that is absolutely steady and of adequate capacity. Finally, the organ must have an action that is lightning fast in both attack and release, to provide for proper articulation, accenting, and fluid response.

All of these requirements add up to an instrument that is extremely flexi-

ble—as flexible as a symphony orchestra. Bethards feels that the symphonic organ can be even more expressive than a symphony orchestra because it is under the complete control of just one artist. He also feels that the symphonic organ concept has nothing to do with slavishly imitating orchestral voices. Rather, it provides a symphonic range of musical tools to the performer.

The First-Plymouth organ possesses an astonishing spectrum of tonal colors, ranging from a wealth of diapason choruses (for Bethards, the diapason chorus is to the symphonic organ what the string section is to the orchestra), to the four tubas on 15" wind, to an ensemble of four unison clarinets, to two oboes on the Swell (a capped English Oboe and a piquant French Oboe). One final note about the organ: the gallery organ is really an independent instrument with its own two-manual console, and served as the principal organ at First-Plymouth during the installation of the chancel organ. Though only of twelve stops, the gallery organ is robust and, with its double expression system, is an instrument of wonderful dynamic range that can hold its own against the chancel organ, as was demonstrated later in the evening in the "Kyrie Eleison" from Vierne's *Messe Solennelle*.

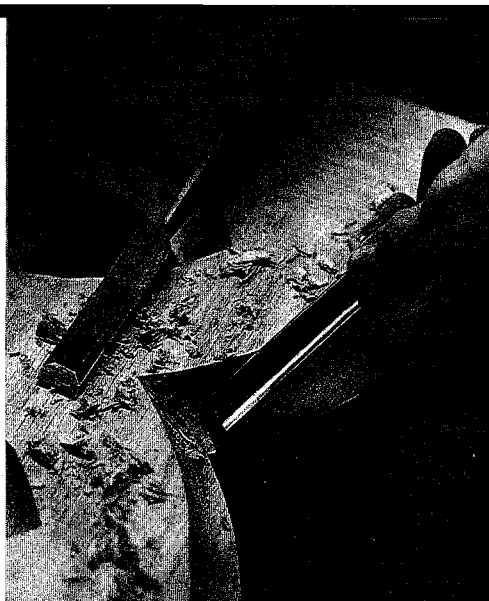
The question inevitably arises: why resurrect a concept that for years was considered woefully out of date and out of step with current trends in organ building? The heyday of the symphonic or romantic organ was in the 1920s when it was difficult, if not impossible, for most people to hear live orchestral performances. The symphonic organ installed in numerous civic auditoriums across the country as well as in the homes of some very wealthy individuals presented the opportunity to experience live performances of the great orchestral repertoire via transcriptions. And experience and enjoy they did! It was not unusual for crowds of 5,000 or more to turn out for these concerts.

Jack Bethards stated that there are some very good reasons for the symphonic organ to co-exist today with historic organ-building practices. First, since the main role of the organ in church is to accompany both the choir and congregational singing, the symphonic organ provides the required variety of tone colors at all dynamic levels, including the important effect of full organ, under complete dynamic control. Powerful, clear bass is equally important for promoting congregational singing. And fast key-action is imperative for making the accompanist's job as stressless as possible. Second, the wide array of tone colors also can help to relieve boredom among musicians and

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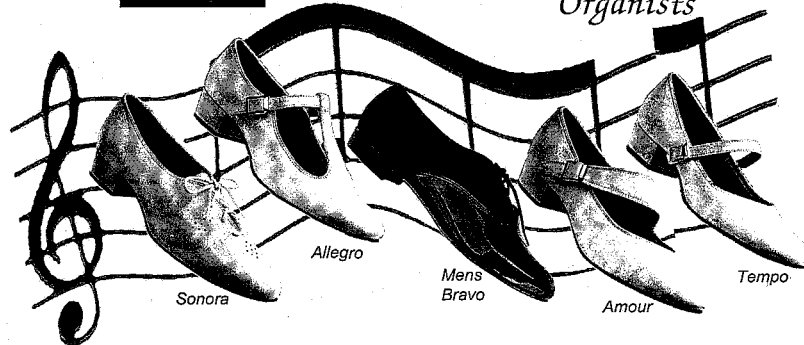
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their congregations. Third, much of the currently-used organ repertoire continues to be from the romantic period; the symphonic organ can interpret that literature, Bethards asserts, as well as interpreting earlier literature in a musically satisfying (if not "authentic") way. Finally, the symphonic organ presents, as no other form of organ building can, a venue for the resurgence of the transcription, which is once again captivating enthusiastic audiences on the concert circuit.

Following Jack Bethards's and Thomas Murray's introduction to and demonstration of the Schoenstein symphonic organ, British concert organist David Briggs concluded the Thursday afternoon session with "The Art of Symphonic Organ Registration with particular Reference to the Performance of Transcriptions." There are few concert organists as well versed in this subject as Briggs. He became a Fellow of the Royal College of Organists at age 17, and was the youngest cathedral organist in England when he was appointed master of the choristers and organist at Truro Cathedral in 1989. A brilliant improvisateur (as we were to hear for ourselves in his sold-out recital Friday evening), he is just as well known today as a master of the organ transcription.

Briggs noted that the use of transcriptions in concert programming is once again in vogue, the pendulum having swung back. The movement back to transcriptions was led by Thomas Trotter, and heralded by such artists as Thomas Murray and David Briggs. The renewed interest in the use of transcriptions is an attempt to rekindle audience appreciation and interest in the organ. When registering a transcription, a goal is to use "acoustic coupling" to achieve a bigger spread of sound. By adding 8' stops in succession and by beginning to use the swell box in one division and then adding the unenclosed division while closing the swell, it is possible to achieve seamless registration, very similar to what the conductor obtains from a symphonic ensemble. Briggs concluded this session by playing the second movement from his compact disc recording of Mahler's *Fifth Symphony*, a transcription that took him 300 hours to produce and another 300 hours to learn.

The Thursday evening event was a concert by the *Abendmusik* Chorus with organist Fred Swann. The chorus performs weekly as part of the worship services at First-Plymouth Church, and has been conducted by Aaron Copland, Randall Thompson, Daniel Pinkham, John Rutter, and Sir David Willcocks. The chorus has presented both well-known choral masterpieces and some seldom-heard choral works such as Horatio Parker's *Hora novissima* (now available as a CD on the Albany label). The Thursday evening concert was the first in the *Abendmusik*-Lincoln 2000-2001 series and was co-sponsored by *Abendmusik*, The University of Nebraska-Lincoln School of Music, and the Lincoln Organ Showcase. The *Abendmusik*-Lincoln concert series was begun by Jack Levick in 1972 and has become one of Lincoln's premier subscription concert series, having won the Governor's Arts Award.

The music ranged from Andrew Carter's "Hodie Christus natus est" to "I Was Glad When They Said Unto Me" by Parry. The program included a lovely piece entitled "Alleluia" by First-Plymouth organist emeritus Myron Roberts. For this writer, the highlights of the evening were "In the Year that King Uzziah Died" by David McK. Williams and the "Kyrie Eleison" from Vierne's *Messe Solennelle*. The latter piece utilized the gallery and chancel organ to splendid effect. Fred Swann, whose name is synonymous with sensitive and fluid organ technique, accompanied the chorus with playing that was stunning. For the concert's organ solo work, Swann chose *Introduction, Pas-sacaglia, and Fugue* by Healey Willan. The Schoenstein organ proved itself to be every bit the ideal instrument for accompanying an ensemble of the size and quality of the *Abendmusik* Chorus.

After experiencing Fred Swann's talents as accompanist on Thursday evening, the conference participants eagerly awaited the Friday morning session with Fred Swann on the topic "Meeting the Challenges of Accompanying at the Organ." Swann began by elaborating on a number of points that are integral to being a successful accompanist. One must be a true partner with the choir, must know when to be subservient and when to be assertive, must be sensitive not only to the particular piece of music but also to abilities and limitations, if any, of the group, must be supportive and have an intuitive sense of what a particular piece of music is calling for, must become "one" with the individual or choir, and must accompany in as colorful a manner as possible. Swann then gave a few hints for adapting piano scores to the organ:

1. Play in the center of the keyboard, avoiding extremes of range.
2. Leave out unnecessary doubling of octaves, but be alert to places where coupling will enhance the sound or is actually called for in the orchestral score.
3. For arpeggios, hold a chord with one hand and play the running figure on another manual within as small a range as possible.
4. For triplet figures, do not repeat every note unless the tempo, text, and organ action make it viable. Again, one

might sustain a choir on a second manual with one hand or hold certain notes in the choir while repeating others.

5. At all times preserve the rhythm, especially important rhythmic figures. Also, observe phrasing and accents which can be achieved by touch.

6. Play all fast bass passages, except for notes on strong beats, with the left hand on the manual. Be careful to avoid a "peg-leg-Pete" effect in the pedal.

