

THE DIAPASON

FEBRUARY, 2001



Lakewood Presbyterian Church, Lakewood, Ohio
Specification on page 18

Here & There

The Plymouth Music Series, Minneapolis, Minnesota, presents its 11th annual "Witness" concert on February 18, 4 pm, at Orchestra Hall in Minneapolis. Philip Brunelle conducts the Chorus of the Plymouth Music Series with full orchestra in a tribute to the classical music of African American composers. Two major works featuring Langston Hughes's poetry will receive their world premieres at the concert. Ysaye M. Barnwell set four poems in her new piece, *Suite Death*. Elena Ruehr's composition, *Gospel Cha Cha*, takes its text from Hughes's *Ask Your Mama: Twelve Moods for Jazz*. The program also includes works by Jester Hairston and John Work III. For information: 612/547-1459. There will also be a "Witness" school program for students in grades 3 through 12 which includes a concert on February 16 in Orchestra Hall. For information: 612/547-1453.

Fourth Presbyterian Church, Chicago, Illinois, presents The Chicago International Organ Festival 2001, February 18-20, with a pre-festival concert on February 17. The festival features three international artists performing their own works: February 18, 3 pm, Dan Locklair; February 19, 7:30 pm, Jean Guillou; February 20, 7:30 pm, John Weaver, with Marianne Weaver, flute. The pre-festival concert, February 17, 7:30 pm, features three Chicago composers performing their own works: Frank Ferko, Aaron David Miller, and Richard Webster. For information: 312/787-2729.

First Presbyterian Church, Burlington, NC, continues its music series: February 18, guitarist Michael Craddock and Spanish singer Ana Isabel Arnaz; March 18, pianist Jayne Eri-court; April 1, Franck, *The Seven Words of Christ on the Cross*; May 6, Robert Burns King. For information: 336/228-1703.

Presbyterian Homes, Evanston, Illinois, continues its series of organ recitals at Elliott Chapel, Mondays at 1:30 pm: February 26, Thomas Fielding; 3/26, John W.W. Sherer; 4/23, Matthew Wolka; 5/21, Larry Long; 6/25 Alfonso Vega Nuñez; Thursday at 7:15 pm: May 3, Carla Edwards. For information: 847/492-2915.

Washington National Cathedral continues its series of musical events: March 4, Ray Cornils; 3/14, Britten's *Noye's Fludde*; 3/18, Haydn, *The Creation*; 3/25, Alexander Hermann. For information: 202/537-6216.

The Cathedral Church of All Saints, Halifax, Nova Scotia, Canada, presents its Lenten series of organ recitals on Wednesdays at 12:15 pm: March 7, James Burchill; 3/14, Ross MacLean; 3/21, James Burchill; 3/28, Isabelle Fournier; and 4/4, James Burchill. For information: 5732 College St., Halifax, Nova Scotia, Canada B3H 1X3.

The Midwestern Historical Keyboard Society presents its annual meeting/conference March 22-24 at Northwestern University, Evanston, Illinois. The 2001 meeting, the society's 17th, will follow the theme "The Obligated Keyboard Tradition." Friday's schedule will feature lectures and mini-recitals by MHKS members and invited guests. Saturday will focus on the works of women composers and performers from the Baroque and Classical periods. The meeting will feature concert performances by Theresa Bogard, fortepiano; Celia's Circle, an early music ensemble specializing in the music of women composers; harpsichordist Elizabeth Farr performing J.S. Bach's complete Trio Sonatas on the pedal harpsichord; and harpsichordist Elaine Funaro in a program of contemporary

music by women composers. Also included will be the society's annual exhibit of early keyboard instruments. For information: Charles Bogard, 6486 Independence St., Arvada, CO 80309-0301; 303/424-0867.

The MTNA National Convention takes place March 24-28 in Washington, DC, celebrating the association's 125th anniversary. Highlights of the convention include concerts by the Ying Quartet, Dave Brubeck, and Leon Bates; a presentation by Roberta Guaspari-Tzavaras; "From the Top" broadcast from Kennedy Center; MTNA student competition, pedagogy workshop, exhibits, masterclasses, and recitals. For information: 888/512-5278.

The University of Michigan and Marilyn Mason will lead their 44th Historic Tour, "Historic Organs of Europe along the Danube," August 1-15. The schedule includes visits to Frankfurt, the Tyrolean Alps, Salzburg, Linz, Vienna, Prague, Nurnberg; ten organ recitals in Ulm, Wies, Ettal, Innsbruck, Salzburg, Passau, St. Florian, Vienna, Budapest, Prague, and Worms; Rhine River cruise; Danube River cruise; concerts and sightseeing. For information: 410/224-2230.

The Fribourg Organ Academy takes place April 19-25 in Fribourg, Switzerland. The schedule includes concerts, masterclasses, workshops, and excursions. Presenters include Luigi Ferdinando Tagliavini, Francesco Cera, Harald Vogel, Jean-Claude Zehnder, Liuwe Tamminga, Maurizio Croci, and others; organs are by Metzler, Bizzari, Antegnati, Fratti, Prati, and Pradella. For information: 41 26 470 00 89; <www.melomane.ch/academie-orgue>.

The results of the **18th Swiss Organ Competition** have been announced. The competition took place in Porrentruy and St. Ursanne, October 29-November 4, with a jury formed by Jean-Charles Ablitzer, Jon Laukvik, and Guy Bovet. Two second prizes were awarded: Tobias Horn (Germany) and Davide Merello (Italy).

Trinity Church/St. Paul's Chapel, New York City, presented a series of noonday concerts on January 22, 25, and 29, featuring soprano Tamara Hardesty, pianist Joan Krueger, the mandolin ensemble "Rondo," and organist Claudia Dumschat.

The Initiative for the Preservation of the Neuenfelde Schnitger Organ (INZENSO) has been formed to save and restore the 1668 Arp Schnitger organ in Neuenfelde (Hamburg), the builder's largest 2-manual organ. It was in Neuenfelde that Schnitger met his first wife, settled on a farm still known as "the organ builder's farm," and built his most important instruments. The organ was altered slightly during the 19th century, though these changes were reversed in 1926. A full restoration is now necessary. The church and the organ are in danger because of a proposed expansion of the runway for the nearby European Airbus Industries Group. INZENSO is asking friends to write to the Hamburg Senate emphasizing the importance of the organ, and requesting that the senate make every effort to preserve both church and organ. For information: INZENSO, c/o Kirchengemeinde Neuenfelde, Organistenweg 7, D-21129, Hamburg-Neuenfelde, Germany; fax 49 40 5480 4900; <www.schnitgerorgel.de>.

The Choir of St. Albans Abbey (Cathedral) will tour in North America next October under representation of **Phillip Truckenbrod Concert Artists**. The history of St. Albans Cathedral Choir dates back 120 years, although the Benedictine monastery of

THE DIAPASON

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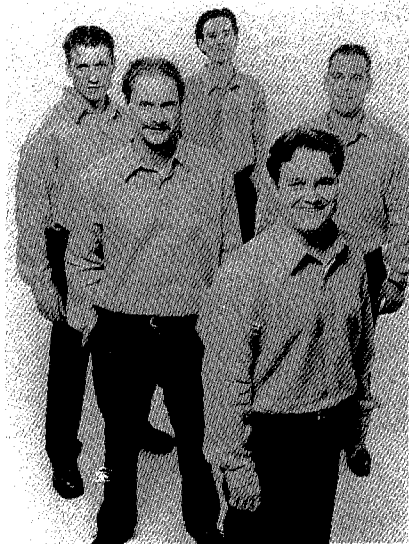


The Choir of St. Albans Abbey (Cathedral)

St. Albans Abbey had a distinguished musical history going back before 1539 when the Abbey was dissolved by Henry VIII. Unlike many ancient English cathedrals, there is not a residential choir school. The boys go to their local schools and the rehearsals and services are fitted in around a normal school week. The day begins at 7:40 am and

ends after evensong at 5:45 pm on three weekdays. Friday nights are taken up with two hours of rehearsal and the services on Saturday and Sunday (usually three but sometimes four in all) take up a major portion of the weekend. For the weekends, greater feast days, concerts and tours, the 24 boys are joined by the 12 lay clerks to make up the full Cath-

dral Choir. The choir has made several recordings and six tours of the USA in the 1990s. Andrew Lucas has been Master of Music at the Cathedral and Abbey Church of St. Alban since February 1998, after eight years as sub-organist of St. Paul's Cathedral in London. He is also conductor of the St. Albans Bach Choir. Lucas studied organ at the Royal College of Music with John Birch and composition with Herbert Howells and is a graduate of London University. He continued organ studies with Peter Hurford and was awarded the W.T. Best Scholarship from the Worshipful Company of Musicians enabling him to study with Piet Kee at the Sweelinck Conservatoire in Amsterdam.



Ensemble Amarcord

Phillip Truckenbrod Concert Artists has announced representation of the German male *a cappella* vocal quintet **Ensemble Amarcord**. The five former choristers of the St. Thomas Boys Choir in Leipzig formed the group in 1992. The quintet will tour in both of the next two concert seasons during 2002, in February, May, and October of that year. Ensemble Amarcord has won a number of top international prizes, including the Grand Prix Choir Competition in Spain, the International Mendelssohn Competition, the German Music Competition, the International Choir Competition in Finland, and the first Choir Olympiad in Austria. The group's versatility is suggested by the range of their first three recordings: *Insalata a cappella*, featuring secular music through the ages; *In adventu Domini*, featuring music for Advent and Christmas; and *Hear the Voice*, featuring spiritual works from different centuries.

Organ Clearing House reorganizes

John Phillips Bishop, organbuilder of Arlington, Massachusetts, has been named executive director of the **Organ Clearing House**, succeeding Alan Laufman. (See Nunc Dimittis, p. 6.) Amory T. Atkin and Joshua Wood, both of Cambridge, Massachusetts, continue as directors of physical relocation activities, and Richard A. Nickerson of Melrose, Massachusetts, has been named to coordinate storage facilities. The Organ Clearing House continues with the web address <www.organclearinghouse.com>. Contact with John Bishop is available by e-mail at <John@organclearinghouse.com> or by toll-free telephone at 866/827-3055. The mailing address is Organ Clearing House, P.O. Box 219, Lexington, MA 02420-0219. The Organ Clearing House began activity in 1956 with the founding of the Organ Historical Society and it was operated by the first OHS president, Barbara Owen. The first issue of the Society's journal, *The Tracker*, contained a recurring column entitled "Organs for Sale." That same first issue chronicles the meeting at which OHS was created and where one of the three topics considered was, "to see if a central file could be kept of information concerning old organs which are to be sold or scrapped, in order to prevent these examples of early

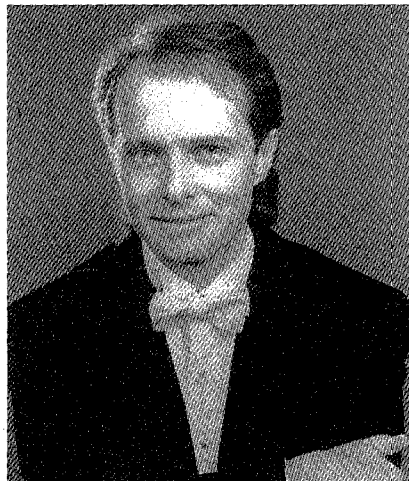
American organ building from being lost or destroyed." In 1961, Alan Laufman was appointed to coordinate the information in the "Organs for Sale" column. In *The Tracker* dated October 1962 (VII:1:6), the column was first headed "Organ Clearing House." The Organ Clearing House was operated by OHS until the National Council meeting of August 26, 1963, when it was separated entirely from OHS and given to Alan Laufman to operate as his own enterprise. Alan Laufman had estimated that the Organ Clearing House has been instrumental in relocating more than 2,000 pipe organs in the U.S. as well as in Brazil, England, Latvia, Germany, and Japan.

Appointments



Maxine Thevenot (photo by Andrew Fingland)

Maxine Thevenot has been appointed director of music at Christ Church Episcopal, Manhasset, New York. Miss Thevenot is completing the master's degree program, on full scholarship, at the Manhattan School of Music, studying with McNeil Robinson. Canadian born, she holds a Bachelor of Music in Music Education degree from the University of Saskatchewan (with distinction) and Associate diplomas from the Royal College of Organists and the Royal Conservatory of Music. Prior to moving to New York City, Ms. Thevenot worked in Calgary, Canada, as assistant organist at the Cathedral Church of the Redeemer, then as music director at Parkdale United Church. Also during this time, she was senior staff accompanist to the Calgary Girls Choir. Thevenot won the first prize in the Canada Bach 2000 National Organ Competition last September and also was a semi-finalist in the 1997 RCCO National Organ Competition. She has performed in Europe, USA, and Canada. Upcoming New York City performances include St. Patrick's Cathedral, St. Peter's Church, and the Church of the Transfiguration.



Kent Tritle (photo by Christian Steiner)

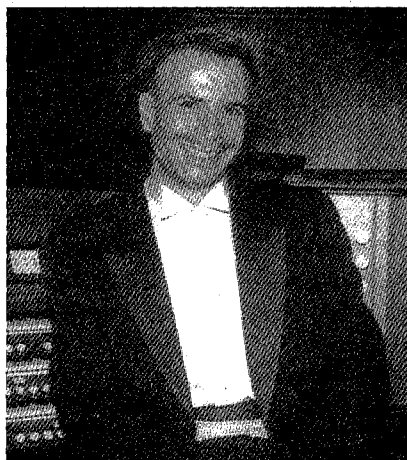
Kent Tritle has been appointed organist of the New York Philharmonic Orchestra. He is featured on the orches-

tra's recent recording of *Sweeney Todd* and may be heard on their recordings of Brahms' *Ein Deutsches Requiem* and Britten's *War Requiem*. In October he performed Mendelssohn's *St. Paul* in its first performance by the Philharmonic. Later this season he plays for performances of Brahms' *Ein Deutsches Requiem*, Strauss's *Also sprach Zarathustra*, Elgar's *Dream of Gerontius*, and Henze's *Ninth Symphony*. Tritle is director of music ministries for the Church of St. Ignatius Loyola on Park Avenue, where he oversaw the design and installation in 1993 of the four-manual organ by N.P. Mander. He is music director of the Sacred Music in a Sacred Space series there, now in its 12th season. Tritle is also music director of The Desoff Choirs and serves on the faculty of the Juilliard School as choral conductor of the Literature and Materials of Music program.

Here & There

As this issue was about to go to press, word was received that **Marie-Claire Alain** suffered a fall in her garden and broke her arm. While not a complete break, it was serious enough to force the cancellation of her February-March recital tour.

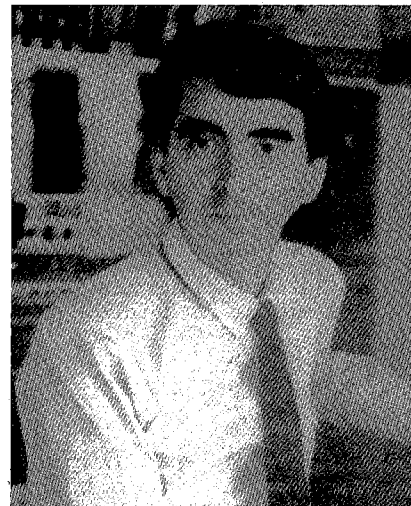
David Briggs is featured on a new recording, *Organ Kaleidoscope: David Briggs plays the rebuilt organ of Gloucester Cathedral*, on the Priory label (PRCD 685). The organ dates from 1666 by Thomas Harris; 1831 Bishop and Son; 1847/1889 Willis; 1920 Harrison & Harrison; 1971 Hill, Norman & Beard; and 1999 Nicholson. The program includes works of Bonnet, Franck, Duruflé, Couperin, Bach, Saint-Saëns, Alain, and Cochéreau. For information: <www.priory.org.uk>.



David Di Fiore

David Di Fiore completed two recital tours of Eastern Europe in 2000. The first was in July to Hungary, where he performed for organ festivals in Mosonmagyaróvár, Győr, Kecskemét, and Sopron. In August he returned to the Slovak Republic, playing in festivals in Trnava, Kremnica, Piestany, and the 30th International Festival at the Cathedral of St. Elizabeth in Kosice. In addition he performed at the Letni Festival of Music in the Polish cities of Drezdenko, Ilowa, and Godznicza, and will return there this year. He also played at the Gresak-Oran International Organ Festival in Bardejov, Slovak Republic. Mr. Di Fiore has performed for festivals in Italy, France, and Canada, and has made six tours to Hungary and three to the Slovak Republic and Poland. His new compact disc, recorded in the town castle (St. Catherine Church) in Kremnica, Slovak Republic (works of Phalese, Reubke, Bossi, Gardonyi) will be released this year. Di Fiore has premiered modern works for organ and instruments, appeared on the series "Kaleidoscope of Northwest Notables," and performed for the "Distinguished Alumni Series" at the University of Washington, where he earned the Master of Music degree.

Clive Driskill-Smith won the Performer of the Year Award from the Royal College of Organists. He is organ scholar at Christ Church, Oxford. After the quarter finals held at Huddersfield University's St. Paul's Hall, six players proceeded to the next round to play the competition commission *Perturbéd Spirit* by Giles Swayne for organ and amplified counter tenor. The two other finalists were Philip Rushford and Jonathan Scott, who performed Barber's *Toccata Festiva* (Scott), Poulenc's *Concerto* (Rushford), and Rheinberger's *Second Concerto* (Driskill-Smith) in Bridgewater Hall with the BBC Philharmonic conducted by Rumon Gamba.



Mario Duella

Italian organist **Mario Duella** will play recitals in the United States this winter: February 11, St. Mark Episcopal Church, Berkeley, California; February 16, Trinity Lutheran Church, Roselle, Illinois; and February 18, First Lutheran Church, Nashville, Tennessee. For information: <maduella@tin.it>.

Edward Green's new choral work, *The Heavens are Telling*, was given its world premiere by Trinity Choir of Trinity Presbyterian Church, University City, Missouri, on March 26, 2000, under the direction of Dennis Tucker. The work is a setting of Psalm 19. Green, who is on the faculties of both the Manhattan School of Music and the Aesthetic Realism Foundation in New York City, composes music from the philosophical and artistic standpoint of Aesthetic Realism, the life-long work of American poet and critic Eli Siegel. Organist and conductor Dennis Tucker is a 1986 graduate of Southern Methodist University, where he studied with Larry Palmer, Lloyd Pfautsch, and Jane Marshall. Information about the works of Edward Green may be requested from the publisher, Frank Warren Music, 29 S. Main St., Sharon, MA 02067.



Erwan Le Prado

Erwan Le Prado won the recent Grand Prix de Chartres, and as a result will perform in North America on two tours during the 2001-2002 concert season under representation of **Phillip Truckenbrod Concert Artists**. Born in 1978, Erwan Le Prado began the study of organ and composition as a

young boy at the Caen Conservatory in France. He continued studies with Pierre Pincemaille and André Isoir in Paris. Having won first prize in organ playing at the Boulogne Conservatoire and at the Ville de Paris competition, he entered the Conservatoire National Supérieur de Paris at age 15, studying with Michel Chapuis and Olivier Latry. There he won first prizes in organ and continuo playing, harmony and counterpoint. For the past two years he has been studying with Marie-Claire Alain, and also studies improvisation and fugue with Loïc Mallié and Thierry Escaich. Le Prado has made a name for himself in several international competitions: the Prix Tournemire at Biarritz, the Concours de J.S. Bach in Lucerne, the Prix J.S. Bach in Chartres (where he was the youngest ever prize winner of that competition), and the St. Alban's Competition. In 1999 he won first prize in the Prix du Concours International Suisse before winning first prize in interpretation at the Grand Prix de Chartres. He has given numerous recitals in Paris and throughout France, has made radio broadcasts in France and abroad, and most recently appeared at Geneva's Victoria Hall with the Orchestre du Suisse Romande.



Christophe Mantoux

Christophe Mantoux, Titular Organist of the Church of Saint-Séverin in Paris, has signed for representation by **Phillip Truckenbrod Concert Artists**. Mantoux won the Grand Prix de Chartres in 1984 and a few months later, at age 25, was named Titular Organist of Chartres Cathedral and a member of the competition committee. He was appointed to Saint-Séverin in 1995. Mantoux is also Professor of Organ at the French National Regional Conservatory of Music in Strasbourg and has performed in 20 countries on four continents.

