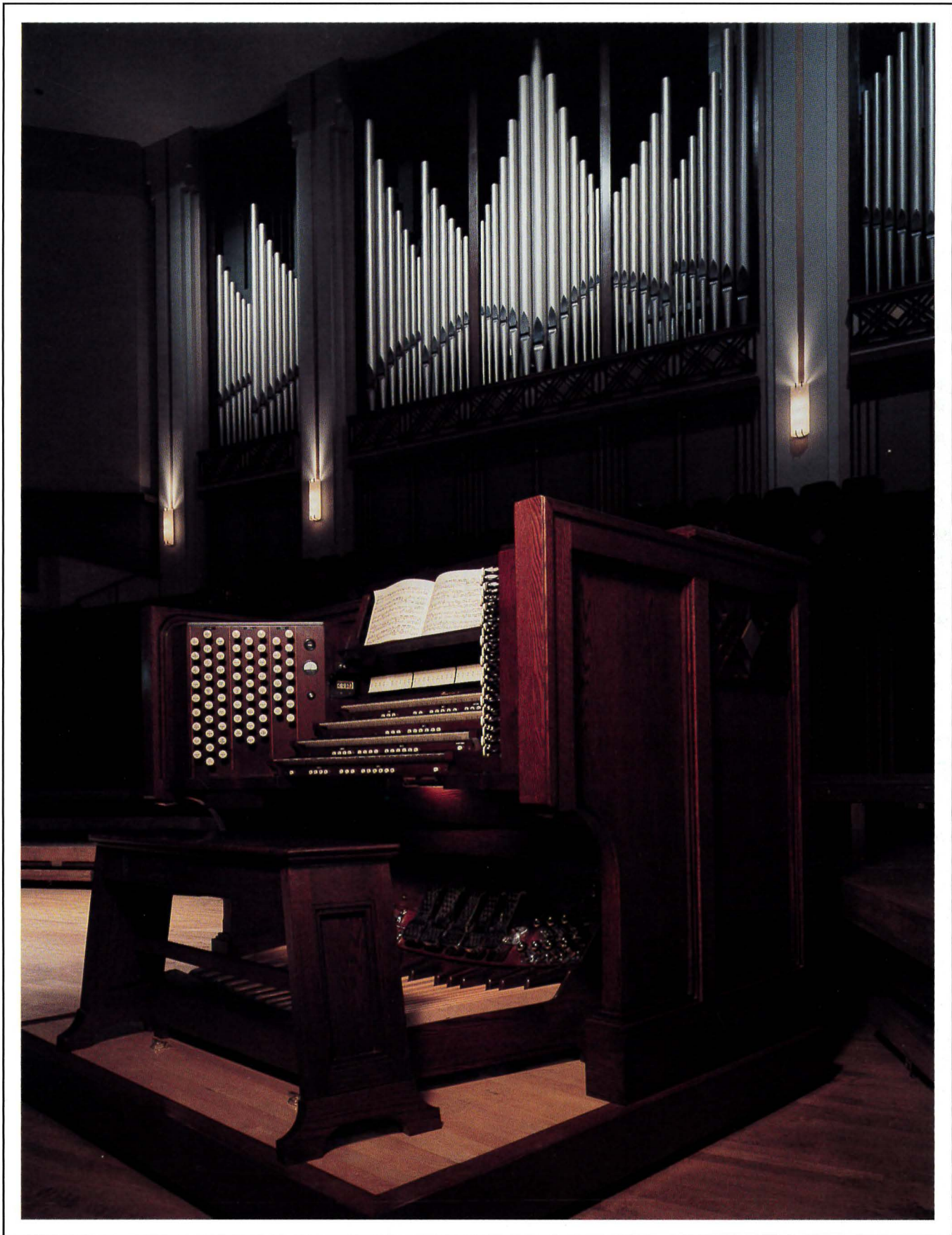


THE DIAPASON

JUNE, 2001



Robert E. Jacoby Symphony Hall, Jacksonville, Florida
Specification on page 19

Guest Editorial

Sawing wood and other metaphors: let's end the toaster debate

There is an experience that I heartily recommend to every living man and woman on this earth, and that is sawing wood with a double ended bow saw. Firewood falls before its alternating teeth at an amazing rate, as cooperative strokes magnify the power delivered at each end of the saw. Guided by human hands, the saw bites into the outer layers of bark, and before you know it, the heartwood gives way as the log collapses. An afternoon spent with this amazing tool is long remembered.

These metaphors come to mind as I read and re-read the editorials by Phillip Hahn in *The American Organist* (February, 2001), Jonathan Ambrosino in *The Tracker* (Vol. 44, No. 2), and the Letters to the Editor in *THE DIAPASON* (May, 2001). It seems that the toaster debate goes on and on, unabated, like the to and fro blades of a bow saw, cutting away at the aesthetic of the organ as we know it. I do not say "pipe organ," because to me, the organ of the ancient masters stands as tall as the noble redwood, a species that like its arboreal cousins, needs no delineation of its exact nature. An organ is a musical instrument and seen from this perspective, remains illimitable and inimitable. One

cannot copy this noble creature any more than one can create a fake cypress or olive tree.

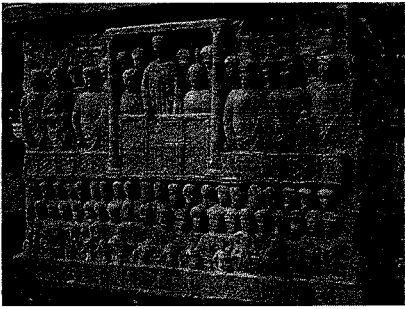
There has been a disturbing rationalization for synthetic additions to organs which asserts that everything is O.K. if the "heart of the organ" or "basic instrument" is undisturbed. The toaster debate, like a powerful bow saw, cuts straight to the heartwood of the organ, and whether it is the addition of synthetic bass or whole divisions, the inclusion of these extra digital "voices" destroys the aesthetic of the entire instrument. It is tragic to hear the fuzzy mutterings of loudspeakers in a two million dollar organ that, were it not for these "additions," would stand proud and tall as a Douglas fir. The heartwood gives way very quickly.

Let's put down the bow saw of the toaster debate and allow the organ to reflect the glory of the master artists who invented it, and the dedicated organ builders who have pursued this craft for five centuries and will continue to pursue it for eons to come. Let this magnificent instrument stand on its own, without computerized "enhancement," whether it comprises eight ranks or eighty. Let art be art, unadorned.

—Herbert L. Huestis

Contributing Editor, *THE DIAPASON*

Letters to the Editor



Marble base, c. 389; the bottom row of musicians includes two organs with organists

Organs c. 389

Recently I was in Istanbul, Turkey, where I saw a 15th-century B.C.

Egyptian obelisk in the Hippodrome. It was mounted on a marble base which portrayed the Emperor Theodosius surrounded by his courtiers and, on the lower level, musicians which include two small organs with organists. This base, which was built in 389, is one of the earliest representations of the organ and underscores the use of the organ in the imperial court orchestra of the period.

It should not be implied that the organ was used in Christian worship in this period, as the Eastern Orthodox Church even today eschews instrumental music except in Western countries where one occasionally encounters small organs.

Richard Peek
Charlotte, North Carolina

Here & There

The Reuter Organ Company is holding a ribbon cutting ceremony on June 4, marking the official opening of the company's new corporate headquarters and manufacturing facility. The \$3 million project on 7.15 acres includes a 68,000-square-foot building, which replaces Reuter's previous headquarters at 612 New Hampshire in downtown Lawrence, Kansas. The World Company is purchasing Reuter's old property, including three buildings, one of which was the former Wilder Bros. shirt factory dating from the 1880s, one of the oldest manufacturing facilities in the city. Guests for the ceremony include members of the company's board of directors, officials from the City of Lawrence, the State of Kansas, and the Lawrence Chamber of Commerce. The ceremony begins at 4:30 pm, with a private reception following.

An inaugural open house is scheduled for Sunday, August 12. The event will be free and open to the public. Details will be forthcoming. Special guests for the inaugural open house include world-renowned organists, Reuter's representatives from across the United States, members of the American Guild of Organists, special friends, and Reuter customers. The new facility is located at 1220 Timberedged Road at the corner of

North Iowa Street and Lakeview Road. For information: 785/843-2622; <reuterorgan.com>.

St. James United Church, Montréal, Québec, presents its annual series of summer recitals on Tuesdays at 12:30 pm: June 5, Alain Hyrilles with oboist Alexandre Peyrol; 6/12, Claude Girard; 6/19, Sylvie Poirier & Philip Crozier; 6/26, Jennifer Loveless; July 3, Lucienne L'Heureux-Arel; 7/10, Malcolm Rudland; 7/17, Louis Allard; 7/24, Suzanne Ozorak; 7/31, Lucie Beauchemin; August 7, Régis Rousseau; 8/14, Robert Sigmund; 8/21, Erik Reinart; 8/28, Ken Corneille with flutist Peggy Steckler. For information: 514/288-9245, 514/739-8696.

National City Christian Church, Washington, DC, continues its Music at Midday series of free recitals on Thursdays at 12:15 pm: June 7, Carol Martin; 6/14, Dale Rogers; 6/21, David Lawrie; 6/28, Christopher Candela; July 5, Jennifer Pascual & Neil Stahurski; 7/12, Jason Kissel; 7/19, soprano Marilyn Moore-Brown; 7/26, Monumental Brass Quintet. There are no concerts in August; the series resumes on September 6. For information: 202/232-0323; <www.natcitychristian.org>.

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BRIAN SWAGER
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The Friends of the Wanamaker Organ

present the sixth annual Grand Court Organ Day on June 9 at Lord & Taylor in Philadelphia. The daylong festival, starting at 10 am, features the Allentown Band and organists Peter Richard Conte, Paul Fleckenstein, Lyn Larsen, Rudy Lucente, and Harry Wilkinson in four concerts utilizing the full resources of the world's largest playing pipe organ, plus console and chamber tours, culminating with the grand closing concert at 4 pm. No admission is charged and there is underground parking available in the John Wanamaker Building. The concert marks the 90th anniversary of the organ's dedication in the store in 1911. Further details are available from the Friends website at <www.wanamakerorgan.com>.

Friends of the Kotschmar Organ

has announced the 2001 Summer Series of concerts on the 6,618-pipe Austin organ in Merrill Auditorium at Portland City Hall, Portland, Maine: June 12, Ray Cornils; 6/19, Timothy Smith; 6/26, Fred Hohman; July 3, Brian Jones; 7/10, Jane Parker-Smith; 7/11, Peter Richard Conte; 7/17, Robert Plimpton; August 8, John Weaver; 8/14, Huw Lewis; 8/21, Michael Stairs; and 8/28, Joyce Jones. The Thursday Pop Series includes August 2, Ron Rhode; 8/16, Walt Stony; and 8/30, Dal Bellomy. Thursday Demonstration Concerts take place

June 21 and August 9, Harold Stover; July 12 and August 23, Ray Cornils. For information: 207/883-9525 or 207/885-0198; <www.foko.org>.

St. Augustine's Church, Vienna, Austria, presents Organ Festival 2001, "J. S. Bach and the Previous Century," a series of concerts every Friday from June 15 through October 12, at 7:30 pm: June 15, Martin Sander; 6/22, Jens Jamin; 6/29, Joel Bacon; July 6, Yang-Hee Yun; 7/13, Ernst Wally; 7/20, Thierry Mechler; 7/27, Katrin Meriloo; August 3, Joseph Adam; 8/10, Shin-Young Jang; 8/17, Dietrich Wagler; 8/24, Vincent Boucher; 8/31, Svein Amund Skara. The "Vienna Bach Organ" at St. Augustine's was built in 1985 by the Reil Brothers of Heerde, Netherlands. The gallery organ was built in 1976 by Rieger Orgelbau using the historic organ case by Johann Hencke of 1730. With 47 stops on four manuals, it is one of the largest mechanical-action organs in Austria. For information: 011-43-1 877 68 41; e-mail: <gailit@aol.com>.

The Association Jehan Alain will celebrate the tenth anniversary of the restoration of the Alain family organ at Romainmôtier June 16-17. The festivities will include performance of Jehan Alain's organ and chamber works, concerts, lectures, roundtable, and con-

clude with the office of compline. Organists include Marie-Claire Alain, Guy Bovet, François Delor, Rudolf Meyer, Babette Mondry, Emmanuel Le Divellec, Marc Fitze, and Tobias Willi. A double CD of works performed on the instruments is also available. For information: Marisa Aubert, Romainmôtier, Switzerland; ph 024 453 17 18; fax 024 453 11 50.

Washington National Cathedral presents its series of organ recitals and summer festivals: June 17, Travis Yeager; 6/24, Stephen Tharp; 6/26, contemporary music forum; July 4, Douglas Major; 7/6, Caribbean Arts Jazz Ensemble; 7/8, Frederick Swann; 7/10, Douglas Major with Washington Symphonic Brass; 7/13, Carmina Chamber Choir; 7/15, David Gell; 7/17, Choir of Queen's College, Oxford; 7/20, National Symphony Orchestra and Cathedral Choral Society; 7/22, Roger Sayer; 7/29, Steven Shaner. For information: 202/537-6216 or 202/537-5757.

Spreckels Organ Society, Balboa Park, San Diego, presents its 14th annual International Organ Festival (Monday evenings, 7:30 pm): June 18, Robert Plimpton; 6/25, Donna Parker; July 2, David Peckham; 7/9, Christopher Herrick; 7/16, Hector Olivera; 7/23, David Hurd; August 6, Jonas Nordwall; 8/13, movie night with Dennis James; 8/20, Ken Cowan; 8/27, San Diego Master Chorale. The Sunday concerts take place at 2 pm: June 3 and 10, Jared Jacobsen; 6/17, Carol Williams; 6/24, Ty Woodward. For information: 619/702-8138; <www.serve.com/sosorgan>.

The Organ Historical Society presents its 46th annual national convention June 21-28 in North Carolina. The schedule includes concerts, lectures, and demonstrations of organs by Létourneau, Simmons & Willcox, Möller, Wm. B. D. Simmons, Skinner, Andover, Felgemaker, Midmer, Casavant, Noack, Erben, Farmer, Austin, Fisk, Hook & Hastings, Tannenbergh, Brombaugh, Aeolian, Hutchings, Kilgen, and others. For information: 804/353-9226; <www.organsociety.org>.

Union Chapel, Oak Bluffs, Massachusetts, presents its series of noonday organ recitals on Wednesdays, from June 27 through August 29. Evening programs take place at 8 pm, July 5 through August 21. For information: 508/645-2767; e-mail: <gzwick@earthlink.net>.

The Fédération Francophone des Amis de l'Orgue will hold its 18th congress July 9-13 in the Alsace region of France. Recitalists include Jean Boyer, Daniel Roth, Mireille Lagacé, and 18 others playing 21 organs of the region. For details and registration, contact Michelle Guéritey, Administration FFAO, 35 quai Gailleton, 69002 Lyon, France; ph/fax 33 4 78 92 82 83; e-mail: <gueritey@ffao.com>; <www.ffao.com>.

St. Albans International Organ Festival takes place July 12-21. The schedule includes concerts, recitals, exhibition, lecture, competitions, children's events, and demonstrations. Performers include Thomas Trotter, David Higgs, Marie-Claire Alain, Ben Van Oosten, Andrew Parnell, Peter Hurford, Piet Kee, choirs and instrumentalists. For information: <www.organfestival.com>.

The Summer Institute of Church Music is holding its 32nd session July 15-20 at BLEC in Whitby, Ontario, Canada. Clinicians include Marnie Giesbrecht, Joachim Seger, and Harry Jansen. For information and registration, contact Dr. Kenneth Inkster, Box 688, Alliston, Ontario L9P 1V8, Canada; ph 705/435-5786; fax 705/435-1052; e-mail: <inksterk@bconnex.net>.

The Second International Academy, Dom Bedos, takes place September 11-15 on the Dom Bedos organ at the

Abbey Church of Ste-Croix, Bordeaux, France. The schedule includes classes on French Classical music, concerts, and a competition. Sessions are led by Jean Boyer of the Conservatory at Lyon. For information: ph 05 56 33 01 01; fax 05 56 33 01 00; <www.OrgAlt.com>.



Vernon deTar Scholarship Competition: Matthew Boatmon (judge), Brad Gregg (winner), Darryl Roland (judge)

The Delaware AGO Chapter has announced the winner of the **2001 Vernon deTar Scholarship Competition**, held at First & Central Presbyterian Church in Wilmington, Delaware, on March 24. This year's winner is **Brad Gregg** of Wilmington, Delaware. Gregg, age 13, is a piano student of Jeff Anderson and in the 8th grade at Hanby Middle School in Wilmington, where he accompanies the school chorus and plays in the jazz band. Judges for the competition were Matthew Boatmon and Darryl Roland; David Schelat is chairman of the competition. The annual scholarship competition is open to piano and organ students, age 12 to 18, who reside in AGO Region III. The next competition will be held on March 23, 2002. For information: 302/654-5371; e-mail: <schelat@fandc.org>.

Appointments

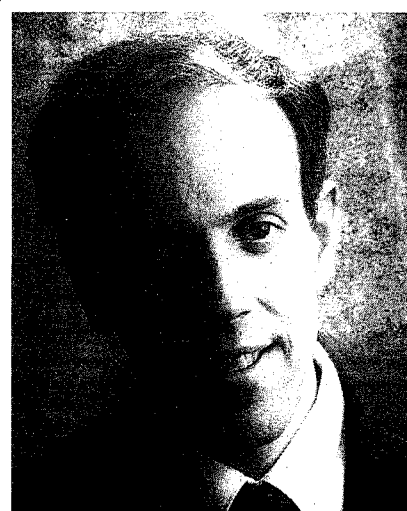


Peter Hardwick

Peter Hardwick has been appointed director of music at the Church of the Master (The United Church of Canada), Toronto, Ontario, Canada. Born and raised in England, he obtained diplomas from the University of Leeds and the Royal College of Music, London, before emigrating to Canada in 1966. Subsequently, he was awarded degrees from the Universities of Manitoba and Alberta, Canada, and in 1973, a Ph.D. in historical musicology from the University of Washington in the United States. Before retiring from full-time employment in 1998, the two principal teaching posts he held were head of string teaching at Stonyhurst College, England, and associate professor of music history and literature at the University of Guelph, Ontario. In addition, during his career Dr. Hardwick has

served as part-time organist at a number of churches including St. John's, Erith, Kent, England; St. John's Cathedral, Winnipeg, Manitoba; and St. George's, Guelph, Ontario.

James F. Lee has been appointed executive director of the Royal Canadian College of Organists. Mr. Lee holds a degree from Ryerson University with a major in finance and marketing. He has 28 years of management experience in both the profit and not-for-profit sectors. His experience includes general manager, Canadian Children's Opera Chorus; teacher of "management in the volunteer sector" at Brock University; chair of the professional management group, Canadian Museums Association; and vice-president of the Cultural Careers Council of Ontario. Mr. Lee will be in attendance at the Toronto Organ Festival, July 9-12, to meet members of the RCCO. For information: 416/929-6400, <rcco@the-wire.com>.



David Burton Brown

in Mannheim, Ludwigshafen, Reisa, Wittenberg, Bad Liebenwerda, and Tiefenau.



Todd Wilson

Todd Wilson has been appointed curator of the Norton Memorial Organ (E.M. Skinner, Opus 816) at Severance Hall (the home of The Cleveland Orchestra) in Cleveland, Ohio. He was featured on April 13 in the final of four concerts celebrating the re-installation and refurbishment of the Norton Memorial Organ, and made his debut with The Cleveland Orchestra on May 31 and June 1 in Jongen's *Symphonie Concertante*. In addition to his responsibilities with the orchestra, Mr. Wilson is director of music and organist at The Church of the Covenant (Presbyterian) in Cleveland, is head of the organ department at The Cleveland Institute of Music, and directs the Institute's University Circle Chorale and Chamber Choir. Todd Wilson is represented by Karen McFarlane Artists, Inc.