7. Play tremolos as you would on the piano, depending upon the responsiveness of the action.

8. Preserve the integrity of the bass line at all times, playing in the proper octave of the pedal.

9. Match your touch and registration to the style and period of music, just as you would in performing an organ solo.

10. When possible, consult an orchestral score for clues to registration and for lines that may have been omitted in the piano reduction but which are possible on the organ. Recordings are helpful if orchestral scores are not available.

An additional suggestion is to utilize four hands, if possible, in oratorio accompaniment. This will help in adding orchestral voices to the keyboard reduction. Swann noted that Brahms first scored the *Requiem* for piano four-hands, and this score could be played to advantage with organ four-hands. He also recommended turning parts of Handel's *Messiah* into a "trio." Above

all, the accompanist must practice as assiduously as one would practice a solo piece. Fred concluded this session by demonstrating the various accompanying techniques that he recommends for successful and stressless performances. The participants were shown annotated scores and recommended registrations for Joseph Clokey's *A Canticle of Peace* and Randall Thompson's *The Last Words of David*.

After a lengthy lunch break in which the conference participants were encouraged to visit some significant organs in the area by builders such as Bedient, Casavant, Aeolian Skinner, and a recently restored 1875 Kilgen in the First Church of Christ Scientist, Fred Swann continued with the afternoon session entitled "Creative Hymn Playing."

He began by reminding everyone that hymns are truly the music of the people. As such, good hymn playing demands a strong sense of creativity and vitality. A cardinal rule is to use *plenty of organ*. It nearly always follows that good, solid organ playing results in optimum congregational response. To answer the question of what is the preferred phrasing to use, Swann usually follows the textural phrase. When there is no punctuation, he recommended then using the musical phrase.

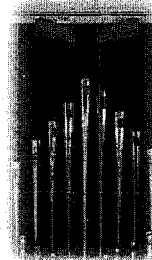
The tempo will vary with different occasions. Here an intuitive sense is important. In terms of touch, legato

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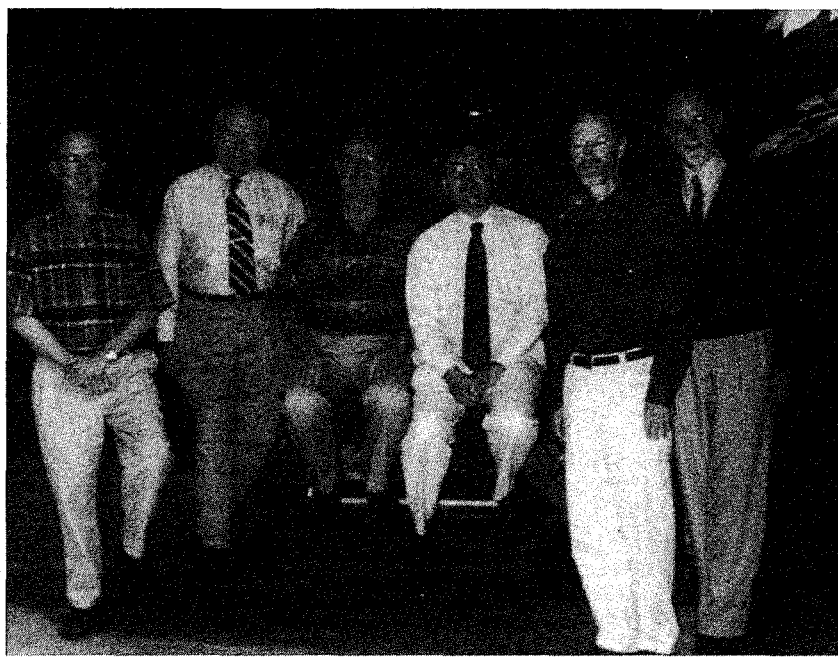
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may not always be best in successful, creative hymn playing. Clear articulation is really key to providing the most support to the congregation, as is maintenance of proper rhythm. Eighth notes should be given their due, and Swann recommends, if anything, lengthening them. When registering the hymns, he suggests using a principal chorus of one kind or another. It is often advantageous to solo out the melody with interesting, colorful stops, perhaps even using chimes on occasion. As Swann said, "More souls have been saved by chime notes than all of the mixtures in captivity."

It is important to be sensitive to the situation when determining the length of an introduction. In accompanying the congregation, it is helpful to hold the final chord of each stanza for an extra measure. Interludes should utilize the same basic rhythm as the hymn and should begin on the last sung measure of a stanza. There should be a clear indication to the congregation of the beginning and ending of an interlude. Free accompaniment of hymns can be very effective but can often be equally as annoying, particularly if used too often. The only ritard should come at the end of the last stanza of the hymn.

The conference continued Friday evening with an organ recital by David Briggs. This recital was also a part of the *Abendmusik*-Lincoln Concert Series. As was the case on Thursday evening, there was a sold-out crowd for this event. The first half of the program was devoted to transcriptions, beginning with three by Bach—"Sinfonia" from *Cantata* 29 (arr. Arthur Wills), "Badinerie" from the *Second Orchestral Suite* (arr. David Briggs), and "Komm, süßer Tod" (arr. Virgil Fox). Outside of the Wanamaker organ, one can't think of a better instrument on which to hear this last piece than the First-Plymouth organ.

Briggs continued with his transcription of the "Hungarian March" from the *Damnation of Faust* by Berlioz, followed by pieces by Debussy and Rim-



Jack Levick, Jack Bethards, Frederick Swann, David Briggs, George Ritchie, Quentin Faulkner

sky-Korsakoff. The first half ended with another of Briggs' wonderful transcriptions, Richard Strauss' *Death and Transfiguration*. The first half of this recital was eclipsed by the second half, which was entirely devoted to a series of improvisations entitled *Suite improvisée*. There were nine movements, each in homage to a great composer and/or artist: "Blockwerk" (in homage to our Medieval predecessors); "Tierce en taille" (François Couperin); "Ricerare" (Bach); "Andante" (Mozart); "Pas-sacaglia" (Brahms); "Elegie" (Vierne); "Danse infernale" (Stravinsky); "Scherzo symphonique" (Pierre Cochereau); and "Sortie" (Phillipe Lefebvre, Notre-Dame de Paris). This was a brilliant performance and utilized all of the vast resources of the Schoenstein organ to full advantage, including the double expression system, the split pedalboard and the Sforzando coupler.

The conference concluded on Saturday morning with David Briggs' second session, entitled "Balancing a Recital Program . . . How to Educate and Excite Your Audience." The goals of an exciting concert program are "to move people" (Louis Vierne); to give the audience the same feeling that they get when attending a symphony concert; and to never, ever be boring.

In terms of program planning, Briggs feels that there are five types of concerts to consider:

1. A lunchtime recital, usually of 45 minutes duration.
2. An evening concert, which is more formal and usually with an intermission.
3. A specialty presentation; i.e., for a conference such as this.
4. A dedicatory recital intended to show off the instrument.
5. A recording session.

Whatever type of program is being considered, the most important goal is to have great variety in the program. Include one or two well-known pieces along with some which will be new to the audience. There should be a nice balance between giving the listeners a good time and giving them a certain degree of education. Of course, the specifications of the particular instrument are key to developing an appropriate program. Variety in the program is achieved by not programming two

pieces back to back that are of the same mood, using a great deal of color in the registration, and varying the dynamic range and the tonalities.

In developing the program format, the opening number should be a piece that is probably familiar to the audience and is rather easygoing, a piece that lets the listener "settle back and enjoy the flight." Then it should be on to something that is much more brilliant. The program should speak to the audience and not be too long. If one addresses the audience regarding the program content, one should do so before the program begins, preferably using some humor. It is a good idea to have the second half of the recital shorter than the first. Briggs maintains that the use of transcriptions is a wonderful way to reach a wide audience, as is the use of other instruments such as the trumpet or even the flute (the Poulenc *Flute Concerto*, for example). The recital should obviously end by sending the audience away on a very high note. If there are to be encores, they should be short and contrast with the end of the formal program. David Briggs' encore on Friday evening was an improvisation on a Ragtime theme, which contrasted perfectly with the brilliant "Sortie" that concluded the formal part of his recital.

In developing a program for a compact disc, it is important to consider the instrument's versatility, your versatility, the commercial viability of the music performed, and a program that will hold the listener's attention.

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Briggs touched briefly on the art and use of improvisations in a recital. Cochereau called improvising "an illusionist art." Though it doesn't always happen, when the spark is ignited, a good improvisation can produce an element of excitement that no written piece can attain, according to Briggs.

This final conference session ended with Briggs playing his recording of his transcription of *The Sorcerer's Apprentice* by Paul Dukas.

Following a panel discussion with all of the artists and clinicians, another memorable University of Nebraska-Lincoln Organ Conference came to an end. Many thanks to the clinicians and artists: Jack Bethards, Thomas Murray, Jack Levick, Fred Swann, and David Briggs. And, once again, thanks to George Ritchie and Quentin Faulkner for presenting a dynamic theme for the conference and for being gracious hosts for the event. Special thanks to Dr. Otis Young, Senior Minister at First Plymouth, the *Abendmusik* Chorus and the entire staff at First-Plymouth Congregational Church for their wonderful hospitality.