Anthony Newman and BachWorks presented a concert of music for mourning on October 25 at St. Paul's Chapel,

Columbia University. The concert included music of J.S. Bach and the premiere of a new work by Newman: Bach, *O man regret thine sins*, BWV 622, Cantata 118, *O Jesu Christ, mein's Lebens Licht*; Newman, *Requiem for Mrs. Sibley*. The program was repeated on October 29 at St. Matthew's Episcopal Church, Bedford, New York. Other BachWorks concerts took place on November 29 at St. Bartholomew's Church, featuring four concerti for multiple harpsichords and six great organ preludes and fugues by Bach; and December 2 at St. Paul's Lutheran Church, New York, featuring four cantatas by Bach for the days of Christmas.



Robert M. Speed

Robert M. Speed resigned last August after 48 years as organist at Central Presbyterian Church in Des Moines, Iowa. For 39 of those years, he was director of music at the church, which was known for its concert series and for the many choral commissions by such notable composers as Simon Preston, Gerre Hancock, Phillip Moore, Alice Jordan, Michael McCabe, Jon Spong, and others. Mr. Speed, who had studied with the late Frank B. Jordan and Russell Saunders, also studied with Marilyn Mason. He was recently appointed as the first Fellow of the Music Academy of the Cathedral of St. Paul (Episcopal) in Des Moines, where he will be actively involved in the music of the cathedral.

The choir of St. Paul's Episcopal Church, Greenville, North Carolina, made its first trip abroad, serving as Gloucester Cathedral's choir in residence the week of July 31-August 6, 2000. Led by its director of ten years, Janette Fishell, and accompanied by guest organist Colin Andrews, the group sang British and American choral music



The Choir of St. Paul's Episcopal Church, Greenville, North Carolina

in daily evensong, the Sunday eucharist, and in two special concerts given in honor of the Queen Mother's 100th birthday (August 6) and the Gloucester Flower Festival. Back at home, the choir maintains a full schedule of monthly evensongs, special services and numerous musical and liturgical outreach activities throughout the diocese of eastern North Carolina. Upcoming projects include a CD recordings and an appearance at the 5th annual East Carolina Religious Arts Festival.

Delos International has announced the release of *A Kremlin Christmas*, a collection of five centuries of Russian sacred choral music celebrating Christmas, sung by the Moscow Kremlin Choir. The choir, also known as the Moscow Capella, was founded by its director, Gennady Dmitriak, in 1991 in the wake of the dissolution of the Soviet state. This recording, the group's first outside Russia, features the music of Alexander Kastalsky, Vasily Titov, Dmitry Bortnyansky, Stepan Degtyarvov, A. Zinoviev, Sergei Rachmaninoff, and Alexei Larin. For information: 800/364-0645; <www.delosmus.com>.

The MTNA MusicLink program partnered with America's Promise—The Alliance for Youth in 1997 to provide 10,000 instructional hours to 700 students through its MTNA LessonLink program. MTNA members have surpassed that goal, donating more than 30,000 instructional hours to 737 students, worth \$662,933 in scholarship donation. Participating in the program are 369 teachers in 300 schools, all donating music instruction to students who might not otherwise have the opportunity to take music lessons. MTNA MusicLink was created in 1992 to provide underprivileged children

who show musical interest the opportunity for music lessons. For information: 888/512-5278, x224; <rkramer@mtna.org>.

The Allen Organ Company has announced the installation of a four-manual instrument that includes pipe and digital voices at St. Andrew Catholic Church, Rochester, Michigan. The installation consists of 17 ranks of Casavant pipes and 70 digitally sampled stops. Its 53 speaker cabinets are placed in the pipe chamber, in a valance below stained glass windows, and in the clerestory. The design of the nave gives the impression of Noah's ark with 20 curved wooden support beams that extend upward three stories above the floor. The project was designed and supervised by Rick Cucchi and the staff of Evola Music, the Allen dealer in Canton, Michigan. Diane Bish played the inaugural recital on October 13.

Corrections and clarifications

The November 2000 issue included a review of the recording, *Sylvie Poirier & Philip Crozier: Duos pour Organ*, on page 8. The disc, issued by Amberola, Inc., is now available through the Organ Historical Society for \$14.98 plus \$2.50 shipping; 804/353-9226.

The January 2001 issue included the article, "First International Harpsichord Competition, Budapest," by Robert Tift, on page 12. The website address for János Sebestyén was given incorrectly. It should read www.jsebestyen.org

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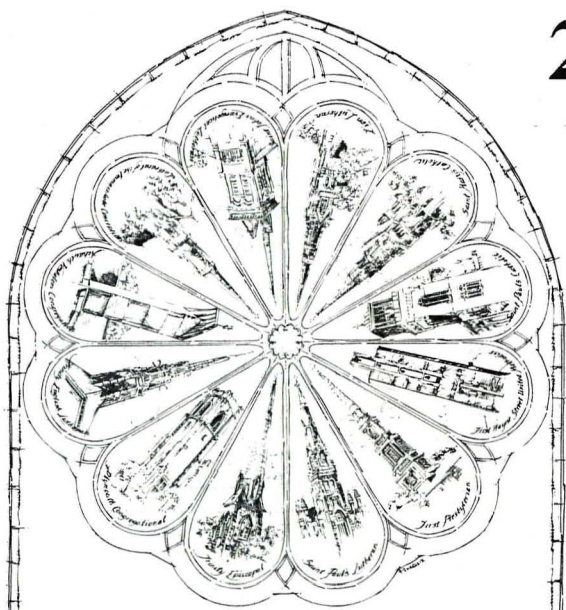
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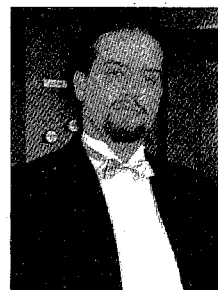
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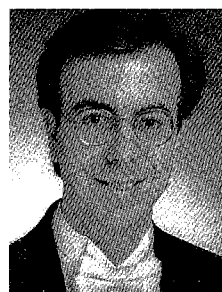
David Briggs



The Chenaults



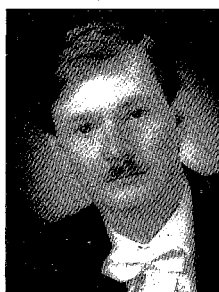
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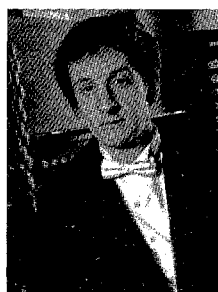
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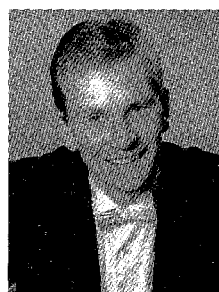
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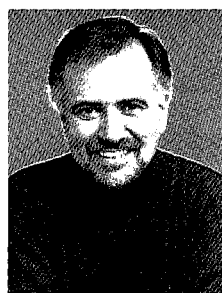
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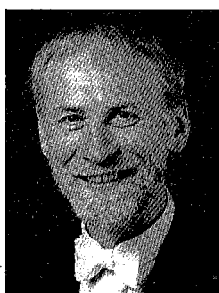
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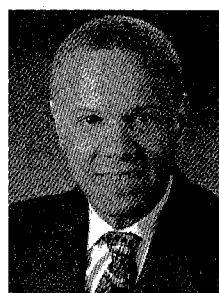
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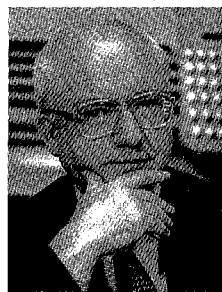
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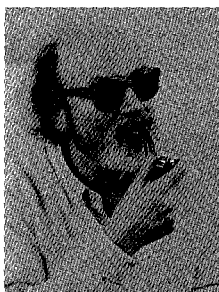
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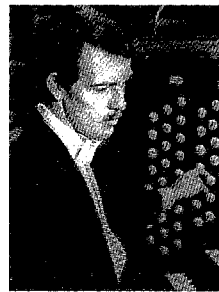
Katharine Pardee



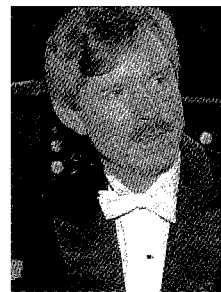
Pierre Pincemaille



Mary Preston



McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

Nunc Dimittis

As this issue was going to press, word was received of the death of **Pierre Firmin-Didot** on January 5 after a long illness with cancer. Mr. Firmin-Didot was a founder and long-time president of the Grand Prix de Chartres competition and made many contributions to the organ culture in France. An obituary will appear next month.

Gaylord Carter, one of the country's most popular theatre organists for eight decades, died on November 20 at the age of 95. He had performed from the age of 10 until about five years ago in churches, theatres, on radio and on television. Carter was named organist of the year by the American Theatre Organ Society and inducted into its Hall of Fame in 1975. Born in Weisbaden, Germany on August 3, 1905, Carter emigrated to Wichita, Kansas, where his father became a church organist and his mother taught piano. At age 10 he began playing the organ in Wichita's Congregational Church, and at age 14 played for children's matinees in a theatre there. In 1922, the family moved to Los Angeles, where he began accompanying silent films. In 1926 he was hired for \$110 a week as organist at the Million Dollar Theatre. In 1935 he moved to radio with his own "Prelude to Midnight" program on Los Angeles KHJ and accompanied several network shows. For 17 years he played "The Perfect Song" to introduce the "Amos'n'Andy" show. During World War II, Carter was a Naval motion picture officer in the Aleutians. Returning to Los Angeles he played for radio's "The Whistler," "Suspense," and "Bride and Groom," and later for television's "Pinky Lee Show" and others. He also had his own local show, "Everybody sing with Gaylord," on KCOP Channel 13. A memorial service was held on December 12 at the First Congregational Church of Long Beach.

Justin A. Kramer died on November 20, 2000. Closely associated with the Reuter Organ Company for much of his professional career, Mr. Kramer represented Reuter in California for many years and left his mark on countless organ projects around the region. Born on June 7, 1924, he graduated with honors from Loyola High School in Los Angeles and attended the University of Southern California where he graduated with honors at the age of nineteen. He continued at USC to earn the Master of Music degree. While a student, he worked as a musician at all the major motion picture studios, was drum major and became interim director of the USC band. On January 1, 1953, he married Jean, his wife of almost 48 years. His love of the music of the Catholic Church was a life long vocation. A Gregorian chant expert, he formed several choirs in many Los Angeles churches, and wrote a book on the proper performance of chant, entitled *The Pange Lingua*. He devoted much of his work to the study of acoustics, and was awarded more than 20 U.S. patents relating to the organ, sound, and performance. He served as a special consultant to the University of California in the construction of the bell towers at the Riverside and Santa Barbara campuses. As a pipe organ builder and designer, he was a member of the International Society of Organ Builders and of the American Guild of Organists. For the U.S. Bicentennial, he wrote the story of the Liberty Bell entitled "Cast in America," working with such international authorities as Alfred Paccard and Paul Taylor. It was his knowledge of bells that led to his being commissioned to produce a bell profile to replace the original bells that once marked El Camino Real. His most recent contribution is the design and casting of the International Bell, which thus far has been placed throughout Baja, California, marking the original trail of the Franciscan missionaries. Kramer was

especially devoted to Padre Junipero Serra, working for his beatification and then for his canonization. He composed "Cancion de Fray Junipero Serra," the official hymn of the Serra Bicentennial Commission, and, in Serra's honor, established the Schola Cantorum at St. Mary's by the Sea Church in Huntington Beach. At the time of his death, Mr. Kramer was engaged as special bell consultant to the architect for the new Catholic Cathedral of Los Angeles.

Alan Miller Laufman, of Harrisville, New Hampshire, died on November 30, 2000, at the age of 65. A Mass will be conducted at the Jesuit Urban Center (The Church of the Immaculate Conception), Boston, on February 4, at 3 pm, and a memorial organ recital will be played at 7 pm. Laufman's work with the Organ Historical Society was recognized with every honor the OHS can bestow, including Honorary Membership conferred in 1999 and the Distinguished Service Award presented in 1983. He served as president of the society 1975-79, secretary 1961-64, and a member or chairman of the Extant Organs Committee 1961-79; he served as convention coordinator 1976-99 (with a few individual years of sabbatical) and was chairman of three national conventions. He last edited the annual *Organ Handbook* in 1999 and had been its editor for 28 editions. He was first elected to the OHS National Council in June, 1960. He wrote many articles for *The Tracker* and other OHS publications and also wrote or supervised several publications of the Boston Organ Club which he served as treasurer since its founding in 1965. The Boston Organ Club published his last book in 1999, *Pipe Organs of Arlington, Massachusetts*. His earliest major responsibility with the OHS became his life's work: in 1961, he was appointed to head what became the Organ Clearing House. It separated from the OHS in 1963 and was operated by Alan Laufman as an independent entity thereafter, placing more than 2,000 organs in new homes before his death.

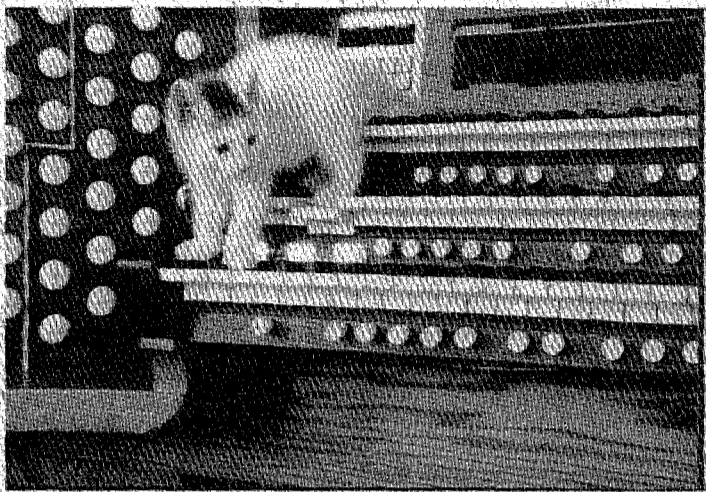
Born in Arlington, Massachusetts, on October 10, 1935, he graduated from Arlington High School in 1953 and received a B.A. degree in American Literature and English from Brandeis University in 1958, followed by graduate work at Clark University. Between 1961 and 1975 he taught English at The Cambridge School of Weston, Massachusetts; the Choir School of St. Thomas Church, New York City; Storm King School, Cornwall-on-Hudson, New York; Clark University, Worcester, Massachusetts; and the Barlow School, Amenia, New York. Since 1987, he was a member of the Board of Selectmen in Harrisville, where he served as organist of St. Denis Roman Catholic Church playing the organ he provided, E. & G. G. Hook op. 153 of 1853, one manual and four ranks. He was a member of the American Institute of Organbuilders, president of the International Society for Organ History and Preservation since 1979, and held membership in other organizations including the AGO, having served as Dean of the Monadnock Chapter. For *The American Organist*, he wrote a monthly column "Miscellanea Organica," continuing a similar column published in the now defunct *New England Organist*.

Memorial contributions may be made to the OHS American Organ Archives, Box 26811, Richmond, Virginia 23261; Covenant House, Box 731 Times Square Station, New York, NY 10108; or American Friends Service Committee, 1501 Cherry Street, Philadelphia, Pennsylvania 19102.

(Information kindly provided by The Organ Historical Society)

Stanley Sorensen died on November 24, 2000 in Mt. Horeb, Wisconsin, at the age of 85. He served as president of the Hammond Organ Company from 1955 until 1971. Mr. Sorensen graduated from Schurz High School in Chicago in 1931. He was hired as one of two office boys for the Hammond Clock

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worked from 1995 until shortly before his death on February 22, 1999, in rebuilding the organ to a state of unprecedented cohesion and finish.

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A New Book Published by OHS

Clarence Eddy Dean of American Organists

by William Osborne

AMERICAN-BORN organ virtuoso Clarence Eddy pursued an international career, living in Chicago for much of his life, playing frequently and enlarging his influence through teaching, writing, consulting, editing, transcribing and even composing a few organ works.

Befriending Alexandre Guilmant and other international luminaries, Eddy frequently commanded large audiences for recitals in Paris and elsewhere while residing in Europe. Marathon recital tours with hundreds of venues throughout the U. S., even into the 1920s, made Eddy's name a household word.

In this first biography, William Osborne examines Eddy's early career in New England, student years in Berlin, and later work as an international recitalist with major teaching and church positions in Chicago, New York, and San Francisco. Examined are hundreds of programs Eddy played with selected examples, Eddy the composer, editor, pedagogue, and music critic, as well as organs designed by Eddy and his advocacy of technical innovation. His divorce, remarriage, and late-life reliance on a Chicago painter round out this portrait. 416pp, hardbound, illustrated, ISBN 0-913499-17-X, Book 9917, \$35



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Company of Chicago, starting at \$8 a week, and worked his way up to becoming president. He expanded the engineering and marketing aspects of the company, increasing the popularity of the electronic organ for home use. Mr. Sorensen is survived by his wife Ethel, two daughters, a brother, two grandchildren, three step-grand-daughters, and a great-grandson.

Carillon News

by Brian Swager

Miscellanea from abroad

The Olsen Nauen Bellfoundry in Tønsberg, Norway, made a new four-octave carillon for the **Oslo Town Hall** in December 1999. The 49 bells replace a 38-bell carillon of inferior quality which dated from 1952. The new instrument can be played manually from a traditional baton-type console, electrically

by means of an electric keyboard, and automatically by a computer. It is the largest carillon in all of the Nordic countries.

There are 80 carillons in **Denmark, the Faroe Islands, and Greenland**. Of these, 21 are concert carillons operated manually from a baton-type playing console. The remaining 59 are automatic carillons, and 29 of them can be operated from an electric piano-style keyboard. Most of the carillons were fabricated in The Netherlands (27% Petit & Fritsen, 45% Eijsbouts) with a few from France (7% Paccard) and England (4% Taylor).

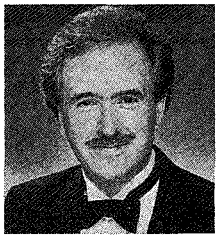
Sculptor Eric Andersen created the **Campana degli Umori** for the Fairy Tale Gardens in Odense, Denmark. A ten-ton bell is suspended on a steel frame at street level. Also hanging on this frame are nine clubs or hammers for striking the bell in nine different areas. *Campana degli Umori* means "the

bell of humors"—humors in the sense of moods. The nine striking areas on the bell are color coded and symbolize different moods such as black for pain and sorrow, red for love, etc. Consequently the bell can be used as a means of expression communicating to others the mood of the person who strikes the bell. Eric Andersen, who is both a visual artist and a composer, is fascinated with the bell as the carrier of a new language, and as a musical and poetical instrument the bell can be the tongue of the soul.

The 25th anniversary of the City Hall carillon in **Magdeburg, Germany**, was celebrated in 1999. In contrast with other concert performances, the carillon usually has the disadvantage that its players have no immediate contact with their listeners. The carillonneur sits in a tower cabin, high above the ground, often remaining anonymous. Recognizing this situation, the city of Magdeburg rented a four-octave mobile carillon

from the Royal Eijsbouts Bellfoundry in The Netherlands. Several concerts at various locations in the city were presented. Plentiful audiences comprising both locals and tourists witnessed the carillonneur hard at work (at play).

Zvonar ("The Bell Player") is a new periodical published by the **Moscow Bell Center**. The Center was established about four years ago primarily to train qualified bell players. Russian church bells are typically played by hand. The art of Russian bell ringing lost popularity because of church reform measures in the Soviet Union. Bell players who were dying out in the 70s had few new recruits. Since it began, the Moscow Bell Center has educated over 150 bell players between the ages of 11 and 64. Most were from Moscow and its environs. The *Zvonar* newsletter will help spread information about liturgical tolling, bell repairs, and other technical questions while the



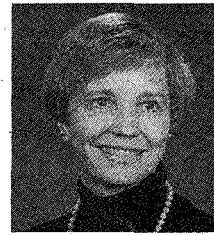
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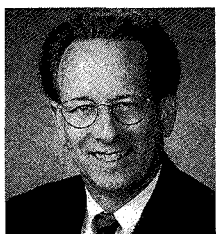


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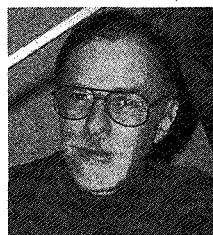
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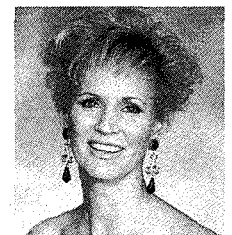
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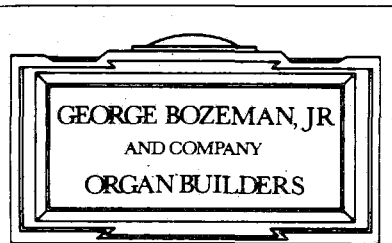
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A new 45-bell carillon was built for the monastery tower in **Kiel, Germany**. The bells were cast by the Karlsruhe Bellfoundry, and the playing console, the mechanical action, and the electronic automatic player mechanism were fabricated by Otto Buer Bells & Clocks of Neustadt/Holstein. The carillon was inaugurated in September 1999. It incorporates a 1367-pound tolling bell (pitch "C") that dates from 1928 as the bourdon.