Douglas Cleveland

Karen McFarlane Artists has announced the addition of **Douglas Cleveland** to its roster of concert organists. In 1999, Douglas Cleveland was appointed assistant professor of organ and church music at Northwestern University in Evanston, Illinois. In addition, he is organist and choirmaster at St. Matthew's Episcopal Church in Evanston. He holds degrees from the Eastman School of Music and Indiana University, where his teachers have included Russell Saunders, Larry Smith, and Marilyn Keiser.

In 1993, Mr. Cleveland won first prize in the Fort Wayne Organ Competition, and in 1994 first prize in the ACO National Young Artists Competition in Dallas. Since winning these competitions, he has performed in 48 of the United States, as well as in Australia, England, Russia, Sweden, Germany, and France, and has been featured at conventions of the AGO and OHS. In 1997, he was a visiting faculty member at St. Olaf College in Minnesota.

Mr. Cleveland has appeared with several symphony orchestras including the National Symphony Orchestra and the Milwaukee Symphony. His first recording, *The Grand Organ of Princeton University Chapel*, was released in 1993, and he has subsequently made two recordings on the Gothic label. Recent engagements in the 2000-2001 season have included concerts in Ohio, Minnesota, California, Georgia, Illinois, Alabama, Wisconsin, Massachusetts, Oregon, and in Moscow, Russia.

John Core, of Morgantown, West Virginia, submitted the winning entry in the fifth annual Hymn Writing Contest sponsored by Macalester-Plymouth United Church and the Presbytery of the Twin Cities Area. His hymn, *As the Bear that Roams the Timber*, draws on the writings of Isaiah in urging the church to work for social justice. Core holds a bachelor's degree in speech communication from West Virginia University, and currently works as the paraprofessional supervisor of the music library at WVU. His first collection of hymn texts, *Shores of Thought and Feeling*, is published by Wayne Leupold

Here & There

Ian Ball is featured on a new recording, *Sounds Symphonic—French Masterworks for Organ*, on the Lammas label (LAMM126D). Recorded on the organ at Gloucester Cathedral (Nicholson & Co., 1999), the program includes works of Vierne, Franck, Duruflé, Dupré, and CocherEAU. For information: +44 (0) 1727 851553; <www.lammas.co.uk>.

Cristina García Banegas is featured on a new recording, *J. S. Bach Achtzehn Choräle BWV 651-668*, on the Motette label (DCD 12391). Recorded on the restored Trost organ at Waltershausen, the 2-CD set includes the complete 18 "Leipzig" chorales of Bach. For information: 516/436-8814.

David Burton Brown is making two recital tours this summer. From June 6 through June 25 he will play nine recitals in England, including performances at St. Paul's Cathedral, London, Coventry Cathedral, Leicester Cathedral, and the Cathedral of St. Nicholas, Newcastle-upon-Tyne. The second tour, August 19-September 2, will feature six recitals in Germany, including programs

Editions. For information: 651/698-8871.

Ilan Dieball is the winner of the 27th annual Organ Scholarship Competition held on March 3 at Bowling Green State University, Bowling Green, Ohio. Dieball is a senior at Parma High School and an organ student of Dorothy Mikolack, and serves as organist at the Church of St. Albert the Great in Parma. He will receive a \$4000 scholarship to the College of Musical Arts at BGSU.



Steven Egler

Steven Egler is featured on a new recording, *When in Our Music God Is Glorified*, on the Prestant label (PR 1011). Recorded on the Casavant organ Opus 3765 (three manuals, 69 ranks) at Central Michigan University, the program includes Pelz, *Festive Intrada*; Albrecht, *Variations on Engelberg*; Near, *Three Chorale Preludes*; Sowerby, *Tocata in C Major*; and Widor, *Symphony V in F*. For information: 800/627-8907.

Richard M. Geddes, Jr., former owner of Geddes Pipe Organs in Austin, Texas, has announced that he no longer has any association with AAA/Geddes Pipe Organ Specialists from Waco,

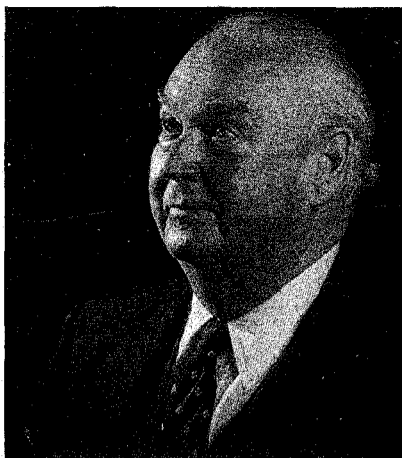
Texas. Mr. Geddes is now available for pipe organ consultation regarding maintenance, rebuilding or enlarging. For information: 808/965-9047; e-mail: <cranebee@aol.com>; P.O. Box 5204, Hilo, Hawaii 96720.



Felix Hell

Felix Hell, 15-year-old German organist, will celebrate his 100th USA recital on June 26, performing at the AGO Region III Convention in Bethlehem/Allentown, Pennsylvania. The recital takes place at Christ Lutheran Church of Allentown. Hell lives in New York City and serves as organ scholar and assistant organist at St. Peter's Lutheran Church in Manhattan.

More than 75 friends, former students, and family gathered to celebrate the 90th birthday of **Howard Kelsey** on March 31. Howard Kelsey came to Washington University, St. Louis, in 1945 as University Organist, and received an academic appointment there ten years later. He retired in 1977 and moved to Ft. Lauderdale, Florida the next year, returning to St. Louis in 1997 upon the death of his wife Berenice. An elegant luncheon was served in Whittemore House on the



Howard Kelsey

campus of Washington University. Following the luncheon there was an entertaining program of reminiscences and anecdotes.

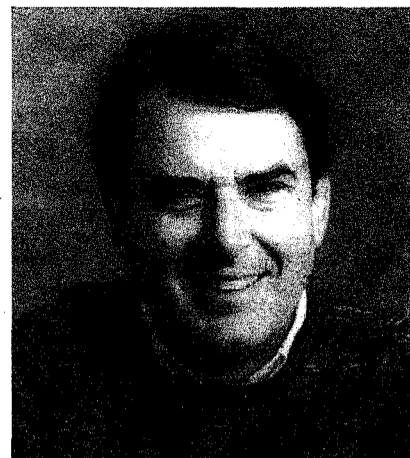
Joseph Payne is featured on a new recording, Volume 11 in his series, *Johann Pachelbel: The Complete Organ Works*, on the Centaur label (CRC 2491). Recorded on the Marcusen organ Sorø Abbey, Sorø, Denmark, and the Wagner organ at the Marienkirche, Angermünde, Germany, the program includes eight chorale settings, a prelude and fugue, and a toccata. In addition, Payne plays four clavichord suites of Wilhelm Hieronymus Pachelbel on a clavichord by Johannes Mayer. For information: <www.centaurrecords.com>.

Robert Edward Smith, harpsichordist, is featured on a new recording, *Goldberg Variations*, on the Towerhill label (TH-71991). Recorded on a harpsichord built by Eric Herz in 1969, the program features the *Aria with assorted variations*, BWV 988, by J. S. Bach. For information: <www.towerhill-recordings.com>.

Frank Speller is featured on a new recording, *César Franck, Music for the Organ*, on the Gothic label (G 49125). Recorded on the four-manual, 67-stop Visser-Rowland organ at the University of Texas at Austin, the program includes the *Grande Pièce Symphonique*, *Trois Chorals*, and Mr. Speller's transcription of *Panis Angelicus*. For information: 714/999-1061; <gothicrecords.com>.

The Choir of St. Ignatius Loyola Church, New York City, presented a concert of "17th-century music of the Court at Vienna and Cathedral at Salzburg" on April 4. Under the direction of **Kent Tritle**, the choir was joined by The Violins of Lafayette and

Ars Antiqua Ensemble in music of Heinrich Biber and Johann Schmelzer. Mr. Tritle performed a pre-concert organ recital of music by Muffat, Scheidemann and Bach.



Dave Wagner

Dave Wagner is featured on a new recording, *Bright & Clear*, on the Voyager label (961114). Performed on the Wilhelm organ (two manuals and pedal, 33 stops, 47 ranks) at St. Paul's Church, Grosse Pointe Farms, Michigan, the program includes works of Böhm, Walond, de Grigny, Bruhns, Strunck, Bach, Mathias, and Boëllmann. For information: 734/432-5708; <wagner@smt.p.umet.edu>.



Carol Williams

Carol Williams gave a recital at England's historic York Minster on March 23. The Minster is the seat of the Archbishop of York and the present building was begun in 1220. The program included works by Tournemire, Bach, Clarke, Lemare, Chappell, Lefebure-Wély, and Boëllmann. Ms. Williams also played an evening recital of light classical music on April 3 on the

➤ page 6

Panama-Pacific Exhibition, San Francisco, 1915

More than the history of one firm, this book is a history of the American organ in the 20th century!
BARBARA OWEN

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THIS BOOK OF AMERICA'S most famous organs were built by the Austin firm justifies a careful study. But there are other compelling reasons to sift through Austin company files. Founder John Austin was a pioneer in transforming complicated organ mechanisms into marvels of elegant simplicity and reliability. Through more than a century, the style of Austin organs has echoed general trends in American musical taste. Thus, the story of Austin organs reflects a broad field of musical evolution in 20th-century America.

This study examines political and economic situations that concern the organ industry, including a boom-era plan by *one man* to acquire *all* of America's large organbuilders. Read of the Austin firm's relationship to other companies and the people who have designed, built, and sold Austin organs. Histories of famous Austin organs are recounted in detail. Tonal and technical descriptions of many organs illustrate instruments of various sizes and purposes in each decade.

Austin organs with very low opus numbers survive with few alterations: opus 2 built in 1894 in Detroit; opus 22 (1898) in Hartford, Connecticut; and opus 92 (1903) in Denver. Some of Austin's great municipal organs of the 1910s and 1920s, exuberant expressions of civic pride, still thrill audiences with majestic tuttis, and rainbows of contrasting tone colors.

As this book comes off the press, large organs completed in the factory at Hartford, Connecticut, crown more than a hundred years of Austin organs.

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JUNE #0123 - Severance Skinner, Saved by Schantz ... highlights from a gala recital series celebrate the reawakening of a long-forgotten pipe organ at Cleveland's elegant Severance Hall. Thomas Trotter, Gillian Weir, Thomas Murray and Jeffrey Dexter perform.

#0124 - The Maine Idea ... maintaining an active popular interest in organ music is a community-wide project, as Ray Cornils, Kevin Birth, and other players and promoters in Portland, Bangor, Lewiston, Saco, Newcastle and Augusta prove.

#0125 - From Russia With Love ... Alexei Fiseisky, Keith John, Tatiana Sergeieva and others provide an introduction to the little-known organ repertoire of Russian composers.

#0126 - Serene Alleluias! ... expostulations of gladness from cathedrals and concert rooms, a gathering of music to move the spirit.

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“There is no doubt he will be one of the leading figures in the organ world of his generation.”

—Dr. John Weaver, Chair of the Organ Department, The Juilliard School, New York City and Head of the Organ Department, The Curtis Institute of Music, Philadelphia

“Be on the lookout for Paul Jacobs....destined for a major career and prominence in (his) chosen vocation.” — *The American Organist*

Paul Jacobs

first came to national attention as a concert organist in 2000 when he performed the complete organ works of J.S. Bach in 14 consecutive evenings both in New York City and in Philadelphia shortly after his 23rd birthday. Later in the year he trumped that achievement by performing the complete organ works of Bach in just one day—an 18 hour marathon in Pittsburgh. During the summer of 2000 he was a featured performer at the national convention of the American Guild of Organists in Seattle, one of two chosen to perform as a “Young Artist”.

An active recitalist, Mr. Jacobs has memorized the complete organ works of Brahms, Franck, and Duruflé, several suites of Messiaen, much of Bach, and a vast range of other organ literature. In 2002 he plans to perform the complete organ works of Messiaen, and beyond that the complete organ works of Max Reger in special marathon events.

He has taken top prizes in several competitions, including the National Society of Arts and Letters Organ Competition in Washington DC, 1996, the Violette Cassel Organ Competition in Harrisburg, Pennsylvania, in 1998 the Albert Schweitzer National Organ Competition in Connecticut in 1998, and the Fort Wayne National Organ Competition in Indiana in 1999. He has been featured on National Public Radio’s “Pipedreams” program.

Paul Jacobs attended the Curtis Institute of Music in Philadelphia on full scholarship, graduating with a double major in organ and harpsichord. He is currently in the graduate degree program at Yale University on full scholarship.

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newly-installed Wyvern 3-manual organ in All Saints Church at Milford-on-Sea. In addition, for the fourth consecutive year, Williams played the "mighty" Compton theatre pipe organ (ex-Gaumont Cinema, North Finchley, London), with its phantom grand piano, at the famous Plough Inn in Hertfordshire as part of the late Jeffrey Mackenzie's "While the organ plays at twilight" series.



The Konevets Quartet

Phillip Truckenbrod Concert Artists has added the **Konevets Quartet** of St. Petersburg to its roster of international choral ensembles. The Konevets Quartet, founded in 1992 by graduates and students of the St. Petersburg Music Conservatory, takes its name from Konevets Island and Monastery on Lake Ladoga, 160 kilometers northeast of St. Petersburg. It was there over 600 years ago that St. Arseny Konevsky founded a cloister dedicated to the Mother of God. During the Soviet years, the island was occu-

piated by the military and the monastery almost completely destroyed. It is now mostly restored.

During the early years of the quartet's association with the historic monastery, it sang mainly for those working on the restoration, frequently for church services on Sundays and Feast Days, and for the pilgrims and the destitute seeking shelter in the restored buildings. Trained at the conservatory in the Russian musical tradition, the quartet's goal was to establish an *a cappella* chamber choir with its own distinctive harmonic sound, rather than as a vehicle for individual soloists. A major part of the group's repertoire is Russian sacred music, ranging from chants and hymns from 18th- to 20th-century composers including Stravinsky and Tchaikovsky, to ancient chants and hymns in original arrangements or re-harmonized by the quartet. The second major part of the repertoire is Russian classical, national, and folk as well as new and little known Russian songs.

The quartet has toured extensively across Europe and has begun a touring program in North America. It has appeared at several festivals including the Carlisle Cathedral Festival in England and the Fishguard International Music Festival in Wales. The ensemble has released six CD recordings and has been featured in a British ITV special called "Crossing St. Petersburg." The singers earn their full livings from performing, but they have also continued their benefit work for restoration at the Konevets Monastery and at a daughter church in the heart of St. Petersburg.

The Choir of Men & Boys of Washington National Cathedral is featured on a new recording, *A Choral Feast*, on the Gothic label (G 49126). Douglas Major is organist & choirmaster, Erik Wm. Suter is assistant organist & choirmaster. The program includes works by Finzi, Vaughan Williams, Howells, Wesley, Byrd, Tallis, Gibbons, Hoiby, Phillips, Major, and White, a



On February 26, 2001, students from the Concordia University-Seward and the University of Nebraska-Lincoln organ departments presented a program of works based on hymn tunes. The concert, given for the Lincoln Chapter of the AGO, was performed in the UN-L organ studio.

total of 14 selections. For information: 714/999-1061; <gothicrecords.com>.

Advent Press, Inc., of Chicago, Illinois, is a new music publishing company featuring the music of **Richard Webster**. Organist and choirmaster of St. Luke's Church, Evanston, Illinois, since 1974, and a member of the church music faculty at Northwestern University, Mr. Webster is widely known as a composer of anthems, liturgical music, organ works, and hymn tunes, with numerous commissions to his credit. His hymn arrangements for brass ensemble, organ, choirs, and congregation are heard regularly in churches and broadcasts throughout the U.S., Canada, Britain, and South Africa. The first compact disc from Advent Press, entitled *Fanfare!*, features many of these works. Webster's music is also published by Augsburg Fortress and Selah Press. For information: 773/338-1540; <www.advent-press.com>.

CanticaNOVA Publications has announced the release of several new liturgical works: *Emmanuel: An Advent Processional*, Gary Penkala, for unison choir, congregation, and bells; *Paschal Gloria*, J. William Greene, for 2-part choir, congregation, organ, and optional brass; *Maestoso: Five Processionals for Wedding or General Use*, Calvert Shenk; *O sacrum convivium*, Eugene Englert, SATB *a cappella* motet; *Corinthian's Prayer*, Stephen McManus, anthem for SATB choir and children's choir; and *Psalm 104*, Christopher Bord, for cantor, congregation, and organ. For information: <www.canticanova.com>.

RoDeby Music has launched a new web site which features choral and church music available to download and print unlimited copies. The music on the site is intended to be in a traditional style, although music in other styles can

be submitted. The website welcomes submissions, such as anthems, chants, communion settings, hymn tune arrangements and descants, hymn tunes, voluntaries, etc. <www.rodebymusic.mainpage.net>.

World Library Publications has announced the release of *The Book of the Gospels*, 592 pages in 80-lb. matte cream with gilded edges, 10" x 14" bound in bonded leather, with more than 150 full-color illustrations; \$250 plus shipping and handling. For information: 800/566-6150; <www.wlpmusic.com>.

Transcontinental Music Publications has issued its new catalog, designed to help choral conductors identify appropriate Jewish holiday music. The catalog includes works of leading Jewish composers and arrangers, such as Michael Isaacson, Yehezkel Braun, and Jack Gottlieb. Music is suggested for various holidays. For information: 800/455-5223; <www.etranscon.com>.

The New England Conservatory publishes a monthly Job Bulletin with positions in music performance, teaching, and arts administration. Each month approximately 200 jobs are listed. Subscriptions cost \$25/year for e-mail, \$35/year for print version. For information: 617/585-1118; <careerservices@newenglandconservatory.edu>.

A new database CD-ROM of **organs** is now available. It features 104,400 data records and 5,100 photos of organs; available for \$22 from H. D. Weisel, Box 505, D-56225 Ransbach-Baumbach, Germany; fax +49 2623 80299; <www.orgeldatenbank.com>.

Andover Organ Company is proceeding with the ongoing maintenance of the 1863 Walcker organ at Methuen

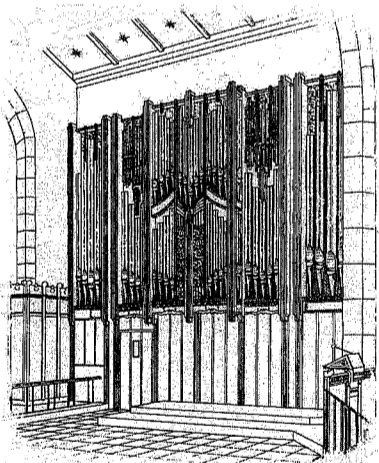
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We are pleased to announce the signing of a contract for a new instrument in Atlanta, Georgia.

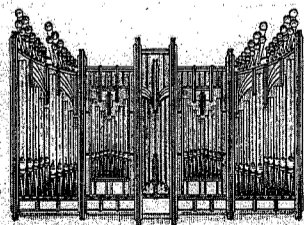
Historically conceived, the design draws inspiration from several revered schools of organ building. The Hauptwerk and Positiv are in the style of Schnitger with principal choruses beginning at 16' and 8' respectively. By contrast, the Récit has been strongly influenced by the artistry of Cavallé-Coll.

The organ will also feature a Hauptwerk West with a full principal chorus at 8' pitch and a Trompeta Réal, mounted horizontally.