No report on the 2000 UN-L Organ Conference would be complete without a word or two about the venue in which it was held. First-Plymouth Congregational Church is perhaps one of the most unusual churches in the country from an architectural standpoint. It was designed by a noted New York architect, Harold Van Buren Magonigle. Dedicated in 1931, First-Plymouth was his first and only church commission in a long and distinguished career that included designs for the Main Memorial in New York's Central Park, the famous Liberty Memorial Tower in Kansas City (currently undergoing a major renovation after years of neglect) and the U.S. Embassy in Tokyo. When the congregation (a merger of First Congregational and Plymouth Congregational) began planning for a new larger church in the middle 20s, the thought was to have a building of Gothic or New England Colonial design. But, as time wore on, this thinking changed and the pastor at the time (Dr. Ben Wyland) wrote, "I wish that some master architect in classic architecture would give us a church that would fit America and be called an American type of church architecture." For this building, the architect went back to the early Basilican church and the Greek Forum for basic styles and then proceeded to design a church that is unique—not only to Lincoln but to the rest of the country as well. The dominant feature of the building's exterior is the Carillon Tower, which contains the largest and only true carillon in Nebraska. The glory of First-Plymouth is the sanctuary, a stunning space with the acoustical properties of a great concert hall. The acoustics in this space enhance not only the organ but choral and congregational singing as well. Even with a full house on both concert nights, the sanctuary provided a rich resonance and clarity of sound. ■

William Dickinson is currently Dean of the River Valley Chapter (Cedar Rapids and Iowa City) of the AGO.

University of Nebraska-Lincoln Organ Conference

Beginning in 1977, the University of Nebraska-Lincoln Organ Conference has drawn participants and artists from not only the U.S. but also from Canada, England, continental Europe and Asia. The 1977 Conference was entitled "The Organ and German Romanticism," with Wayne Leupold and Robert Schuneman. Subsequent conferences have focused on such subjects as "Creativity and the New Organ"; "Cavaillé-Coll and the French Organ Tradition"; "Organ Pedagogy"; "Bach and the Organ"; "Felix Mendelssohn Bartholdy and the Organ"; and "Perspectives on Recent and Future American Organbuilding." Featured artists, teachers and clinicians have included Catherine Crozier, Russell Saunders, Heinrich Fleischer, Wm. A. Little, Guy Bovet, George Stauffer, Luigi Tagliavini, John Ferguson, James Moeser, Harald Vogel, William Albright, Gene Bedient, John Brombaugh, Rollin Smith, Manuel Rosales, George Taylor, David Higgs, Christoph Wolff and, of course, George Ritchie and Quentin Faulkner. The next conference is scheduled for the fall of 2002, with the subject yet to be announced.

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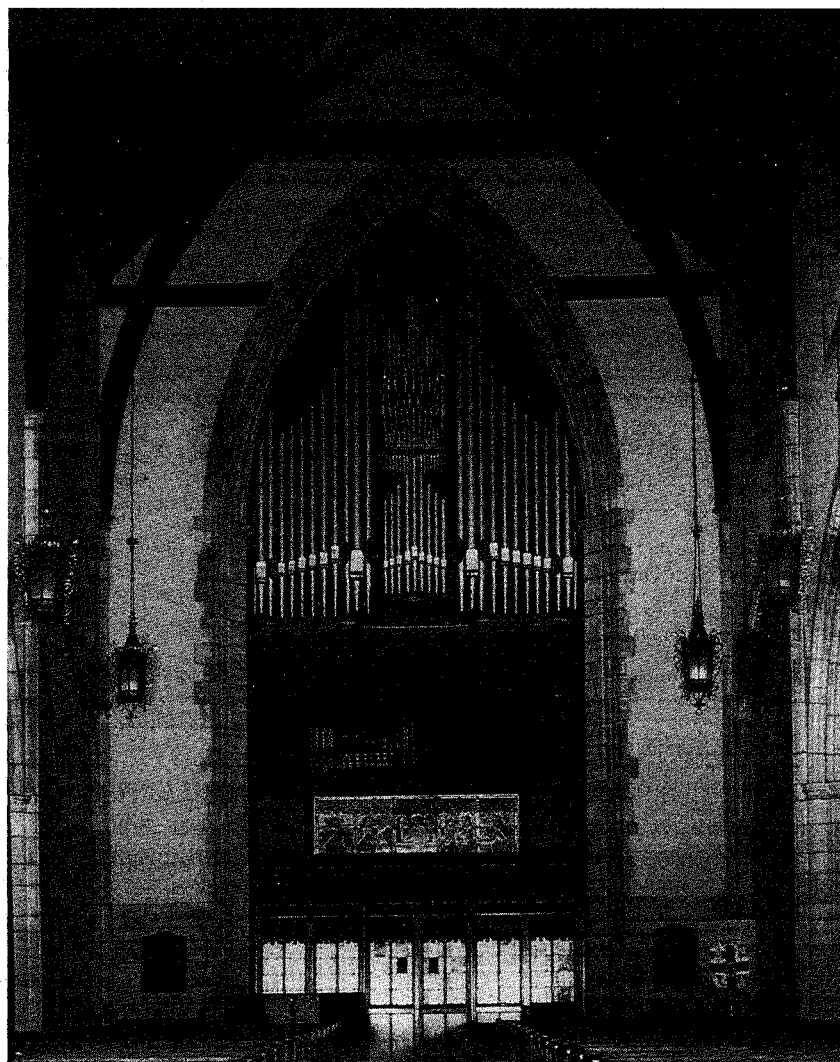
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New Organs



Chancel Organ



Gallery Organ

Cover
Austin Organs, Inc.,
Hartford, Connecticut
The Episcopal Church of
Bethesda-by-the-Sea,
Palm Beach, Florida

The Episcopal Church of Bethesda-by-the-Sea is positioned on a large piece of land amid the splendor of the Town of Palm Beach. A Gothic building, somewhat out of place amid the Mediterranean architecture which dominates this resort community, Bethesda is one of the "must see" buildings of interest in the brochures which greet the visitors to this island. Set amongst specimen plantings and beautiful gardens, this oasis of calm has become a destination of persons of all faiths and backgrounds.

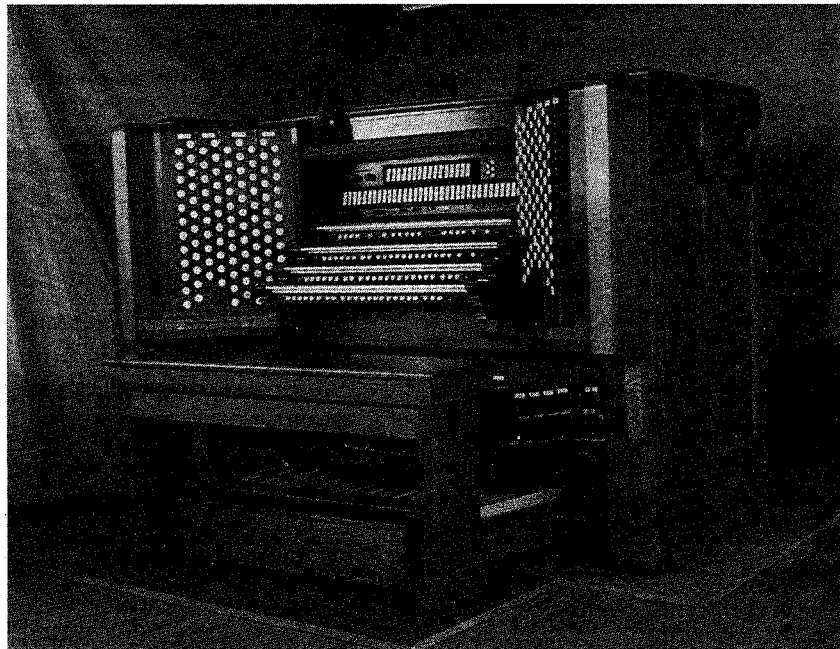
The building was erected between 1925 and 1927 and was, for many years, the home of E. M. Skinner Opus 590, a four-manual instrument of 48 ranks to which was added, as an Antiphonal division, the 15-rank C. E. Morey instrument from the former church building. The Skinner was fitted with two four-manual consoles, one in the chancel and the second serving the gallery, a quadrangle adjacent to the church. The organ was heard through louvers which could be opened when outdoor services were held. In 1970 the Skinner was removed to St. Barnabas Church in Nassau, the Bahamas, where it still is used.

There followed an instrument of 80 ranks built by the Schlicker firm of Buffalo, New York. The original 3-manual console was replaced in 1990 by a four-manual console and certain electronic voices were added in an attempt to alter the rather narrow tonal character of the organ. While helpful, these additions failed to adequately change the character of the instrument. By the mid-1990s mechanical problems began to plague the organ and the vestry asked Harold E. Pysher, organist/choirmaster, to determine a course of action that would ensure a reliable organ.

Two options became obvious: rebuild the existing instrument or sell it and build an entirely new organ. When the two options and cost data were presented to the vestry, the decision was made to replace the organ. Harold Pysher, in consultation with Thomas R. Thomas and Hugh M. Pierce, members of the parish with expertise in organ design, drew a specification. It provides, essentially, two instruments: a complete gallery organ and a complete chancel organ fitted with two identical four-manual consoles. Either console would control its own instrument or both organs.