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.



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Music for Voices and Organ

by James McCray

Blended services do the opposite

The choir and the congregation enjoy worshipping to a variety of musical styles. Congregations are made up of people with all types of musical backgrounds—and they are able to participate more convincingly in the worship services when their particular type of music style is used. The current concept of "blended services" has tried to speak to that premise and, to me, has failed in trying to combine diverse elements in the same hour. There must be a better way to reach out and include divergent interests.

One suggestion worth pursuing is to alternate liturgies rather than blend them. Putting opposite styles together manages to irritate everyone. In some churches the blending process has driven away people of each "camp." In very

large churches it is possible to separate the styles so that each has its own service; that is not blending, of course, that is separating, and may be the best for all concerned. For those churches where only one service occurs, yet the ministers feel they need to broaden their worship base, blending has been their solution. However, this solution manages to keep both groups from having a meaningful worship hour. By alternating the types of services, they can get a full service of each style on alternate weeks. That also can educate them about the differences between traditional and contemporary and allow comparison. When those two diverse styles stand alone, the congregation is able to experience a more complete package and then choose the one which provides the most meaning and depth for them.

In a more mundane sense, this will have an impact on the financial support of the congregation. That, almost as much as anything else, helps guide directions of service style. By alternating the services it is possible to track attendance, collections, and other factors.

It was that shrewd philosopher-newspaper author Sydney J. Harris who long ago pointed out "Elitism is the slur directed at merit by mediocrity." How profound! My experience in this arena has brought me to the conclusion that blending does the opposite. It somehow manages to irritate both sides of the issue and does not truly move people toward the middle. Let's all be reminded that intelligence is a tool, not a product. Sometimes opposites attract, but more often they do not.

Nada Te Turbe (Let Nothing Disturb You), Joan Szymko. SSAA and cello, Santa Barbara Music Publishing, 334, \$1.45 (M+).

The text is by Saint Teresa of Avila (1515-1582) and is translated on the back cover. The independent cello part imitates a guitar with its primarily pizzicato solo and choral accompanied lines. The choral lines often move in unison or two parts, using changing meters and a modal harmonic palette. Sensitive music.

God Be Merciful unto Us, Daniel Pinkham. Unison and organ, ECS Publishing, No. 5394, no price given (E).

Pinkham's unison setting of Psalm 67 has a flowing 9/8 meter. Although dissonant, there is at times a "bluesy" feel to the music, yet with surprising harmonic shifts. The vocal ranges are limited and the organ music is on two staves.

I Ask One Thing of the Lord, Heinrich Schütz (1585-1672). Concordia Publishing House, 98-3540, two-part and keyboard, \$1.25 (E).

Both English and German texts are given for performance of Schütz's two-part setting Psalm 27; it is taken from his *Sacrae Symphoniae*. The vocal lines are contrapuntal and often canonic. The keyboard is simple block-chord realization that provides harmonic background for the voices.

All Hail the Power of Jesus' Name, arr. John Ferguson. SATB, organ, brass quartet, and optional congregation, Selah Publishing Co., 425-873, \$2.50 (M).

All six stanzas of this famous hymn by Edward Perronet are set to music. The choir performs one stanza unaccompanied, with men and women singing one stanza each; the remaining three involve everyone including the congregation. The melody remains present throughout and a congregation part is included on the back cover. The easy brass parts are primarily for accompaniment. A setting that will be used many times.

The Lord's My Shepherd, arr. Dede Duson. TBB with piano, Alliance Music Publications, AMP 0243, \$1.30 (M).

This setting is primarily for unison or two parts with only brief moments of three-part choral writing. The keyboard is accompanimental and very easy. The flowing, tuneful vocal lines are easy to sing. This would be a lovely anthem for the men of the choir and will not require a large group for effective performance.

Vidi Aquam (I Saw Water Flowing), Tomas Luis de Victoria (1548-1611). SATB unaccompanied, C.F. Peters Corp., NDC Editions, No. 17, \$2.95 (M+).

This post-Easter antiphon begins with a brief chant-style statement; chant is also used later within the setting and as the opening of the Gloria Patri. A translation is given at the end. The music is contrapuntal with easy vocal lines. Alleluia permeates the texture. Beautiful serene music.

For the Music of Creation, Randall Sensmeier. Two-part mixed voices and keyboard, C.I.A. Publications, C-4874, \$1.20 (E).

There are three stanzas with the first in unison; the third treats the additional voice as a descant. The same melody is used in all three stanzas. The keyboard music is strophic; a very easy setting.

Whenever I Am Walking, Thomas Jordan. Unison, keyboard, with optional flute, Triune Music of The Lorenz Corp., 10/2464K, \$1.25 (E).

This simple, joyful setting is generally strophic. The voice parts are straightforward—the syncopation that gives the character to the music is in the keyboard. The flute part is also notated separately on the back cover.

Christ Is Living (Christo Vive), arr. Robert Buckley Farlee. SATB, organ, guitar, percussion and optional congregation, Augsburg Fortress, 11-11021, no price given (M).

The choral score has the percussion parts notated on separate lines but they are also included in a separate score at the end. They include claves, maracas, guiro, tambourine, and congas. There are four stanzas with the congregation singing on two of them; only the last

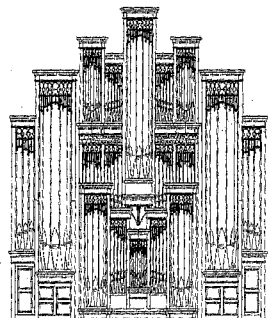
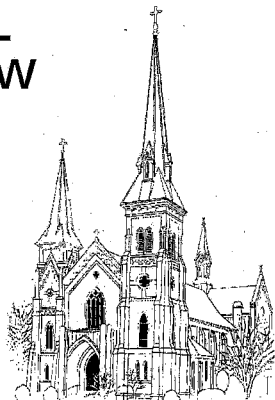
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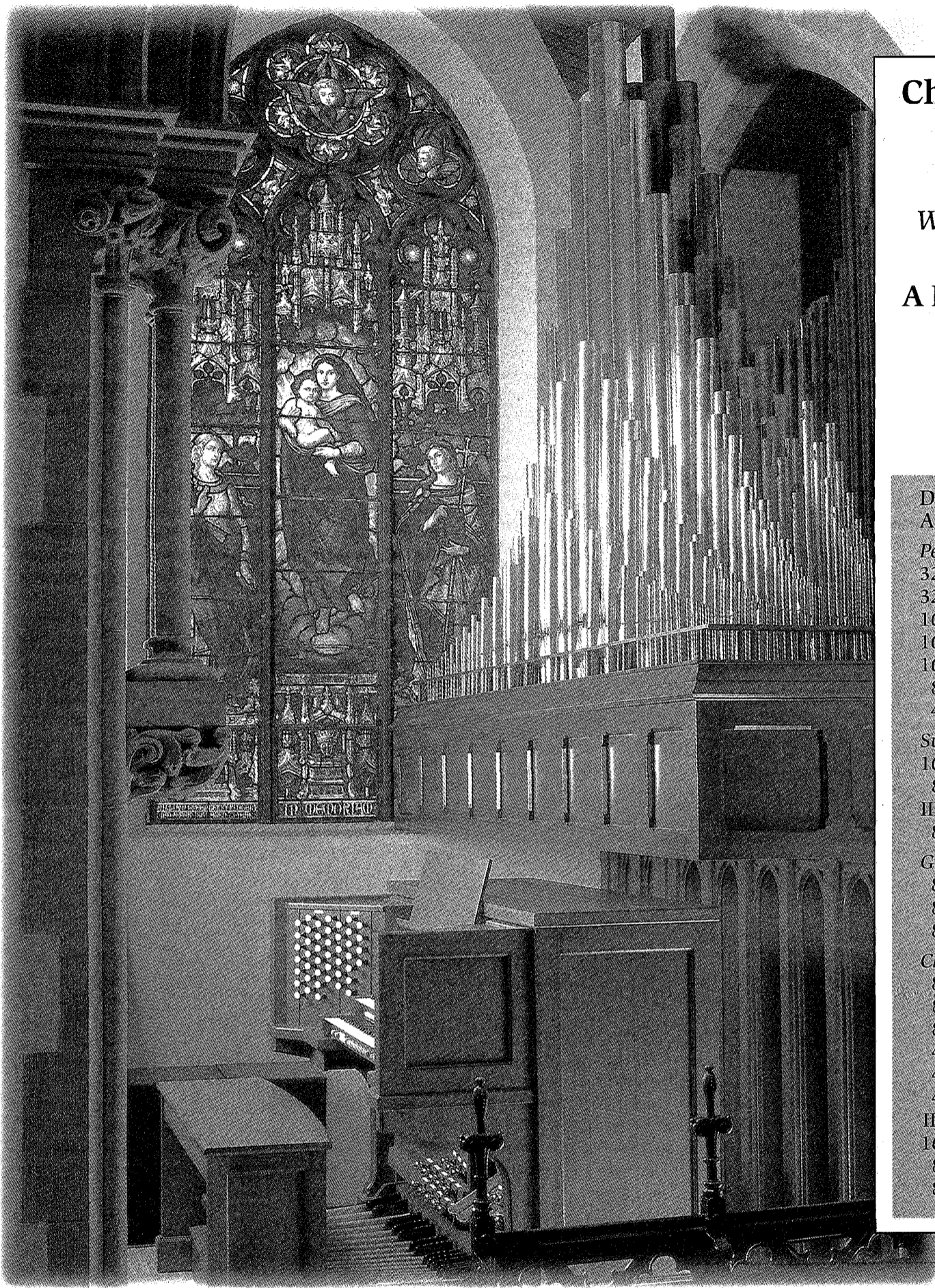
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- 8 Tuba Mirabilis

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three are in English. A fun, rhythmic Spanish song that has a folk-song flavor.

I Will Give Thanks to the Lord, John Carter. SATB and keyboard, Beckenhorst Press, BP1571, \$1.40 (M).

With three stanzas and a bridge, this fast rhythmic setting draws on syncopation joined with a flowing keyboard part. The dancing character of the music makes it a joyful anthem that everyone will enjoy at various times throughout the year.

Book Reviews

The IAO Millennium Book, edited by Paul Hale. England: Incorporated Association of Organists, 2000. vi + 183 pages. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918; ph 781/848-1388, fax 781/848-7655; e-mail <Organlitfdn@juno.com>; \$26.00 plus \$3.00 postage USA, \$5 Canada & foreign.

The turn of the century has generated numerous projects in various fields in commemoration of this supposedly momentous event. The present illustrated publication addresses the developments and achievements in the world of the organ and its music over the past hundred years, along with some speculations on the near future. It consists of thirteen essays by distinguished writers—organists, organ builders, organ consultants, composers, performers, teachers, journal editors—who contribute thoughtful analyses and insights on a wide range of topics dealing with the past and the years ahead.

Four major divisions establish a general focus for the individual articles within each category: Bach Revisited, The Organ and Its Music, Church Music, and Recorded Music. The first of these consists of two complementary articles dealing with Bach. Peter Williams asks, Are we any closer to understanding Bach, the organist and organ-composer? He discards the search for authenticity in favor of understanding historic organs, such as the "Bach organ," and how this knowledge can determine the design of recital programs and the technical details of performance. A future chronological edition of Bach's works would assist in understanding his works as a whole.

John Butt also considers the historical performance movement in his treatment of Bach and the organ in 2000, juxtaposing authenticity in the restoration of instruments and performing practices of Bach's time with "improved" modern performance resources. His somewhat pessimistic answer to Williams's question points to the absence of strict rules of interpretation and the impossibility of duplicating the religious outlook of Bach's time in the attempt to determine "musicological correctness." The broadening of musical culture today, he believes, provides a challenge to preserve the timeless qualities of Bach's music on "modern" instruments in a manner not possible half a century ago.

The eight essays in the second category are widely diverse in topic and treatment. Stephen Bicknell surveys the world's best organs as twentieth-century landmarks. His coverage extends to familiar British, European, and American organ builders and their approaches: eclectic or radical, historically inspired or modern style. With the gradual retreat of the ideals and tastes of neo-classical builders of the 1950s, more recognition is being given to satisfy the instrumental demands of a wider repertoire. The superlative quality of today's organs, attributable to dedicated pioneers, can be expected to persist into the future.

Nicholas Thistlethwaite's historical survey of the English cathedral organ in the twentieth century touches on their

growth in size, tonal design, detached consoles, wholesale remodelling, computer technology, and the demands of congregational singing. Citing architectural and musical advantages, he argues that the future trend will be away from monster organs, poorly sited instruments, sprawling tonal schemes, to greater consideration of specific spaces and tasks.

Thomas Murray (USA) offers some heretical thoughts from a neo-orchestralist, citing the recent revival in transcription playing¹ and the restoration of vintage Romantic symphonic organs as musically and historically justifiable, notwithstanding earlier bizarre tonal excesses. The orchestral approach, he maintains, should not consist in mimicry. Performance in the Romantic mode requires dynamic shading in co-operation with rhythm. The symphonic-orchestral concept requires the moulding of sound, inflection, and expression; restorers of vintage organs should respect these principles in their use of modern technology.

John Norman looks ahead to the twenty-third (?) century by way of brief historical excursions through the topics of secular organs, the concert hall, cathedrals, parish churches, electronics, organ mechanism, consoles, winding, organ cases, and tonal design. He sees a progression in organ design toward a greater variety of tone color for the per-

formance of a wide range of music without compromising quality.

Patrick Burns visits the world's largest pipe organ—Convention Hall, Atlantic City, New Jersey, USA—installed over a period of four years beginning in 1929. This seven-manual monster of 455 ranks (587 flue stops, 265 reeds, 81 percussions), powered by eight blowers, weighs 150 tons. His judgment: too big. Two separate 50-rank instruments would have been sufficient, but the vast auditorium called for a volume and intensity of sound never before required.

Kevin Bowyer proposes a toast to twentieth-century European organ music in a whimsical conversation involving a "notorious organist" (KB) and three adoring students that covers a range of well- and lesser-known organ composers (and non-organist composers). Eleven musical illustrations support their judgment of the diversity of musical forms.

David Briggs delivers a perspective on improvisation, moving beyond a history of the art to a discussion of the psychology of improvisation, the liturgical framework, and brief sketches of the styles of several members of the French school: Franck, Vierne, Tournemire, Dupré, Langlais, and Cochereau. Reference is also made to the growth of international competitions and the accessibility of recordings by great improvisers.

Roy Bingham addresses theatre organ playing—for the benefit of any remaining practitioners of this almost extinct entertainment art—through detailed descriptions of types of pipes and special effects devices, their sound characteristics, and suggestions regarding registration. Recordings of prominent organists are mentioned as sources of learning and for the achievement of high performance standards.

The two essays in the third category present complementary views on the present state of affairs in church music. Lionel Dakers surveys changes through the twentieth century, including departures from the norm of Anglican tradition and other liturgical developments. Particular topics range from the role of the organ in parishes and cathedrals to such specific items as church music organizations, music groups, the BBC, and recordings. Specific mention is made of the often ineffective and harmful relations between clergy and musicians.

Richard Shephard looks at composing for the church today, noting the tension between eclecticism and the avant-garde. He examines four levels of responsibility in some detail: God, the congregation, the performers, and oneself. Although there are sufficient numbers of composers coming forward to contribute to the heritage, the long-term results are unpredictable.

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Terry Hoyle's sole article in the category of the recording industry is a summary of twentieth-century developments that includes a historical survey of organ music on record. He notes the renewal of the art of transcription, along with such extraordinary projects as the improvised soundtrack to the 1928 film, *King of Kings*, recorded in 1999 by David Briggs on the organ of Gloucester Cathedral.

Although the contributors are (with the one exception noted above) British, the broad scope of their essays will interest North American readers, given the near universality of organ culture. The range of presentational styles—from particularity to generality, from analytical to speculative, from historical to contemporary—is an inevitable aspect of such an anthology. Although the relatively self-contained nature of each essay stimulates concentration on the topic, alert readers will make cross-connections between, some of them, such as between the organ, church music, and liturgical developments. The writers are appropriately cautious in their predictions about the future: although change is inevitable, "Musical fashion is more like a spiral than a pendulum" (Norman, p. 74).

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

Note

1. Readers may know his CD, *The Transcriber's Art*, containing organ arrangements of pieces by Sibelius, Delius, Rachmaninoff, Handel, Elgar, Liszt, Ravel, and Kreisler. Gothic Records G49054.

New Recordings

Nicolas Gigault. *Livre de Musique pour l'Orgue* (1685). Played by René Delosme on the organ of Terraube (Gers), France. Coriolan COR 333 706. No information on price or availability. Coriolan recordings are usually available from the Organ Historical Society and at some good record stores.

A normal listing of the contents of this unpardonably short (46 minutes) CD would not be helpful. The *Livre de Musique* of 1685 contains about 180 pieces, 24 of which are offered here. Fifteen pieces, ten settings of the Gloria and five of the Kyrie, are from the "messe des fêtes doubles," but the remaining nine works have generic titles that will identify them only if a copy of the whole book is at hand. They include two preludes, two dialogues, three fugues, a "Récit de Cromorne," and a "Tierce en taille." The pieces are all brief; most of them range from 48 seconds to somewhat over two minutes, and the longest is a little over four minutes.

The notes offer helpful information about the music, but little seems to be known about the composer. Gigault was probably born in Paris about 1627 and was organist of St. Nicolas-des-Champs in Paris from 1646 on, possibly until his death in 1707. His compositions, apparently all contained in the two "livres de musique" published in 1683 and 1685, have never attracted a great deal of attention. They include, often in miniature, all the standard forms of the day. Gigault was quite adventurous harmonically and sometimes demanding technically, but his gift for melody was slight. The last item on this disc, a four-part fugue on "Pange Lingua," a little under three minutes long, was intended to be played on four manuals—Delosme has an assistant provide a third hand. Incidentally, Gigault used the term fugue quite loosely. On the basis of the works presented on this recording, one can understand the neglect of Gigault's works, for the actual musical interest is not great, in part because the short works simply have no time to develop—they just break off. The most interesting piece, a Récit de Taille, is also the longest. I do realize, of course, that real devotees of French organ music of the 17th century may find more to admire than it!

The organ at Terraube, built by Alain Leclère in 1983, is the first organ ever in a very old church. The booklet contains

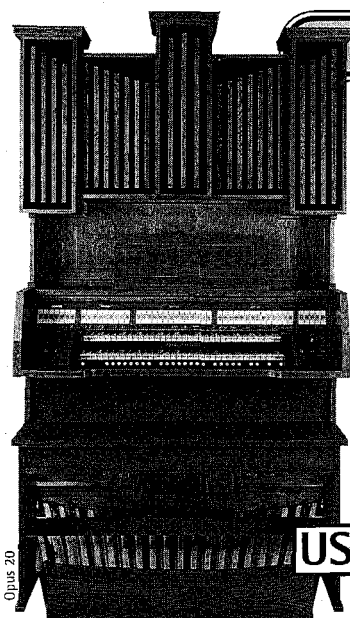
a great deal about the instrument and its builder by various people, including the former priest responsible for getting it for his church. Leclère (1946–1987) built a number of organs and restored a number of others for churches in southwestern France. The Terraube organ is a three-manual of 24 stops; although in no sense a copy, it is clearly Leclère's version of a 17th-century French organ. The Positif de Dos and the Grand Orgue have a compass of 50 notes, the Echo 39, and the Pédale, which contains only a flute 8' and a trumpet 8', 26. There is no 16' stop on the organ. All the sounds necessary for playing French music of the early period are present and the tonal quality is admirable. Whether or not the organ could do an acceptable job with other organ music is not an issue here—it sounds great in the Gigault.