The specifications for our Opus 80 have been developed in collaboration with Sarah Hawbecker, the church's Organist and Director of Music for Children and Youth, and Timothy Albrecht of Emory University.

When completed for Christmas of 2002, this 59 stop instrument will be a welcome addition to the musical life of mid-town Atlanta.



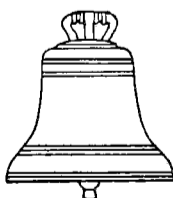
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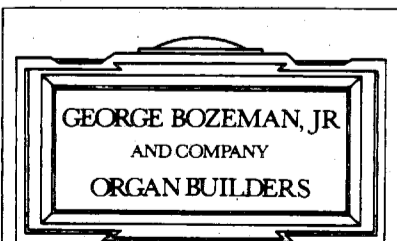
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Memorial Music Hall. This year's project includes the stop motors. The organ was originally built for the Boston Music Hall, rebuilt by Methuen Organ Co. for Edward F. Seales, and tonally redone by G. Donald Harrison of Aeolian-Skinner. Andover is releathering all 87 stop action motors. Craig Seaman, Eleanor Richardson and George Sanborn are releathering the massive power pneumatics and the primary and secondary pouches with kangaroo leather, polishing brass valve wires, and replacing valves with new ones of felt and leather. In addition, they are building muffler boxes to cover the primary and secondary action valves to greatly reduce the noise of registration changes. For information: 978/686-9600.

Allen Organ Company has installed a new Renaissance™ model R-270 organ in the chapel of Houston's First Methodist Church, alongside the church's 118-rank Aeolian-Skinner pipe organ. At the new 40-acre Westchase Campus, an Allen Renaissance model

R-480 has been installed in the new 2300-seat worship center. The four-manual instrument speaks from six main chambers plus an antiphonal chamber using over 160 speaker cabinets. Joyce Jones will play the dedication recital on September 23. The adjoining Hinson Chapel has a new Renaissance model R-370.

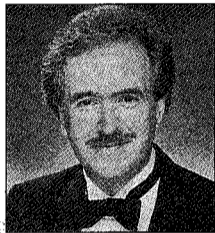
The Renaissance Workshop Company has announced the world's largest range of early instruments in kit form. All instruments are based either on originals still in existence or on the relevant iconography. The range consists of instrument kits that require various levels of skills. For example, kits range from a full-sized double-manual harpsichord that requires experienced wood-working skills, to an economically priced series of "Weekender" kits, designed for simple, enjoyable assembly over a weekend. Customers can choose the stage at which they start to build the instruments. They can begin with instrument plans, adding lumber and hardware

parts, or they can purchase a complete kit with step-by-step instructions and free access to a technical helpline. Instruments can also be supplied part-assembled or in finished form. The full range of kits available includes English bent-side spinet, cembalino, lute, hurdy gurdy, 22-string harp, portable organ, cornamuse, and drums. For information: <www.renws.com>. The British company is in West Yorkshire, with USA agents in Brookline, Massachusetts; Brasstown, North Carolina; Boulder, Colorado; and Fort Bragg, California.

Nunc Dimittis

Marion Herfort Pelton, of Manhattan, Kansas, died on March 1. She was 97 years old. Born on November 1, 1903, in Reedsburg, Wisconsin, she had been a Manhattan resident since 1928. Miss Pelton was Associate Pro-

fessor of Music at Kansas State University from 1928 to 1972, and had previously taught in the Shorewood, Wisconsin public schools in 1927-28. She served as organist for several churches in Manhattan, including the First Congregational Church for 13 years and the First United Methodist Church for 10 years. Following retirement, she traveled annually with the Photographic Society of America and visited 29 foreign countries. She received the BMus from the University of Wisconsin in 1927, the BS in history at Kansas State University in 1932, and the MA in organ from Columbia University in 1957. Additional study included organ lessons with Dick Jesson at Kansas State University 1932-40, at Brussels Conservatory in Belgium 1935-36, with Charles Skilton at the University of Kansas 1936-37, as well as study at a number of summer conferences and institutes. Her fields of research were musicology (Renaissance and Baroque), piano, organ, and recorder.



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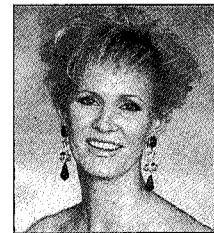
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Carillon News

by Brian Swager

Historical Carillon Recording

Historische Beiaardopnamen - Volume 1 - 1925-1950. Vlaamse Beiaardvereniging, 2000.

The Flemish Carillon Guild has begun a compact disc series featuring historical carillon recordings. The first CD documents the carillon art in Flanders during the period between 1925 and 1950. The recordings, taken from the archives of the Flemish Radio & Television and from the archives of the Royal Carillon School "Jef Denyn," are invaluable sources of information.

Several carillons are heard in conditions which no longer exist: either they were completely retuned (Ghent), completely or partially destroyed during World War II (Nivelles), or recently replaced by new instruments (Oude-naarde). These recordings are our only link to the former sound of these instruments. They demonstrate that some carillons had a surprisingly warm timbre, but that the majority were quite out of tune.

Another revealing aspect of the CD is the interpretation of the performers: Jef Denyn, founding director of the Belgian Carillon School, his celebrated colleagues Staf Nees and Léon Henry, as well as seven less well known carillonneurs. Their manner of playing often reveals the technical condition of the instrument: a stiff connection between the keys and clappers was inherent to nearly every carillon. That they succeeded nonetheless in virtuosic and finely nuanced performances is a testament to the talent of carillonneurs such as Jef Denyn. His legendary musicality is substantiated, for example, in the sublime interpretation of his own *Prelude in B-flat*—and this at age 76!

The CD is divided into two parts. The first features Jef Denyn and Staf Nees, the first two directors of the Belgian Carillon School, performing primarily their own compositions. Additional tracks include Jef Denyn speaking about the Carillon School, and an interview of Staf Nees by Karel Albert Goris (Marnix Gijzen) which includes comments on the influence of Jef Denyn. The second part is a series of sound documents in which the focus is on the sound of the instrument itself rather than the interpretation. This part includes the Hemony carillon of Ghent and the Du Mery carillon of Brugge before they were retuned. One piece is

played on the Mechelen World Exposition carillon (1938) which was installed at Stanford University in 1941.

The cover photo shows the playing console in the St. Rombout's Tower in Mechelen—a vivid example of a bygone era. For a genuine impression of the state of affairs during the period in question, this CD is indispensable. Any filtering which would have altered the timbre and adversely affected the authenticity of the recordings was avoided in the editing process. The primitive recording equipment with which the original recordings were made provides for a nostalgic character such as it would have sounded on an old phonograph.

One track features Jef Denyn speaking in 1937 (translated from Flemish): "The Carillon School was founded in Mechelen in August, 1922, in commemoration of my 35 years as carillonneur. Its purpose is to train excellent carillonneurs to play the instrument artistically and sensitively. The curriculum consists of playing both manual and pedal; secondly: the automatic carillon, theory, adapting accompaniments, knowledge of the notes and names. Applied: arranging music, programming the automatic carillon, carillon construction."

Interview of Staf Nees by Karel Albert Goris (Marnix Gijzen)

Mr. Nees, what do you think was the significance of your great predecessor?

Above all I believe that Jef Denyn is the one who revived the carillon art which in general had waned by the end of the previous century. I must say, however, that Mechelen kept the tradition going, a tradition that Denyn perpetuated by founding the Carillon School in 1922.

The work of our great master carillonneur is significant in that, beginning in Mechelen, he resurrected the carillon art by renovating neglected or poorly installed carillons, by building new instruments, by having other cities organize evening concerts in the Mechelen tradition, and last but not least by creating and promoting a carillon repertory that had been virtually nonexistent and is now known both here and abroad.

And of course I must ask you Mr. Nees, how many carillonneurs has the school in Mechelen trained so far?

Well, we can't say exactly, but there have been approximately 250, and note that these were students from fifteen different countries. The best of these students are now working not just in

Belgium but all over the world. Under Mechelen's impulse, a new carillon school has been established in The Netherlands that helps to promote the carillon art. Our former students are also active in countries such as France, England, Ireland, Denmark, the United States, Canada, New Zealand, South Africa, etc.

So you're saying that it is thanks to Jef Denyn that the carillon art is thriving once again?

Absolutely. We owe everything to Jef Denyn and the traditions maintained in Mechelen. His influence continues to have an impact and to grow. Take for example the ever increasing number of new carillons here and elsewhere. In this respect, we can easily compare our time with the carillon art's most flourishing period in the 17th century.

Even a layman such as myself can tell that Mechelen is without rival as the center of the carillon art.

Of course! Let me add that not only does our carillon school continue to thrive, it is held in high regard all over the world as the central source of carillon art. Former students eagerly return to Mechelen to reunite in their efforts to spread the Mechelen tradition abroad. So you see, it is above all Mechelen that plays a guiding role for carillonneurs throughout the world.

Good music for the carillon is either music written specifically for the instrument or good arrangements of existing music. Our primary concern is that it is simple and clear, not too complex harmonically or contrapuntally. Excellent pieces for the carillon repertory can be drawn from the music of the early Flemish harpsichordists: Fiocco, Krafft, Boutmy, Vanden Gheyn—who was an exceptional organist and carillonneur and wrote several excellent works for carillon—and composers from earlier times such as Couperin, Rameau, Purcell and others.

Works written specifically for carillon are especially important. We heartily urge all composers—especially our own Flemish composers—to take an interest in our instrument. We encourage them to consult with a proficient carillonneur and by all means to take inspiration from our beautiful old Flemish songs that are so simple but sound uncommonly good on the carillon.

With this CD, *Historical Carillon Recordings I (1925-1950)*, the Flemish Carillon Guild is making a significant contribution to the preservation of our

cultural heritage. The Guild hopes to present the second volume (1950-1975) in the near future.

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

Music for Voices and Organ

by James McCray

The Jesus Factor

It is still one of the tragedies of human history that the "children of darkness" are frequently more determined and zealous than the "children of light".

Martin Luther King
The Words of Martin Luther King

In the last half of the twentieth century, the controversy of church vs. state expanded into the choral field. Singing music with a religious text in school became highly controversial along with other similar contexts such as nativity statues by a court house, prayers at football games, and even the word, Christmas. As these issues were debated and analyzed, our nation became galvanized in terms of what is correct. Different areas of the country have divergent perceptions of protocol vs. basic beliefs. By the end of this current century situations are certain to be even more defined, but probably not firmly settled.

There is a historical value to people singing and knowing music of past generations; that helps us understand our roots. Francis Bacon, in the seventeenth century, noted that "histories make men wise." Knowing our past, as one philosopher pointed out, is vital to eliminating mistakes. Napoleon Bonaparte said that "A form of government that is not the result of a long sequence of shared experiences, efforts, and endeavors can never take roots." So it is with music. To truly understand our own time, we must understand the past.

One of the main arguments, of course, is that singing Christian music presents a bias and suggests conversion. That is as ludicrous as keeping students from reading Mark Twain because they might get mischievous ideas. Television today brings almost every conceivable form of depravation into homes on a

► page 10



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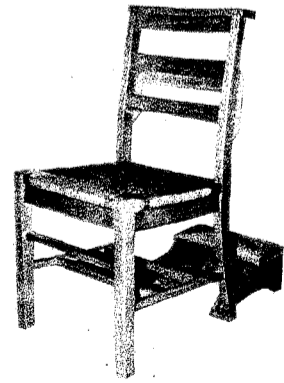
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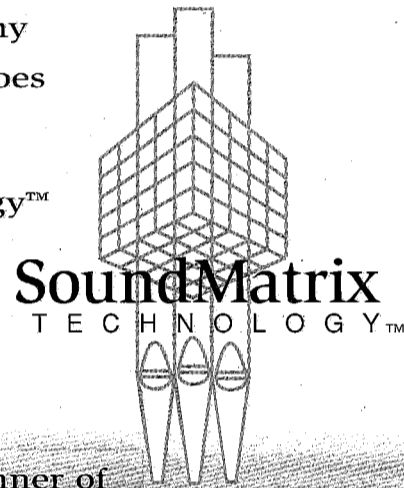
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daily basis, and that which is visual often has a stronger impact. Thus, just because a choir sings a requiem does not mean that someone has to die to make it more meaningful!

As someone who adjudicates many choral contests throughout the year, I have noticed a distinct decline in the performance of traditional church music of the past. Generations of musicians are losing their connection with their roots. The serene beauty of a Renaissance motet, a Bach chorale, or a Mozart Mass movement has almost vanished from the repertoire. What has replaced them certainly is not better in many cases.

The compromise that has emerged in many places, however, is singing music in another language and avoiding telling the performers or audience what the text is about. This seems like a strange approach to art. We must always remember that art asks questions, it does not answer them. A definite change that has transpired is to not perform a setting in which the word Jesus (and/or Christ) is used. Those works have been relegated to the church and will almost never be heard in a public school concert. They are not even common in private church school performances. This is what I am calling the "Jesus Factor."

The comments above are merely observations of our current state of affairs. Since most of the readers of this column are church choir directors, these observations have little bearing on your choice of literature. So, the music this month is chosen because it does contain the word Jesus in the title. As society avoids these kinds of works, for this monthly missive, they are emphasized.

O Holy Jesus, Jonathan Willcocks. SATB and organ, The Sacred Music Press, 10/1937S, \$1.40 (M-).

This tender anthem, whose text is by St. Richard of Chichester (13th C), has an organ part that is pure background accompaniment. There are three stanzas, each set differently but with the same soprano melody and an extended Amen.

I Must Tell Jesus, arr. Lloyd Larson. SATB, soloist, and keyboard, Beckenhorst Press, Inc., BP 1564 (M).

A joyous Gospel style provides the character for this arrangement. A soloist is featured with the choir singing backup phrases which add to the strong rhythms. The keyboard has a soloistic feel, yet it is accompanimental to the choir. Repeated sections and a slow dramatic closing add to the Gospel character. Folks will love this one.

Jesus, Friend to Me, Nancy Gifford. Unison, flute, and keyboard, Triune Music (Lorenz Corp.), 10/2173K, \$1.25 (E).

The easy flute music is optional with a separate part on the back cover. The text and style make this useful for chil-

dren's choirs with brief repetitive phrases and an easy keyboard part.

Give Me Jesus, arr. Ron Kauffmann. SATB, S solo, and keyboard, Santa Barbara Music Publications, #247, \$1.35 (M-).

The style is a modified spiritual with an accompaniment that is not difficult but is somewhat soloistic. The soprano solo is a brief obbligato line above the choir. The men are featured on one stanza and there are phrases of unaccompanied singing.

Jesus, Still Lead On, Emma Lou Diemer. SATB, organ, congregation, and optional brass quartet, The Sacred Music Press, 10/1708S, \$1.40 (M).

Diemer's rousing instrumental introduction creates a spirited mood for this setting, based on the tune Seelenbrautigam; this instrumental music recurs between sections of the anthem. There is a contrasting legato section without the congregation. Later, in a higher modulation, the opening music returns and is followed by closing choral section. Good music, and highly recommended.

Jesus Lives, Alleluia!, Ruth Elaine Schram. SATB and keyboard, Belwin-Mills (Warner Bros.), BSC 9954, \$1.30 (M).

This Easter anthem begins with a slow 6/8 narrative setting of the crucifixion which later dissolves into a robust 6/8 section of the resurrection. The busy keyboard music helps drive the music that builds to a pulsating Alleluia ending.

Jesus Is as Good as It Gets, William Rowland. SATB and piano, Abingdon Press, #034655, \$1.50 (M).

Here is a rhythmic Gospel swing setting that also has an optional rehearsal accompaniment cassette. The fast tempo, syncopations, modified rhythms, repeated phrases, and chromatic harmony add to the style. This would be of particular interest to youth choirs who will greatly enjoy it.

Jesus Christ Is Born, Jeff Reeves. Unison with Orff instruments or piano, Choristers Guild (Lorenz), \$1.40 (E).

Orff instruments include soprano and alto glockenspiel, alto and bass metallophone, alto and bass xylophone, and finger cymbals. The score includes both instrumental and piano versions for use. There are six identical unison vocal stanzas above the sparse accompaniment.

Oh, How I Love Jesus, arr. Lloyd Larson. SATB and keyboard, Beckenhorst Press, BP 1580, \$1.65 (M).

Based on the traditional melody of the title, the music is in two sections. The opening is a somewhat free yet accompanied area that then changes to a more structured 9/8 area which builds to a modulation for the closing section. Functional church music.

Book Reviews

Clarence Eddy (1851-1937): Dean of American Organists, by William Osborne. Richmond, VA: The Organ Historical Society, 2000. 410 + vi pages. \$35.00 plus \$2.50 shipping, <www.ohs.catalog.org>, P.O. Box 26811, Richmond, VA 23261; tel 804/353-9226. Visa and MasterCard accepted.

Mr. Eddy's position among the great artists of the world is well known. He exerted himself to the utmost on this occasion and gave a performance of the selections chosen, which embrace nearly every form of music for this instrument, which could not be excelled.

—Recital review in the *Musical Courier*, 30 January 1895.

This mid-career encomium was typical of similar opinions of Clarence Eddy's performing abilities throughout his remarkable life with the organ. Even at the age of forty-one, his biography published in *The Organ* in October 1892 traced achievements that began with his demonstration of marked musical ability at the early age of five. Following his first church position at the age of twelve, he undertook organ studies with Dudley Buck when he was sixteen, then at the age of twenty with Carl August Haupt, the most prominent organ teacher in Germany, who commended him in writing as "undoubtedly a peer of the greatest living organists." Following a successful European recital tour he settled in Chicago and developed his reputation as a leading American organist. After joining the Hershey School of Musical Art as general director in 1876—Eddy married Sara Brannan Hershey, the school's founder and vocal director in 1879—he gave a remarkable series of one hundred weekly organ recitals without repeating a number. Eddy played more dedication recitals than any other organist of his day, and his frequent tours included playing at various expositions in the United States and abroad. He published two multi-volume organ methods to supplement his teaching activities, along with several original works. He was also featured in music magazines. His efforts in organizing the 1893 North American tour of Alexandre Guilman generated a friendship with the French virtuoso that continued over the years. As a founder of the American Guild of Organists, Eddy became affectionately known as the "Dean of American Organists."

William Osborne's appreciative biography enlarges on these essentials in substantial and careful detail. The profusion of information unfolds within twenty chapters, organized into four parts: I, Eddy's Eventful Career; II, Eddy as Recitalist; III, Eddy as Composer, Editor, Pedagogue and Translator; IV, Eddy as Commentator. An appendix lists sixty-one organ works written for and dedicated to Eddy; fifty illustrations supplement the main text.

Part I chronicles Eddy's life span in

five stages: Chicago (1874-1895), Paris (1895-1906), New York and Chicago (1906-1915), San Francisco (1915-1919), and Chicago (1919-1937). Eddy's career as an "indefatigable trekker" began relatively early, during his first Chicago period, when he travelled extensively in Europe, thus contributing to the spread of his reputation beyond his home base. By the age of twenty-six his repertory included about 600 pieces, as well as all of Bach's works. At the Hershey Music Hall he played a series of 100 recitals in 1877-1879. In 1879 he joined the faculty of the Chicago Conservatory of Music. His Paris period, too, was marked by further achievements, such as his concert at the Trocadéro heard by an audience of 4,000, his program at the Crystal Palace in London attended by 10,000, and other similarly successful performances in America. During his New York and Chicago period his working repertory had expanded to 4,000 pieces, and his recitals attracted as many as 6,000 listeners. In 1913 an inane newspaper story estimated that Eddy had "Walked" 175,000 Miles at Pedals," and that he had averaged 300 days a year at the organ during his fifty-year career. His San Francisco period was marked by a transcontinental blitz during which he played in thirty-four cities over three months. In 1917, when Eddy was sixty-six, he claimed to have played 5,000 organ recitals in the United States, in addition to those in Europe. During his final Chicago period, between extensive touring, Eddy made a radio broadcast in 1923 that may have been heard in Europe as well as in America; hundreds of letters of praise were received. He produced a number of player-organ rolls about the same time.