Tonally, this opportunity allowed a proper Anglican instrument to be designed. The instrument was to be English in character with an abundance of 8' tone, complete chorus development in each division, de-emphasis in the mixture department and a wealth of reed qualities. In placing the gallery organ on the center axis of the nave, this division would reinforce congregational singing; the chancel division, while located high and to the left of the chancel, would serve both the choir and those parishioners seated in the front of the room. A three-rank chant division is located above the chancel console and close to the choir. This serves as an ideal pitch organ for the choir and is the most "polyphonic" division in the organ. The chancel console is located on a lift, lowered for service playing and, being fitted with a concealed dolly, it may be moved about the chancel as required by various events.

The specification was submitted to builders who were deemed capable of building in the tonal area desired by the church, and the firm of Austin Organs, Inc. of Hartford, Connecticut was finally chosen. Austin, having a long and distinguished reputation for building organs of reliability and durability and because of its English history, was ideal for this undertaking. Conferences were held with then tonal director David A. J.



Console

Broome as well as present tonal director Bruce Q. Buchanan. It was decided that the reeds, particularly the high-pressure en Chamade Cor Séraphique, Tuba Mirabilis and French Horn, must maintain their power in the upper octaves. In the gallery, both the Swell and Great were to be expressive. The gallery contains unusual stops such as the Bois Celeste (Melodias) in the Great and, in the Swell, a Nitsua and Nitsua Celeste. Scales were developed and assurances given that the organ would address the qualities and flexibility required. While the organ must support the music requirements of the worship service, there was a strong requirement that the organ perform equally well as a recital instrument and have sufficient resources to work with small and large choruses and orchestras. Bethesda serves as the venue for a variety of programs using

the organ for both church and community events.

A buyer for the existing organ was located and the contract let to Austin Organs, Inc. in late 1997. The instrument was installed, first in the gallery in time for Christmas 1999 and the chancel division was completed in time for Easter 2000. While certain digital augmentation is found in the specification, this was done simply as an economy of space. Aside from percussion stops, a 32-note 64' Ophicleide is located in the chancel Pedal. The organ has proven to be an outstanding success in every respect. It meets every demand put upon it and its tonal resources are exceptional.

—Austin Organs, Inc.

Specifications on page 18 ►

► Cover

The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, Florida
Austin Organs, Inc., Opus 2777

Chancel GREAT (wind: 5" flues, 6" reeds; * stops enclosed with Choir).

- 16' Violone (digital ext)
- 8' Diapason
- 8' Violone
- 8' Bourdon
- 4' Octave
- 4' Nachthorn
- 2' Fifteenth
- Furniture IV
- Cymbal III*
- 16' Double Trumpet* (digital ext)
- 8' Trumpet*
- 4' Clarion*
- 8' Cor S raphique (Solo)
- Tremolo (flues only)
- Tower Bells (digital)
- MIDI

Gallery GREAT (wind 4"; enclosed)

- 16' Bourdon (12 pipes)
- 8' Principal
- 8' Bourdon
- 8' Bois Celeste II
- 4' Octave
- 4' Rohrflute
- 2' Principal
- Sesquialtera (tc) II
- Mixture IV
- 16' Kontra Trompette (12 pipes)
- 8' Trompette
- 8' Cromorne
- 8' Cor S raphique (solo)
- Tremolo
- Chimes (digital)
- Zymbelstern (with rotating star on Gallery facade and controllable as to speed)
- MIDI

Chancel SWELL (wind: 5"; enclosed; 68-note chest)

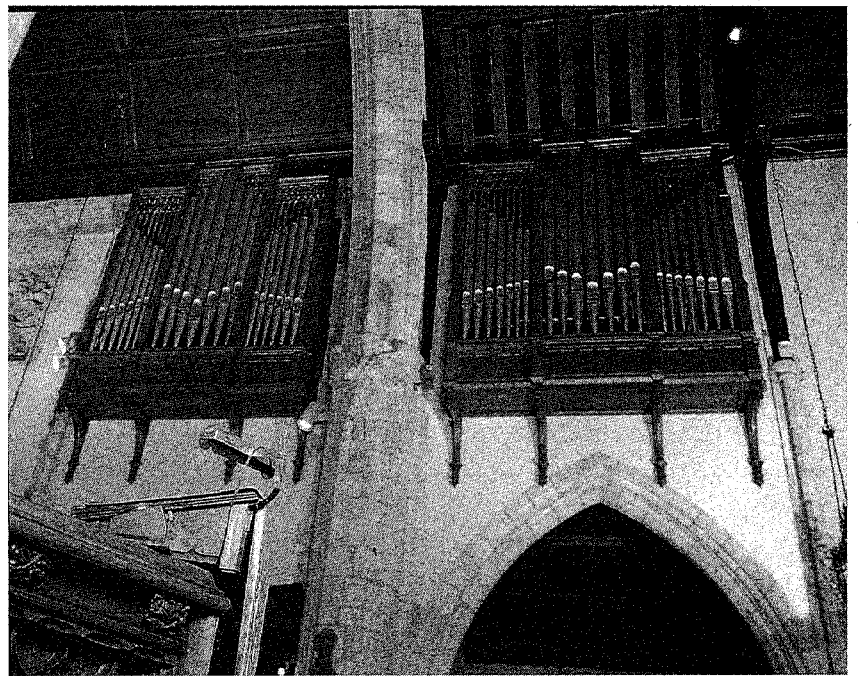
- 16' Lieblich Gedeckt (12 pipes)
- 8' Diapason
- 8' Fl te a Chemin e
- 8' Viola
- 8' Viola Celeste
- 8' Flauto Dolce
- 8' Flute Celeste (tc)
- 4' Principal
- 4' Fl te Octavante
- 4' Viola (12 pipes)
- 4' Viola Celeste (12 pipes)
- 2' Flautino
- Plein Jeu III
- Cymbal III
- 16' Waldhorn
- 8' Cornopean
- 8' French Trumpet
- 8' Oboe
- 8' Vox Humana (in a box)†
- 4' Clarion
- 8' Cor S raphique (Solo)
- Tremolo
- Vox Humana Tremolo
- MIDI

Gallery SWELL (wind: 4 1/2"; enclosed)

- 16' Contra Gamba (12 pipes)
- 8' Geigen Principal
- 8' Fl te O verte
- 8' Viole de Gambe
- 8' Voix Celeste
- 8' Nitsua
- 8' Nitsua Celeste
- 4' Principal
- 4' Flute Harmonique
- 4' Viole de Gambe (12 pipes)
- 4' Voix Celeste (12 pipes)
- 2' Blockflute
- 1 1/2' Larigot
- Mixture III
- 16' Bassoon (12 pipes)
- 8' Trompette
- 8' Hautbois
- 8' Vox Humana (in a box)†
- 4' Clarion (12 pipes)
- 8' Cor S raphique (Solo)
- Tremolo
- Vox Humana Tremolo
- MIDI
- †Vox Humana (Chancel and Gallery) fitted with four levels of expression (controllable from the console) and separate tremolo

Chancel CHOIR (wind: 5"; enclosed)

- 16' Dulciana (digital)
- 8' Geigen Diapason
- 8' Hohlfute
- 8' Dulciana
- 8' Unda Maris (tc)
- 4' Octave Geigen (12 pipes)
- 4' Koppel Flute
- 2 1/2' Nasard
- 2' Piccolo
- 1 3/4' Tierce
- 1 1/2' Larigot (digital)
- 16' Clarinet (digital ext)
- 8' Clarinet
- 8' Cor S raphique (Solo)
- Tremolo
- Harp (digital)
- Celesta (digital)
- MIDI



Chancel Organ

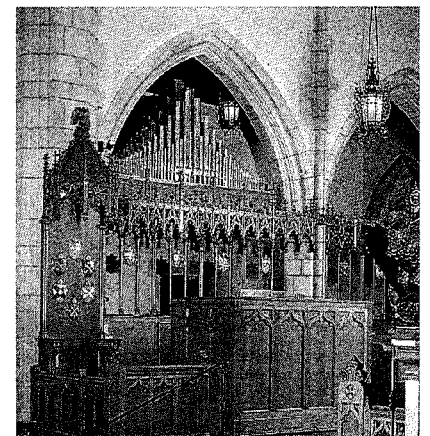
Chancel SOLO (wind: 15" reeds, 5" flues; enclosed)

- 8' Gamba
- 8' Gamba Celeste
- 8' Harmonic Flute
- 4' Orchestral Flute
- 8' English Horn
- 8' French Horn
- 8' Tuba Mirabilis
- 4' Tuba Clarion (12 pipes)
- 16' Cor S raphique (tc) (49 notes)
- 8' Cor S raphique
- MIDI
- Tremolo (everything except Tubas and Cor S raphique)
- Chant Organ
- Harp
- Celesta
- Tower Bells
- Chimes (Gallery)

Chancel CHANT ORGAN (wind: 3 1/2")