There is little information given about the performer. He is organist at Chaville and also in Cucuron (Provence), where he is in charge of summer academies and concerts utilizing the historic organ. His playing here is idiomatic and convincing; he is clearly at home with the style and pays careful attention to phrasing, articulation, and rhythm. I doubt that Gigault could hope for a better performance.

Delosme's commitment to the work of Gigault, as evinced by both his program notes and his playing, does not convince me that most of Gigault's music has much more than historical value. Academic libraries should have this disc and specialists in early French organ music will welcome it. Others would probably be disappointed, despite fine playing and good organ sound.

—W. G. Marigold
Urbana, Illinois

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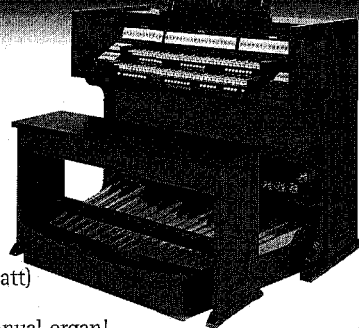
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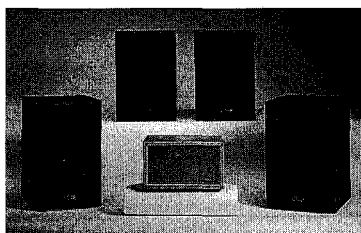
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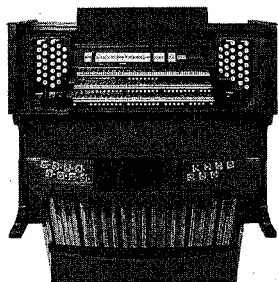
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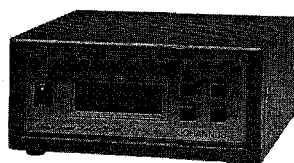
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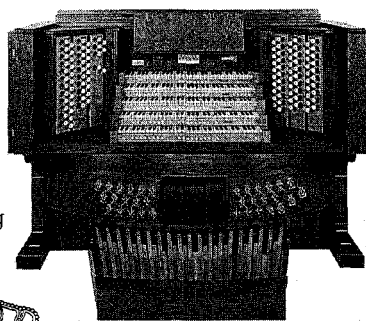


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New Organ Music

***Triptych for Organ*, Colin Mawby. Kevin Mayhew Ltd., 1997, No. 1400136 (distributed by Mel Bay Publications, Inc.), \$14.95.**

Colin Mawby's *Triptych for Organ* consists of three pieces titled "The Energy and Humanity of Christ," "The Mystery of Communion," and "Christ is Risen, Alleluia!" After so many single-movement organ pieces of between two to four pages length, a larger recital work by the composer, like this twelve-minute composition, was overdue. The performer requires a virtuoso technique, and ideally a three- or four-manual Romantic orchestral organ with at least one enclosed division.

There are, perhaps, three elements that unify *Triptych*. One is Mawby's casting the movements along the lines of a three-canvas religious painting, such as the three hinged-together panels that comprise the altarpiece painted in 1432 by Hubert and Jan van Eyck in St. Bavo Cathedral, Ghent, Belgium. This work of art is a favorite of the composer, and a handsomely reproduced detail titled *Christ in Glory*, from the central panel of the Ghent altarpiece, has been mounted by Kevin Mayhew in a gorgeous red frame on the cover of the organ score. Second, although the composer sees only Christian theology unifying *Triptych*, analysis of the music suggests that cyclic form is another binding force, for throughout the work there is a pervasive use of motifs that may be seen to be derived from the five-tone idea introduced in the pedal at the start of the first movement. A third unifying feature is the consistent use of modality, pseudo chant motifs, free use of successions of different meters, and through-composed, improvisational forms, all of which are hallmarks of Mawby's usual style. Uncharacteristic of the composer is the consistently dissonant and abrasive idiom, notably the quite frequent use of cluster chords.

The first movement, a portrayal of "The Energy and Humanity of Christ," is tightly constructed around the development of two short motifs. The first,

the germ idea of the whole work, perhaps representing "Energy," undergoes innumerable, always new and vigorous metamorphoses, as does the second motif, which stands for "Humanity" possibly. As the movement draws to a triumphant close, Mawby briefly brings both motifs together in a series of overlapping entries, against a backdrop of busy, high pitched, sixteenth-note figurations in the right hand. But in the breathtaking lead up to the final chord, the first motif is dominant.

The second movement, "The Mystery of Communion," has the rather static, mysterious atmosphere that Mawby has created so effectively many times before in his organ music. It is based on one plainsong-like motif that is introduced in the pedal at the outset and which remains for most the movement in the pedal. The composer divides the music into a series of sections that are characterized by the motif appearing in always-changing, yet recognizable, forms, against slower-moving textures of ethereal cluster chords. Periodically, the five-tone germ motif of the composition appears in various ingenious transformations.

The two themes for the finale, "Christ is Risen, Alleluia!", are a leaping, rhythmic, wide-ranging melodic fragment announced on a solo reed (bar 11), and a quasi-chant motif in the pedal (bar 14). Antecedents for both may be traced to the first movement. Possessed by the ecstatic joy of Easter, Mawby alternates these two thematic ideas in an extended movement of variation and metamorphosis, in which there is an indulgent, hedonistic use of colorful, sonorous, acoustical effects.

Triptych for Organ is fluent and creatively daring. It confirms Colin Mawby's position as England's foremost living Roman Catholic organ composer.

—Peter Hardwick
Brechin, Ontario

Meditations. Kevin Mayhew (distributed by Mel Bay) MB97780, \$17.95.

Subtitled "A collection of reflective music for organ," *Meditations* offers twenty-five short works by twenty-five different composers from the United Kingdom and Australia. The collection is useful to keep next to the organ for use during meditation, communion or funerals. The majority of the compositions are two to four pages long, simple yet effective, and sight readable. Tempo markings appear on nearly all of the pieces and registrational markings and manual suggestions are clear and helpful. "Solemn Trio" by Malcolm Archer, "A Passing Thought" by Richard Lloyd,

"Adoramus te, Christe" by Andrew Fletcher, and "Elegy" by Alan Viner are some of the selections that have already made it into my own services. In addition, the volume contains short biographies of the composers, many of whom are not well known in the United States. *Meditations* is a useful volume for the church organist who desires new compositions for reflective portions of the service.

One Foot at a Time, compiled and arranged by Colin Hand. Kevin Mayhew (distributed by Mel Bay) MB97789, \$21.95.

The foreword to this edition states that the book "has been compiled to provide a starting point for those pianists who have been cajoled or press-ganged into playing the organ for their local church services." This "step-by-step guide to organ management" opens with a brief discussion of the organ: manuals, stops, swell shades, combination action and helpful suggestions for getting around the console. The table of contents offers a clear index which presents the compositions in order of difficulty. The collection includes well-known compositions from the classical repertoire, eighty percent of which have been arranged with only two pedal notes. Some selections are certainly not intended for service use ("Song of the Volga Boatmen" and Tchaikovsky's "Waltz" from *Swan Lake*), but the volume could keep a new organist unfamiliar with traditional organ repertoire interested in the instrument. The collection might also prove useful for some organ instructors introducing the organ to pianists. However, selections such as the Chopin *Mazurka in B-flat* and Beethoven's "Für Elise" might prove tiresome on the organ. Particularly useful in the volume are good arrangements of Beethoven's "Ode to Joy" and Wagner's "Bridal Chorus" from *Lohengrin*. In addition, the often used Purcell and Clarke Trumpet Tunes/Voluntary are arranged with only two pedal notes. While this volume is not needed in every organist's library, it does serve as an introduction to the organ for pianists and the arrangement of wedding selections are particularly helpful.

Organ Works of Healey Willan. Henry V. Gerike, editor. Concordia (CPH) 97-6676, \$15.00

Born in Surrey, England, in 1880, Healey Willan was a well-known composer, music educator, choral director, and church musician. Willan held posts at St. Paul's Anglican Church (Toronto), St. Mary Magdalene (Toronto), the Toronto Conservatory of Music, and the

University of Toronto. Upon his retirement from the University of Toronto in 1950, he began his most prolific period of organ composition. This commemorative edition is a study in chorale prelude writing and contains compositions of Willan published in the following collections: *Set I, Set II, The Parish Organist, and Organ Music for the Communion Service*. A wide variety of chorale prelude compositional devices is used. The hymn tune is presented in the soprano unornamented and separated by interludes (Adoro te devote, Kremser), appears as a Tuba Tune in the tenor (Gelobt sei Gott) and serves as the basis for a choral fantasia in *Vexilla regis* (The Royal Banners Forward Go). Fore-imitation is used in a wonderful setting of Italian Hymn (Come, Thou Almighty King) and the setting of Easter Hymn would be particularly useful as service music. Many of the works are short, motivic and serve as inspiration for hymn introductions. Also, the collection is an educational tool that illustrates the variety of compositional techniques available for the chorale prelude. The volume includes clear registrational and manual suggestions and is a must for every organist's library.

The Great Feast: Organ Music for Lent, Holy Week and Easter. Kevin Mayhew (distributed by Mel Bay) MB97782, \$26.95.

This fine publication contains a wide variety of compositions for use during the seasons of Lent and Easter. The Lenten compositions, a majority of which could also be effectively used at communion or for funerals, offer variety for those organists faced with numerous Lent and Holy Week services. Most works are short (two to four pages) and moderately easy. Registrational markings are limited, but with inventive use of strings and flutes, the quiet and reflective compositions are delightful. Highlights of the Lenten compositions include "Lent Lilies" by Richard Lloyd and the inspiring and highly effective "Crucifixus" by Noel Rawsthorne which contains short motives of Herzliebster Jesu (Ah, Holy Jesus). Easter compositions include a number of fanfares: "Fanfare on the Psalm Sunday Plainsong" (Hosanna Filio David) by Martin Setchell, the exciting "Resurrection Fanfare" by June Nixon, and "An Easter Fanfare" by Alan Viner. All fanfares could serve as wonderful introductions or commentaries on the hymns of the day. "Lord of Majesty" by Richard Lloyd and Andrew Fletcher's "And the Lord with the Sound of the Trump" would be exciting (and accessible) postludes for the Easter service. Short

biographies of the composers complete this well-designed volume.

Hymn Tune Preludes in Trio Style, Keith Kolander. Concordia (CPH) 97-6614, \$9.00.

These five chorale preludes by Keith Kolander are delightful settings of the hymn tunes *Bunessan, Rhosymedre, Gelobt sei Gott, Her vio ties, and In Babilone*. Each work clearly presents the tune in either the left hand or pedal. The accompanying parts are light and dance-like in character. The settings would be particularly useful for organists who are required to play a short selection prior to the children's sermon. In *Babilone* (Holy Spirit, Ever Dwelling) with its scalar right hand and double pedal part, would be delightful with *Zymbelstern*. All settings are moderately easy and require no more than a modest sized two-manual organ with a few solo voices accessible in manual and pedal. This volume would be a great study in trio playing for the developing organist.

Prelude on "Rendez a Dieu," Simon Mold. Banks Music Publications (distributed by Intrada Music Group) 13977, \$2.70.

Simon Mold offers a pleasant chorale prelude based on the communion hymn "Rendez a Dieu." The tune is presented phrase by phrase in the tenor on solo registration. Juxtaposing the tune is a delightful and lilting accompaniment. Simple, yet beautiful, this four page composition would be suitable as communion music or a meditative prelude.

Toccata on "All Creatures of our God and King," Darwin Wolford. H.W. Gray CSTC9804, \$3.95.

The Toccata on "Lasst uns erfreuen" by Darwin Wolford is an energetic composition appropriate for a festive postlude or recital. The work opens with imitation of the first phrase of the hymn tune between solo swell trumpet and great principal chorus. Following this declamatory introduction, triplet motion in the hands unfolds in French toccata-style over the complete hymn tune in the pedal. Harmonic interest is increased when the pedal melody hints at Dorian mode with the brief use of the lowered third and seventh scale degrees in the hymn tune. The declamatory material recurs and serves to modulate up a half step to heighten the dramatic intensity. The toccata material returns; however, the hymn tune is now presented in canon between the soprano and pedal. At the conclusion of the partita, double pedal enhances the intensity and the work closes on a jazzy major-major seventh chord. The work is moderately difficult, but falls under the hands well and could be effectively executed on a moderate-sized instrument. This fine work would be an exciting and affordable addition to your library.

—Laura Ellis
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Albert Schweitzer Organ Festival/USA 2000 September 8-10

by David Spicer



left to right: Andrew Hauze (HS 1st place), Paul Fejko (ASOF/USA judge), Jacinta Whittaker (HS 2nd place), Nancy Andersen (festival coordinator), Iain Quinn (College 2nd place), Tamara Logan (HS 3rd place), David Spicer (minister of music), Frederick Hohman (ASOF/USA judge), Katherine Pardee (ASOF/USA judge), Laurie Allen (chair, ASOF/USA), Mark Cole (College 3rd place), Christian Lane (College 1st place). (Photo by David Gilbert)



Albert Schweitzer Organ Festival finalists: (left to right) Tamara Logan (3rd place HS), Jacinta Whittaker (2nd place HS), Andrew Hauze (1st place HS), Mark Cole (3rd place College), Christian Lane (1st place College), Iain Quinn (2nd place College). (Photo by Paul Fejko)

The Third Annual Albert Schweitzer Organ Festival/USA took place September 8-10. Friday morning, September 8, Austin Organs, Inc. of Hartford hosted a tour of their factory. Friday evening at 7:00 p.m., a service of celebration through music was held at the First Church of Christ in Wethersfield, the site of ASOF/USA. The service opened with a welcome by Dr. J. Jey Deifell, Senior Minister at the church, then all joined in the singing of "Rock Harbor" ("Let Heaven Rejoice Before the Living Lord"). The Festival Choir sang "Psalm 100" by John Weaver (1999 ASOF/USA Judge), followed by African drumming by Generations of Drummers—Abubaker and Babafemi (Alvin Carter, Sr. and Alvin Carter, Jr.). The drummers' ceremonial garb, cadence and words reminded us of Dr. Schweitzer's years of service in Africa. Donald A. Croteau, Chair, Board of Directors of the Albert Schweitzer Institute for the Humanities, offered greetings and spoke of Dr. Schweitzer's legacy to us.

Two ASOF/USA judges presented musical selections during this celebratory service. Frederick Hohman played "Toccata" (from the *Suite*, Opus 5) by Duruflé and his own arrangement of the "Air" (from the *Suite No. 3 in D*) by Bach. Paul Fejko offered an improvisation based on themes submitted by each of the six ASOF/USA 2000 finalists. The service music and choral selections were played and conducted by David Spicer, Minister of Music and the Arts at First Church of Christ. Choral music included *How Excellent Thy Name* by Hanson, *Psalm 150* by Franck, and *He Comes to Us* by Jane Marshall (text by Albert Schweitzer) which ends with the chorale "How Brightly Shines the Morning Star." The service concluded with an improvisation on "How Brightly

Shines the Morning Star" by Paul Fejko. The third competition judge, Katherine Pardee, was en route to Wethersfield from Rochester, New York, and was not able to play in the opening event.

On Saturday, September 9, the High School Division Organ Competition took place from 9:00 a.m. to noon. Then from 2:00 to 5:00 p.m. the judges—Hohman, Pardee and Fejko—listened to competitors in the Undergraduate College Division. High School Division Winners were Andrew Hauze from Reading, Pennsylvania (First Place); Jacinta Whittaker from White Post, Virginia (Second Place); and Tamara Logan of Fresno, California (Third Place). The College Division winners were Christian Lane of Walkersville, Maryland (Austin Grand Prize); Iain Quinn of Hartford, Connecticut (Second Place); and Mark Cole of Harrisburg, Pennsylvania (Third Place). Teachers represented by the finalists include Larry Allen at The Hart School, West Hartford, Connecticut; Steven Cooksey at Shenandoah Conservatory, Winchester, Virginia; David Higgs at Eastman School of Music, Rochester, New York; Shelly Moorman-Stahlman at Lebanon Valley College, Annville, Pennsylvania; and Ed Wagner at the Fresno Adventist Academy in California. Saturday evening, the judges and finalists had the opportunity to discuss music in a more relaxed environment at a dinner hosted by David and Dana Spicer.

Sunday morning the second and third place winners played preludes and postludes at the 8:00, 9:15 and 11:00 a.m. services of worship at First Church. At 4:00 p.m. the two first place winners were featured in recital, and all awards were given at that time. Since the playing of hymns is of vital importance to organists, this festival includes them as a

required portion of the repertoire.

The recital opened with high school division first place winner Andrew Hauze. His program began with the hymn tune *Ein' Feste Burg* ("A Mighty Fortress Is Our God"), and included *Toccata and Adagio* (BWV 564) by Bach, *Adagio* from *Symphony No. 5* by Widor, *Variations on "Under the Green Linden"* by Sweelinck, and *Sonata for Organ* (Third Movement) by Persichetti. Christian Lane, college division first place winner, opened his portion of the recital with the hymn St. Thomas ("I Love Thy Kingdom, Lord"). His program included *Chorale No. 3 in a minor* by Franck, *Trio Sonata No. 6 in G* (BWV 530) by Bach, *Pastoral and Carillon (Twenty-four pieces in Free-Style)* by Vierne, and from *Rubrics* by Dan Locklair, No. 4 "The Peace May Be Exchanged" and No. 5 "The People Respond Amen!"

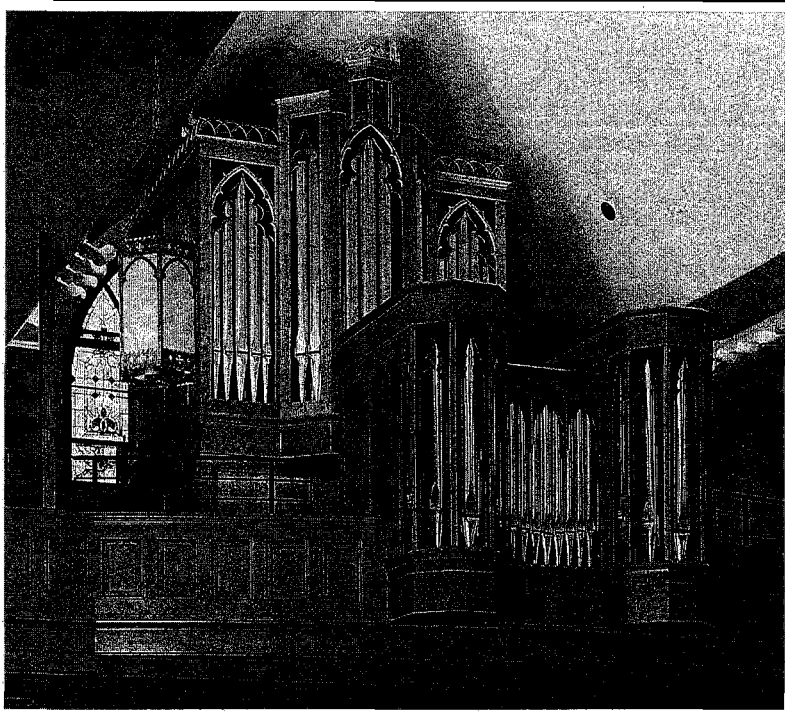
The college division awards included \$2000 Austin Grand Prize from Austin Organs, Inc. of Hartford; \$1000 Second Prize from Financial Administrative

Services, Wethersfield; and \$500 Third Prize given by the Hartford AGO Chapters. The High School Division awards included \$1000 First Prize from Fleet Bank of Hartford; \$500 Second Prize from Anne and Walter Kelly of Wethersfield; and \$250 Third Prize from Dutch Point Credit Union, Inc., Wethersfield.

The Albert Schweitzer Organ Festival/USA is grateful to Bon Smith of the Austin Pipe Organ Service Company in Avon, Connecticut, for the gift of tuning and maintenance of the Austin Organ (IV/62) Opus 2403 used in this festival. This festival is made possible by many contributions and the support of the Wethersfield Committee for Culture and the Arts.

David Spicer is Minister of Music and the Arts at the First Church of Christ in Wethersfield, Connecticut and co-founder of the Albert Schweitzer Organ Festival/USA. He also serves as House Organist for the Bushnell Memorial in Hartford, and is on the faculty at Central Connecticut State University in New Britain, Connecticut.