Part II begins with the observation: "Clarence Eddy was surely the most active organ recitalist of his time. . . he flourished in an era when the organ was a mainstream instrument whose practitioners were widely recognized as a major source of musical culture" (p. 166). Eddy's recitals were typical of his period: they included transcriptions and presented other assisting vocal or instrumental artists. This part consists mainly of the programs of the 100 recitals of 1877-1879 and an initial series of twenty-five recitals of 1875; without exception, Eddy included an original work or arrangement by Bach in every program. His credo was to combine the most pleasing works of old masters with the best of modern compositions. Three other series are itemized as well: The National Programs of 1881 (9 programs of American, English, and European composers), General Programs (25 programs), and The World's Columbian Exposition of 1893 (62 programs).

The three sections of Part III deal with Eddy's few original compositions, edited collections of pieces for students and skilled performers, illustrated instructional publications of various kinds (including a correspondence course of pipe organ lessons), and an unimaginative translation of a theoretic-

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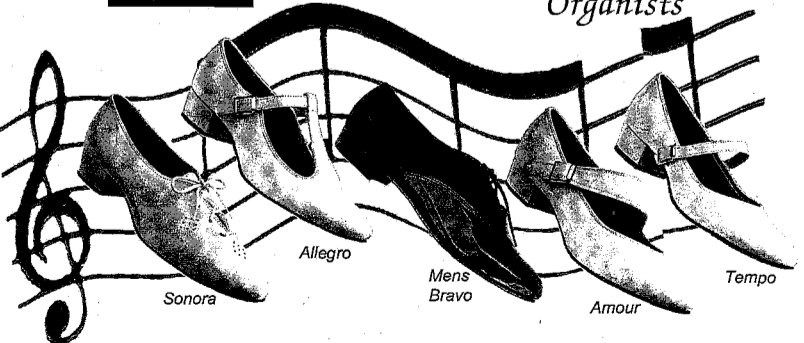
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cal treatise by his mentor, Haupt.

Part IV discusses Eddy's written contributions (letters, addresses, essays, commentaries) to several publications of his time (including THE DIAPASON), as well as interviews with him. The scope of these pieces covered almost every conceivable topic of interest to organists: playing technique, registration, organ literature, transcriptions, playing from memory, theatre organs, and the status of the organ in musical culture, among others. His personal reminiscences of his tours even extended to notable restaurants he had encountered.

Moving beyond the biographical focus on Eddy and his peregrinations, William Osborne provides substantial insights into such related matters as other organists and musicians of the time, organ concert programming, shifts in musical taste, the state of organbuilding, and the nature of the organ culture generally. The author's painstaking attention to detail extends to frequent informative footnotes and also to the unusual practice of attaching biographical dates to the names of every personage mentioned. Organists and music historians will welcome this extensively researched and highly readable portrait of the organ's most enthusiastic and prominent proponent of the early part of the last century.

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

Gardner Read: A Bio-Bibliography by Mary Ann Dodd and Jayson Rod Engquist. Westport, CT: Greenwood Press, 1996. xv + 270 pp.

In accordance with the current critical canons of full disclosure, I begin by acknowledging that I was a student of Gardner Read's during my undergraduate and graduate days at Boston University. My memories of his rigorous teaching differ from those recalled by others in this volume's biographical essay only in such details as that my lessons were always individual, never in a group of two or three as the book suggests was Read's usual practice (except for a sort of group seminar at the beginning of each semester).

Nor do I ever remember Read using a piano. He didn't need one. He could look at the fullest, densest score and hear it in his mind's ear. Thorough and disciplined himself, no error, lapse or sloppiness escaped his notice. A quick scan and he'd home in unerringly on any weaknesses, detailing them with a brutal honesty unleavened by platitude. Yet his criticisms, pungent though they might be, always pointed toward a solution. Read was demanding and intimidating, but he was a great teacher; and studying with him was one of my most valuable and formative experiences.

And now to the book, number 60 in a series that includes similar volumes on such twentieth-century composers as Germaine Tailleferre, Elliot Carter, Ulysses Kay, Paul Creston and Carl Ruggles. The format is standard for the series: a biographical essay followed by a list of works including premieres and selected subsequent performances, writings, discography and bibliography. In Read's case, because he is a prolific author as well as composer, the bibliography is divided into two separate sections: one consisting of articles and reviews of his music, the other listing reviews and comments on his books and articles (or as they are rather awkwardly termed, his "literary writings"). The volume closes with eight appendices, listing works by classification, commissions, awards and honors, manuscript locations, dedications, text sources, conductors, and publishers; and three indices, on each for Read's music and writings, and a subject index.

Dodd's biographical sketch is thorough and informative. One of its most thought-provoking moments may well be its 'Epilogue' wherein she addresses briefly the question of why Read's music, finely conceived and beautifully crafted, is not more firmly established in

the standard twentieth-century repertoire. Or, not to put too fine a point on it, why does Read's music enjoy more in the quality of respect it commands than in the quantity of performance it receives?

Part of the answer is certainly political, in a manner of speaking. As Dodd observes, Read has never been one to work behind the scenes promoting himself or his music; nor has he aggressively sought commissions. Rather, he has written to the bidding of his own muse; and if at the end of the day, his work may be seen to lie squarely in the tradition of French post-Romanticism, much of it is demanding stuff for the performer (as anyone who has played through his stunning *Suite for Organ* will attest) and in the case of his later, more experimental work, for the listener as well.

As usual in the Greenwood series, there is little in the way of specific critical commentary on the music itself, beyond a brief general description of particular works as they are mentioned in the text. Musical examples are few and there is no substantive discussion of the changes in Read's idiom and style over the years.

None of the foregoing is meant as a criticism; after all, a bio-bibliography is not intended to substitute for a full-blown critical life-and-works of the sort that major American composers of

Read's creative generation are just beginning to get, exemplified at its finest by Pollack on Copland and Tommasini on Thomson. One would hope that a similar study of Read might be undertaken, and sooner rather than later. His superb technical proficiency, the sophistication with which he achieves effects, the elegance and economy with which he solves problems, all merit a careful critical exposition. Meanwhile, this volume is a welcome addition to the all-too-slim body of literature on a significant figure in twentieth-century American music.

—John Ogasapian

New Recordings

J. S. Bach. *The Young Bach. A Virtuoso.* Played by Kay Johannsen. Hänssler Bachakademie CD 92.089.

Contents: BWV 550, 715, 726, 563, 720, 739, 718, 578, 690, 721, 737, 568, 722, 738, 729, 732, 577, 725, 565. (71 minutes.)

J. S. Bach. *Six Sonatas BWV 525-530.* Played by Kay Johannsen. Hänssler Bachakademie CD 92.099. (78 minutes.)

J. S. Bach. *Weimar, Köthen & Leipzig.* Played by Bine Katrine Bryndorf. Hänssler Bachakademie

CD 92.096.

Contents: BWV 537, 590, 696, 697, 698, 699, 701, 703, 704, 539, 691, 753, 728, 573, 735, 547. (59 minutes.)

J. S. Bach. *Influences of Cantata, Concerto & Chamber Music.* Played by Bine Katrine Bryndorf. Hänssler Bachakademie CD 92.098.

Contents: BWV 546, 731, 583, 712, 713, 717, 734, 591, 645-650, 540. (72 minutes.)

J. S. Bach. *Orgelbüchlein BWV 599-644.* Played by Wolfgang Zerer. Hänssler Bachakademie CD 92-094. (73 minutes.)

J. S. Bach. *Ohrdruf, Lüneburg & Arnstadt.* Played by Andrea Marcon. Hänssler Bachakademie CD 92.087 (2 CDs).

Contents: (CD 1): BWV 569, unnumbered, 1085, 1121, 705, 747, 549, 716, 724, 758, 588, 765, 589. (CD 2): BWV 535a, 749, 702, 741, 744, 570, 757, 707, 708, 750, 535, 700, 764, 756, 531. (108 minutes total.)

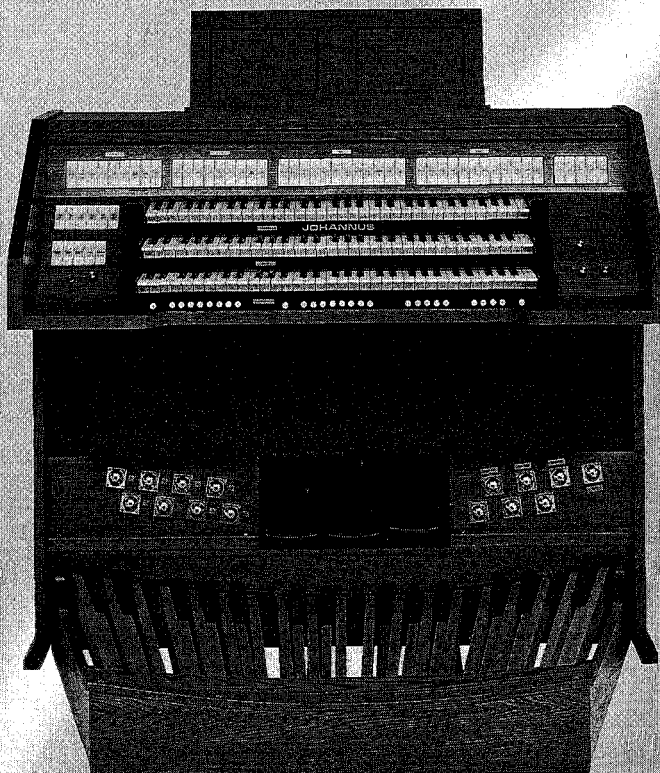
Hänssler recordings are available in the U.S.A. from Collegium Records, P.O. Box 31366, Omaha, Nebraska 68131 (800/367-9095), or at some good record stores. The discs are available separately. No price given.

The Hänssler Verlag of Germany issued a centennial edition—170 CDs, general editor Helmut Rilling—that was completed for the 250th anniversary of Bach's death in July 2000. 16 CDs

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| Nazard | 2 2/3' |
| Flute | 2' |
| Tierce | 1 3/5' |
| Siff flute | 1' |
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| <i>Vox Humana</i> | 8' |

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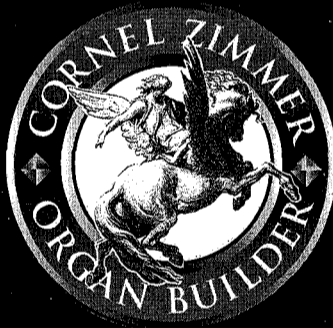
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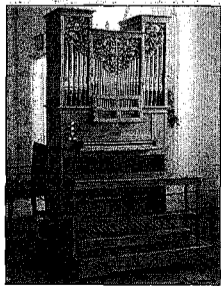
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under the sub-editorship of Kay Johannsen are devoted to the complete organ works. Thus, the recordings under consideration here make up slightly less than half of the organ recordings.

I suspect that Hänssler issued some information, which I did not receive, about the principles governing the recording. It is obvious that this was not to be another one-man Bach cycle. Johannsen has assembled a group of fairly young, but well-established European organists; while there are clear differences in their playing, all of them are clearly adherents of a German style of playing Bach. The organs used, a mixture of old and new, are all what we think of as "baroque" instruments with comprehensive choruses on at least two manuals, well-developed upperwork, and strikingly comprehensive pedal divisions. Presumably the performers chose or helped to choose the instruments they wanted. Hänssler's engineers apparently favor close microphone placement; the quality of the recordings is excellent.

The makeup of the individual volumes is a little confusing. Collections or cycles, such as the *Orgelbüchlein* or *Clavierübung III*, are of course issued as separate volumes. All other works, whether chorale-based or so-called "free" compositions, are in volumes like *Ohrdruf, Lüneburg & Arnstadt*, units that are in effect both geographical and chronological. However, there are other units devoted to topics—*Influences of Cantata*... for example—that in some cases simply supersede any chronological order. It is not always clear what criteria are used in establishing the contents of such volumes.

Hänssler or perhaps Johannsen avoids becoming embroiled in the arguments about authentic or unauthentic works. The traditional BWV listing, plus the Neumeister chorales, is used, although the program notes will indicate that the authorship of BWV 577 (the "Jig" fugue), for example, has been questioned.

The CD booklets are models of their kind. They are in German, with good literature English, French, and Spanish translations. Each contains excellent notes on the music, the performers, and the organs (with pictures), and the registrations used are included.

A detailed discussion of each recording would be impractical, and the following comments are restricted to brief information about the various organs and rather minimal comments on the performances.

Kay Johannsen studied in Freiburg im Breisgau, Germany, and Boston. He is director of music at the Stiftskirche (the Protestant "cathedral" of Baden-Württemberg) in Stuttgart, and a widely travelled performer. He plays *The Young Bach* on the famous Arp Schnitger organ (II/30) in Cappel. The organ was built for the Johanniskirche in Hamburg and moved to the village of Cappel in 1816; it was renovated in 1976/77 by von Beckerath. The printed specification notes the provenance of all the pipework; Schnitger used Scherer pipes, and von Beckerath supplied a few pipes to complete his restoration. The organ has a wonderful bright, clear pleno, not at all shrill despite the plethora of mixtures—there are actually 51 ranks in the 30-stop organ. The pedal reeds are clear and sharp, and almost

every stop can be used for solo purposes. Johannsen inclines to brisk tempi and rock-steady rhythm. Listen to the dancing sound of the opening "Prelude and Fugue in G" (BWV 550), but also to the subtle use of articulation to bring life into even the simplest chorale prelude. Not everyone will like his performance of "the" D minor toccata and fugue; he uses double mordents, at the beginning, starts off at a very brisk tempo, and scarcely deviates from it, using a modest ritardando only near, but not at, the end.

I would rank Johannsen's performance of the trio sonatas among the two or three best I have heard. Once again, the tempo is brisk but not unreasonable. Johannsen is remarkably adept at using articulation to make the voice-leading extremely clear. The organ is the Metzler (III/37, 51 ranks) built in 1992 in the principal church of Stein am Rhein, Switzerland. Johannsen uses only two manuals; he makes very good use of the Larigot and Quinte stops. A few of the solo stops sound just a little too hard. I found the jaunty performances of the fourth and fifth sonatas particularly attractive.

Bine Katrine Bryndorf was born in 1961 in Helsingør, Denmark. She studied in Vienna with Radulescu, in Saarbrücken with Roth, and in Boston with Porter. She teaches at the Danish Academy of Music in Copenhagen and is very active as a lecturer, clinician, and performer throughout Europe. *Weimar, Köthen & Leipzig* is played on the 1997 Marcussen in St. Mary's Church in Helsingør (III/30, about 38 ranks). It has excellent harmonics and fine solo reeds, particularly a lovely Krummhorn. Full organ is perhaps just a little harsh. Bryndorf does a wonderful job with some widely assorted chorale preludes and produces a lovely sparkling performance of the famous "Pastorale" (BWV 590). The two big works, "Prelude and Fugue in C Major" (BWV 547) and "Fantasia and Fugue in C Minor" (BWV 537) seem to me a bit plodding, possibly as the result of overly legato playing.

Bryndorf plays *Influences*... on the organ built in 1995 for the Garrison Church in Copenhagen. This is one case where the accompanying notes let us down. The instrument (III/45, 64 ranks) is described as a "reconstruction of a Danish baroque organ." One would like to know whether the baroque model was generic or whether Lund based his work on a specific organ. In any case, this is a fine organ with nice reedy harmonics, good solo reeds, and a rather spectacular if perhaps overly smooth 16' pedal reed. Bryndorf's playing here seems a bit more spontaneous. She gives an outstanding performance of the "Tocatta and Fugue in F Major" (BWV 540) and particularly of its great fugue. The Schübler chorales (BWV 645-650) are neatly played with interesting registrations.

Wolfgang Zerer, born 1961, studied with Walter Schuster in Passau and then with Radulescu and Koopman, among others. He is a professor at the Hochschule für Musik in Hamburg and also teaches in Groningen. He plays the *Orgelbüchlein* on the famous organ of the St. Martinikerk in Groningen. The instrument (III/53, 74 ranks) has a complicated history. In 1691-1692 Arp Schnitger rebuilt an older instrument. Frans Caspar Schnitger renovated it

and added the Rückpositiv in 1728-1730. After a series of misfortunes, the latest a major rebuild and enlargement in 1939, the organ was restored to the state of 1730 by Jürgen Ahrend from 1975 to 1984. The leaflet identifies the provenance of all the pipework. Actually, Ahrend rebuilt the entire action and is responsible for a good many pipes. The result is more than satisfactory. Zerer makes excellent use of the wide variety of solo combinations available and produces a very fine performance of the *Orgelbüchlein*. While the collection was never intended to be heard as a unit, Zerer comes very close to making it work as a kind of concert program without doing any violence to the nature of the chorales.

Andrea Marcon was born in Treviso in 1963. He studied at the celebrated Schola Cantorum in Basle, Switzerland. His teachers included Hans-Martin Linde, Luigi Fernando Tagliavini, Harald Vogel, and Ton Koopman. He is now teaching at the Schola in Basle and is active as performer, conductor, and musicologist. He performs here on the west gallery organ at the monastery in Muri, Switzerland. The organ (II/34, 48 ranks) was built by Thomas Schott 1619-1630, rebuilt by V. F. Bossard in 1744, and restored in 1966-1971 by Metzler, Edskes and Brühlmann. There is no indication of the extent of the restoration. The principals alone seem rather dull, but full organ is bright and lively without being overpowering. These two discs contain a really disparate collection of works that should definitely not be listened to all at once. Marcon's playing is always satisfying but one may occasionally wish for a more vigorous approach. He does, however, provide some fine performances, particularly of the great contrapuntal setting of "Ach Gott vom Himmel sieh darein" (BWV 741) and the neglected "Prelude and Fugue in C Minor" (BWV 549).

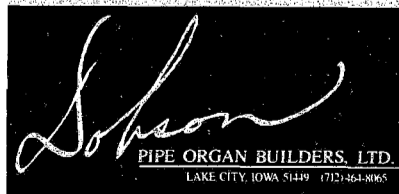
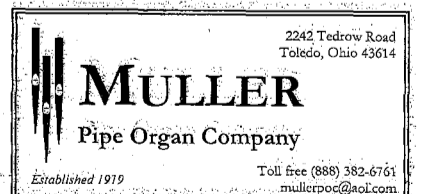
I find it almost impossible to "rate" large-scale Bach recordings. These discs contain performances that range from very good to superb. There is much to be said for a complete recording of Bach's organ works that focuses attention not on a celebrated performer but on the music. (It is perhaps worth mentioning that the Bach discs in this series that are not reviewed here are by the same group of performers.) For me, these discs are a valued addition to my Bach collection, offering some joys and insights that others do not. Thoughtfully arranged repertory, great organs, and fine playing. What else can be said?

—W. G. Marigold
Urbana, Illinois

New Organ Music

Today in Paradise: Music for Manuals for Lent, Holy Week and Easter; Kevin Mayhew Ltd., 1997, Catalogue No. 1400159 (distributed by Mel Bay Publications, Inc.), \$24.95.