- 8' Gedeckt
 - 4' Suave Flute
 - 2' Spitzflute
- Note: Chant Organ "floats"; available on each manual and pedal with stopknob in respective division; does not couple

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Console and Chant Organ

Chancel PEDAL (wind: 6" flues, 8" reeds)

- 32' Sub Principal (digital)
- 32' Untersatz (digital)
- 16' Principal
- 16' Bourdon
- 16' Violone (Gt)
- 16' Lieblich Gedeckt (Sw)
- 16' Dulciana (Ch)
- 8' Octave Bass (12 pipes)
- 8' Gedeckt (12 pipes)
- 8' Fl te a Chemin e (Sw)
- 4' Choral Bass
- Mixture III
- 64' Ophicleide (digital)
- 32' Grand Cornet VI (derived)
- 32' Ophicleide (digital)
- 16' Trombone
- 16' Double Trumpet (Gt)
- 16' Waldhorn (Sw)
- 8' Trumpet (12 pipes)
- 4' Clarinet (12 pipes)
- 4' Clarinet (Ch)
- 8' Cor S raphique (Solo)
- Tower Bells (digital)
- MIDI

Gallery PEDAL (wind: 4")

- 32' Contra Violone (digital)
- 16' Open Wood
- 16' Principal
- 16' Subbass
- 16' Bourdon (Gt)
- 16' Gamba (Sw)
- 8' Octave
- 8' Bourdon (Gt)
- 4' Choral Bass (12 pipes)
- Mixture III
- 32' Contra Posaune (digital)
- 16' Posaune
- 16' Kontra Trompette (Gt)
- 16' Bassoon (Sw)
- 8' Trompette (12 pipes)
- 4' Clarion (12 pipes)
- 4' Cromorne (Gt)
- 8' Cor S raphique (Solo)
- Chimes (digital)
- 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

18 JANUARY
Schola Cantorum with strings; St. Peter's Episcopal, Weston, MA 8 pm
Laughton & O'Meara Duo; Nyack College, Nyack, NY 1 pm
Choral Evensong; St. Peter's, Morristown, NJ 7:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

19 JANUARY
Ken Cowan; Trinity Church, Boston, MA 12:15 pm
Laughton & O'Meara Duo; United Methodist Church, Saratoga Springs, NY 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Marilyn Keiser, workshop; St. Bernard's Abbey, Cullman, AL 6:45 pm
Chicago Camerata; Fourth Presbyterian, Chicago, IL 12:10 pm
Paul Leddington Wright; First Presbyterian, Arlington Heights, IL 7:30 pm

20 JANUARY
Cj Sambach; Mattituck Presbyterian, Mattituck, Long Island, NY 10 am Pipe Organ Informance, 7:30 pm recital
Barbara & Gerhardt Suhrstedt, piano; Longwood Gardens, Kennett Square, PA 1:30 pm
John Mitchener; North Carolina School of the Arts, Winston-Salem, NC 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
Frederick Swann, workshop; North Naples United Methodist, Naples, FL 10 am
Marilyn Keiser, workshop; St. Bernard's Abbey, Cullman, AL 9 am

21 JANUARY
Brass Domain quintet; Immaculate Conception Church, Boston, MA 3 pm
Charles Semowich; Cathedral of All Saints, Albany, NY 4:30 pm
Rosalind Mohnsen; St. Thomas, New York, NY 5:15 pm
Early Music Players; Our Lady of Sorrows, South Orange, NJ 3 pm
Stephen Tharp; St. John's Evangelical Lutheran, Allentown, PA 4 pm
Barbara & Gerhardt Suhrstedt, piano; Longwood Gardens, Kennett Square, PA 2:30 pm
David Arcus; Duke University, Durham, NC 5 pm
John Weaver, with Marianne Weaver, flute; First Presbyterian, Atlanta, GA 2:15 pm
Searle Wright; St. Gregory's Episcopal, Boca Raton, FL 4 pm
Boyd Jones; St. Richard's Episcopal, Winter Park, FL 5 pm
Robert Glasgow; Trinity Episcopal Church, Vero Beach, FL 4 pm
Frederick Swann; North Naples United Methodist, Naples, FL 4:30 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2:30 pm
Christopher Young, workshop; Faith Lutheran, Cincinnati, OH 7:30 pm
Katharine Pardee; Northwestern University, Evanston, IL 5 pm
Michael Gailit; Cathedral of St. Paul, St. Paul, MN 3 pm

22 JANUARY
Stephen Hamilton, master class; Duquesne University, Pittsburgh, PA 3 pm
Stephen Hamilton, workshop; St. Andrew's Episcopal, Pittsburgh, PA 8 pm

23 JANUARY
James Diaz; Peachtree Road United Methodist, Atlanta, GA 8 pm

25 JANUARY
Laughton & O'Meara; St. Paul's Episcopal, Chattanooga, TN 7 pm

26 JANUARY
McNeil Robinson; Concordia College, Bronxville, NY 8 pm

JanEl Gortmaker; Emmanuel Church, Chestertown, MD 8 pm
Philadelphia Organ Quartet; The Kirk of Dunedin, Dunedin, FL 8 pm
Choral concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Marianne Webb; Southern Illinois University, Carbondale, IL 8 pm
Knoxville AGO workshop; Westminster Presbyterian, Knoxville, TN (through Jan. 27)
David Higgs; Westminster Presbyterian, Knoxville, TN 8 pm

27 JANUARY
Tom Hazleton; Dickinson High School, Wilmington, DE 8 pm
Philadelphia Organ Quartet; The Kirk of Dunedin, Dunedin, FL 2 pm
David Higgs, master class; Westminster Presbyterian, Knoxville, TN 9:30 am & 2:30 pm

28 JANUARY
SuperBell IX; First Church of Christ, Wethersfield, CT 4 pm
Edward Doucet; Cathedral of All Saints, Albany, NY 4:30 pm
Jonathan Oblander; St. Thomas, New York, NY 5:15 pm
Joan Lippincott; Princeton Theological Seminary, Princeton, NJ 8 pm
Ji-Yoen Choi; Church of the Epiphany, Washington, DC 4 pm
Paul Fleckenstein; Longwood Gardens, Kennett Square, PA 2:30 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2:30 pm
Kettering Children's Choir; Kettering Seventh Day Adventist Church, Kettering, OH 4 pm
Musica Trinitatis; Trinity Episcopal, Fort Wayne, IN 5 pm
Philip & Betty Gehring; St. Mary of the Lake, Gary, IN 3 pm

30 JANUARY
Douglas Rafter; Portland City Hall, Portland, ME 7:30 pm

31 JANUARY
Martin Jean; Yale University, New Haven, CT 8 pm

2 FEBRUARY
Gretchen Longwell; Trinity Church, Boston, MA 12:15 pm
Tom Trenney, *The Phantom of the Opera* silent film; First United Methodist, Plymouth, MI

3 FEBRUARY
Joan Lippincott; Princeton Theological Seminary, Princeton, NJ 8 pm
Bruce Neswick, improvisation workshop; Cedar Lane Unitarian, Bethesda, MD 9:30 am
David Higgs, master class; Central Michigan University, Mount Pleasant, MI 4 pm

4 FEBRUARY
David Lamb; Cathedral of All Saints, Albany, NY 4:30 pm
Thomas Bara; St. Thomas, New York, NY 5:15 pm
Peter Conte; St. Bernard's Episcopal, Bernardsville, NJ 7 pm
The Organ in Christian Worship; Princeton Theological Seminary, Princeton, NJ (through February 6)
Neil Harmon; Longwood Gardens, Kennett Square, PA 2:30 pm
Tom Trenney; St. Paul's Cathedral, Detroit, MI
David Higgs; Central Michigan University, Mount Pleasant, MI 3 pm
Barbara MacGregor, with Paragon Brass Quintet; Trinity Lutheran, Akron, OH 7 pm
Frederick Swann; St. James Cathedral, Chicago, IL 4 pm

6 FEBRUARY
Jonathan Biggers; Syracuse University, Syracuse, NY 8 pm
Mickey Thomas Terry; Church of the Holy Apostles, New York, NY 8 pm
Julia Harlow; Medical University of SC, Charleston, SC noon

7 FEBRUARY
Phil Kelsall; The Kirk of Dunedin, Dunedin, FL 2 pm

8 FEBRUARY
Phil Kelsall; The Kirk of Dunedin, Dunedin, FL 8 pm

9 FEBRUARY
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Laughton & O'Meara; Asylum Hill Congregational, Hartford, CT 8 pm
Tom Trenney, with Michelle Martin; Bethany Presbyterian, Rochester, NY 7:30 pm

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FL 8 pm
Bruce Neswick; Trinity Lutheran, Akron, OH
8 pm
New England Spiritual Ensemble; Trinity
Episcopal, Toledo, OH 7 pm
Richard Hoskins; Fourth Presbyterian,
Chicago, IL 12:10 pm