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A New Age in Acoustics

Joseph Chapline

Back in the 19th century, two great scientific figures wrote books on the science of sound. The earlier was Hermann Helmholtz with his *On the Sensations of Tone*, 1863; the later was Lord Rayleigh in his *The Theory of Sound*, 1877. Both books are large and heavy tomes. These scientists were both highly skilled and thorough in their investigations. Indeed, these works are for most of us, formidable. Much theory, much mathematics, and much ponderous discussion. Nevertheless, they both set forth a theory of sound that has stood the test of time. As with any such intricate disquisition, the public has taken from the work of these two men what they want and, in a sense, "simplified" the principles. Since those books were written, the science of acoustics has made several substantial and significant advances.

Over the last several years, I have encountered two presentations of simple acoustic theory under somewhat formal circumstances. One was a lecture given at the convention of the American Institute of Organbuilders held in Virginia, October 1997. The other is in a fine book of the popular press, *Music, the Brain and Ecstasy*, by Robert Jourdain (Avon). This book is well written and in its later pages examines deeply and interestingly the psychology of the musical experience. But in the earlier pages it gives an explanation of sound, like the speaker at the convention of organbuilders, that reads completely from the old theories.

In brief, the older and still popular theory says that all sound can be analyzed into component harmonics. All the harmonics in this composite sound are integral multiples of the bass frequency. Thus, given an A=440 hertz (cycles per second), its harmonics are $2 \times 440 = 880$, $3 \times 440 = 1320$, $4 \times 440 = 1760$, and so forth. Furthermore, these harmonics, like a pharmacist's compound, are added at various dynamic levels: the second harmonic is, say, 42% of the fundamental, the third harmonic is, say, 86% of the fundamental, and so forth. In other words, if you were to compound a given group of harmonics in their proper proportions to the fundamental, you

will, perforce, re-create the original sound.

Here is the basis on which Hammond constructed his now famous organ. Little sliders above the keyboards—there are nine of them—can be drawn out to one of 8 different positions to represent the various intensities of each harmonic and—*voilà*—there you have the oboe, the violin, or whatever other sound your mind can dream up. Another who has played around with a Hammond knows that no such miracle takes place. Rather, the instrument produces some sterile sounds that can beguile briefly but ultimately do not imitate anything but a Hammond organ. The Hammond has been used extensively in the field of popular music. It is portable and not too expensive. And Hammonds do last a long time! Their basic sound-producing mechanism is a whirling shaft—spinning at a constant speed to keep the frequencies constant—with many notched wheels (one for each frequency); electromagnetic pickup heads pointed at each wheel feed the signal from the wheels through the sliders into an amplifier and eventually the loudspeakers. Another fact about the Hammond is that the harmonics are borrowed from the tempered scale of the bass frequencies. Therefore, the pitches of the nonunison "harmonics" are not in tune with the fundamental—not true harmonics—and therefore they cannot form composite sounds because they will beat with the fundamental.

The idea of compounding harmonics to produce composite tones is not new. The major chord is nothing more than the first, third, and fifth harmonics of the basic key note. Intricate harmonies such as in the Bach chorales or the barbershop quartet are merely other combinations of harmonic pitches to make a composite sound. In fact, the major and minor scales we use for our music are composed of the harmonics of a fundamental note. (The C-major scale, by the way, is based on the harmonics of F!) All the notes of the C-major scale can be played or sung simultaneously without producing any beats provided the notes are accurately tuned as harmonics of the frequency of the generating tone, F. The common theory of sound believes that by properly proportioning harmonics, one can make a human being think he hears the strident blare of the trumpet or the soothing coo of the flute. But later research and better understanding of acoustic phenomena have altered these earlier theories.

One of my colleagues, Ralph Showers, at the University of Pennsylvania, way back in 1943, was preparing a master's thesis on sound. I talked with him about synthesizing tones by the old theory. He laughed at me. I exclaimed, "You mean you can't put the proper proportions of harmonics together and recreate sounds of violins, oboes, and others?" He told me that in analyzing the sound spectra of the various instruments, he could find no clearly singular spectrum

for any one instrument. "They went all over the place! The spectrum of the violin looks like the spectrum of the oboe; the clarinet looks like a trumpet," he said. I was crushed; I thought it was all so simple and neat. Further conversation with Ralph only made things worse; the whole idea of synthesizing tones by adding proportions of harmonics was nice in theory, but not in practice.

The harmonic synthesis principle, even if true, leaves a whole class of musical sounds out of the "equation." What about the struck instruments, the bell, the cymbal, the drum, the glockenspiel? These are all enharmonic instruments that do not obey the "harmonic" law at all.

Then I took a graduate course in acoustics and learned a fuller approach to the theory of sound. Its premise is that all elements that produce sound vibrate because they have been temporarily deformed. The restoring forces of the deformed bodies are due to one or the other of two forces: *tension*, or *stiffness*. The violin string is deformed by contact with the moving resin-laden bow and pushed from its normal position until the restoring force of *tension* in the string exceeds the grip of the resin on the string, at which point the string flips back. Continued bowing thereby sets the string into vibration. The triangle is struck with a little rod and is thus deformed, as with the violin string, but it returns to normal by virtue of the *stiffness* in the structure of the triangle. Unlike the violin, whose tone can be maintained as long as the bow keeps moving, the tone of the triangle gradually falls off as the energy of the initial blow is gradually dissipated into the air and the metal of the triangle. All instruments of music are governed by one or the other of the two restoring forces: *tension* or *stiffness*.

In order to study these phenomena, the physicist, in his formal mathematical way, writes down a differential equation that says: the vibration of a body is proportional to the sum of two restoring forces, tension and stiffness, as a function of time. Fortunately, the physicist finds that the musical instruments fall into either one or the other class: tension or stiffness, but rarely both (see pianoforte later). The equation is then simplified by dropping either the term for tension or the term for stiffness. If tension is the dominant restoring force, the equation reduces to the harmonic series of integral multiples of the bass frequency: one times, two times, three times, the fundamental frequency. The various frequencies are sometimes called upper partials, a good general term. But they can also be called, quite specifically, *harmonics*.

The class of harmonic instruments is large. The typical tension instruments are all the bowed string instruments, also the guitars, zithers, clavichords, harpsichords and other plucked instruments (the pianoforte is not included here; it's in a class by itself). Also, it turns out that the wind instruments function also in the harmonic system because a column of air acts like a string under tension. Thus, all the wind instruments are also harmonic devices: the oboe, the flute, the trumpet, the human voice, the french horn, and the organ pipe, for example.

When stiffness is the dominant restoring force, the equation leads to another set of equations known as Bessel Functions. (Friedrich Bessel was a Prussian astronomer, 1784–1846, who

developed a series of equations that have been named for him and which are much like the trigonometric equations.) Without going further into the abstruse, the Bessel equations describe the higher frequencies that form the upper partials of the sounds of stiffness-dominated instruments. The frequencies of these upper partials are not integral multiples of the fundamental; the Bessel multipliers are called transcendental numbers. These multipliers are long decimal numbers that have an infinite number of decimal places. *They are not harmonics!* They should properly be called *overtones*. These sounds do not blend quietly into the mélange of the harmonic orchestral sounds of the tension-dominated instrumental sounds.

The class of stiffness-dominated instruments is not as large as the tension-dominated. They include the triangle, the chime, the bell, the glockenspiel, the xylophone, the celesta, all the drums, the cymbals, and other struck-type instruments. The triangle with its single *ting!* sounds out clearly over the entire symphony orchestra. What is the loudest instrument in the football band? Not the trumpets. No, it's the glockenspiel, that brightly plated, lyre-shaped instrument that is played with a little mallet. Its *ting* sings out over everything else. It is non-harmonic and therefore does not get lost in the rest of the sounds.

So, we can summarize: All instruments are divided into two main classes—harmonic (tension-dominated) and nonharmonic (stiffness-dominated).

Now a special note on the pianoforte. Pianos, as they are commonly called, used to be in almost every American home. Acoustically, the piano is a total hybrid. Did you ever try to replace a piano string? Quite unlikely. But I assure you it is far from easy. All the strings in a piano are stiff and difficult to handle. They are unwieldy in their stiffness. And they must be wrapped around a tuning pin that is about 1/4" in diameter! Unlike the thin, delicate strings of the harpsichord, the piano string is definitely a thing of stiffness. And have you heard of the tremendous tension that exists in a piano when it is all strung up and tuned? There are many tons of tension between the tuning block in the front and the terminals at the rear of the cast-iron frame that holds all the strings. With these two facts, yes, the piano carefully sits astride the stiffness-tension systems. It is not quite either; it is both. Thus the piano—like the triangle—can, in a concerto, quite dominate the orchestral scene. At the same time, the pianoforte is not a member of the symphony orchestra. Often one sees pianos as part of high-school orchestras, but these pianos are used to fill in the parts of missing instruments.

Let's change gears rather abruptly. There have been two significant experiments performed in the last 30 years that have made us reconsider the old gospel significantly. One of these experiments might seem to have nothing to do with music. It has to do with language. (But isn't music a language?) A branch of the U.S. military service was curious about the limitations of frequency range on radio communication through earphones. What would the absence of certain frequencies in the communicating system do to the accuracy with which the serviceman would hear the messages? How accurately do the pilots hear the messages through the radios and earphones that guide them?

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A test was carried out at MIT in which they had three rooms. Listeners were placed in rooms A and C. An articulator—a person who spoke English clearly—was placed in room B. Room B was connected to room A through an amplifier that passed only frequencies of 400 cycles per second and lower. (The unit, *cycles per second*, has been replaced with the single word *hertz*.) Room C was connected to room B by a similar amplifier that passed only frequencies of 400 hertz and higher. The decision on 400 hertz was to separate vowels from consonants. Realize that the vowels, though spoken, are pronounced as if they were sung. Vowels are sustainable; they can be made into continuous sound. These are the tones one makes when singing; they are, for a man's voice, below 400 hertz. The high A of the tenor is 440 hertz. But the fricative sounds—the *s*'s and *sh*'s, the explosives, *p*'s and *t*'s—are all in the upper frequencies, frequencies above 400 hertz.

This test setup neatly divided the English language into vowels in room A and consonants in room C. The articulator in room B then read a list of words while the listeners in the other two rooms wrote down what they heard. Results showed that room A, with its vowels, heard about 20% of the words correctly; room C, with its consonants, heard 80% of the words correctly. In other words, 80% of the intelligibility of language lies in the consonants, not the vowels. Choruses and singers in general find it difficult to make the words they are singing intelligible to the listener because they sing mainly on vowels. However, there are a few singers, notably Rosemary Clooney and Bing Crosby, who do (did) an incredible job of pronouncing their consonants so distinctly as they sing that we can all understand what they are singing about.

Another experiment—this in music directly—was performed with only two rooms. Room A contained a number of experienced musicians; room B contained a number of familiar sound sources such as violins, trumpets, oboes, and singers. Room A was connected to room B by a fine, high-fidelity sound system. In this experiment, the various sound sources in room B played notes. In room A, the auditors wrote down what they thought was the source of the various sounds they heard. Their answers were nearly all correct.

Then they did a second phase of the experiment. In each case, now, the microphone was turned off until the source had already started its sound *and* the microphone was turned off before the sound had stopped. In other words, the auditors in room A heard only the steady-state sound without any initial or terminal transients. The "consonants" were excluded and only the "vowels" were sent to room A. The results were nearly all in error. Experienced musicians could not tell the "vowel-sound" of the oboe from that of the violin! In other words, in music as in language, it is the consonants of the "language" that make for intelligibility, not the vowels. As we grow older, our ears lose their high frequency sensitivity; we drop off the consonants so that we fail to understand what other people are saying.

The significance of these two experiments cannot be overstated. Notice now that the entire sound of those "loudest" instruments—triangle, glockenspiel—lead to an idea that sounds silly when posed, yet is not frivolous. Why does a composer use ties to sustain notes across a bar? One might answer unwittingly; "In order to make the note longer." But wait! May it not be that he wishes to *avoid* a new transient at that moment? Syncopation is another example; by not accenting the beat and accenting the offbeat note, one achieves syncopation. The force of the syncopation is enhanced by the transient sounding powerfully on the offbeat!

The articulation—the breaking up of the music into its parts and pieces by the presence of transients—is the way to understand the details of a work. Mozart used the trumpet—much to the

trumpeter's distress because it made Mozart's trumpet parts so simple—largely as a source of juicy transients. The ta-ta-ta-tah of the trumpet is really a percussion effect. The trumpet has long been the alarm, the tocsin, that brings us all to attention. The wonderful cackle of the oboe is the source of its joy and rhythm. The breathy concomitant sounds with the flute are its own joy.

Once I was demonstrating a new organ to a group of curious people. While I was bubbling about the wonderful tones of the new instrument, I picked one stop and put my finger on a single note and held it. I continued to rhapsodize about the beauty of the tone as I held the note ever longer. Suddenly, one of the listeners burst out, "Play it again!" He wanted another transient to savor again the "tone" of the pipe, not listen just to the steady-state tone.

Jazz, the great American music, is known for its rhythm and especially its syncopation. What are the instruments most useful to jazz? The trumpet, the saxophone—which has some wonderful transients—the trombone, the clarinet. Notice, the violins are missing. Why? Because the violins and their cousins have weak transients. Listen to a violinist trying to play jazz and you will hear a musician with an instrument that has weak transients doing his best. He will employ every device known to music to overcome his lack. He will play late

(agogic accent), he will play off pitch, he will play with vibrato. These are the devices also used by vocalists, who also have weak transients. How often have you heard a jazz singer arrive at the last note singing well flat of the note and then, as he/she sustains the note, gradually begins to add vibrato and slide up to the pitch? A string quartet is, at best, inept at jazz.

Bach's favorite instrument was the clavichord; he also liked the harpsichord. The sounds of both these instruments consist largely of transients. In fact, they are noted for their lack of sustained sound. The distinctive *ting* of both these instruments makes the counterpoint brilliantly clear. When Silbermann showed Bach his latest pianoforte, Bach is said to have made some remarks that apparently caused a falling-out between these two men. Perhaps Bach's comments had to do with the less pronounced transients of the new pianoforte compared with those of the clavichord and the harpsichord. The counterpoint was not as easily heard as on the earlier instrument. So too, the "chiff" of the unlicked organ pipe provides a transient that also helps to make the counterpoint clear.

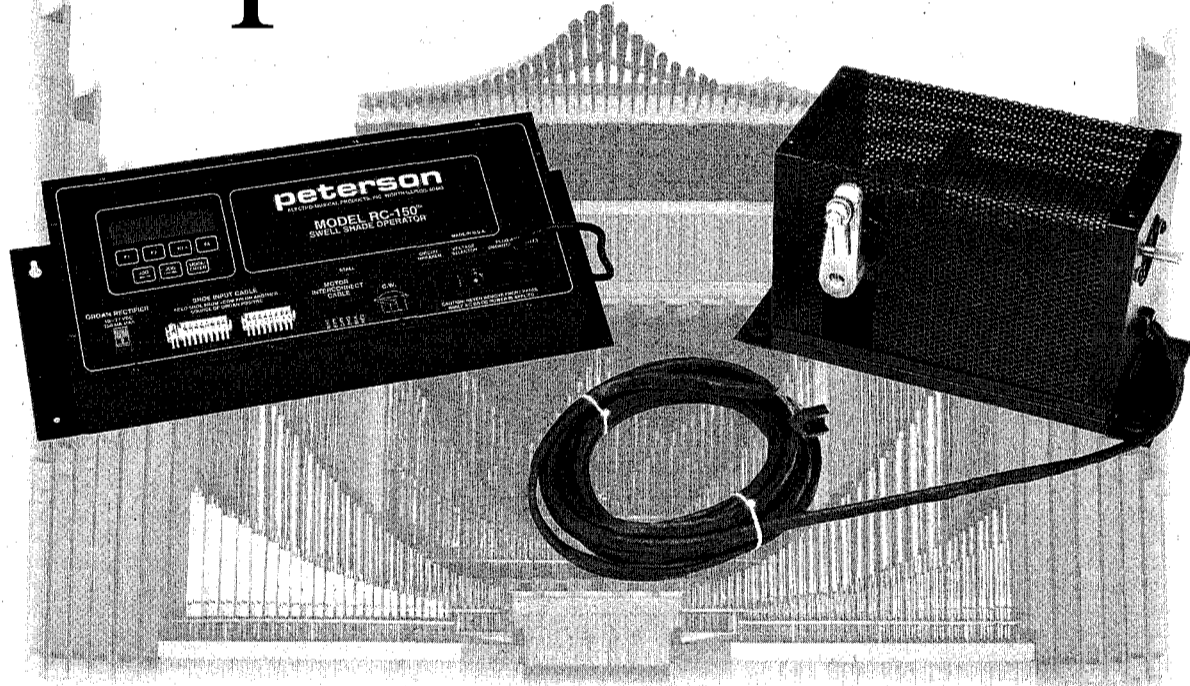
One must conclude from these experiments and from personal experience that the definition of musical tone and its place within the fabric of music is more dependent on the opening and closing

transients of the sounds than on the old theories of composite tone that consists of harmonics or overtones in varying proportions. Yes, there are harmonics; yes, there are overtones; yes, they are there in varying quantities. But between the actual music and the laboratory analysis, there is a long distance. We live on transients for most of our interest in music. Many of us may think that the pear-shaped tones are the *sine qua non* of music. Certainly, the mellifluous sustained tones of a great choir of strings in an orchestra, or the sustained sound of a large chorus of human voices is a stirring sound, but both are sounds that need to be ventilated frequently with consonants to make them totally meaningful.

We must modify the old credo of sound to bring in these new understandings. Transients form the intelligence in music. Music must have transients to be interesting. It is the consonants, not the vowels, that make for articulate, intelligible, and moving music. Otherwise, we have ululation! ■

Joseph Chapline is organist and choirmaster at St. Paul's Episcopal Church in Concord, New Hampshire. He holds a BA from Ursinus College (1942) and did graduate work in math at the University of Pennsylvania (Elec Eng) during WWII. He has written computer technical manuals (1947-1954), has built pipe organs and harpsichords, and has had several articles published in THE DIAPASON.

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Chestnut roasters selling their aromatic wares on the avenues of Lisbon and the cobbled streets of Evora, as well as the slightly guttural sounds of Portuguese, spoken all around me, signaled decisively that I was not in Texas during the third week of October 2000. Warm, sunny fall weather greeted travelers to Portugal October 24-29, the week of the fourth annual organ festival in the Alentejo region, 100 miles or so southeast of Lisbon. Organized by organist and historian João Paulo Janeiro, the programs took place in Evora, Vila Viçosa, Serpa, Alvito, Estremoz, and Arraiolos. Featured works this year were from the time of Portuguese monarch Dom João V (1706-50); four of the concerts utilized distinctive 18th-century organs.

The first events took place in the municipal museum of Evora, where eminent musicologist and Iberian music specialist Gerhard Doderer led a late-afternoon seminar on the little-known composer Jaime de la Te y Sagan (d. 1736). Being decidedly Portuguese-challenged, I decided to continue my recovery from the rigors of a long trip, and join the festival-goers later that evening for the first concert, a revelatory recital by Professor Doderer's wife, Cremilde Rosado Fernandes (Professor of Harpsichord at the Escola Superior de Musica in Lisbon). Playing a triple-fretted clavichord in a program of four sonatas by Domenico Scarlatti, six by Carlos Seixas, and three by Antonio Soler, Mme. Fernandes played with grace and authority. Tastefully ornamented repeats, musical and skillful, banished any thoughts of boredom. It was especially good to hear, successively, two possible solutions to the *tremulo* "problem" in Scarlatti's scores: Fernandes gave us both mordent and repeated note trills in K. 208.