Today in Paradise contains forty-three pieces, twenty-one for Lent and Holy Week and twenty-two for Easter. Although the table of contents lists the works in alphabetical order according to title under the two headings "Lent and Holy Week" and "Easter," for some inexplicable reason the works are not published in these two groups, but are

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printed in what appears to be an arbitrarily random order. The composers are regular Kevin Mayhew contributors: Rosalie Bonighton, Simon Clark, Adrian Fish, Andrew Fletcher, Andrew Gant, Colin Hand, John Jordan, Richard Lloyd, John Marsh, Colin Mawby, Malcolm McKelvey, Andrew Moore, Philip Moore, June Nixon, James Patten, Richard Proulx, Noel Rawsthorne, Betty Roe, Martin Setchell, Quentin Thomas, Stanley Vann, Alan Viner, and Norman Warren. Almost all are, or have been, church or cathedral organists, and only six are under fifty years of age, two factors that may explain the mixture of conservative and more modern musical styles. The pieces, almost all of which are two or three pages long, make no claim to express profound, creative ideas. They could be said to provide attractive Lenten and Easter music for amateur church organists or pianists, who do not have much time to practice for Sunday services.

As is usual with Mayhew publications, the volume is visually handsome: the stiff card cover features Germano Tessarolo's painting of Jesus hanging on the Cross, titled *Christ* (1991), against a purple background. The music is printed on super bright white paper, beautifully clear and easy to read.

The Lenten and Holy Week pieces have evocative titles. Adrian Fish's *Ash Wednesday Saraband* conforms to the Baroque stylized dance's moderate triple meter with an accented dotted note on the second beat, but the mercurial chromaticism with a generous scattering of pungent dissonances in the middle section are of our own age. Andrew Fletcher's *The Way of the Cross* and Stanley Vann's *Via Crucis* suggest the melancholy plodding march of the tired Jesus on the way to his crucifixion on Calvary. In *Into Thy Hands*, Philip Moore reflects on Christ's suffering as he hangs on the Cross. The two outer sections of this ternary piece consist of soft, sustained notes in the two inner voices, and slowly undulating, listless, *legato*, outer parts, the music being divided into phrases that frequently vary in length. In the middle section, Moore makes the mood more purposeful as the voices enter imitatively. John Jordan uses a somewhat similar style in his through-composed *Gethsemane*: flowing, rather aimless quarter-notes grouped into phrases, against held notes, with non-functional, rather dissonant harmony that features emphasis on linear movement of individual voices. Both Moore and Jordan express despondence and a sense of being lost.

The Easter pieces generally call for more digital facility, but do not require an advanced keyboard technique. Among the Easter character pieces are two that seem to be highly derivative. William Walton may be recalled in John Marsh's *Trumpet Tune*, a brief, snappy, melodious ternary structure. Arthur Bliss' *Royal Fanfares* for the wedding of Princess Margaret in 1961 anticipate Malcolm McKelvey's even shorter grandiose fanfare, which is puzzlingly titled *Easter Chimes*.

Several of the six compositions based on pre-existent hymn tunes associated with Easter are particularly fine. One of these, *Variations on "Eya! Resurrexit Jesus Christus"* by Stanley Vann, approaches the exuberance and power of the composer's *Toccata* (in *100 Processionals and Recessionals*, Kevin Mayhew, 1995). The first two thirds of the pre-existent hypodorian tune center on the dominant, C, but the last third is built on the mode's final, G. This ending of the hymn sounds to modern ears like the dominant and inconclusive, especially when the penultimate chord is C major (so that the cadence sounds like I-V in C major). The *gigue*-like *Vari-*

tion II is particularly enchanting, with the hymn tune soloed on a soft reed in the left hand, and the right hand, "staccato and airily," providing a rapid triplet counter-melody on 8 and 4 foot flute and nazard. The hymn tune is still hardly altered in Variation III, a solemn, minor mode, chromatic funeral march, but the pre-existent melody is heavily decorated with ornaments in the *Adagio* Variation IV, an aria. Full organ is called for in Variation V, which brings the work to a grandiose, majestic close.

Another interesting contribution to the Easter repertoire that is based on an old hymn tune is Martin Setchell's *Scherzo on "Gotlobt Sei Gott."* Cast *alla gigue*, the tone of the opening prelude is flippant and cheeky, after which the composer settles down to a serious development of his material in the Baroque manner, presenting each phrase of the pre-existent melody between interludes of imitative counterpoint based on motifs from the hymn tune. He returns to the comic mood in the coda. While the work is diametrically opposite to such widely played regal, slower settings of Melchior Vulpus' tune as Healey Willan's (in *Six Chorale Preludes*, Set 1, 1950), Setchell's quite innovative approach is arguably refreshing and enticing.

One may suspect that in writing *Lumen Christe*, an Easter chorale prelude on the medieval French melody

more commonly titled *Orientis Partibus*, Noel Rawsthorne's ideal sound was the magical thrill of massive chords played on the full organ of the huge, highly reverberant Liverpool Cathedral, England, an instrument that he presided over for a quarter of a century. The imperious, peremptory, extended declamatory introduction leads into an equally noble presentation of the old pre-existent hymn tune, and the grand coda brings the piece to an impressive end. Compared with Rawsthorne's usually mellifluous harmony, there are far more simultaneous seconds here, dissonances that are usually the result of giving pre-eminence to the development of the shapely linear movement of parts over consonance of vertical alignments. Whether the startling clashes are convincing is open to discussion.

In the brilliant *Toccata on "Christ ist erstanden,"* June Nixon shows that she shares William Mathias' fondness for medieval-sounding music, especially multimeter, modality, duplication of lines with organum-like parallel perfect fourths below, and a *tierce de Picardie* final chord. The fast *moto perpetuo* eighth-note movement may be too taxing for some amateurs' fingers, but, if the notes can be mastered, the sense of bustle and joy that they help create make it well worth the trouble.

Today in Paradise is a valuable, attractive, fresh addition to the Lent,

Holy Week, and Easter repertoire of amateur church organists.

—Peter Hardwick
Breachin, Ontario

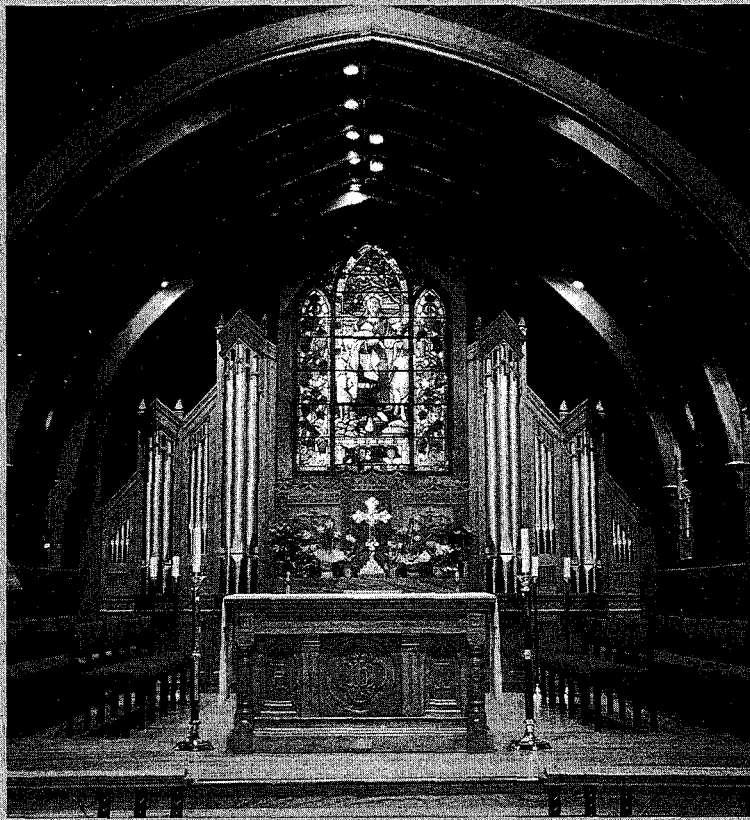
Partita on Kingsfold, Charles Callahan. Concordia Publishing House, 97-6692, \$6.00.

Prelude, Chorale, Improvisation, Trio, and Meditation. In the *Prelude*, presented in e minor and then b minor, the melody is given in the right hand with an accompanying figuration in moving eighth notes in the left hand. The pedal functions mainly as tonic pedalpoint. *Chorale* is a three-voice harmonization of the tune. In *Improvisation* the tune migrates from the pedal to the various voices of the manuals. Suggested registration for this movement is celestes in the manuals, with 16' and 8' in the pedal. In the three-voice texture of *Trio* the tune is in the left hand, with the pedal played staccato and the right hand voice playing scalar eighth notes. The closing *Meditation* presents the tune in the pedal, with a suggested registration of a 4' flute or 4' English Horn. The accompanying manuals are to be played on a quiet registration of strings, celestes and flutes. This easy piece is a good addition to anyone's library.

—Larry Schou
University of South Dakota
Vermillion, South Dakota

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The Historical Italian Organ Tradition and Development

Francesco Ruffatti

A concert by Luigi Ferdinando Tagliavini and Gustav Leonhardt at the Basilica of San Petronio in Bologna, held on October 27, 2000, provided the inspiration for writing an article on the historical Italian organ, its tradition and development. My goal is to give a panoramic view of the subject, and anyone knows that when looking at a panoramic view much of the detail is lost. Still, such an attempt is worth carrying out because some general guidelines can in any case be drawn. To do so, it is necessary to go back a number of centuries and try to understand the original role of the organ in the musical world of Italian churches.

The Basilica of San Petronio is no ordinary place from the standpoint of organbuilding history. It enjoys the presence of two unique instruments: the oldest Italian organ in existence, built by Lorenzo da Prato between 1471 and 1475, roughly 20 years prior to the discovery of America by Columbus,¹ and a later organ, built by Baldassarre Malamini in 1596. The instruments are located face to face in the area traditionally reserved for the choristers, behind the high altar.

The program notes for the Tagliavini-Leonhardt concert, written by Marc Vanscheevwijck, well explain the use for which organs of medieval and renaissance times were intended:

Alternatim performance practice, i.e., the performance of liturgical pieces alternating contrasting musical forces in the various versets of the sacred texts, originates in the old antiphonal singing of psalms of the first centuries A.D. In responsorial music a soloist or a small group of singers alternated with the larger choir. Sometimes they alternated plainchant with polyphonic settings of the text. Probably as early as the organ began to be used in church, the organist already improvised "versets," alternating with the choir singing the counter versets in Gregorian chant. Obviously, the schola never repeated the texts of the versets played by the organist, who improvised (and later composed) on the relative Gregorian melodies. The earliest source of such a practice is the Faenza Codex, compiled c.1420. During the following century this alternatim practice spread throughout Italy. Many alternatim settings, particularly of the mass proper, have been preserved, some of the most famous of which were composed by Girolamo Cavazzoni, Claudio Merulo, Andrea Gabrieli, and (in the 17th century) the *Fiori Musicali* of Girolamo Frescobaldi.²

Two aspects immediately come to mind:

1. The organ location, which for effective responsorial use had to be near the choir and not necessarily in a favorable position for the congregation.

2. A tonal structure suitable for dialogue with a small group of singers. There was no need for a sound big enough to accompany the choir, simply because the organ was intended as a soloist. And accompanying the congregation was certainly not in the agenda, since people did not sing during liturgy in Italian Catholic churches until very recently.³

What effect did all of this have on the sound? Since power was not the issue, early Italian organbuilders developed their talents in other areas, and tonal quality became the priority. They created relatively small instruments, mostly with only one manual, with gentle, beautifully voiced stops. Wind pressures were in most cases quite low, down to 42–45 mm. at the water column, and the voicing techniques as well as the tonal design in general reflected such an approach.

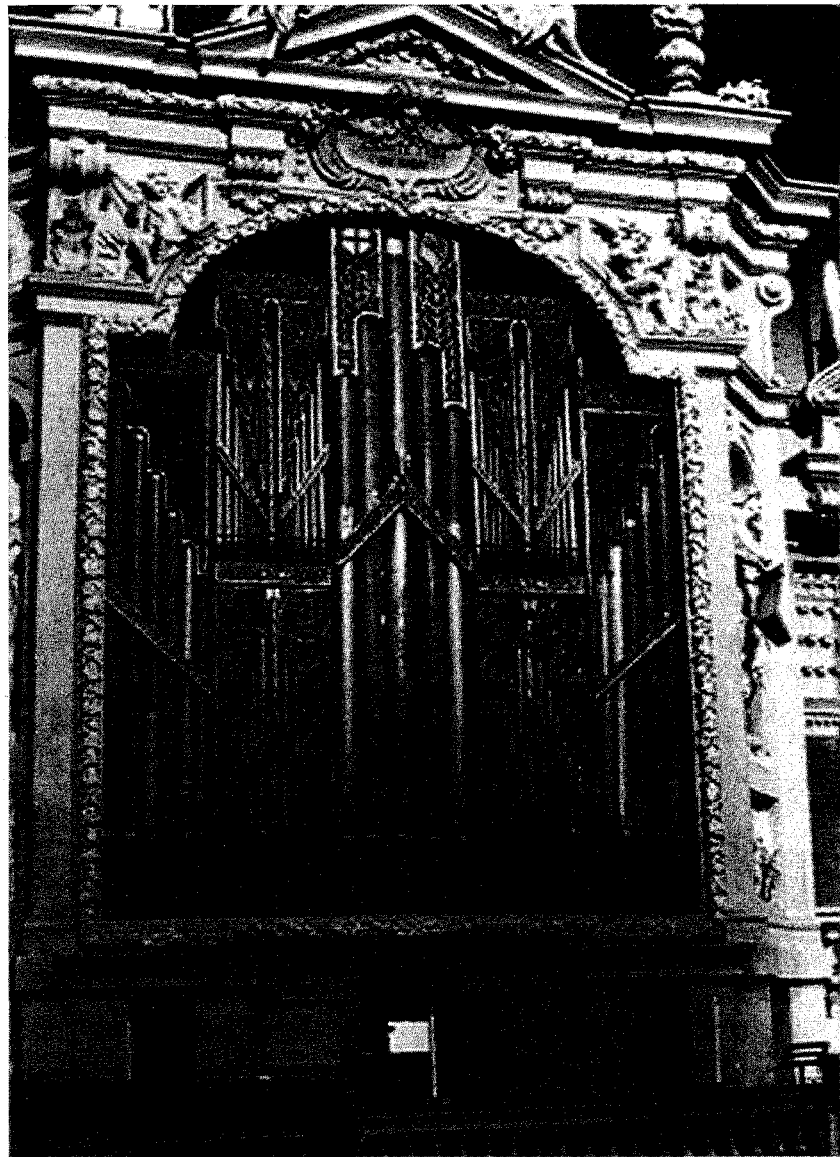
Listening to music by Antegnati (also a famous Italian organbuilder), Segni, Veggio, Gabrieli and others performed on the beautiful organs of San Petronio gave me and the entire audience (a few hundred people all gathered in the large space behind the high altar, to be able to best hear the organs) a good perspective of the musical experience which was originally expected from such instruments.

It is my belief that the original DNA of ancient Italian pipe organs, as defined

by their original use in the liturgy, played a decisive role in the subsequent evolution of the instruments. This was due to a strong sense of tradition among the vast majority of builders and to their reluctance to introduce changes to a practice which was considered successful. Examples to the contrary do exist, but any effort of generalizing, or extracting general rules from a complex reality, always ends up sacrificing notable exceptions.

In post-Renaissance times, organ use became widespread. All Italian churches had at least one organ and often one or two *Positivo*⁴ instruments in addition to the main organ. And a very significant change took place: in addition to being used as a solo instrument for improvisations and for the performance of written music, the organ also became an accompanimental instrument for the choir. Its location within the building also changed in most cases, taking into greater consideration the congregation as the beneficiary of musical performances: the preferred location for new instruments became a balcony facing the nave, which is still considered by many to be the ideal location for the best possible diffusion of sound within a building. Naturally, broader tonal resources had to be made available in order to accommodate this new function, but this did not cause a significant change in the original voicing practices. In other words, more stops were introduced and a Pedal division was added (normally consisting of one or two stops), but the basic tonal structure remained the same and no major changes took place in the sound: still low pressures and gentle voicing. After all, organs still did not need to be big or powerful, because they were not intended to support an entire congregation, just a choir.⁵

A further, major evolution took place as a result of the greater demands by the repertoire of the Romantic period. A great number of new stops were introduced: reeds of various types, more flutes, strings, even percussion: drums, cymbals, bells and the like. The organs built by the Serassi family of Bergamo towards the end of the eighteenth century and during the following century are a good example of the romantic Italian organ. The occupation of Bergamo by the troops of Napoleon (1796–1813) and subsequently by the Austrians (1814–1859) influenced organbuilding practices by introducing new musical models and, as a consequence, by contributing to the development of new devices and new sounds that would improve the performance of the music inspired by the teaching of Simon Mayr (1763–1845), by his pupil Gaetano Donizetti (1797–1848) and by Gioacchino Rossini.⁶ The famous composer Felice Moretti (also known as Father Davide da Bergamo), a Franciscan monk and a family friend of the Serassi, composed music that was deeply influenced by opera. Also, Giuseppe II Serassi, the most innovative member of the family, introduced new devices aimed at facilitating the dynamic control of sound: the *third hand*, or mechanical super coupler, the *fourth hand*, or sub coupler, the expression shades, pedals for pre-set combinations of stops, an easier system for the coupling of the manuals (by means of a pedal and no longer by the sliding of the upper manual into position), settable combinations



The organ built by Lorenzo da Prato, 1471-1475, for the Basilica of San Petronio, Bologna. It is the oldest organ in existence in Italy and one of the oldest in the world. Restoration by Tamburini, 1974-1982. (photo courtesy Liuwe Tamminga)

of stops, and the *Tiratutti* or Tutti for the Ripieno ranks.⁷

In spite of all of this, the ancient core of the instrument and the basic tonal concept behind it remained virtually unchanged for a good part of the nineteenth century. Low wind pressures were still the rule, as well as enforced voicing, fairly open pipe toes, and few nicks at the languids. As a consequence, there was a broad harmonic development in the sound, allowing a very effective use of each stop in combination with others and forming an ensemble of rare cohesion and beauty. Pressures of sometimes less than 50 mm. at the water column naturally presented a real challenge, particularly for the voicing of reed stops, but this had the effect of encouraging builders to find original design and voicing methods to overcome the difficulties.⁸

At this point, it is necessary to define the tonal core of the organ which I have indicated as an element of continuity in Italian organbuilding throughout the centuries. Its main component is the *Ripieno*. The term does not translate to *Mixture*, but rather it defines a series of individual Principal scaled ranks of pipes at various pitches, creating a system of sounds at harmonic intervals, normally beginning with 8' pitch as the foundation of the manual.