10 FEBRUARY

Michael Edwards; St. Peter's, Morristown,
NJ 7:30 pm
David Craighead, master class; Covenant
Presbyterian, Charlotte, NC 9:30 am
Phil Kelsall; The Kirk of Dunedin, Dunedin,
FL 2 pm
Paul Bisaccia, piano; United Church, Marco
Island, FL 7:30 pm
New England Spiritual Ensemble; Lakeland
College, Sheboygan, WI 7:30 pm
+Bruce Neswick; St. Andrew's Episcopal,
Madison, WI 7:30 pm

11 FEBRUARY

Marie-Claire Alain; South Congregational,
New Britain, CT 4 pm
Paul Jacobson; St. Thomas, New York, NY
5:15 pm
Barbara Thomson; Our Lady of Sorrows,
South Orange, NJ 3 pm
Barbara Bruns; Ursinus College, Col-
legeville, PA 4 pm
David Craighead; Covenant Presbyterian,
Charlotte, NC 4 pm
Stewart Foster; All Saints, Waccamaw Paw-
leys Island, SC 7:30 pm
International Youth Chorus; Peachtree Road
United Methodist, Atlanta, GA 5 pm
Paul Bisaccia, piano; St. Martin-in-the-
Fields, Pompano Beach, FL 3 pm
David Higgs; First United Methodist, Birming-
ham, AL 4 pm
+Bruce Neswick; St. Andrew's Episcopal,
Madison, WI 3 pm

12 FEBRUARY

Stewart Wayne Foster; All Saints, Wacca-
maw, Pawleys Island, SC 7:30 pm

13 FEBRUARY

Nicolas Kynaston; Trinity College, Hartford,
CT 5:30 pm
Adrienne Cox-Olson; Medical University of
SC, Charleston, SC noon

14 FEBRUARY

Rialto Ensemble; St. Peter's Episcopal, West-
on, MA 8 pm

15 FEBRUARY

Gillian Weir; St. John's, Savannah, GA 7:30
pm

16 FEBRUARY

Peter Conte; Trinity Church, Boston, MA
12:15 pm
Lynne Davis; Westminster Presbyterian, Buf-
falo, NY 7:30 pm
Todd Wilson; Asbury First United Methodist,
Rochester, NY 7:30 pm
Gerre Hancock; Trinity United Methodist,
Tallahassee, FL 7:30 pm
Mario Duella; Trinity Lutheran, Roselle, IL

17 FEBRUARY

Todd Wilson, master class; Asbury First
United Methodist, Rochester, NY 10 am
John Scott; Clayton State College, Morrow,
GA 8:15 pm
Ji-Yoen Choi; Calvary Lutheran, Brookfield,
WI 7 pm
Chicago International Organ Festival; Fourth
Presbyterian, Chicago, IL 7:30 pm (through Feb
20)
His Majesty's Clerkes; St. Procopius Abbey,
Lisle, IL 8 pm

18 FEBRUARY

Martin Jean; United Church on the Green,
New Haven, CT 4 pm
Paul Jacobs; First Church of Christ,
Wethersfield, CT 7 pm
Patti Simon; Auditorium Center, Rochester,
NY 2:30 pm
Marie-Claire Alain; Church of St. Ignatius
Loyola, New York, NY 4 pm
Steven Young; St. Thomas, New York, NY
5:15 pm
Michael Gailit; St. Stephen's Episcopal, Mill-
burn, NJ 4 pm
Don Kinnier, with Judy Townsend, soprano;
Longwood Gardens, Kennett Square, PA 2:30
pm
James Diaz; Greene Memorial United
Methodist, Roanoke, VA 4 pm
Peter Planavsky; Duke University, Durham,
NC 5 pm
Gillian Weir; Severance Hall, Cleveland, OH
2 pm
Scott Dettra; First Congregational, Colum-
bus, OH 4 pm
Mario Duella; First Lutheran, Nashville, TN
John Rose; Chapel of St. Norbert Abbey, De
Pere, WI 1:30 pm

John Weaver, with Marianne Weaver, flute;
First Presbyterian, Columbus, IN 3 pm
Thomas Murray; Wabash College Chapel,
Crawfordsville, IN 3 pm
Dan Lockair; Fourth Presbyterian, Chicago,
IL 3 pm
His Majesty's Clerkes; St. Clement's Church,
Chicago, IL 3 pm
Organ-Fest; First Presbyterian, Arlington
Heights, IL 4 pm
Paul Danilewski; Cathedral of St. Paul, St.
Paul, MN 3 pm

19 FEBRUARY

Marie-Claire Alain, master class; Church of
the Epiphany, New York, NY 9:30 am
Jean Guillou; Fourth Presbyterian, Chicago,
IL 7:30 pm

20 FEBRUARY

John Weaver, with Marianne Weaver, flute;
Fourth Presbyterian, Chicago, IL 7:30 pm
James Diaz; Christ Church (Episcopal), Pen-
sacola, FL 7:30 pm

22 FEBRUARY

Anne Wilson & Todd Wilson; Christ Presby-
terian, Canton, OH 7 pm
John Scott, choral evensong; Chapel of St.
John the Divine, Champaign, IL 8 pm

23 FEBRUARY

David Ogletree; Trinity Church, Boston, MA
12:15 pm
The University Chorale of Boston College;
Immaculate Conception Church, Boston, MA 3
pm
Mark Dwyer; Church of the Advent, Boston,
MA 8 pm
Martin Jean; Concordia College, Bronxville,
NY 8 pm
William Owen; University of Delaware,
Greenville, DE 8 pm
John Rose; Shrine of the Little Flower, Balti-
more, MD 7:30 pm
True North Brass; Blessed Sacrament Cath-
edral, Greensburg, PA 8 pm
Merlin Lehman; Fourth Presbyterian, Chica-
go, IL 12:10 pm
William Ferris Chorale; Mount Carmel, Chica-
go, IL 8 pm
John Scott; Chapel of St. John the Divine,
Champaign, IL 8 pm
Huw Lewis; St. James' Episcopal, Jackson,
MS 7:30 pm

24 FEBRUARY

John Sherer; Fourth Presbyterian, Chicago,
IL 10 am
Lynn Zeigler; St. James Lutheran, Lake For-
est, IL 7:30 pm
His Majesty's Clerkes; Immanuel Lutheran,
Evanston, IL 8 pm

25 FEBRUARY

Alan Morrison; Assumption College,
Worcester, MA 2 pm
Thomas Joyce; St. Thomas, New York, NY
5:15 pm
Brahms, *A German Requiem*; Church of the
Heavenly Rest, New York, NY 4 pm
Todd Wilson; The United Methodist Church,
Red Bank, NJ 4 pm
Choirs of Trinity Lutheran, with brass; Luth-
eran Church of the Good Shepherd, Lancaster,
PA 4 pm
David Craighead; First English Lutheran,
Pittsburgh, PA 4 pm
Marie-Claire Alain; Leith Symington Gris-
wold Hall, Baltimore, MD 3 pm
John Scott; River Road Baptist, Richmond,
VA 5 pm
Scott Atchison & Michael Shake with brass;
Peachtree Road United Methodist, Atlanta, GA
5 pm
Choral Evensong; Cathedral Church of the
Advent, Birmingham, AL 4 pm
Janice Beck; First United Methodist, Ann
Arbor, MI 4 pm
Tom Trenney; Hiram College, Hiram, OH 4
pm
Trinity Choirs with orchestra; Trinity Episco-
pal, Fort Wayne, IN 5 pm
Jewish Sacred Song; Rockefeller Chapel,
Chicago, IL 3 pm
Joan Lippincott; Idlewild Presbyterian,
Memphis, TN 4 pm

27 FEBRUARY

Todd Wilson; Church of St. Jean Baptiste,
New York, NY 8 pm
Huw Lewis; Grand Valley State University,
Allendale, MI 12 noon
True North Brass; Lee University, Cleveland,
TN 8 pm

UNITED STATES

West of the Mississippi

15 JANUARY

Ji-Yoen Choi; Country Club Christian
Church, Kansas City, MO 8 pm

18 JANUARY

Lenten Music; St. Peter's Episcopal, Weston,
MA 8 pm

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19 JANUARY

J. Melvin Butler; St. Mark's Cathedral, Seattle, WA 7:30 pm

21 JANUARY

Gillian Weir; First & Calvary Presbyterian, Springfield, MO 7:30 pm

Stefan Engels; Marvin United Methodist, Tyler, TX 4 pm

Linton Powell; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

Lyle Settle; St. Mary's Cathedral, San Francisco, CA 3:30 pm

James Welch; Our Lady of Guadalupe, Windsor, CA 4 pm

Chamber Music; All Saints' Episcopal, Beverly Hills, CA 4 pm

22 JANUARY

Gillian Weir, master class; St. Louis Cathedral, St. Louis MO 7:30 pm

23 JANUARY

Gillian Weir; St. Louis Cathedral, St. Louis, MO 7:30 pm

27 JANUARY

Hans Hielscher; Pacific Union College Church, Angwin, CA 7 pm

28 JANUARY

Robert Huw Morgan; Trinity Lutheran, Lynwood, WA 7 pm

Hans Uwe Hielscher; St. Mary's Cathedral, San Francisco, CA 3:30 pm

29 JANUARY

Boulder Bach Festival, *St. John Passion*; St. John's Cathedral, Denver, CO 7:30 pm