Concerts beyond Evora took place in smaller towns, difficult (if not impossible) to reach by public transport. Since I had no desire to drive a rental car (there were enough musical thrills without adding death-defying negotiation of tiny alleys and highway acrobatics), it was only through the good graces of Senhor Janeiro, who drove the not-inconsiderable distance from Lisbon for each program, that I was able to attend most of the programs. Wednesday's recital in Vila Viçosa was set in the chapel of the Ducal Palace, a marble building of imposing grandeur. The organ, in a side gallery, is an unsigned instrument, perhaps the work of an 18th-century German builder (Janeiro suggests Ulenkampf because of the non-Iberian Cromorne and Sesquialtera registers included in this one-manual instrument of eleven stops). Organist Jesus Martin Moro (Professor of Organ in the Conservatory at Pau) played a suitable and vigorous program of works by Cabanilles, Mestres, Casanoves, Frei Jacinto do Sacramento, Seixas, Domeni-



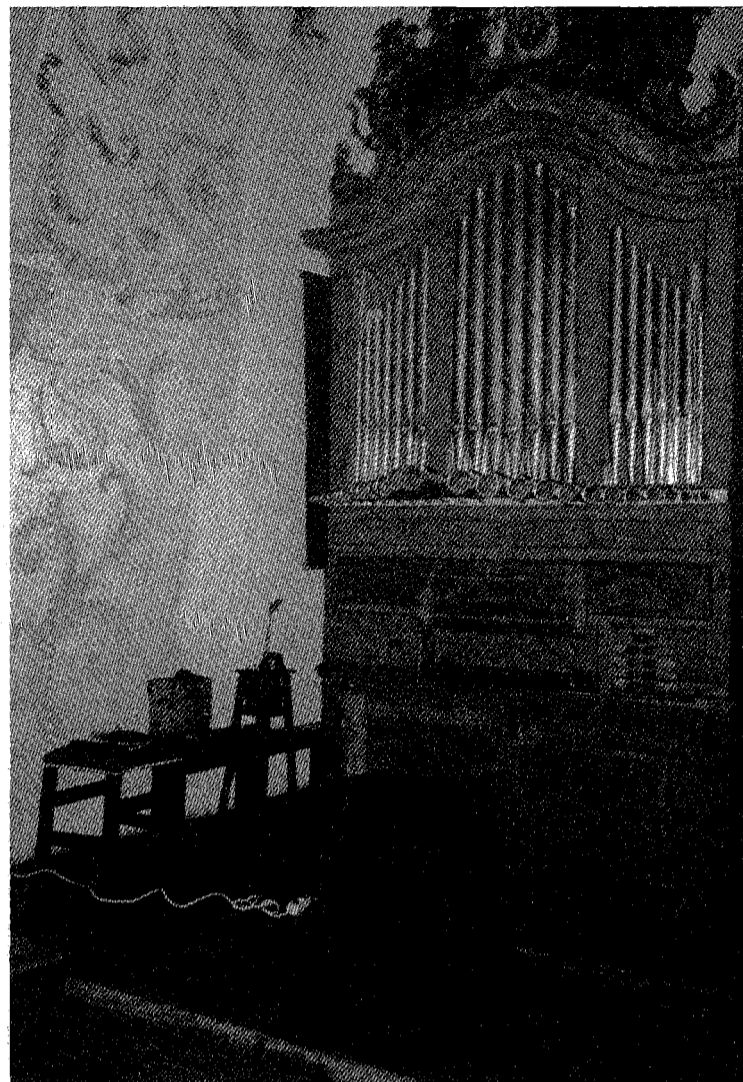
Chestnut vendor in Evora



The Church (Igreja Matriz) in Alvito

co Scarlatti (the first time I had ever heard his "Cat" Fugue, K. 30 played on the organ), ending with an exhilarating *Sonata de Clarines* by Soler. The drive back to Evora was made memorable by the sudden appearance of four wild pigs, crossing the road very sedately directly in front of us.

I did not attend the Thursday concert for viola da gamba and organ, given by Hille Perl and Michael Behringer (Freiburg-im-Breisgau). According to reports from listeners the temperament of the organ in Igreja Matriz, Serpa, was quite astringent for the advanced modulations of the Bach Sonatas in G and D. Other works on the program were by Corelli, Poglietti, and Bononcini. On this day I was driven from Evora to Alvito (in the car of the Regional Minister of Culture), booked into a five-star pousada, the Castello of Alvito (a renovated historic building now run as a luxury



The Oldovini organ in Alvito (1785)

hotel by the government), and introduced to the glorious 1785 organ by Pacali Caetano Oldovini, in Igreja Matriz, where I would play the next recital in the series.

Oldovini, an Italian who built organs in Evora and throughout the Alentejo, was the link which first brought me to Portugal several years ago. The Meadows Museum at Southern Methodist University owns the unique Oldovini organ to be found outside Europe. Our 1762 instrument, purchased in 1983 from Dutch musicologist M. A. Vente, was originally in the Cathedral of Evora. Senhor Janeiro, who has made an inventory of surviving instruments by Oldovini, had written me to ascertain details of our instrument, and since has guided me in visits to other instruments from this builder's hand.

The organ in Alvito, built in the last year of Oldovini's life, is a magnificent single-manual instrument of nine registers (with an extended compass to D5 and bass short octave). Especially beautiful are the Flautado (8-foot Principal), stopped flute (4-foot), an Italianate Voz humana (celestial rank), and the Clarim (a brilliant en-chamade reed, from middle C-sharp up). The church interior, richly adorned with ceramic tiles and gold-inlaid altars, provides a warm, resonant space.

I divided my program into two halves: first, music of the "Iberian Heritage"—works by Valente, Pablo Bruna, an anonymous *Obra de falsas cromaticas* (to show the Voz humana), and three works by Cabanilles. Then, as requested, music from the time of Dom João: two sonatas by Seixas, alternating with short pieces by Johann Sebastian Bach, two Scarlatti sonatas, and finally a rip-roaring Seixas *Fugue in A minor*, with the Clarim blaring away on the repeats of A and B sections.

Another beautiful organ (post-Oldovini, 1791) was heard in the recital by Rui Paiva (Professor of Organ at the National Conservatory in Lisbon) on Sunday evening in Igreja San Francisco, Estremoz. His program, largely com-

prising galant music from Italy, proved to be exciting due to intense, energetic playing of works by Zipoli, Paganelli, Padre Martini, Galuppi, Domenico Scarlatti, and Handel (*Fugue in B-flat Major, Concerto in F "The Cuckoo and the Nightingale"*).

A very late-night trip back to Lisbon, with an unforgettable approach to the city over Santiago Calatrava's Vasco da Gama Bridge (the longest in Europe), an early morning arrival at Lisbon Airport, and the shock of flight cancellations (the worst storms in a decade had hit western Europe), led to an unscheduled extra day in Lisbon. Not, however, a long enough delay to allow attendance at the final concert of the festival, a harpsichord recital by Ana Mafalda Castro (Professor of Harpsichord at the Escola Superior de Musica in Porto), on Friday November 3 in Arraiolos (music of Pedro de Araujo, Francesco Durante, Zipoli, G. B. Platti, Seixas, Scarlatti, and Soler).

The IV Jornadas de Orgão Alentejo was a festival which met its artistic goal: the presentation of a specific Iberian keyboard repertoire...on treasured instruments of the region, with enough additional music from non-Iberian composers to establish context and provide further 18th-century compositions for comparison. Funding from the Culture Ministry, the Archdiocese of Evora, and the Foundation of the Casa de Bragança supported the engaging of artists from four countries—making this truly an international effort. Although attendance was less than in former years, thanks to the artistic vision and organizational skills of festival director João Paulo Janeiro, those who attended the programs heard, once again, a rich and colorful selection of baroque music played on instruments for which it was intended. Well-restored organs in picturesque historic sites, the lure of memorable food and those outstanding local wines, as well as a reason to spend time in Portugal: what could be better? And there was the smell of chestnuts roasting...

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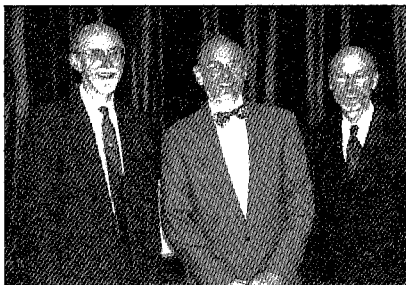
The Bedient Company celebrates 30 years

The Bedient Pipe Organ Company celebrated its 30th anniversary with a special program on November 5, 2000 at St. Vincent de Paul Parish, Omaha, Nebraska. An audience of approximately 600 attended a recital performed by George Ritchie and Quentin Faulkner, both of whom are professors of organ at the University of Nebraska, Lincoln.

The program: *Prelude and Fugue in C*, Böhm (Quentin Faulkner); *Allein Gott in der Höh sei Ehr*, S. 662, *In dulci jubilo*, S. 608, *Herr Gott, nun schliess den Himmel auf*, S. 617, *Herr Jesu Christ dich zu uns wend*, S. 632, *Prelude and Fugue in a*, S. 543, Bach; *Fantasy for Organ*, Roberts (George Ritchie); *Fifth Symphony*, Widor (Quentin Faulkner).

Father Dennis Hanneman, Pastor of St. Vincent de Paul Parish, welcomed the audience at the beginning of the recital. Gene Bedient addressed the audience later in the program, providing some reflections on the company's first 30 years and introducing Bedient staff members present at the recital. A reception followed the recital.

Several Bedient instruments are shown here. Bedient is currently building instruments for the UCC Headquarters Chapel, Cleveland, Ohio; St. Vincent de Paul Catholic Church, Rogers, Arkansas; and St. Paul United Methodist Church, Lincoln, Nebraska. Future contracts include a major instrument for Mary Our Queen Catholic Church, Norcross, Georgia.



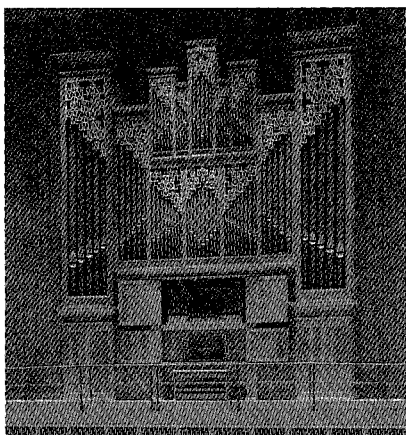
Quentin Faulkner, Gene Bedient, George Ritchie



Anniversary cake



Audience at 30th anniversary celebration



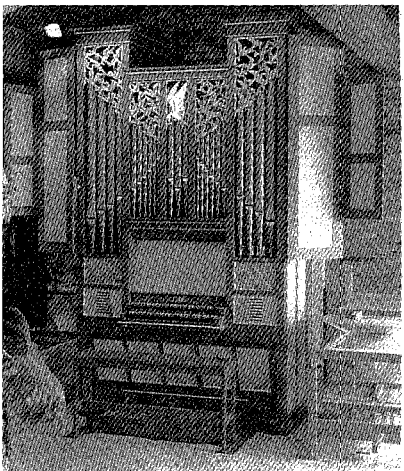
Op. 30, Aaron Copland School of Music, Flushing, New York



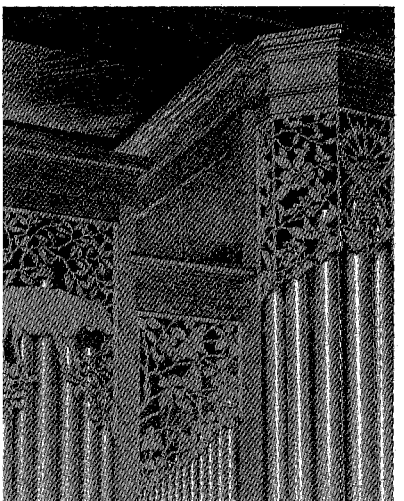
Op. 28, Dahlgren Chapel, Georgetown University, Washington, DC



Op. 33, St. Rita Catholic Church, Dallas, Texas



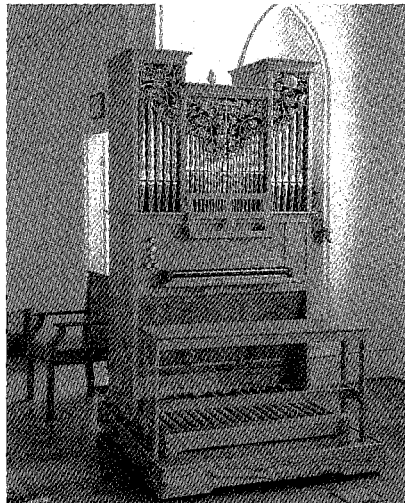
Op. 37, Ferré-Lang Residence, Garland, Texas



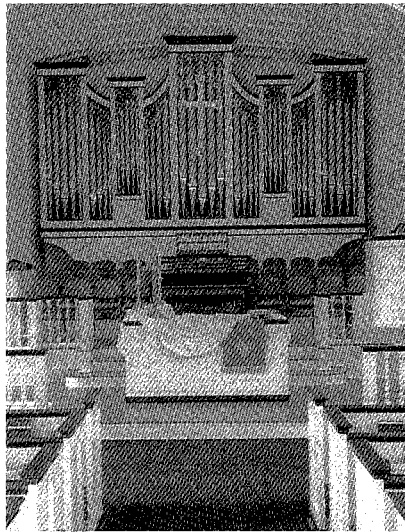
Op. 44, St. Luke's Chapel, Medical University of South Carolina, Charleston, South Carolina



Op. 47, Emmanuel UMC, Amherst, Virginia



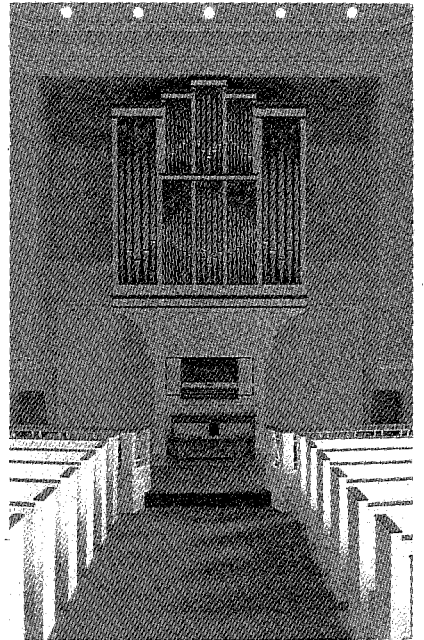
Op. 51, St. Rose of Lima Catholic Church, Gaithersburg, Maryland



Op. 53, Bay UMC, Bay Village, Ohio



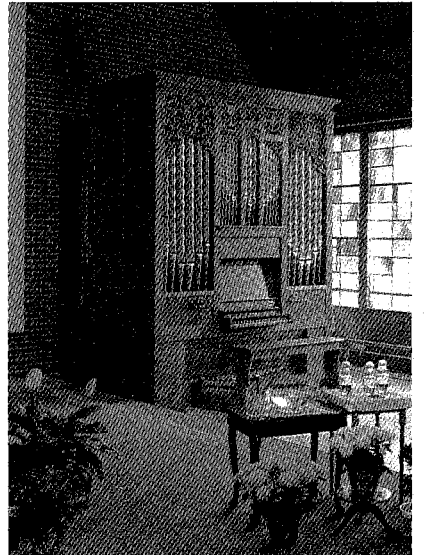
Op. 54, Church of the Epiphany, Atlanta, Georgia



Op. 56, Galbraith Chapel, Ohio University, Athens, Ohio

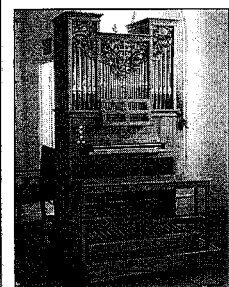


Op. 59, St. Vincent de Paul Parish, Omaha, Nebraska



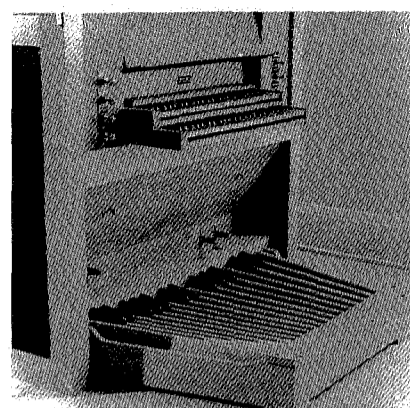
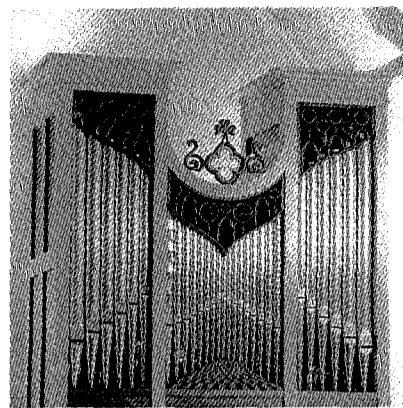
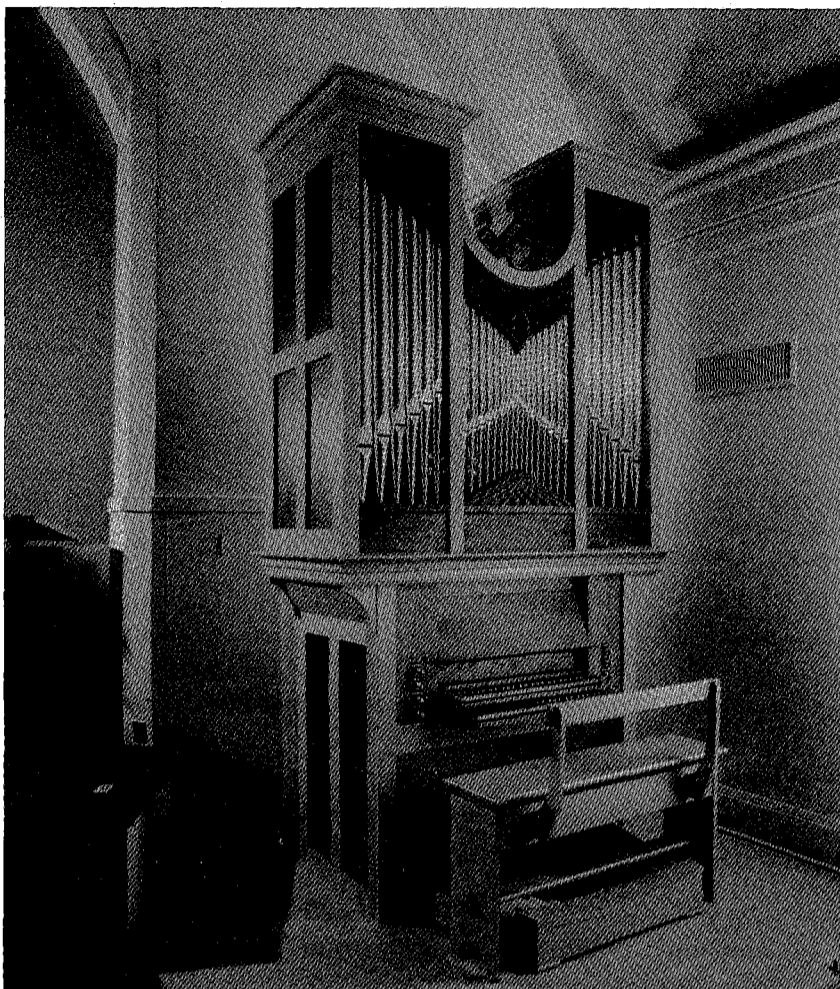
Op. 66, Holy Family Catholic Church, Sparta, Michigan

Bedient



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New Organs



carved by Julia Von Evig of Bailey, Colorado. The leaded-glass insert was created by Jean Griffith of Fort Collins, Colorado, mirroring the recently re-discovered stained glass windows above the communion table. Casework is made from white oak, stained to match the pews. The side panel, music rack, and impost panels are of walnut. The triangular panel was laid out with a computer program and cut with a laser engraver. Most components of the organ were made in our workshop, including all interior pipes and the Octave 4' in the facade. The Principal 8' is an open rank throughout, with low C-G made in Haskell form. The Rohrflöte 8' is common to both manuals. The pipes are located at the center of the windchest, with the pallets of Manual I at the front of the organ and the pallets of Manual II at the rear. This allows availability on an either/or basis by means of a single mechanical device which pulls one stop in while the other is drawn. The lowest pipes of the Subbass 16' sit behind the case. Behind them in a storage area are the bellows and blower.

The minister of music and I determined the stoplist. It is small but versatile. For example, the Sesquialtera, beginning at middle C, is useful for outlining the melody of a hymn. Early English voluntaries can be played with both hands on Manual I (solo and accompaniment), freeing up Manual II for the echo portions. Compass is 56/30; wind pressure 65 mm; suspended mechanical key action; mechanical stop action; AGO pedalboard; metal pipes with soldered-on caps or cone tuned.

Building this new organ for Lakewood Presbyterian Church has been a

rewarding experience. I extend my personal thanks to Dana Hull of Ann Arbor, Michigan, for her assistance in assembly and voicing, and to Keith Berr for the photography.