The composition of a typical *Ripieno* with its traditional nomenclature follows:

Principale (I) 8'
Ottava (VIII) 4'
Decimaquinta (XV) 2'
Decimanona (XIX) 1½'
Vigesima seconda (XXII) 1'
Vigesima sesta (XXVI) ¾'
Vigesima nona (XXIX) ½'

Trigesima terza (XXXIII) ¼'
Trigesima sesta (XXXVI) ¼'

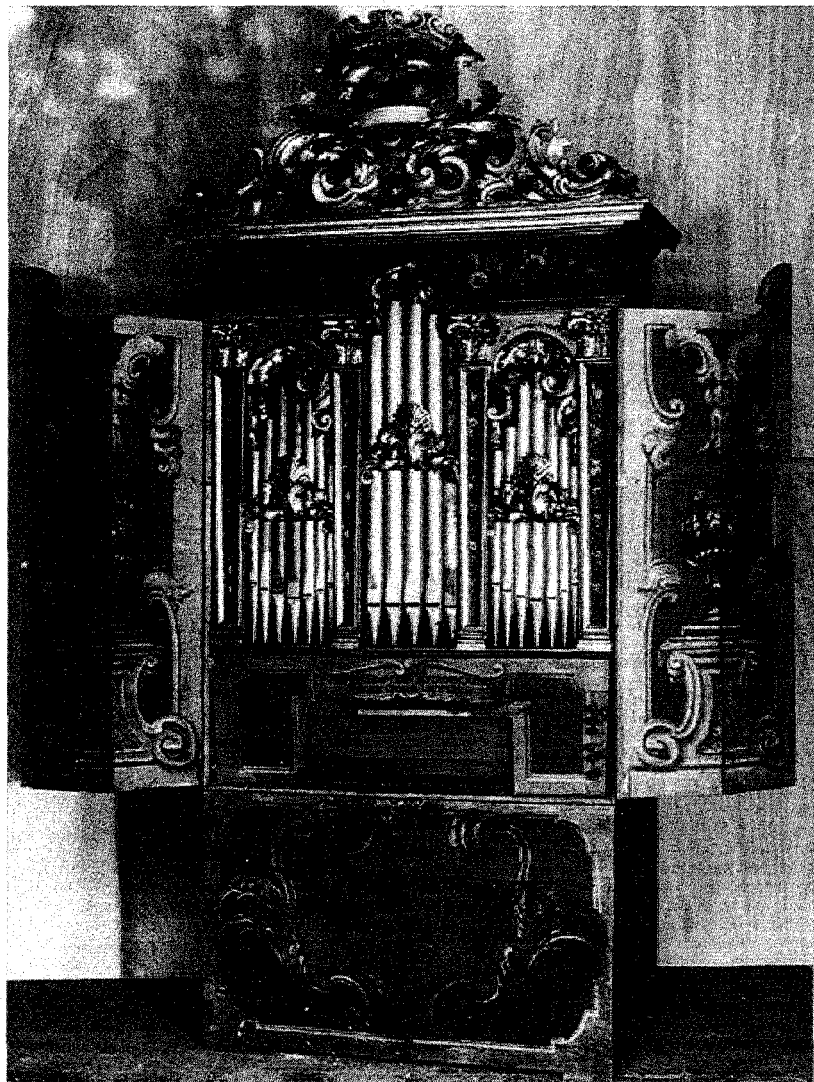
And occasionally:

Quadragesima (XL) ¼'
Quadragesima Terza (XLIII) ¼'

The highest pitch in the entire Ripieno is in most cases the note C at ¼'. Beyond this limit a *ritornello* or break begins with pipes double the length, or one full octave lower in pitch.⁹

Table 1 is intended to give a clear and comprehensive idea of the tonal composition of the Ripieno. The method I am utilizing is unconventional and it consists of identifying each pipe by a number corresponding to its place in an ideal succession of notes starting with number 1 as low C of the 8' Principal. Low C at 4' will consequently be numbered as 13, low C at 2' will be numbered as 25 and so on. The highest pitch pipe in the Ripieno will be number 73, corresponding to the pitch limit of ¼'. Once a rank reaches note number 73 it will *break back* and start a *ritornello* with note C#62 (or one full octave lower). To simplify matters, I am showing the first octave as complete (12 notes). The most common arrangement in Italian historical organs calls for a short first octave (8 notes, with C#, D#, F# and G# missing). Notes are identified by octave number, according to the Italian system, by which C1 corresponds to note C of the first octave, F3 to note F of the third octave, and so on. The chosen compass for our example is of 49 keys, C1 to C5. This system, by numbers rather than by footage, is intended to provide a more immediate idea of the repetition of equal size pipes throughout the compass for the entire Ripieno. Equal number means equal size pipe.

The conventional method is shown in



A typical "Positivo" organ, built by Tommaso De Martino, organbuilder of the royal family of Naples, in 1753. It was restored by Fratelli Ruffatti in 1985 and it is installed in the Church of S. Chiara in Crotona (Catanzaro). (photo by Fratelli Ruffatti)

Table 1

| Ranks | Pipes | | | | | | | |
|------------------------|----------------------------------|---|---|----------------------------------|---|----------------------------------|---|--|
| | C ₁ to C ₂ | C [#] ₂ to F ₂ | F [#] ₂ to C ₃ | C ₃ to F ₃ | F [#] ₃ to C ₄ | C ₄ to F ₄ | F [#] ₄ to C ₅ | |
| Principale (8') | 1 to 13 | 14 to 18 | 19 to 25 | 26 to 30 | 31 to 37 | 38 to 42 | 43 to 49 | |
| Ottava (4') | 13 to 25 | 26 to 30 | 31 to 37 | 38 to 42 | 43 to 49 | 50 to 54 | 55 to 61 | |
| Decimaquinta (2') | 25 to 37 | 38 to 42 | 43 to 49 | 50 to 54 | 55 to 61 | 62 to 66 | 67 to 73 | |
| Decimanona (1 1/3') | 32 to 44 | 45 to 49 | 50 to 56 | 57 to 61 | 62 to 68 | 69 to 73 | 62 to 68 | |
| Vigesima seconda (1') | 37 to 49 | 50 to 54 | 55 to 61 | 62 to 66 | 67 to 73 | 62 to 66 | 67 to 73 | |
| Vegesima sesta (2/3') | 44 to 56 | 57 to 61 | 62 to 68 | 69 to 73 | 62 to 68 | 69 to 73 | 62 to 68 | |
| Vigesima nona (1/2') | 49 to 61 | 62 to 66 | 67 to 73 | 62 to 66 | 67 to 73 | 62 to 66 | 67 to 73 | |
| Trigesima terza (1/3') | 56 to 68 | 69 to 73 | 62 to 68 | 69 to 73 | 62 to 68 | 69 to 73 | 62 to 68 | |
| Trigesima sesta (1/4') | 61 to 73 | 62 to 66 | 67 to 73 | 62 to 66 | 67 to 73 | 62 to 66 | 67 to 73 | |

Table 2

| Ranks | Pipes | | | | | | | |
|------------------------|----------------------------------|---|---|----------------------------------|---|----------------------------------|---|--|
| | C ₁ to C ₂ | C [#] ₂ to F ₂ | F [#] ₂ to C ₃ | C ₃ to F ₃ | F [#] ₃ to C ₄ | C ₄ to F ₄ | F [#] ₄ to C ₅ | |
| Principale (8') | 8' | 8' | 8' | 8' | 8' | 8' | 8' | |
| Ottava (4') | 4' | 4' | 4' | 4' | 4' | 4' | 4' | |
| Decimaquinta (2') | 2' | 2' | 2' | 2' | 2' | 2' | 2' | |
| Decimanona (1 1/3') | 1 1/3' | 1 1/3' | 1 1/3' | 1 1/3' | 1 1/3' | 1 1/3' | 2 2/3' | |
| Vigesima seconda (1') | 1' | 1' | 1' | 1' | 1' | 2' | 2' | |
| Vegesima sesta (2/3') | 2/3' | 2/3' | 2/3' | 2/3' | 1 1/3' | 1 1/3' | 2 2/3' | |
| Vigesima nona (1/2') | 1/2' | 1/2' | 1/2' | 1' | 1' | 2' | 2' | |
| Trigesima terza (1/3') | 1/3' | 1/3' | 2/3' | 2/3' | 1 1/3' | 1 1/3' | 2 2/3' | |
| Trigesima sesta (1/4') | 1/4' | 1/2' | 1/2' | 1' | 1' | 2' | 2' | |

Table 2. The Ripieno here is comparable, in pure terms of number of pipes, to a Principal chorus with 8', 4' and 2' stops plus a six-rank mixture. But by looking at Table 2 one can immediately appreciate the vast difference from such an arrangement. At note C#2 the first doubling or double pitch appears: pipes from the 1/2' rank (XXIX) and 1/4' rank (XXXVI) become of identical size. Consequently, between notes C#2 and F2 the tonal effect is not that of a six-rank mixture but rather of a five-rank mixture with one of the ranks doubled. This aspect becomes more and more prominent as we move up the keyboard, to the point that at note C#4 (key number 38) with all ranks from Decimaquinta (2') up drawn, only two pitches can be heard: 2', repeated 4 times, and 1 1/2', repeated three times. As one can easily appreciate, such tonal structure cannot be compared with that of a Mixture, or Fourniture or any other multiple-rank stop designed as a single entity. The Ripieno is simply different. It is con-

ceived as a sum of individual ranks at different pitches, each separately usable in combinations with any other rank and all usable at once as a pleno.¹⁰

Obviously, this feature provides a great deal of flexibility in the tonal palette. From an organbuilder's practical standpoint, it has two effects:

1. It forces the voicer to be extremely scrupulous as to the tonal balance, regulation and speech adjustment of each pipe even in the highest pitched ranks, since each can be separately used;

2. It makes tuning more difficult, due to the drawing effect on the equal pitched pipes when they play together. Only a tuner who knows how to deal with such a problem can obtain a stable tuning of the Ripieno.¹¹

Tuning with double pitches was nothing new to ancient builders. In fact, pre-Renaissance and Renaissance organs, in Italy as well as in other European countries, often had double or even triple notes of equal length in the treble of the Principal, the Octave and sometimes

the Fifteenth, to enhance the singing qualities of the instrument in the treble. This practice strangely survived, in some areas of Italy, all the way to the beginning of the 19th century. This proves that the difficulties connected with the tuning of multiple equal-pitched pipes never bothered Italian organbuilders too much.¹²

Other traditional stops forming the original core of the historical Italian organ include the following:

Flauto in Ottava (4'), normally tapered or cylindrical, sometimes stopped

Flauto in Decimaquinta (2') in the earlier instruments

Flauto in Duodecima (2 2/3')

The Terzino, or Tierce flute (1 3/4') was later added and, in the nineteenth century, the Flauto Traverso or Fluta (8'), normally in the treble only).

Early strings appeared in the eighteenth century, at 4' in the bass and occasionally over the entire compass, but such stops were vastly different from what we think of as a string today.

They had no ears, no beards, no nicks at the languids. These characteristics, combined with a very narrow scale, contributed to produce a sound with a very prominent transient at the attack and a cutting sustained tone, strongly imitative of early string instruments.

The Voce Umana or Fiffaro, a Principal-scaled stop at 8' pitch (treble only) was also used in the Renaissance and became increasingly more common in the Baroque and later periods. Its pipes were normally tuned sharp against the 8' Principal, except in the Venetian tradition and among a few builders in the south of Italy, where flat tuning was preferred.

The above description, as I have said earlier, represents a simplification of a much more complicated subject, and many examples exist that do not follow the rule.¹³ Also, all of those who are familiar with ancient Italian organs will agree that the tonal experience that comes from a Callido or a Nacchini organ is vastly different from that of an Agati or a Catarinozzi. They were expressions of very different artistic environments and the builders were

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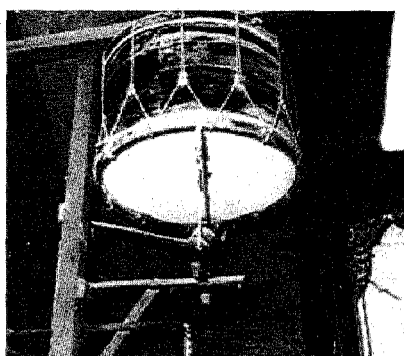


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Some of the percussion in the Serassi organ at the Cathedral of S. Giorgio, Ragusa Ibla. (photo by Fratelli Ruffatti)

The largest organ built by the Serassi family of Bergamo (1882, opus 833) for the Cathedral of S. Giorgio in Ragusa Ibla (Sicily). It consists of three manuals: Armonium (lowest keyboard, under expression, located inside the balcony rail as a "non visible rückpositiv"), Eco (middle keyboard, under expression, at the left side of the console) and Grand'Organo (top keyboard), plus a large Pedal division. Restoration by Fratelli Ruffatti, 1983-85. (photo by Fratelli Ruffatti)

very faithful to their own local traditions.

What happened in nineteenth-century Italian organbuilding is worth investigating a bit more closely. Early signs of rejection of the *Italian romantic organ* appeared. In 1824 the Cardinal Vicar of Rome promulgated an edict stating: "Organists may not play on the organ music written for theater, or with profane character, but only music that can encourage meditation and devotion..."¹⁴ Still, many of the major builders in the north, as well as many in other parts of the country, continued in their tradition of building instruments without changing their style.¹⁵ But at some point, foreign influence became a strong factor¹⁶ and the "new inventions," the Barker lever first and then pneumatic and electric action, came into the picture.¹⁷ Pneumatic action in particular and the new sounds, such as the "modern strings" and harmonic stops demanded higher wind pressures, and the organ sound became stronger and aggressive. But, as we all know, pneumatic action represented only a relatively short transition period in organbuilding history, and a further evolution of the instrument was soon marked in the following century by a perfected electric action and by the rediscovery, in the mid 1960s, of tracker action. This movement was immediately promoted by some of the major Italian builders¹⁸ and it became stronger and stronger over the years. The *neo-classical* instrument was created, based on mechanical action and on the rediscovery of the traditional sounds and voicing techniques. But, as it is often the

case, the intent was not that of copying the past but rather of preserving the best of tradition within a new context which was calling for a new use of the organ: the support of congregational singing.

One may get the impression that it is impossible to extract a general trend from this entire process of evolution. Still, I believe that one common denominator can be found: the unforced, pleasing singing quality that has survived unchanged for over five centuries, and which effectively represents, in musical form, the character of the Italian language.

Notes

1. The instrument consists of one manual and short pedalboard, as follows. Manual: F1-A4 without F#1, G#1; divided keys G#1/Ab1, G#2/Ab2, G#3/Ab3; Pedal: F1-D2 directly connected to the corresponding manual keys. The stoplist follows:

Principale contrabasso (24', façade) - doubled from C#3
Principale (12', rear façade - doubled from C#3, triple from Bb3)
Flauto in VIII
Flauto in XII
Ottava (doubled from Bb3)
XII
XV
XIX
XXII
XXVI-XXIX

Spring windchest, A = 470 Hz, meantone temperament; restoration by Tamburini, 1974-1982. The above information is the courtesy of Linwe Tamminga, recitalist and organist at the Basilica of San Petronio.

2. Concerning earlier use of the organ in western world churches, see Peter Williams (Duke University, Durham, NC) in his essay "The origin of the Christian organ with some particular reference to Italy," *Acts of the International Symposium on "I Serassi—L'arte organaria fra sette e ottocento"*, Ed. Carrara, Bergamo, 1999, p. 12. Referring to the

early Middle Ages, he writes: "I don't know any evidence that organs were brought into church in order to accompany singing—whether it was the celebrant singing at mass, the lay people responding with their own acclamations, or the monks chanting their daily office in private or in public. All that one can be certain about is that organs were there to provide sound, and whatever later music historians may have assumed, it is seldom if ever clear what kind of sound they made, or for what purpose and at what point they made it. Only from the thirteenth century onwards the picture is clear..."

3. While the practice of congregational singing at celebrations in Italian churches may have had its first examples at the end of the nineteenth century, it was during the Second Vatican Council that this practice was actually encouraged.

4. A *Positivo* can be described as a smaller size "cabinet" organ, self-contained, whose casework is normally divided in two sections: the lower case, containing the bellows (normally two multi-folded bellows activated by levers), and the upper case, which sits on top and which holds the keyboard, the windchest and pipes. It was almost invariably built without independent pedal stops, and its pedalboard, when present, consisted normally of one short octave, whose keys were connected to the corresponding keys of the first octave at the manual by means of strings or wires. Although easily movable (sometimes large handles on the sides of the two sections of the case indicate this possibility), it is different from a *Portativo*, an even smaller instrument whose primary function was that of providing music during outdoor processions.

5. Larger instruments are not unknown to historical Italian organbuilding. I will mention two examples of rare complexity:

a.) The instrument at the church of San Nicola L'Arena in Catania, by Donato del Piano (1698-1785), with a total of five keyboards, divided between three consoles attached to the case (1 manual - 3 manuals - 1 manual) with the larger console in the center and one pedalboard for the center console, plus a separate small automatic pipe instrument activated by a rotating drum. This enormous, beautiful instrument, now in a poor state of disrepair (among other things, the pipes have all been removed and stored), includes pipework of extremely unusual shape.

b.) The great organ at the Church of the Cavalieri di S. Stefano in Pisa, built between 1733 and 1738 by Azzolino Bernardino della Ciaia (1671-1755) with the help of other organbuilders from different parts of Italy, with four manuals plus a fifth manual activating a harpsichord. This organ was later converted into a pneumatic instrument and subsequently electrified. Only a portion of the original pipework survives.

6. See Luigi Ferdinando Tagliavini, "Le risorse dell'organo Serassiano e il loro sfruttamento nella prassi organistica dell'epoca," in *Acts of the International Symposium on "I Serassi—L'arte organaria fra sette e ottocento"*, Ed. Carrara, Bergamo, 1999, pp. 80-84.

7. See Giosue Berbenni, *Acts of the International Symposium on "I Serassi—L'arte organaria fra sette e ottocento"*, Ed. Carrara, Bergamo, 1999, pp. 22-24.

8. The lower the wind pressure, the thinner the tongues must be to obtain promptness of speech. But thin tongues also produce undesirable side effects, notably: a) A thinner timbre in general, with greater development of overtones and less fundamental; b) Uncontrollable sound at the bass register, where any reed naturally tends to become louder; c) Very weak trebles. To overcome these problems, a series of interesting methods were developed. I will mention a few:

a.) Wide and deep shallots to increase the volume of air excited by the tongue, with the effect of increasing the prominence of the fundamental in the tone;

b.) Double or even triple tongues at the low register, to control volume, timbre and stability;

c.) Variable tongue thickness at the treble, with the filing of the tip to obtain promptness while retaining a good volume of sound.

For a more complete description of voicing methods on low pressure reeds, with specific reference to the reeds of Serassi organs, see Francesco Ruffatti in "I registri ad ancia negli organi Serassi," *Acts of the International Symposium on "I Serassi—L'arte organaria fra sette e ottocento"*, Ed. Carrara, Bergamo, 1999 pp. 144-150.

9. When the lowest pitched stop on the manual is the Principal 16' the nomenclature remains the same, although all stops start one octave lower in pitch. The stoplist becomes:

Principale (16')
Ottava (8')
Decimaquinta (4')
Decimanona (2 2/3')

and so on. In essence, the organ is still seen as based on the 8' Principal, with the extension of a counter octave towards the bass (see my article on Gaetano Callido, December, 1999 issue of THE DIAPASON, p. 17, Note 8).

10. Luigi Ferdinando Tagliavini in his article "Il ripieno," *L'organo*, Year 1, No. 2, July-December,

1960, Ed. Patron, Bologna, points out the difference between the Italian Ripieno and the northern European mixtures as follows:

a) The classical Italian ripieno is divided into its constitutive elements, corresponding to separate stops, while the foreign mixtures, starting from a certain pitch (from 4', from 2 2/3', from 2', from 1 1/2' etc.) are condensed into one stop;

b) Both in the ripieno and in the northern mixtures a gradual 'compression' towards the treble takes place, a compression which is more limited in the German and northern European organ, greater in the Italian organ. In fact a ripieno will have a 'compressed' extension in the treble, reduced from 8' to 2', while in the Mixtur-Scharf scheme the treble is extended between 8' and 1';

c) The 'masking' of the jumps produced by the breaks is done differently in Italy from abroad; in Italy, by the division of breaks into two different points, one for the octave stops and one for the quint stops; abroad by the partial or complete substitution of the break in quint and fourth with the one in octave.

The northern European mixtures, through a particular interpretation of the break and without any fear of going beyond the pitch limits in the bass and the treble as imposed by the Italian ripieno, tend to make the tonal 'density' more uniform, by reducing the difference between the tonal richness of the bass and the treble. Part of such uniformity is sacrificed by the Italian organbuilder in favor of tonal beauty. This is why the use of the Italian ripieno is mostly chordal and for toccatas, while the northern European organum plenum, especially the German, can also perform a polyphonic role."

In c) Tagliavini refers to alternation of quint and unison breaks within the same rank in all ranks of the mixture.