David Hurd; Benaroya Hall, Seattle, WA 7:30 pm

2 FEBRUARY

Diane Meredith Belcher; University of Oklahoma, Norman, OK 8 pm

Christopher Young; Texas Christian University, Fort Worth, TX 7:30 pm

4 FEBRUARY

Paul Bisaccia, piano; Highland Park United Methodist, Dallas, TX 7 pm

James Denman and **Tamara Still**; Epiphany Parish, Seattle, WA 4 pm

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

Ji-Yoen Choi; First Congregational, Fresno, CA 3 pm

New Music for the Church; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Handel, *Joshua*; All Saints' Episcopal, Beverly Hills, CA 4 pm

Ty Woodward; Balboa Park Organ Pavilion, San Diego, CA 2 pm

8 FEBRUARY

John Walker; First Presbyterian, Bryan, TX 7:30 pm

9 FEBRUARY

Cj Sambach, informance; St. Mark's United Methodist, Tucson, AZ 9:30 & 11 am

10 FEBRUARY

Marilyn Keiser, workshop; Boston Avenue United Methodist, Tulsa, OK 10 am

11 FEBRUARY

John Walker; Grace United Methodist, St. Louis, MO 3 pm

Susan Ferre; First English Lutheran, New Orleans, LA 4 pm

Marilyn Keiser; Boston Avenue United Methodist, Tulsa, OK 5 pm

Bach Choir with orchestra; Christ the King Lutheran, Houston, TX 5 pm

Cj Sambach; St. Mark's United Methodist, Tucson, AZ 3 pm

Peter Conte; Church of the Red Rocks, Sedona, AZ 3 pm

James Welch; Grace Cathedral, San Francisco, CA 4:15 pm

Lynne Davis; First Congregational, Los Angeles, CA 4 pm

Mario Duella; St. Mark Episcopal, Berkeley, CA

Ty Woodward; Balboa Park Organ Pavilion, San Diego, CA 2 pm

13 FEBRUARY

Clark Wilson, with silent film *Lucky Star*; UCLA, Los Angeles, CA 7:30 pm

16 FEBRUARY

Aries Brass Quintet; St. John's Cathedral, Denver, CO 7:30 pm

Nicolas Kynaston; Trinity Episcopal, Reno, NV 7:30 pm

18 FEBRUARY

WITNESS choral concert with orchestra; Orchestra Hall, Minneapolis, MN 4 pm

Vlada Moran; St. Mary's Cathedral, San Francisco, CA 3:30 pm

19 FEBRUARY

Gerre Hancock; Church of St. Michael & St. George, St. Louis, MO 6:30 pm

20 FEBRUARY

Gerre Hancock, workshop; Church of St. Michael & St. George, St. Louis, MO 6:30 pm

John Scott; Broadway Baptist, Fort Worth, TX 8 pm

Mary Preston; Stanford University, Stanford, CA 8 pm

21 FEBRUARY

John Scott, master class; Broadway Baptist, Fort Worth, TX

22 FEBRUARY

Gerre Hancock; University of Iowa, Iowa City, IA 8 pm

23 FEBRUARY

Gerre Hancock, workshops; University of Iowa, Iowa City, IA 8:30 am & 11 am

The Clerks' Group; St. John's Cathedral, Denver, CO 7:30 pm

Stephen Hamilton; Augustana Lutheran, Denver, CO 7 pm

Barry Jordan; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

Zephyr; All Saints' Episcopal, Beverly Hills, CA 8 pm

24 FEBRUARY

Orpheus Chamber Singers; Lovers Lane United Methodist, Dallas, TX 7:30 pm

David Higgs, master class; First United Methodist, Boise, ID 10 am

25 FEBRUARY

True North Brass; Civic Auditorium, Kerrville, TX 3 pm

David Higgs; First United Methodist, Boise, ID 7:30 pm

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#0103 - England's Glory ... British composers provide splendid scores which Jennifer Bate, Thomas Murray, John Scott, Benjamin Dobby and others play on pipe organs in both "Olde" and New England.

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Don Lewis; St. Mary's Cathedral, San Francisco, CA 3:30 pm
John Obetz; St. Margaret's Episcopal, Palm Desert, CA 3 pm

INTERNATIONAL

17 JANUARY
Christopher Bowers-Broadbent; Temple Church, London, England 1:15 pm

20 JANUARY
Roger Fisher; The Old Chapel, Flintshire, England 3:15 pm

24 JANUARY
Ian le Grice; Temple Church, London, England 1:15 pm

26 JANUARY
Thomas Murray; Trinity Lutheran, London, Ontario, Canada 8 pm
Gillian Weir; Royal Festival Hall, London, England 7:30 pm
Wayne Marshall; Palmyra Square South, Warrington, England 7:45 pm

27 JANUARY
Thomas Murray, workshop; Trinity Lutheran, London, Ontario, Canada 10 am
John Kitchen; Reid Memorial Church, Edinburgh, Scotland 7:30 pm
Gerhard Weinberger; St. Boniface Basilica, Munich, Germany 8 pm

30 JANUARY
Kevin Bowyer; de Montfort Hall, Leicester, England 7:30 pm

31 JANUARY
Keith John; Temple Church, London, England 1:15 pm

3 FEBRUARY
Roger Fisher; The Old Chapel, Flintshire, England 3:15 pm

7 FEBRUARY
David Briggs; Temple Church, London, England 1:15 pm

8 FEBRUARY
 Choral concert with ensembles; Theaterhaus, Stuttgart, Germany 8 pm

10 FEBRUARY
Ben Van Oosten; Colston Hall, Bristol, England 11 am; master class at 2 pm
Jeffrey Makinson; Cathedral Church of St. Mary the Virgin, Blackburn, England 11 am
Stephen Norton; Millhouses Methodist, Sheffield, England 7 pm

14 FEBRUARY
Stephen Cleobury; Temple Church, London, England 1:15 pm

17 FEBRUARY
Jack Day; Cathedral Church of St. Mary the Virgin, Blackburn, England 11 am
Roger Fisher, with soprano; The Old Chapel, Flintshire, England 3:15 pm
Gerhard Weinberger; Erlöserkirche, Schwabing, Germany 8 pm

Organ Recitals

SCOTT BRADFORD, Christ Church Cathedral, Montréal, Québec, Canada, July 26: *Prelude and Fugue in c*, S. 546, *O Lamm Gottes, unschuldig*, S. 618, *Christe, du Lamm Gottes*, S. 619, *Christus, der uns selig macht*, S. 620, *Da Jesus an dem Kreuze stund*, S. 621, *O Mensch, beweine dein' Sünde gross*, S. 622,

Concerto III in C, Bach.

PHILIP CROZIER, St. James United Church, Montréal, Québec, Canada, August 22: *Ten Pieces*, nos. 4 and 8, *Gigout; Suite Médiévale*, Langlais; *Impromptu*, op. 54, no. 2, *Vierne; Epiphania Domini (L'Orgue Mystique, No. 7)*, Tournemire.

DAVID DAHL, Marktkirche, Hannover, Germany, August 4: *Sonata in C*, K. 255, Scarlatti; *Toccata and Fugue in F*, Buxtehude; *Herr Jesu Christ, dich zu uns wend*, BWV 709, Bach; *Concerto in b*, Vivaldi/Walter; *Was Gott tut, das ist wohlgetan*, Krebs.

RAYMOND DAVELUY, Oratoire Saint-Joseph, Montréal, Québec, Canada, August 16: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Trauerode, Prelude and Fugue on B.A.C.H., Consolation in D-flat, Fantasy and Fugue on "Ad nos, ad salutarem undam,"* Liszt.

MICHAEL DAVID, St. Mary de Crypt, Gloucester, UK, August 15: *Prelude and Fugue in D*, BWV 532, Bach; *Prelude on "Ave Maris Stella,"* Near; *Psalm-Prelude, Set. 1, No. 1*, Howells; *Four Variations for Organ on "Down Ampney,"* Bender.

STEPHEN M. DISTAD, with Carol Prescher, piano, Christ United Methodist Church, Rochester, MN, August 8: *Fantasy and Fugue in g*, BWV 542, Bach; *Elegie, Concerto for Organ and Piano*, Peeters; *Pasacaglia quasi toccata on the theme BACH*, Sokola.

ROB FRASIER, Christ United Methodist Church, Rochester, MN, August 22: *Sonata in E-Flat*, Parker.

KEVIN KOMISARUK, Christ Church Cathedral, Montréal, Québec, Canada, August 23: *Valet will ich dir geben*, BWV 736, 735, *Präludium Nr. V*, BWV 943, *Fuge C-dur*, BWV 946, *Präludium und Fuge d-moll*, BWV 554, *Wir glauben all an einen Gott*, BWV 740, *Vater unser im Himmelreich*, BWV 737, *Capriccio E-dur*, BWV 993, *Ach, was ist doch unser Leben*, BWV 743, *Ein feste Burg ist unser Gott*, BWV 720, Bach.