Charles Ruggles
13641 W. Cedar Dr.
Conifer, CO 80433
303/838-0065

From the organist

Lakewood Presbyterian Church is an urban congregation of 600 members, located in the downtown area of Lakewood, a near west suburb of Cleveland. The facilities include a 42-rank Holtkamp organ in the sanctuary, two vintage Steinway pianos, and a harpsichord. There are choirs and ensembles for everyone from age 3 on up. These include singing choirs for all ages as well as Orff instruments, handbells, strings, brass, and flutes.

Adding a pipe organ to our Wright Chapel began as a dream of Dr. Jane P. McCollough, who left a bequest in 1983. This gift was augmented over the years by Betty Jacobs. When the chapel needed refurbishing, Betty Twist came forward and made that possible, and then made a generous donation for the organ. The vision grew to include gifts from over 100 of the congregation.

A committee was formed, organs were explored and heard, and builders were chosen for bids. A unanimous choice resulted in a contract with Charles Ruggles. The tonal design is perfect for our needs. There is amazing versatility, and the voicing is never overpowering for the small room. Most literature is playable, and the action is user-friendly, never heavy. The flute is warm and round, the principal is strong when it leads hymn singing but is not too assertive, and the trumpet is strong enough for a processional.

The fund-raising went over the goal and allowed us to set up a maintenance fund. The dedication concert was sold out so fast that we added a second concert which also sold out. A work, Leslie Adam's *Infinitas*, was commissioned and premiered and has been heard often since.

The project was a pleasure from beginning to end. The committee truly worked as a team. My thanks go to Matt Majher, chair, and to Sheryl Buckley, Zoe Harper, Brian Hottel, John Noran, Don Schultzberger, Jan Soeder, and Pastor J. Howard Reed.

—Margaret A. Limkemann
Minister of Music and Organist

MANUAL I

- 8' Principal
- 8' Rohrflöte (Man II)
- 4' Octave
- Sesquialtera II (from c')

MANUAL II

- 8' Rohrflöte
- 4' Flute
- 8' Trumpet (TC)

PEDAL

- 16' Subbass (oak)

Couplers

- Man I/Man II
- Man I/Ped
- Man II/Ped

Cover Charles M. Ruggles Pipe Organs Conifer, Colorado Lakewood Presbyterian Church Lakewood, Ohio

The organ for Wright Chapel at Lakewood Presbyterian Church is the third instrument to be completed in our Conifer, Colorado workshop, and our firm's opus 29. It was built for a congregation with an outstanding musical tradition and a vision beyond any current fad or trend in worship. The church's committee was a delight to work with and did their homework. They looked and listened, then selected three builders to submit proposals.

The installation took place in June of 1999, during Vacation Church School, which provided the children an oppor-

tunity to observe and learn how a pipe organ is made. In addition, twice weekly open houses were held, which gave opportunities for questions and progress reports, without interrupting the work schedule. At the completion of the installation, I gave a short, informal lecture-recital to demonstrate the resources of the instrument. The formal dedication occurred in September of 1999 and included works for organ solo, organ duet, organ and instruments, and hymn singing. Performers included Margaret A. Limkemann and Donald R. Schultzberger, organ, and Brian J. Hottel, trumpet.

The organ is located at the right front of the chapel, and the visual design incorporates elements of the surroundings. The walnut pipe shades were



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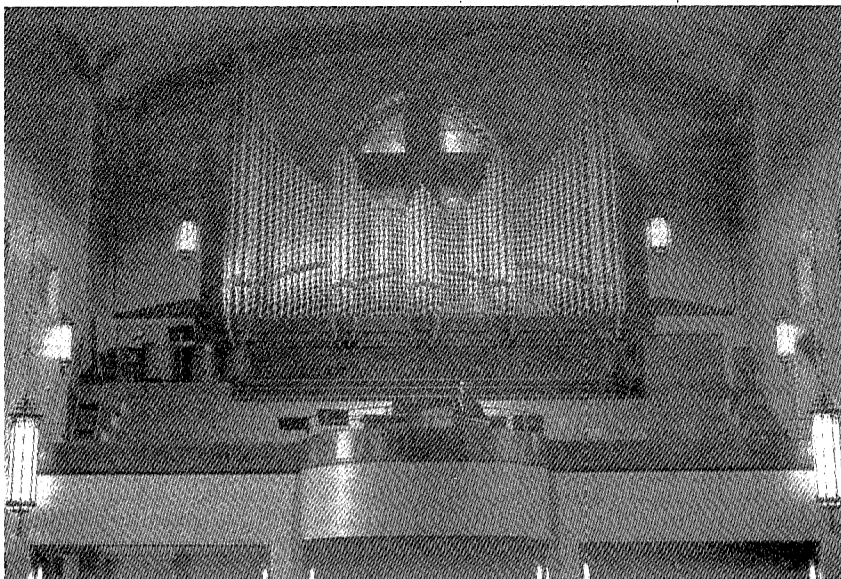
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Schoenstein builds Magnum Opus



Two-manual, 11-voice Gallery Organ (photo by Lou Hurst)

Schoenstein & Co., organ builders of San Francisco, recently completed a new organ for First-Plymouth Congregational Church of Lincoln, Nebraska. This instrument is the fourth in a series of large, symphonic "American Romantic" style instruments and is their "Magnum Opus" to date. The design draws upon the great traditions of Romantic organ building, incorporating them into a modern framework with the resources necessary for a multifaceted, contemporary church music program.

The concept of this instrument is based on the conviction that the organ can and should have the same kind of expressiveness as the symphony orchestra, all placed under the total control of a single individual. On this subject, Jack Bethards, President and Tonal Director of Schoenstein & Co. states: "The organ may even eclipse the orchestra in accompanimental versatility and musical expression. In fact, it must do so if it is to be the foundation of mainstream church music in the 21st century."

Over a period of more than 25 years, Jack Levick, Minister of Music and Fine Arts at First-Plymouth, has built one of the most respected music programs in the country. An important contributor to that status is the ideal acoustic setting for music that the church sanctuary provides.

To make this organ truly "symphonic", Schoenstein incorporated five factors into its design:

1. Clarity—so that compositional form and harmonic structure are obvious.
2. Tonal variety—to express the widest spectrum of musical moods.
3. Wide dynamic range with precise control—for terraced, continuous or suddenly accented changes.
4. Tonal structure that allows for pitch and dynamic balance—for all registrations from delicate to dramatic.
5. Responsive action and substantial wind—that accommodate all styles of rhythm and phrasing.

The sanctuary at First-Plymouth is a wonderful example of 1930s modernism with some traces of the style now known as Art Deco. Schoenstein design director Chuck Primich used this inspiration in the design of the pipe façade and consoles. The main case is divided internally into three sections, Great, Choir and Swell. All three divisions are placed on two levels behind the façade. The pre-existing organ chambers on each side of the chancel have been used, with one containing the Pedal and the other the Solo and Celestial divisions. All chorus reeds are on the upper level of their respective divisions to aid in tuning sta-

bility. A triple turbine, 16-horsepower blowing plant provides wind through 30 individual regulators for absolute stability. The Schoenstein Expansion Cell™ Wind Chest with individual electric-pneumatic valves is used throughout the instrument.

The diapason choruses form the foundation and signature of this instrument with a wealth of unison diapason tone and a symphonic approach to the upperwork, which is scaled progressively smaller at each pitch level. The large, unenclosed Great Organ offers a wealth of 16', 8' and 4' stops; *mf* voices are on the upper level and are separately coupleable as an Echo Great. Nine 8' and four 4' flues make possible a Great buildup of kaleidoscopic color without the need of an expression system. Every family of tone is represented at two dynamic levels.

The Swell division is compact but is capable of a flawless, English-style "full swell" buildup using the Cor Séraphique and Vox Angelique borrowed from the Celestial division to introduce the flues and two distinctly different oboe stops to bridge into the chorus reeds. As in the Great there are both *mf* and *ff* mixtures.

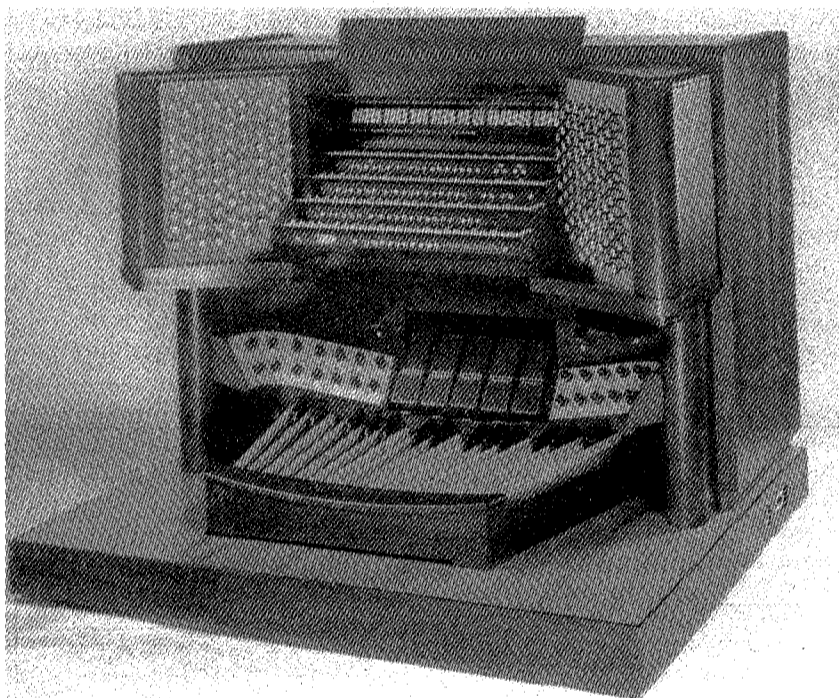
The Choir includes a complete chorus of mild but bright principal, unison and mutation pitches through 1' as well as a cornet décomposé of wide scaled stops.

The Solo-Celestial division employs a double expression system wherein an auxiliary expression box, containing the loudest and softest voices of the division, is enclosed within the main expression box. Additionally, the Vox Humana is in a third enclosure, adjustable at the console. When not in use, the double expression system interior shades are automatically set for normal balance. The largest Tuba (there are a total of four on 15" wind) is unenclosed at the top of the main case. The Solo division includes Schoenstein's latest development, the 8' Böhm Flute. This stop employs five pipe structures including double mouth/double harmonic pipes and may be effected by a tremulant, variable in both speed and depth on a balanced pedal.

The Gallery Organ is more than just an Antiphonal or Echo division. It has its own two-manual console and is located in the balcony of the church. Although it has only eleven voices, the double expression system, which contains a very bright, piquant string celeste and a powerful, harmonically rich trumpet combined with a robust Pedal including an open wood stop,



Chancel Organ (photo by Robert L. Wilken)



The console is made of quarter-sawn white oak, walnut, and Karelian birch-burl veneer, with polished bone and ebony key coverings, polished ebony and cherry drawknobs on brass shanks, and cast brass expression shoes. (photo by Dennis Anderson)

offers a remarkable musical scope. The Harmonic Trumpet is also an excellent foil to the Tuba Magna across the room in the Chancel case.

Thomas Murray played the dedication recital and has recorded *Music of Schumann and Mendelssohn* (JAV Recordings, JAV 117).

—Larry Simpson

Schoenstein & Co.
The Lied Organ
First-Plymouth Congregational Church
Lincoln, Nebraska
85 Voices—110 Ranks
Electric-Pneumatic Action

GREAT (3 3/4" and 4" wind)
16' Double Open Diapason
16' Contra Gamba
16' Lieblich Bourdon (Chim.Fl.Treble)
8' Large Open Diapason (6 1/2" wind)
8' Open Diapason
8' Small Open Diapason †
8' Gamba
8' Harmonic Flute
8' Corno Flute (Wood,Har.Fl.Bass) †
8' Chimney Flute

8' Quintadena †
8' Erzähler †
4' Principal
4' Gambette †
4' Spire Flute †
4' Fernflöte (Stopped Metal) †
2' Fifteenth
2 1/2' Cornet (TC II)
2' Mixture *mf* (III)
2' Mixture *f* (IV)
8' Posaune †
Tremulant †
Choir Reeds on Great
16' Bass Horn
8' Trumpet
4' Clarion
Celestial Reeds on Great
16' Ophicleide
8' Tuba
4' Tuba Clarion
† Stops on Echo Great Chest (3 3/4" wind)

SWELL (Enclosed - 4" wind)
16' Bourdon (Wood) (12 pipes)
8' Open Diapason
8' Bourdon (Wood)
8' Gamba
8' Voix Céleste (FF)
8' Cor Séraphique (Celestial)

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- 8' Voix Angelique (Celestial)
 4' Gemshorn
 4' Harmonic Flute
 4' Cor S raphique (Celestial)
 4' Voix Angelique (Celestial)
 2' Flageolet
 2' Mixture *mf* (III)
 2' Mixture *ff* (III-V)
 16' Bassoon
 8' French Trumpet
 8' French Oboe (Bassoon Bass)
 8' English Oboe
 8' Vox Humana (Variable Tremulant)
 8' Vox Humana (Celestial)
 4' Clarion
 Tremulant
Gallery Solo Stops on Swell
 8' Open Diapason
 8' Harmonic Flute
 8' Oboe
 8' Harmonic Trumpet
- CHOIR** (Enclosed - 4" wind)
 16'  olie (12 pipes)
 8' Dulciana
 8' Concert Flute (Wood-L.Ged Bass)
 8' Lieblich Gedeckt (Wood & Metal)
 8'  olie
 8'  olie C eleste (GC)
 4' Fugara
 4' Forest Flute (Open Metal)
 2 1/2' Twelfth (TC)
 2 1/2' Nazard (Chimneyed)
 2' Salicet
 2' Harmonic Piccolo
 1 1/2' Tierce (TC)
 1 1/2' Nineteenth (TC)
 1' Twenty-Second
 8' French Comet (TC V Ranks - 5" wind)
 16' Bass Horn
 8' Trumpet (5 1/2" wind)
 8' Fl gel Horn
 8' French Clarinet
 4' Clarion (5 1/2" wind)
 Tremulant
 8' Tuba Magna (Solo)
 4' Tuba Magna (Solo)
- SOLO** (Enclosed - 10" wind)
 8' Stentor Gamba (Flared, slotted)
 8' Gamba Celeste (Flared, slotted)
 8' B hm Flute
 8' French Cornet (Choir)
 16' Bass Clarinet (5 1/2" wind)
 8' English Horn
 8' French Horn (15" wind)
 8' French Clarinet (Choir)
 8' Corno di Bassetto (5 1/2" wind)
 4' Cor Soprano (5 1/2" wind)

- 8' Clarinetti (III)
 Tremulant (Variable)
 8' Tuba Magna
 (AA-Unenclosed-15" wind)
- CELESTIAL** (Enclosed - 15" wind)
In separate enclosure inside Solo box
 16' Ophicleide (Hooded)
 8' Tuba (Hooded)
 4' Tuba Clarion (Hooded)
 8' Tuben (III)
 8' Cor S raphique (5 1/2" wind)
 8' Voix Angelique (AA - 5 1/2" wind)
 8' Vox Humana† (5 1/2" wind)
 2' Tierce Mixture
 (TC IV-VI Ranks-5 1/2" wind)
 †In separate enclosure inside
 Celestial box
- GALLERY** (Enclosed - 4" wind)
 16' Stopped Bass (Wood) (12 Pipes)
 8' Open Diapason (Unenclosed)
 8' Stopped Diapason (Wood)
 8' Harmonic Flute (Bass unenclosed)
 8' Salicional
 4' Principal
 4' Chimney Flute (GC)
 4' Salicet (12 Pipes)
 2 1/2' Nazard (From Chimney Flute)
 2' Fifteenth (12 Pipes)
 2' Mixture (IV)
 16' Contra Oboe (12 Pipes)
 8' Oboe
 Tremulant
- ETHEREAL** (Enclosed - 4" wind)
In separate enclosure inside Gallery box
 8' Voix S renissime (II)
 8' Harmonic Trumpet (7 1/2" wind)
- GALLERY PEDAL** (4" wind)
 16' Contra Bass (Wood) (12 pipes)
 16' Stopped Bass (Gallery)
 8' Bass
 8' Stopped Diapason (Gallery)
 4' Octave Bass (12 pipes)
 16' Contra Oboe (Gallery)
- PEDAL** (Enclosed - 7" wind)
 32' Major Bass (Resultant)
 32' Contra Gamba (Unenclosed - 4" wind) (12 pipes)
 32' Sub Bass (Resultant)
 16' Open Wood
 16' Open Diapason (Great)
 16' Gamba (Great)
 16' Violone (Wood)
 16' Sub Bass (Wood - 15" wind)
 16' Lieblich Bourdon (Great)

- 16'  olie (Choir)
 16' Bourdon (Swell)
 8' Open Bass (12 pipes)
 8' Principal
 8' Cello (12 pipes)
 8' Flute (Great)
 8' Stopped Bass (Wood - 15" wind) (12 pipes)
 8' Bourdon (Swell)
 4' Octave (12 pipes)
 4' Flute (Great)
 32' Contra Trombone (15" wind) (12 pipes)
 16' Trombone (15" wind)
 16' Bassoon (Swell)
 16' Bass Clarinet (Solo)
 16' Bass Horn (Choir)
 8' Tromba (15" wind) (12 pipes)
 8' Posau (Echo Great)
 8' Corno di Bassetto (Solo)
 4' Octave Tromba (15" wind) (12 pipes)
 4' French Clarinet (Choir)
 8' Pizzicato Bass†
 †Draws 8' Open Bass through Pizzicato touch relay
- Intramanual Couplers**
 Great unison off
 Swell 16', unison off, 4'
 Choir 16', unison off, 4'
 Solo 16', unison off, 4'
 Gallery 16', 4'
Above couplers read through Inter-manual Couplers
- Intermanual Couplers**
 Echo Great to Choir
 Echo Great off Great
 Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Solo to Pedal

- Swell to Great
 Choir to Great
 Solo to Great
- Choir to Swell
 Solo to Swell
- Great to Choir
 Swell to Choir
 Solo to Choir
 Pedal to Choir
- Gallery to Pedal
 Gallery to Great
 Gallery to Swell
 Gallery to Choir
 Gallery to Solo
- Special Couplers**
 Swell to Great Sforzando
 Solo to Great Sforzando
Above couplers activated by momentary touch toe lever
- Pedal Divide
 All Swells to Swell
- Mechanicals**
 Solid State Capture Combination
 Action with:
 •16 memories
 •80 pistons and toe studs
 •programmable piston range for each memory level
 15 reversibles including Full Organ
 Expression shoe selector
 Vox Humana expression and Tremulant speed selector
 16 Crescendo and Full organ programs
 Adjustable bench
 Separate two manual console for Gallery Organ

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, * = RCCO centre event, += new organ dedication, += OHS event.
 Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

- 15 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, Buffalo, NY 7:30 pm
Todd Wilson; Asbury First United Methodist, Rochester, NY 7:30 pm
David Arcus; Christ United Methodist, Greensboro, NC 8 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
Steven Young; St. Thomas, New York, NY 5:15 pm
Michael Gailit; St. Stephen's Episcopal, Millburn, NJ 4 pm
Don Kinnier, with Judy Townsend, soprano; Longwood Gardens, Kennett Square, PA 2:30 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm

- James Diaz**; Greene Memorial United Methodist, Roanoke, VA 4 pm
Peter Planyavsky; Duke University, Durham, NC 5 pm
 +**Stephen G. Schaeffer**; First Reformed UCC, Lexington, NC 3 pm
Gillian Weir; Severance Hall, Cleveland, OH 2 pm
Karel Paukert; Cleveland Museum of Art, Cleveland OH 2:30 pm
Scott Dettra; First Congregational, Columbus, 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 Locklair; 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
Jean Guillou; Fourth Presbyterian, Chicago, IL 7:30 pm
- 20 FEBRUARY
John Weaver, with Marianne Weaver, flute; Fourth Presbyterian, Chicago, IL 7:30 pm
Mark Thomas; St. Luke's Chapel, Medical University, Charleston, SC noon
James Diaz; Christ Church (Episcopal), Pensacola, FL 7:30 pm
- 22 FEBRUARY
 Franck, *R demption*; Church of St. Ignatius Loyola, New York, NY 8 pm
Anne Wilson & Todd Wilson; Christ Presbyterian, 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
David Blazer; SUNY-Buffalo, Buffalo, NY 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, Baltimore, MD 7:30 pm
 True North Brass; Blessed Sacrament Cathedral, Greensburg, PA 8 pm