The pitch limit of northern European mixtures and related stops is often C at 1/2', close to the limit of human hearing, one full octave higher than the Ripieno and this factor alone determines a dramatic difference in the sound from the Ripieno.

11. *Draining* is an acoustical phenomena by which the sound of a pipe is *drawn* or *pulled into tune* by the sound of a second pipe which is playing an interval close to being *pure* or in tune. This effect is stronger between unison pipes; when tuning the second pipe to the first, its sound will slide into tune as soon as its frequency approaches that of the first pipe, but before it actually reaches the same value, thus determining an apparent tuning condition. Adding a third pipe and trying to tune it to the two previous sounds becomes impossible if the first two pipes are in a status of apparent unison, because each of the two sounds will react to the third pipe differently, according to their real frequency value. The difficulties increase exponentially from note C#4 up in the example shown, where two groups of 4 and 3 equal size pipes respectively play at once. The procedure to tune the Ripieno is consequently different and definitely more complicated than that of a regular mixture stop, as it must take into account the *draining* of equal length pipes.

12. I am here mentioning two organs, built in Tuscany by the Paoli family of Campi Bisenzio at the beginning of the 19th century, both restored by Fratelli Ruffatti in recent years:

a.) the organ in the Church of S. Francesco in Pontassieve, near Florence, built by Giacobbe Paoli, which includes doublings at the Principale starting with note Bb3, at the Ottava from note F3 and at the Decimaquinta also from note F3;

b.) the organ built by Michelangelo Paoli in the Basilica of S. Maria, Impruneta - Firenze, utilizing the pipes of a previous instrument by Bernardo d'Argenta, 1535, which has doublings at the Principale starting from note F#3, at the Ottava from note B3 and at the Decimaquinta from C4. Having rebuilt the windchest entirely, the builder could have easily eliminated the doublings had he not believed in the validity of such tonal approach.

13. As an example, Sicilian organs in the 18th century were often built with multiple Ripieno ranks activated by a single stop control.

14. See "La riforma dell'Organo Italiano" by Baggiani, Picchi, Tarrini, Ed. Pacini, Ospedaletto (Pisa), 1990, pp. 9-10.

15. The largest instrument built by the Serassi family, the "Organum maximum" with three keyboards and over three thousand pipes, was built in the *romantic* style as late as in 1882. This instrument was restored by Fratelli Ruffatti between 1983 and 1985. It includes many of the *effects* which were rejected by liturgists, such as the drum, a bell and other percussion.

16. Ferdinando Casamorata (1807-1881), musician and music scholar, introduced the work of Cavallé-Coll to the Italian musical scene by making public the work of J. A. De La Fage "Orgue de l'Eglise Royale de Saint Denis, construit par MM Cavallé-Coll père et fils, Facteur d'orgues du Roi." Rapport II edition, Paris, 1846. See "La riforma dell'Organo Italiano" by Baggiani, Picchi, Tarrini, Ed. Pacini, Ospedaletto (Pisa), 1990, p. 12. He gave explanations and favorable comments on some of the most remarkable characteristics of the instrument, notably the variety of wind pressures, the Barker lever, the "strength" of the upper registers, especially the reed stops, etc., and presenting them as valuable innovations worth imitating.

17. An important role in this process was played by George William Trice (1848-1920), a British merchant who became an organbuilder and established a factory in Italy. He built the first electric action organ in 1888 for the Church of S. Andrea, Genoa. Other notable instruments followed, among which the three-manual instrument for the Church of the Immaculate Conception in Genoa, inaugurated in 1890 with concerts by Alexander Guilman and Filippo Capocci.

18. Tamburini and Ruffatti were the first major Italian companies, in the early 1960s, to resume building mechanical action instruments.

Francesco Ruffatti has been a partner since 1968 of Fratelli Ruffatti, builders and restorers of pipe organs, in Padova, Italy. Besides being the tonal director of the firm, he is actively involved in the research on historical Italian organs and the supervision of the many historical restorations performed by the firm.

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European Organs Old and New

Richard Peek

A recent trip to Europe afforded my family and me an opportunity to hear, see, and in one instance, play organs ranging from the early Baroque to the present day. The first one we encountered was a one-manual Bazzani organ in the resort community of Cavallino, Italy, dating from 1891. Its builder, Giacomo Bazzani, was the youngest son of Pietro Bazzani, also an organ builder. Pietro learned organ building with the great Venetian organ builder Callido, who learned building organs from Nacchini, so the organ at the Church of Santa Maria Elisabetta represents a tradition dating back to the 17th century.



Church of Santa Maria Elisabetta, Cavallino, Italy

The specification is

Principale 8' Bassi (C - c#)
Principale 8' Soprani (d - f3)
Ottava 4'
Decima Quinta 2'
Decima Nona 1 1/2'
Vigesima Seconda 1'
Vigesima Sesta 3/4'
Vigesima Nona 1/2'
Voce Umana 8'
Viola 4' Soprani
Flauta 4' Bassi
Flauta 4' Soprani
Ottavino 2'

The manual compass is C - f3. The pedal stops are

Tromboncini 4'
Trombone 8'
Contrabassi 16' con Ottave (8')

The compass of the pedals is 18 notes starting on low C. In the lower octave of both manual and pedal a short compass is used as follows: bottom white note sounds C; next white note plays F; first black note plays low D; next white note plays G; next black note plays E; next white note plays A; the next black note plays A#, and the next white note plays B. From there the sequence is normal. The pedal board is tilted upward from front to back at an angle of about 25 degrees.

There are no mechanical aids except for the usual tiratutti, which brings on all the upper ripieno. This is done by means of a hitchdown pedal, so it is possible to draw on the 8' Principale treble and bass with perhaps the Flauta 4' treble and bass or Ottava 4' for a mezzo forte, and then bring on the whole ripieno quickly for a forte.

The church itself is not large, seating perhaps 200, but built with hard reflective surfaces so that the full ripieno with the pedal contrabassi 16' and 8' really fills the space admirably.

I had lots of time with this instrument since I was playing a recital, and of course the classic Italian literature suits it perfectly. The sections from Zipoli's *Sonate d'intavolatura* came off especially well on this instrument. The manual touch is very sensitive, much like that of a German Brustwerk.

The next organ was in the tiny Austrian village of Reutte, close to the German border, near King Ludwig the Second's castles of Schwangau, Neuschwanstein and Linderhof. In our case we had planned a trip to Linderhof and then to the Monastery of Ettal just a few miles beyond. Renting a car from our hotel, the charming Hotel Maximilian, we set out for Linderhof, driving along the Plainsee, which was indeed awe-inspiring with its deep emerald color at

the base of the German Alps.

We arrived just in time for the 11:00 English tour, which took only a half hour since Linderhof was Ludwig's smallest and most livable castle. In the first room we came to a gilded instrument that we assumed was a piano, but that we were told is a combination harmonium-piano which Ludwig commissioned in the hope that his hero Richard Wagner would visit him and perform his music on it. However, this never happened.

After the tour, those of us strong enough climbed a steep hill to reach the Venus Grotto, which is a representation of the Venusberg scene from Wagner's *Tannhäuser*. Appropriately, we were treated to a recording of the composer's

"Hymn to the Evening Star" from *Tannhäuser*.

Driving on to the historic monastery of Ettal, we arrived just as a visiting organist was trying out the 1753 organ built by J.G. Hoerthrich with a beautiful gilt casework by Simon Gartner dating from 1768. The sound of the instrument was indeed impressive as the organist pitted the divisions of the organ against each other with the full principal chorus in the pedal. As we left he or she was playing Mendelssohn's "O for the wings of a dove" on a particularly full and rich 8' flute.

When we returned to the hotel and went to the dining room, I noticed an organ console on the wall to the left of the dining room's front door. Set on top were six principal pipes of tin, with the mouths fairly deeply nicked. There were also several pictures of a man playing this console. After dinner I borrowed paper and pen to copy down the organ's specification. The hotel receptionist asked me if I was interested in organs, and I told her that I was an organist, whereupon she said her father

had played this organ for fifty years and those were his pictures on the top of the console. She also said he would be happy to take me by their church. A day later that's exactly what we did.

About 9 pm we drove over to the Catholic Church of St. Peter and St. Paul, an imposing 500-year-old edifice that we had passed on the way to Linderhof. It is a Baroque church with excellent acoustics. Herr Koch told me that since disposing of the 1817 organ, they had signed a contract for a new Vershuren instrument of 31 registers. He said, very proudly, that it was a 4-manual and that there would be six solo stops such as oboe, clarinet, etc. on one of the manuals.

They were using an electronic instrument in the meantime and he invited me to play it. After improvising briefly, I played a memorized piece and then invited him to play. He did so and I had a chance to listen to the ambience of the building. The touch of the Viscount instrument was very hard—so hard that it was difficult to play legato.

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specification of the old organ since it sheds light on early 19th-century instruments. The builder was Franz Reinisch of Steinach, Tirol, and it was his opus 158. The Hauptwerk includes

Bourdon 16'
 Prinzipal 8'
 Prinzipalino 8'
 Hohlflöte 8'
 Salizional 8'
 Oktav 4'
 Flöte 4'
 Quint 2 1/2'
 Superoktav 2'
 Mixtur 1 1/2'
 Trompete harmonic 8'
 The Schwellwerk:
 Geigen-Prinzipal 8'
 Gedeckt 8'
 Quintaton 8'
 Prästant 4'
 Rohrflöte 4'
 Waldflöte 2'
 Cornett 2'
 Zimbel 1'

There was a blank knob on the Schwell and I asked Herr Koch if there was an 8' Oboe on the division but he said there wasn't. However, between his rudimentary English and my elementary German there was much room for misunderstanding, so we can only surmise what the blank represented. The pedal:

Violonbass 16'
 Subbass 16'
 Echobass 16'
 Oktavbass 8'
 Choralbass 4'
 Posaune 16'

There are a number of mechanicals as well as a crescendo pedal and a Schwellwerk pedal.

Leaving the colorful Tyrol landscape behind, we boarded the train for historic Nuremberg. There we headed for Pachelbel's church, St. Sebald. Again we were in luck. A student was practicing the large organ, which was placed to one side of the choir facing the altar. In addition to the main organ, there is a one-manual organ on wheels. It can be used anywhere in the large church: as a separate instrument, or connected to the main instrument to act as a rückpositiv. There is also a four-manual console on a cable connected to the main organ. The organ builder is Willi Peter of Cologne.

The organist was practicing the six Schübler Chorales as we were studying the various treasures of this historic edifice, so we had a chance to listen to the solo voices of the instrument. Just as we were about to leave, the organist began a composition wherein a subsidiary division plays imitative counterpoint *mf*, only to be interrupted at regular intervals by the full ensemble including a 32' reed and a 32' Prinzipal. The effect was electrifying and we sat down until this composition ran its course.

Before we take our leave of this great church we should remember that it houses the oldest organ in Germany, the "Traxdorffsche" organ that was placed in a loft at the back of the church until its destruction in the bombing of Nuremberg in 1945.

On this somber note, we walked down to the Old Market to admire the "Schöner Brunner" (beautiful fountain), a 14th-century Gothic fountain which is a symbol of Nuremberg. Close by is the lovely Frauenkirche, a small church erected during the reign of Emperor Karl IV, that served as a court chapel from 1352 until 1361.

Noting that there would be a recital

that evening, we resolved to return to hear the 3-manual Klais instrument. Our efforts were well-rewarded. The recitalist was Waclaw Golonka of Prague, winner of a number of organ contests including the Wettbewerb in Pretoria (1998). His program consisted of works by Couperin, Pachelbel, Bach, Segar, and Duruflé. He is an unassuming player, but every challenge was conquered with ease, and the music reached us with no idiosyncrasies to block its beauty. One could only hope that he will play often in the United States.

Our hotel was in the St. Lorenz district, so one morning I wandered into the impressive St. Lorenz Church. Like St. Sebald, this building is a reconstruction following the bombing of World War II, but it is well done and to the casual eye it certainly looks like a Gothic masterpiece.

The organist was practicing Liszt's *Prelude and Fugue on BACH* while I wandered through the medieval treasures of St. Lorenz. However, in consideration of our ears, he played *mf*, so I cannot comment on the present organ, but it is undoubtedly significant that the church is in the midst of a drive to raise funds for a new instrument, which is to be built by Klais.



Catholic Hofkirche, Dresden

Reluctantly leaving this interesting city, we headed east to another reconstructed city, Dresden. The star of the Dresden organ world is the Silbermann instrument in the Catholic Hofkirche. The organ was unfinished in 1750 when Gottfried Silbermann fell from a scaffold in the church and died shortly thereafter. However, his son Johann Andreas Silbermann and his former journeyman Zacharias Hildebrandt completed it in 1755. During World War II the pipes were removed for safe-keeping and after the war the instrument was reconstructed by Messrs. Jehmlich, a Dresden firm.

Today the interior of the church shows no evidence of the damage done by the war and a fine Anton Mengs "Ascension" hangs over the high altar, balancing the restored façade of the organ in the rear gallery.

We were fortunate to be in Dresden on a Saturday when there was an organ vesper service at 4 pm at the Hofkirche. As we entered the large church we were surprised at the large audience. Organ recitals are well attended in Europe!

The attendees at the service were well served. Opening with a toccata by George Muffat, the recitalist, Andreus Meisner of Altenburg, continued with music by Bruhns, Bach and Rheinberger. There was no admission charge but donations were accepted at the door as we left.

The impression which this instrument made was one of brilliance and warmth—plenty of bright mixtures, but also warm and full 8' tone. In studying the specification, we were struck by the presence of a Schwebung (celeste) on the Hauptwerk. Probably because of the generous supply of 8' stops, the Rhein-

berger sonata came off remarkably well. The 8' flutes had quite a bit of "chiff."

As we walked back to our hotel, we came upon another important church in the life of Dresden, the Kreuzkirche. Restored after the bombings of the Second World War, the exterior looks fine. The interior, however, has been only roughly plastered over.

In the rear gallery there is a large mechanical action organ by Jehmlich, and there is a small encased organ in the front. The church is the home of the Kreuzchor, a fine men and boys choir, and there is a very busy musical schedule at this church. Some weeks there are two or three musical activities programmed.

Our next stop was another musically active city, Lübeck. One can only be impressed by the imposing Holstentor towers as one enters the old town. With Buxtehude's towering Marienkirche and the equally historic Jacobikirche, Lübeck is a paradise for organists.

We came first to the Jacobikirche. With its two historic organs it is one of Germany's most treasured sites. In the back gallery is a large Arp Schnitger, famous from the many recordings that have been made upon it. We were delighted that an organist was playing this instrument as we soaked up the atmosphere of this edifice. After several Bach works, the player switched to Reger, which worked well on the instrument.

We were sorry not to hear the Stellwagen organ on the side of the church, equally as famous as the rear gallery organ, but we were able to find a recording of Buxtehude's organ music played on both instruments by Armin Schoof (Motette CD-10831).

The Marienkirche, Buxtehude's church, was almost completely destroyed by an air raid in 1942. Both organs were lost. Rebuilding was begun in 1947 and completed in 1980. The two new organs occupy the same spots in the church as they did in the original church, namely a large mechanical organ in the rear gallery and a smaller one, the "Danse Macabre" organ, on the side of the church above the "Danse Macabre" chapel. The rear gallery instrument is by Kemper & Sohn from Lübeck. The "Danse Macabre" organ is by Wilhelm Fuhrer of Wilhelmshaven and dates from 1866. The large organ in the rear gallery has five manuals with 101 sounding voices.

We did briefly hear the side organ after a noonday service, and purchased two CDs of the organs. Both are played by the organist of the church, Ernst-Erich Stender. The one on the Kemper instrument is "Max Reger, the organ works," Vol. I (Ornament 11447). The second, on the "Danse Macabre" instrument, is "Great Organ Works" by J.S. Bach (Ornament 11445). Herr Stender plays 30 to 40 recitals a year on these two instruments with different programs!

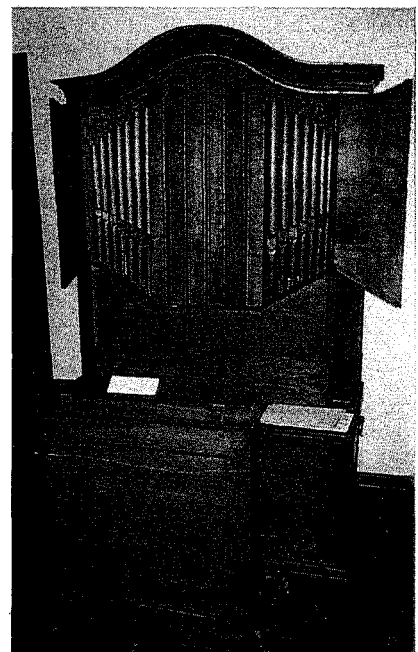
In the "Briefkapelle," the most important of the side chapels, there is an organ which came from East Prussia. Built in 1723, it has been in Lübeck since 1933.

There is another church near the Marienkirche which was also destroyed in 1942 and which has been rebuilt. However, it is no longer used for worship, but for musical programs and art exhibits. At the St. Petrikirche one can climb its towers to get a panoramic view of this ancient free city. There is a small encased organ in what used to be the sanctuary.

The other large church in downtown Lübeck is the Dom. While not as large as the Marienkirche, it is impressive in its own right. An enlargement of the chancel in the Gothic style in the 14th century transformed this Romanesque church.

A side placement of the large 3-manual Marcussen organ focuses the tone toward the congregation. While we were not able to hear the organ, we found an interesting CD of it played by Hartmut Rohmeyer, entitled "Johann Sebastian Bach—Orgelwerke I, Der Junge Bach" (ambitus amb 97 863).

There are other things to see in Lübeck besides organs and churches, of course, such as the interesting Dutch architecture and the "Buddenbrooks" house associated with Thomas and Heinrich Mann, and we heartily recommend Lübeck as a stop for the discerning tourist. Everything is within walking distance.



Swiss organ of 3 stops in Bachhaus, Eisenach

Leaving this picturesque city, we headed for our last stop, Eisenach. Eisenach is, of course, the birthplace of J.S. Bach and we headed straight for the Bachhaus. After an individually guided tour of the house (they give you a sheet in your own language to help), we gathered in a small recital hall to hear some of Bach's music. A young man talked briefly of the significance of Bach's music and then played examples of it, on two small organs dating from Bach's era. The first was a Swiss instrument of three stops dating from 1750, in which the air was pumped by the foot of the performer. The second was a German instrument of four stops dating from 1722. In this instance he called upon a member of the audience to hand pump the bellows. He then played examples of Bach's clavier music upon a clavichord and a harpsichord from the 18th century. Interspersed with the keyboard works were taped examples of Bach's orchestral and choral works. After this, we walked down the street to the Lutherhaus where we listened to examples of Luther's chorales in 16th-century and modern settings, and saw where Luther studied Latin.

A block away we came upon the impressive parish church of St. George where Bach was baptized and where Luther preached in 1521, even though he had been banned from the Holy Roman Empire for his beliefs.

On the left wall a plaque traced the history of the Bach family members who had served as organists of this church. Even though they were not immediate members of Bach's family (they were cousins from the Erfurt branch of the Bach family), it served to remind us of the importance of the Bachs in the sacred and secular music of the 17th and 18th centuries in central Germany.