JONATHAN OLDENGARM, St. James United Church, Montréal, Québec, Canada, August 1: *Dance*, Owolabi; *Fugue in A-flat minor*, WoO 8, Brahms; *Organbook III*, Albright; *Rhapsody*, op. 17, no. 1, Howells; *Phantastie über den Choral: "Hallelujah! Gott zu loben, bleibe meine Seelenfreud!"*, op. 52/3, Reger.

SYLVIE POIRIER & PHILIP CROZIER, Basilique Ste-Cécile, Albi, France, July 2: *Suite à quatre mains*, Perrot; *Nun ruhen alle Wälder*, op. 19, no. 1, *Vater unser in Himmelreich*, op. 19, no. 4, Höpner; *Fugue à six parties*, Loret; *Prelude and Fugue*, Schönfelder; *Fugue in g*, K. 401, *Fantasie in f*, K. 608, Mozart.

CHRISTA RAKICH, City Hall, Portland, ME, August 29: *Toccata and Fugue in d*, BWV 565, Bach; *Sicilienne, Paradis; Sonata IV*, Mendelssohn; *Auld Lang Syne*, tradition-

al; *Lotus*, Strayhorn; *Three Spirituals*, Utterback; Excerpts from *Pictures at an Exhibition*, Mussorgsky.

VIRGINIA STROHMEYER-MILES, St. Mark's Episcopal Church, Little Rock, AR, August 7: *Suite du Deuxième Ton*, Clérambault; *Nun komm der Heiden Heiland, Prelude and Fugue in g*, BWV 535, Bach; *Adagio con Affetto* (Sonata No. 8, op. 91), *Finale* (Sonata No. 4 in d, op. 61), Guilmant; *Chorale in b*, Franck; *Carillon*, Vierne.

CHARLES BOYD TOMPKINS, John Knox Presbyterian Church, Greenville, SC, September 24: *Cortège et Litanie*, Dupré; *Poolsche Dans*, Sweelinck; *Schmücke dich, o liebe Seele*, S. 654, *Prelude and Fugue in D*, S. 532, Bach; *Sonata in f*, Mendelssohn; *Le Banquet céleste*, Messiaen; *Naiades, Carillon de Westminster*, Vierne.

ROBERT TRIPLETT, University of Iowa, Iowa City, IA, September 17: *Prelude in E-flat*, S. 552i, *Vater unser im Himmelreich*, S. 682, *Christ, unser Herr, zum Jordan kam*, S. 684, *Jesus Christus, unser Heiland*, S. 688, *Fugue in E-flat*, S. 552ii, Bach; *Scherzo (Symphony II)*, *Adagio (Symphony III)*, *Final (Symphony VI)*, Vierne.


SUE FORTNEY WALBY, Christ United Methodist Church, Rochester, MN, August 15: *Chorale with Variations* (Sonata No. 6), Mendelssohn; *In Paradisum*, Fauré, arr. Dupré; *Ye Sweet Retreat*, Boyce, arr. Fox; *Agnus Dei*, Bizet, arr. Asper; *Chaconne*, Holst, arr. Walby; *Prelude and Fugue on B-A-C-H*, Liszt.


JOHN WEAVER, with Marianne Weaver, flute, City Hall, Portland, ME, August 3: *Concerto No. 4 in C*, Ernst/Bach; *Eleven Chorale Preludes*, Op. 122, Brahms; *Pièce Héroïque*, Franck; *Dialogues for Flute and Organ*, Weaver; *Flute Solo*, Arne; *Variations on "Sine Nomine"*, Weaver.

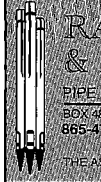
PATRICK WEDD, Christ Church Cathedral, Montréal, Québec, Canada, August 30: *Nun danket alle Gott*, BWV 657, *Von Gott will ich nicht lassen*, BWV 658, *Was Gott tut, das ist wohlgetan*, BWV 1116; *Christe, der du bist Tag und Licht*, BWV 1096; *Konzert Nr. IV C-dur*, BWV 595, *O Vater, allmächtiger Gott*, BWV 758, *Schmücke dich, o liebe Seele*, BWV 759, *Von Himmel hoch, da komm ich her*, BWV 738, *Lobt Gott, ihr Christ'n allzugleich*, BWV 732, *Prelude and Fugue in e*, BWV 548, Bach.

JAMES WELCH, The Crystal Cathedral, Garden Grove, CA, August 11: *Trumpet Tune in A (For the Queen Mother)*, Baker; *Canada Pacific Railway (Schottisch)*, Mills; *Canadian Wedding March*, Lucas; *Comin' Thro' the Rye*, Lemare; *Ar Hyd Y Nos* (All Through the Night), Wood; *Toccata*, MacMaster; *Toccata in d*, BWV 538, Bach; *Marche des Marseillois et l'Air "Ça-ira"*, Balbastre; *A Tuscan Adagio*, Ashdown; *Homoresque "L'organo primitivo"*, Yon; *Toccata*, Muschel; *Chinese Boy and Bamboo Flute*, Spencer; *La Bamba (Triptico Mexicano)*, *Toccatina*, Noble; *The Squirrel*, Weaver; *Sailing over Jordan*, Bingham; *The Liberty Bell*, Sousa.

CAROL WILLIAMS, The Riverside Church, New York, NY, August 8: *Dialogue (Troisième Livre)*, Marchand; *Grande Pièce Symphonique*, op. 17, Franck; *Sur le Rhin*, op. 54, *Impromptu*, op. 54, *Clair de lune*, op. 53, *Fantômes*, op. 54, *Toccata*, op. 53 (*Pièces de Fantaisie*), Vierne.

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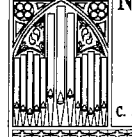
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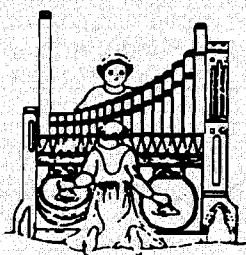


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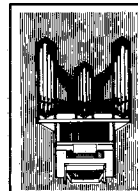
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ident of Administration, Music Insti-
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Dec 3

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Davidsson, Hans,* to the Eastman
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ate Conductor for Choral Activities,
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Zager, Daniel,* to librarian, Eastman School of Music's Sibley Music Library. Oct 4
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Honors and Competitions

Arcus, David,* awarded Holtkamp-AGO Award in Organ Composition. Apr 3
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Boerema, Hayo,* awarded first prize, improvisation. Mar 3
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Burks, Charles,* wins Gruenstein Memorial Organ Competition. Aug 6
Chenault, Elizabeth and Raymond,* honored for 25 years as Organists and Choirmasters. Jul 3
Cho, Jin Sun,* wins Arthur Poister Competition. Jul 2
Choi, Ji-Yoen, awarded first prize in National Young Artists Competition in Organ Performance. Oct 3
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Jarnot, Camilla, receives Margaret Power Biggs Research Grant. Aug 3-4
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Lane, Christian, wins organ performance competition at Albert Schweitzer Organ Festival. Dec 3
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 (Moller rebuild) Evangelical United Methodist, Racine, WI. 3/37,* Nov 20
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Jaekel
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 Sturgeon Bay Moravian Church, Sturgeon Bay, WI. 2/23 tracker,* Sept 24
 First Congregational United Church of Christ, Sarasota, FL. 2/28 tracker,* Oct 23
Kegg
 St. Paul's Episcopal, Canton, OH. 4/49,* Sept 23
Kney
 Residence of Dr. Andrew John, Oklahoma City, OK. 2/18 tracker,* Jul 24
Lauck
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Lewis & Hitchcock
 Residence of Dr. Carl Schwartz, Silver Spring, MD. 2/3 tracker,* Jul 23
Murphy (Hook restoration)
 Episcopal Church of the Epiphany, Agora, CA. 2/20 tracker,* Sept 1, 22.

Nichols & Simpson
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 Hendrix College, Conway, AR. 2/34,* Mar 20

Ott
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 Trinity Lutheran, Lansdale, PA. 3/70,* Dec 24

Parkey
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Pasi
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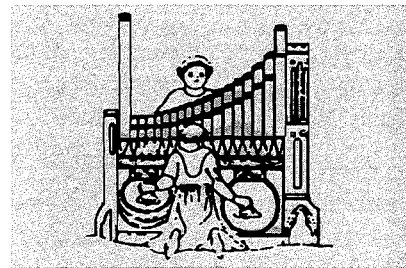
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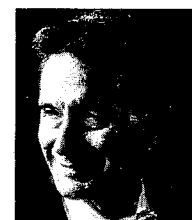
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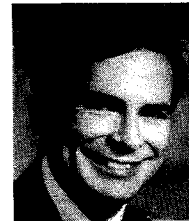
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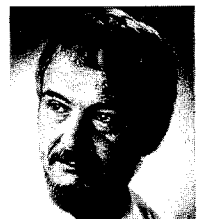
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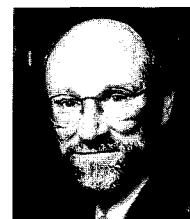
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+ = European artists available 2001-2002

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