Region III Convention

June 24-27, 2001
 Bethlehem, Pennsylvania

- David Cherwien
 Peter Richard Conte
 Stefan Engels
 Felix Hell
 Joyce Jones
 Rebecca Kleintop Owens
 John Weaver

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Jane Errera, ChM, Coordinator
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Merlin Lehman; Fourth Presbyterian, Chicago, IL 12:10 pm
 William Ferris Chorale; Mount Carmel, Chicago, 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
 Choral Concert; Parish of All Saints, Boston, MA 7 pm
John Sherer; Fourth Presbyterian, Chicago, IL 10 am
Lynn Zeigler; St. James Lutheran, Lake Forest, 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; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm
David Craighead; First English Lutheran, Pittsburgh, PA 4 pm
John Scott; River Road Baptist, Richmond, VA 5 pm
Robert Parkins; West Market Street United Methodist, Greensboro, NC 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 Episcopal, Fort Wayne, IN 5 pm
 Jewish Sacred Song; Rockefeller Chapel, Chicago, IL 3 pm
John Bryant; St. Gall Church, Chicago, IL 3 pm
Joan Lippincott; Idlewild Presbyterian, Memphis, TN 4 pm

26 FEBRUARY
Andrew Henderson; Yale University, New Haven, CT 8 pm
Thomas John Fielding; Presbyterian Homes, Evanston, IL 1:30 pm

27 FEBRUARY
Nigel Potts; Trinity Church on the Green, New Haven, CT 8 pm
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

28 FEBRUARY
John Cantrell; Yale University, New Haven, CT 12:30 pm

1 MARCH
Alan Morrison; First Congregational, Winter Park, FL 7:30 pm

2 MARCH
John Dillistone; Trinity Church, Boston, MA 12:15 pm
John Weaver; Princeton Theological Seminary, Princeton, NJ 8 pm
Glenn Kime; Emanuel Church, Chestertown, MD 8 pm
Frederick Swann; Belmont United Methodist, Nashville, TN 7:30 pm
 The Clerks' Group; University of Chicago, Chicago, IL 8 pm

3 MARCH
James Busby; Old West Church, Boston, MA 10 am
Barbara Bruns; Zion Mennonite Church, Souderton, PA 7:30 pm
John Mitchener; Salem College, Winston-Salem, NC 8 pm
Frederick Swann, master class; Belmont United Methodist, Nashville, TN 10 am

4 MARCH
Gregory Peterson, following Choral Evensong; Church of the Advent, Boston, MA 5 pm
 Interlochen students; St. Thomas Church, New York, NY 5:15 pm
 Choral concert; St. Peter's, Morristown, NJ 4 pm
 South Orange/Maplewood Children's Choir Festival; Our Lady of Sorrows, South Orange, NJ 5:30 pm
 Oberlin Piano Duo; Longwood Gardens, Kennett Square, PA 2:30 pm
Lee Milhous; St. Paul's Church, Doylestown, PA 5:30 pm
Ray Cornils; Washington National Cathedral, Washington, DC 5 pm

Boyd Jones; The Community Church, Vero Beach, FL 4 pm
 Choral concert; St. Andrew's Episcopal, Tampa FL 5 pm
Ardyth Lohuis, with Robert Murray, violin; St. Andrew Presbyterian, Sun City Center, FL 3 pm
John Schwandt; First Presbyterian, Elkhart, IN

5 MARCH
Stephen Hamilton; Church of the Holy Trinity, New York, NY 8 pm

7 MARCH
Olivier Latry; The Cleveland Museum of Art, Cleveland, OH 8 pm

8 MARCH
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

9 MARCH
Gary Garletts; Trinity Church, Boston, MA 12:15 pm
Kimberly Marshall; Christ United Methodist, Greensboro, NC 8 pm
Todd Wilson; St. Luke's Cathedral, Orlando, FL 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Joan Lippincott; Trinity Lutheran, Akron, OH 8 pm
Marilyn Keiser; Grace-St. Luke's Episcopal, Memphis, TN 7:30 pm
Robert Glasgow; Glenview Community Church, Glenview, IL
Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

10 MARCH
Dick Smith; Dickinson High School, Wilmington, DE 8 pm
Todd Wilson, master class; St. Luke's Cathedral, Orlando, FL 9 am
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm

11 MARCH
 Choral concert; St. Peter's Episcopal, Weston, MA 7:30 pm
 Bach, *St. Matthew Passion*; Immanuel Congregational, Hartford, CT 4 pm
Samuel Springer; St. Thomas Church, New York, NY 5:15 pm
F. Allen Artz, with trumpet and sopranos; Our Lady of Sorrows, South Orange, NJ 3 pm
Justin Hartz; Longwood Gardens, Kennett Square, PA 2:30 pm
 String duo; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm
Robert Parkins; Holy Trinity Lutheran, Lynchburg, VA 4 pm
George Ritchie; The First Congregational Church, Columbus, OH 4 pm
Thomas Murray; Severance Hall, Cleveland, OH 2 pm
 Choral Guild of Atlanta; Peachtree Road United Methodist, Atlanta, GA 5 pm
Thomas Weisflog, with reader; University of Chicago, Chicago, IL 3 pm
 Lenten Choral Evensong; the Cathedral Church of the Advent, Birmingham, AL 4 pm
Colin Andrews & Janette Fishell; Christ Church Cathedral, New Orleans, LA 4 pm
Dean Billmeyer; House of Hope Presbyterian, St. Paul, MN 4 pm

13 MARCH
Ben van Oosten; Church of the Holy Apostles, New York, NY 8 pm

14 MARCH
 Britten, *Noye's Fludde*; Washington National Cathedral, Washington, DC 7:30 pm

16 MARCH
Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm
Timothy Tikker, with Daniel Sañez, bagpipes; Immaculate Conception Church, Boston, MA 8 pm
Gerre Hancock; Concordia College, Ann Arbor, MI 8 pm
Steven Betancourt; Fourth Presbyterian, Chicago, IL 12:10 pm

17 MARCH
 Musikanten; Emanuel Church, Chestertown, MD 7:30 pm
Gerre Hancock, master class; Concordia College, Ann Arbor, MI 9 am

18 MARCH
Vaughn Watson; St. Thomas Church, New York, NY 5:15 pm
 National Cathedral Choir; St. Michael's Church, New York, NY 4 pm
Stefan Engels; Nassau Presbyterian, Princeton, NJ 6 pm
Ben van Oosten; St. Stephen's Episcopal, Millburn, NJ 4 pm
Peter Sykes, with **Victoria Wagner**; Calvary Episcopal, Pittsburgh, PA 7:30 pm
 Haydn, *The Creation*; Washington National Cathedral, Washington, DC 4 pm
Jayne Ericourt, piano; First Presbyterian, Burlington, NC 5 pm

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John Obetz; St. Vincent's Episcopal, St. Petersburg, FL 5 pm
Andrew Kotylo, hymn festival; The United Methodist Church, Painesville, OH 7:30 pm
Janice Beck; First United Methodist, Ann Arbor, MI 4 pm
Lenten Evensong; Trinity Episcopal, Fort Wayne, IN 5 pm
David Higgs; St. Paul United Methodist, Louisville, KY 7 pm
The Cathedral Choir; Cathedral of St. Paul, St. Paul, MN 3 pm

20 MARCH

Ray Cornils; Portland City Hall, Portland, ME noon and 7:30 pm
Jung-A Lee; Yale University, New Haven, CT 8 pm
Sean Redrow; King's Chapel, Boston, MA 12:15 pm
Francis Kline; St. Luke's Chapel, Medical University, Charleston, SC noon
Boyd Jones; Stetson University, DeLand, FL 7:30 pm

22 MARCH

MHKS Conference; Northwestern University, Evanston, IL (through March 24)

23 MARCH

Brian Jones; Trinity Church, Boston, MA 12:15 pm
David Fuller; SUNY-Buffalo, Buffalo, NY 8 pm
Anne Wilson & Todd Wilson; Reveille United Methodist, Richmond, VA 8 pm

24 MARCH

David Higgs; Houghton College, Houghton, NY 8 pm
Robert Wolfe; Auditorium Center, Rochester, NY 8 pm
The Early Music Players; St. Peter's, Morristown, NJ 6 pm, also 8 pm
John Mitchener; Ardmore United Methodist, Winston-Salem, NC 8 pm

25 MARCH

Peter Conte; Yale University, New Haven, CT 8 pm
Christopher King; St. Thomas Church, New York, NY 5:15 pm
Tom Hazleton; Shea's Theater, Buffalo, NY 2 pm
Victor Fields; Longwood Gardens, Kennett Square, PA 2:30 pm
Barbara Bruns; Ursinus College, Collegeville, PA 4 pm
Choral concert, with orchestra; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm
Wayne Wold; Hood College, Frederick, MD 3 pm
Alexander Hermann; Washington National Cathedral, Washington, DC 5 pm
James Kibbie; Duke University, Durham, NC 5 pm
Joan Lippincott; Emory University, Atlanta, GA 4 pm
Marilyn Keiser; Salem United Church of Christ, Huntingburg, IN 4 pm
The Sixteen; The Cathedral Church of the Advent, Birmingham, AL 4 pm
The Singing Boys of Pennsylvania; First Presbyterian, Arlington Heights, IL 4 pm

26 MARCH

Jared Johnson; Trinity Church on the Green, New Haven, CT 12:30 pm
Christopher Johnson; Church of the Redeemer, New Haven, CT 8 pm
John W.W. Sherer; Presbyterian Homes, Evanston, IL 1:30 pm

27 MARCH

Heinrich Christensen; King's Chapel, Boston, MA 12:15 pm
Charles Farley; St. Luke's Chapel, Medical University, Charleston, SC noon
Bach, *Joannes Passion*; Peachtree Road United Methodist, Atlanta, GA 7 pm
Stephen Tharp; Illinois College, Jacksonville, IL 7:30 pm

28 MARCH

Stephen Cleobury; St. Bartholomew's Church, New York, NY 7:30 pm
David Patton; Morrison United Methodist, Leesburg, FL noon

29 MARCH

Stephen Cleobury, choral workshop; First Church Congregational-UCC, Nashua, NH 7:30 pm

30 MARCH

Stephen Cleobury; First Church Congregational-UCC, Nashua, NH 8 pm
Timothy Smith; Trinity Church, Boston, MA 12:15 pm
Choral concert; Bethany Presbyterian, Rochester, NY 7:30 pm
Brandywine Baroque; Longwood Gardens, Kennett Square, PA 8 pm
William Ferris Chorale; Mount Carmel Church, Chicago, IL 8 pm
Seraphim; Fourth Presbyterian, Chicago, IL 12:10 pm

31 MARCH

Stephen Cleobury, choral workshop; First Church Congregational-UCC, Nashua, NH 9 am & 1 pm
David Higgs, workshop; Central Presbyterian, Chambersburg, PA 10 am
Italian Festival; University of Michigan, Ann Arbor, MI 12-4 pm

UNITED STATES West of the Mississippi

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
Craig Cramer; Pittsburg State University, Pittsburg, KS 3 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
Don Lewis; St. Mary's Cathedral, San Francisco, CA 3:30 pm
John Obetz; St. Margaret's Episcopal, Palm Desert, CA 3 pm

2 MARCH

Olivier Latry; St. Stephen Church, Fort Worth, TX 7:30 pm

4 MARCH

Olivier Latry; University of Oklahoma, Norman, OK 8 pm
David Higgs; First United Methodist, Lubbock, TX 5 pm
Charles Tompkins, following vespers; Trinity Episcopal Cathedral, Portland, OR 5 pm
Douglas Cleveland; California State University, Fresno, CA 3 pm
Choral Evensong and concert; All Saints' Episcopal, Beverly Hills, CA 5 pm
John Obetz; St. Paul's Episcopal Cathedral, San Diego, CA 5 pm

8 MARCH

Gerre Hancock; St. John's United Methodist, Lubbock, TX 7:30 pm

9 MARCH

Aaron David Miller; First Congregational Church, Los Angeles, CA 8 pm

11 MARCH

Ann Elise Smoot; Grace Lutheran, Lincoln, NE 4 pm
Felix Hell; Grace Episcopal Cathedral, Topeka, KS 4 pm
Kathleen McIntosh, harpsichord; All Saints' Episcopal, Beverly Hills, CA 4 pm

16 MARCH

Mary Preston; Meyerson Symphony Center, Dallas, TX 12:30 pm
Donald Pearson; St. John's Cathedral, Denver, CO 7:30 pm
Marianne Webb; Trinity Episcopal, Greeley, CO 7:30 pm

Alison Luedecke, with oboe; First Church of Christ, La Mesa, CA 7:30 pm

17 MARCH

The Swingle Singers; St. John's Cathedral, Denver, CO 7:30 pm

18 MARCH

Jon Laukvik; Christ the King Lutheran, Houston, TX 5 pm

The Bach Choir, with orchestra; St. John's Cathedral, Denver, CO 7:30 pm

•**David Gell**; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Marijijn Thoene, with Native American flute; St. Mary's Cathedral, San Francisco, CA 3:30 pm

20 MARCH

Joyce Kull, harpsichord; St. John's Cathedral, Denver, CO noon

Arthur Haas, harpsichord, with Marion Verbruggen, recorder; St. John's Cathedral, Denver, CO 7:30 pm

23 MARCH

Bach's *Mass in B Minor*; St. John's Cathedral, Denver, CO 7:30 pm

Christopher Young; Trinity Episcopal, Reno, NV 7:30 pm

Marijijn Thoene, with Native American flute; St. Phillip's of the Hills, Tucson, AZ 8 pm

Roger Sherman; St. Mark's Cathedral, Seattle, WA 7:30 pm

Musica Angelica Baroque Orchestra; All Saints' Episcopal, Beverly Hills, CA 8 pm

25 MARCH

Ann Elise Smoot; Incarnation Lutheran, Shoreview, MN 3:30 pm

Thomas Murray; St. Paul's Cathedral, Des Moines, IA 4 pm

Carlene Neihart; Independence Boulevard Christian Church, Kansas City, MO 3 pm

California Baroque Ensemble; St. Mary's Cathedral, San Francisco, CA 3:30 pm

27 MARCH

Choral Service of Evening Prayer; St. Stephen Presbyterian, Fort Worth, TX 7 pm

29 MARCH

The Sixteen; Basilica of St. Mary, Minneapolis, MN 8 pm

30 MARCH

Lucius Weathersby; Third Baptist Church, St. Louis, MO 7 pm

INTERNATIONAL

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; Erloeserkirche, Schwabing, Germany 8 pm

Kalevi Kiviniemi; Yokohama Minato Mirai Hall, Yokohama, Japan, 1 pm

18 FEBRUARY

Raymond Lewis; All Saints, Orpington, England 7:45 pm

19 FEBRUARY

Carl Jackson; St. Michael's Cornhill, London, England 1 pm

21 FEBRUARY

Joseph Cullen; University of Huddersfield, England 1 pm

22 FEBRUARY

Tim Horton; St. John's Smith Square, London, England 1 pm

26 FEBRUARY

Mark Williams; St. Michael's Cornhill, London, England 1 pm

28 FEBRUARY

Kimue Apta; Yokohama Minato Mirai Hall, Yokohama, Japan, 12:10 pm

1 MARCH

Andrew Lucas; Haileybury College Chapel, Hertford, England

Gillian Weir; Monkton Coombe School, Bath, England 7:30 pm

5 MARCH

Jonathan Rennert; St. Michael's Cornhill, London, England 1 pm

6 MARCH

Jane Watts; St. John's Smith Square, London, England 7:30 pm

7 MARCH

James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm

8 MARCH

Nicolas Kynaston; Royal Festival Hall, London, England 7:30 pm

10 MARCH

Nell Taylor; Millhouses Methodist Church, Sheffield, England 7 pm

13 MARCH

Gillian Weir; Philharmonia Hall, Warsaw, Poland 7 pm

14 MARCH

Ross MacLean; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm

18 MARCH

Ann Elise Smoot; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm

Andrew Parnell; All Saints Church Orpington, London, England 7:45 pm

21 MARCH

James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm

22 MARCH

Serge Schoonbroodt; St. John's Smith Square; London, England 1 pm

24 MARCH

Choral and organ concert; St. John the Evangelist, Upper Norwood, London, England 7:45 pm

Ad Solem Chamber Choir; Cathedral Church of St. Mary the Virgin, Blackburn, England 11 am

28 MARCH

Isabelle Fournier; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm

Hideyuki Kobayashi; Yokohama Minato Mirai Hall, Yokohama, Japan, 12:10 pm

29 MARCH

Guy Bovet, children's lecture and concert; Yokohama Minato Mirai Hall, Yokohama, Japan, 2 pm

Gillian Weir; Schauspielhaus, Berlin, Germany, 8 pm

31 MARCH

Guy Bovet; Yokohama Minato Mirai Hall, Yokohama, Japan, 2 pm

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#0107 - **Alain On Alain (Part 1)** ... celebrated French virtuoso, teacher and recording artist Marie-Claire Alain reflects on her life and shares her music.

#0108 - **Seattle's Pride** ... brilliant and colorful new works by Robert Sirota and Naji Hakim figure in a sonically stunning Seattle Symphony Orchestra event which celebrates the new *Watjen Concert Organ* by C. B. Fisk at Benaroya Hall.

#0109 - **March Forth!** ... from Sousa to Strauss to Sowerby, a variety-pack of music on the move which comes in like a pipe organ and goes out like a marching band.

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The Holtkamp Organ Company wishes to hire experienced organ builders to work in erecting hall and installations. A general knowledge of pipe organ building, milling and joinery is required, plus a good basic mechanical aptitude. We build and install five organs per year. Lots of attention to detail. Very good pay and benefits. If you are committed to building high quality pipe organs and want a solid future in pipe organ building, then call or send your resume to: The Holtkamp Organ Company, 2909 Meyer Avenue, Cleveland, OH 44109. 216/741-5180.

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The Holtkamp Organ Company has two positions open in its pipe shop. We wish to hire two experienced pipe makers to help plan for the future expansion of the pipe shop. Duties to include pipe making with both zinc and lead/tin, from 16' to 2's and mixtures. Very good pay and benefits. If you are committed to building high quality pipe organs and want a solid future in pipe organ building, then call or send your resume to: The Holtkamp Organ Company, 2909 Meyer Avenue, Cleveland, OH 44109. 216/741-5180.


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POSITIONS AVAILABLE

Minister of Music. Park Ridge Community Church, 100 Courtland Ave., Park Ridge, IL 60068. 847/823-3164. Web site: <www.parkridge.il.us/commch/index.html> E-mail: <PRC-Coffice@aol.com> Fax 847/823-3165. Medium-size suburban Chicago church, affiliated with ICCO and UCC, seeks part-time Minister of Music, Choirmaster, and Organist. (Positions may be combined; available July 1, 2001 or earlier.) Only two Ministers of Music in 72 years! Two Sunday morning services; choir rehearsals Monday and Thursday; weddings and funerals; seasonal services. Vibrant music ministry includes adult and youth choirs; member-directed handbell, brass, string, and woodwind ensembles, and Sunday School music; professional vocal and instrumental soloists; annual folk and jazz services and concert series. Our music resources include a 1952 Casavant 3-manual, 32-rank organ (renovated 1986); two Steinway pianos; and four-octave Schulmerich handbells. Major responsibilities include worship planning in team environment with professional and volunteer staff; administering music department budget and facilities; directing youth and adult choirs; playing organ at weekly services. Candidates will possess the ability and willingness to continue developing a music program responsive to a congregation interested in a wide variety of musical styles. We require a B.M. or equivalent training and several years of experience; wide knowledge of traditional sacred choral literature, classical music, and Protestant hymnody; skill in organ playing, choral conducting, and vocal technique. Salary commensurate with experience. Send resume, salary requirements and (if desired) non-returnable CD or tape to Music Minister Search Committee at church address.


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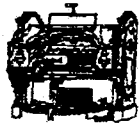
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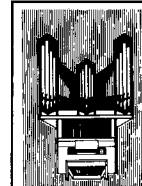
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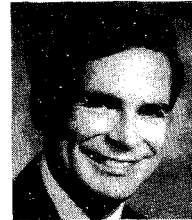
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