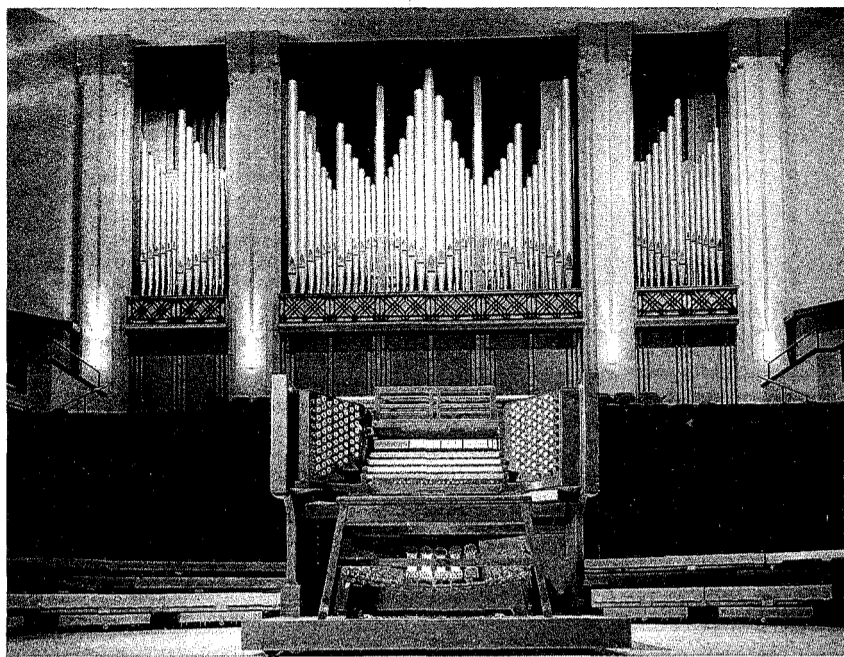
As we left Eisenach to head for Frankfurt and home, we felt that in this musical pilgrimage we had come a lot closer to the life and times of such giants as Johann Pachelbel, Dietrich Buxtehude and J.S. Bach.

Richard Peek is a graduate of Michigan State University and the School of Sacred Music at Union Theological Seminary. He served Covenant Presbyterian Church in Charlotte, North Carolina, as Minister of Music for 47 years and is now Minister of Music Emeritus. He has written articles for THE DIAPASON, The American Organist, The Tracker, and Reformed Liturgy and Music, and has written numerous organ and choral works.

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New Organs



Cover
Quimby Pipe Organs, Inc.,
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Quimby Pipe Organs, Inc., Warrensburg, Missouri, recently completed the rebuilding and installation of the 1912 Casavant organ in the Robert E. Jacoby Symphony Hall, Jacksonville, Florida. This project marked the formal completion of the 1,846-seat performance facility dedicated to the Jacksonville Symphony, and reflects the Symphony's decision to become the first American orchestra to install a rebuilt, historic organ in a new concert hall.

Casavant Op. 553 was contracted in 1912 and built in 1914 with four manuals, 63 stops, 70 ranks for the First Baptist Church of Syracuse, New York. The organ gained some international notoriety when Charles Courboin, famous Belgian organist of the Cathedral in Antwerp, immigrated to the United States in 1904 and became organist of the church in 1915.

The organ was first enlarged in 1917, under the direction of Courboin, with the addition of a second Solo division consisting of six high-pressure stops, provided by Casavant's American factory in South Haven, Michigan. In 1957, Casavant furnished a new, four-manual drawknob console and, in 1973, new Great Twelfth, Fifteenth and Mixture and Pedal upperwork were provided under the direction of Lawrence Phelps. In the late 1980s, when the congregation moved to a new building in the suburbs, the organ was put into circuitous storage that took it from New York to Illinois to Florida and finally back again to Illinois.

In early 1996, the Jacksonville Symphony began its search for an organ. After much research and with the assistance of consultant Jeff Weiler, the Symphony decided that an older instrument, built during the height of organ-orchestral repertoire, would be ideal for the orchestra's needs. Casavant Op. 553 was located in Chicago, languishing in a warehouse, and was purchased by the symphony later in 1996.

The organ was delivered to Quimby Pipe Organs in Warrensburg, Missouri, for rebuilding and restoration in March, 1997. An inventory revealed that storage had taken its toll on the organ: most of the Casavant windchests were discovered to be beyond repair, either through dry rot or water damage; many metal pipes were severely damaged and numerous pipes were smashed flat; wooden pipes were found to have split seams, either through water damage or extreme dryness. What was expected to have been a fairly typical rebuilding was fast turning into a massive restoration.

All flue pipework was restored in our

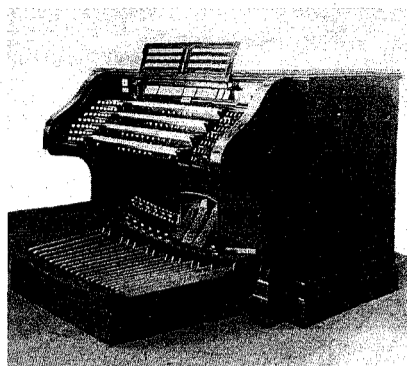
pipeshop by Christopher Emerson, QPO pipemaker, with extensive help by Thomas Anderson. Dents were removed, smashed pipes were cut apart and remade, and all metal pipes were cleaned and fitted with new tuning slides. All stopped wood pipes were repacked, and split seams reglued as necessary.

One significant challenge involved maintaining the tonal integrity of the reed ranks while raising their pitch to A440. Head voicer Eric Johnson performed restorative revoicing to repitch the reeds, utilizing the original tongues as much as possible. The rise in pitch increased the overall power of the reeds significantly. The Great/Choir 16'-8'-4' Tuba Mirabilis unit, recast on 25" to meet the requirements of the hall, provides a thrilling climax to the organ.

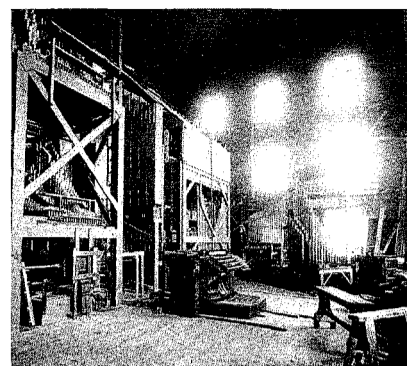
The Casavant winding system was recreated with great care, and can only be described as massive. The Swell reservoir, for example, measuring 5'x11', bears 1200 pounds of brick and 2,000 pounds of spring tension to provide 4 1/2" pressure; the Solo reservoir, feeding 12" of wind to that division, bears 2200 pounds of brick and 3000 pounds of spring tension! The organ's original 1914 10 hp Spencer blower, providing static pressure at 5" and 12", and the 1917 7 1/2 hp Spencer blower for the added Solo organ, providing 25" of static pressure, were both rebuilt by Eric Johnson. The blower room is isolated beneath the Solo division by walls nearly 18" thick.

The organ stands in a loft 50' wide, 32' high and 14' deep above and behind the orchestra platform. Composed of painted copper pipes of the Great First and Second Diapasons, the Pedal 8' Octave, and the Great 16' Double Diapason, the tripartite façade, designed by Charles Ford, provides the visual focus for the room. The Great and Pedal occupy the central section with the commanding (formerly enclosed) Tuba Mirabilis placed high at the center of the organ. The Solo is housed the left section, and Choir is placed above the Swell in the right section. The Echo occupies a chamber 70' above the floor in the ceiling of the auditorium, providing an ideal location for its subtle, atmospheric effects. As in the original Syracuse installation, the Echo is winded from the main blowing plant.

A few voices have been added to the organ in its present installation. Mixtures and mutations have been added to enhance the Swell and Choir choruses; two celestes have been added to the organ's softest existing voices; existing tenor C celestes have been extended to CC, and a 4' Clarion now completes the Swell reed chorus. The Choir Mustel Celesta was re-pitched to A440. The two Solo divisions (from 1914 and 1917) have been united as one. The 1957 con-



Original Casavant console



Casavant Opus 553 on erecting room floor, 1914

sole has been rebuilt utilizing solid-state actions. Apart from the windchests for the Echo, the Solo Gross Flute and Tuba Mirabilis unit chests (made in the South Haven, Michigan plant), various bass offset chests and the 1973 Casavant pedal chest, all pipework sits on new electropneumatic pitman windchests. The organ now contains 97 ranks, 80 stops, 6,215 pipes and weighs nearly 20 tons.

The organ was officially opened during a gala weekend, March 16-18, 2001, by the Jacksonville Symphony, Fabio Mechetti, conductor, and Matt Curlee, organist, performing works by Saint-Saëns, Duruflé and Jongen. As part of the weekend's festivities, the organ was

donated to the City of Jacksonville in exchange for the city's generous support of the rebuilding effort and financial commitment to its ongoing care. The Jacksonville Symphony, the latest American orchestra to include a major pipe organ among its musical resources, will feature the organ in major works five times next season. For more information, consult the Jacksonville Symphony's Web site:

<www.jaxsymphony.org/organ.htm>
 —Thomas Brown
 General Manager, QPO

Photo by Paul Figura, art direction by Kevin Eitzenberger.

GREAT (unenclosed) 3 1/2" windpressure

- 16' Double Open Diapason (1-19 façade, new)
- 16' Gemshorn (ext)**
- 8' Open Diapason I (1-12 façade, new)
- 8' Open Diapason II (1-10 façade, new)
- 8' Geigen Principal
- 8' Flûte harmonique
- 8' Doppelflöte
- 8' Gemshorn
- 4' Octave
- 4' Principal
- 4' Waldflöte
- 2 1/2' Twelfth **(*)
- 2' Fifteenth **(*)
- Mixture V **(*)
- 16' Double Trumpet
- 8' Trumpet
- 16' Tuba Magna (Ch)
- 8' Tuba Mirabilis (Ch)
- 4' Tuba Clarion (Ch)
- Chimes (Echo)

SWELL (enclosed) 4 1/2" windpressure

- 16' Bourdon
- 8' Open Diapason
- 8' Viola da Gamba
- 8' Voix céleste
- 8' Clarabella
- 8' Stopped Flute
- 8' Dolcissimo
- 8' Dolce Celeste ***
- 4' Fugara
- 4' Flauto Traverso
- 2' Piccolo
- Cornet IV
- Plein Jeu III-V ***
- 16' Bassoon
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- 4' Clarion ***
- Tremulant
- Vox Tremulant

CHOIR (enclosed) 3 1/2" windpressure

- 16' Contra Gamba
- 8' Open Diapason
- 8' Melodia
- 8' Lieblich Gedeckt
- 8' Dulciana
- 8' Unda Maris ***
- 4' Violina
- 4' Suabe Flute
- 2 1/2' Nazard ***
- 2' Flageolet
- 2' Flute ***
- 1 1/2' Tierce ***
- Mixture III-IV ***
- 16' Contra Fagotto
- 8' Clarinet
- Tremulant
- Celesta (Mustel, 49 bars)
- 16' Tuba Magna (ext., 12 pipes)
- 8' Tuba Mirabilis (unenclosed) *
- 4' Tuba Clarion (ext., 12 pipes)

SOLO (enclosed) 12" windpressure

- 8' Stentorphone *
- 8' Grosse Gamba *
- 8' Gamba Celeste
- 8' Viole d'Orchestre *
- 8' Viole d'Orchestre Celeste
- 8' Viola Celeste II
- 8' Tibia Plena *
- 8' Grosse Flute
- 8' Rohrflöte
- 4' Octave
- 4' Harmonic Flute
- 2' Piccolo
- 8' Tuba
- 8' French Horn
- 8' Orchestral Oboe
- 8' Cor anglais
- Tremulant
- Celesta (Ch)
- Chimes (Echo)
- 8' Tuba Mirabilis (Ch)

ECHO (enclosed) 4 1/2" windpressure

- 16' Gedeckt
- 8' Aeoline
- 8' Voix céleste (TC)
- 8' Zauberflöte
- 4' Flauto amabilis
- 2' Piccolo
- 8' Musette
- 8' Vox Humana
- Tremulant
- Chimes (20 tubes, A to E2)

PEDAL (unenclosed) 5" windpressure

- 32' Bourdon (ext., to GGGG, remaining independent Quinte pipes)
- 16' Contra Diapason (wood)
- 16' Double Open Diapason (Gt)
- 16' Violone (metal)
- 16' Bourdon
- 16' Gemshorn (Gt)
- 16' Lieblich Bourdon (Sw)
- 16' Bourdon (Echo)
- 10 3/4' Gemshorn Quinte (Gt)
- 8' Bass Flute (ext.)
- 8' Octave (1-12 façade, new) ***
- 8' Violoncello (ext.)
- 8' Bourdon (ext.)
- 8' Gemshorn (Gt)
- 4' Choral Bass **
- 4' Octave Flute (ext.)
- Mixture IV **
- 32' Contra Trombone (ext.)
- 16' Tuba Magna (Ch)
- 16' Trombone
- 8' Tuba Mirabilis (Ch)
- 8' Trumpet (ext.)
- 4' Tuba Clarion (Ch)
- 4' Clarion (ext.)

*1917, Casavant (South Haven, Michigan)
 **1973, Casavant
 **(*)1973, Casavant replacements of 1914 originals
 ***Quimby, 2000



M. L. Bigelow & Co., of American Fork, Utah, has recently completed a new tracker action organ, opus 24, for Conception Abbey, Conception, Missouri. The three-manual, 40-rank organ features a detached, reversed key desk with mechanical key action, and electric stop/combination action with 32 levels of memory. The instrument is located in the south transept with both organ and organist facing the monk choir seated in the crossing. To improve the feel of coupled manuals, the mechanical couplers are housed in the lower case rather than the detached key desk. Manual key compass is C1-a58; keys are of bone and ebony. The interchangeable AGO and flat pedalboards each have 30 notes, C1-f30. Temperament is Fisk I, which gives a slight variety of key colors, the key of F being the most solid sounding. Metal pipes are of various alloys ranging from hammered lead for the Chimney Flute 8', to 75% tin for the façade. Many larger pipes are of copper. Wind pressure is 74 mm and is regulated by three wedge bellows supplying the man-

ual divisions, the pedal chest, and the bottom octave of the 32' respectively. The organist can deactivate wind stabilizers from the key desk to achieve flexible winding. The organ was installed as part of a massive renovation of the church in which the wood floor was removed and replaced with concrete overlaid with brick pavers. Reverberation exceeds five seconds. The first inaugural recital was played on December 5, 1999, by Delores Bruch, who also served as consultant. The second inaugural recital was played by John Obetz on February 17, 2000.

GREAT

- 16' Praestant
- 8' Principal
- 8' Spire Flute
- 4' Octave
- 2 1/2' Quint
- 2' Super Octave
- IV Mixture
- 8' Trumpet
- Ch/Gt
- Sw/Gt

- #### CHOIR
- 8' Oak Gedackt
 - 8' Gemshorn
 - 8' Unda Maris
 - 4' Viol-Principal
 - 4' Flute d'Amour
 - 2' Flageolet
 - 1 1/2' Larigot
 - 8' Krummhorn
 - Tremulant
 - Sw/Ch

- #### SWELL
- 16' Gedackt
 - 8' Open Diapason
 - 8' Chimney Flute
 - 8' Viola da Gamba
 - 8' Voix Celeste
 - 4' Principal
 - 4' Harmonic Flute
 - 2 1/2' Nazard
 - 2' Octave
 - 1 3/4' Tierce
 - III Plein Jeu
 - 16' Basson
 - 8' Trompette
 - 8' Hautbois

- #### PEDAL
- 32' Subbass (ext)
 - 16' Praestant (Gt)
 - 16' Subbass
 - 16' Gedackt (Sw)
 - 8' Praestant (Gt)
 - 8' Flute Bass (ext)
 - II Octaves (4 + 2')
 - 16' Trombone
 - 16' Basson (Sw)
 - 8' Trumpet (Gt)
 - Gt/Ped
 - Ch/Ped
 - Sw/Ped



Steinberg Organ Co., Inc., Niagara Falls, Ontario, Canada, has recently installed a 7-rank unit organ, their Opus 14, in the chapel of the Redemptoristine Nuns at their Monastery of the Most Holy Redeemer in Niagara Falls, Ontario. Since space was at a premium in the chapel, which was not designed to house a pipe organ, a place was found on the right side of the altar in an open

area on the second level. The sisters use the organ for their daily devotions, as well as for Sunday masses which are open to the public. Sister Mary Alphonse is the organist. The pipework, chests, reservoir and chimes are from a 1930 Franklin Legge organ which was removed from the First Baptist Church in Welland, Ontario. A new organ front and case were built, containing pipes from the 8' Open Diapason; casework is oak with a rosewood finish. All pipes were revoiced and chests were rebuilt.

GREAT

- 8' Open Diapason
- 8' St. Diapason
- 8' Dulciana
- 4' Octave
- 4' Lb. Flute
- 2' Fifteenth

SWELL

- 16' Violone (TC)
- 8' Gedeckt
- 8' Salicional
- 8' Voix Cel
- 4' Flute
- 4' Salicet
- 2 1/2' Nasard
- 2' Piccolo
- 8' Oboe
- Chimes

PEDAL

- 16' Bourdon
- 8' Diapason
- 8' Bourdon
- 8' Violone
- 4' Octave

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Calendar

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

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

UNITED STATES East Of The Mississippi

15 JUNE
David Gallagher; Memorial Music Hall, Methuen, MA 8 pm
Stuart Forster; Immaculate Conception Church, Boston, MA 8 pm
Erik Wm. & Chuyoung Suter; Trinity Church, Boston, MA 12:15 pm
Kevin McKelvie; Fourth Presbyterian, Chicago, IL 12:10 pm
Olivier Latry; First Presbyterian, Springfield, IL 7 pm

16 JUNE
Choral concert; Church of the Advent, Boston, MA 4:30 pm
Olivier Latry; First Presbyterian, Springfield, IL 7 pm

17 JUNE
Choral concert; Our Lady of Sorrows, South Orange, NJ 3 pm
Travis Yeager; Washington National Cathedral, Washington, DC 5 pm
Jay McCubbin; Emmanuel Church, Chestertown, MD 4 pm
Marilyn Keiser, workshop; First Baptist Church, Asheville, NC; Daily Monday-Friday through 30 June
•**Bruce Neswick**, hymn festival; St. Paul's Lutheran, Fort Wayne, IN 7:30 pm
James David Christie; Salem Evangelical Lutheran, Wausau, WI 4 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

18 JUNE
•**Craig Cramer**; First Wayne Street United Methodist, Fort Wayne, IN 2:30 pm
Gillian Weir; Trinity English Lutheran, Fort Wayne, IN 7:30 pm
•**Bruce Neswick**, improvisation workshop; St. Paul's Lutheran, Fort Wayne, IN 4 pm

19 JUNE
Timothy Smith; Portland City Hall, Portland, ME 7:30 pm
Washington Saxophone Quartet; Longwood Gardens, Kennett Square, PA 7:30 pm
•**Craig Cramer**, workshops; Concordia Theological Seminary, Fort Wayne, IN 10 am & 2 pm
•**David Hurd**; Zion Lutheran, Fort Wayne, IN 7:30 pm

20 JUNE
Heinrich Christensen; Memorial Music Hall, Methuen, MA 8 pm
•**Charles Tompkins**; Trinity Episcopal, Fort Wayne, IN 3 pm
Todd Wilson; First Presbyterian, Fort Wayne, IN 7:30 pm

21 JUNE
Harold Stover; Portland City Hall, Portland, ME 12 noon
David Lawrie; National City Christian Church, Washington, DC 12:15 pm

22 JUNE
Margaret Kemper; Fourth Presbyterian, Chicago, IL 12:10 pm

23 JUNE
Craig Cramer; Princeton Theological Seminary, Princeton, NJ 7 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

24 JUNE
Martin Jean; St. Peter Catholic Church, Danbury, CT 4 pm
John Weaver; St. Anne's Church, Bethlehem, PA 4 pm
Stephen Tharp; Washington National Cathedral, Washington, DC 5 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm
Herndon Spillman; University United Methodist, Baton Rouge, LA 3 pm

25 JUNE
David Craighead, masterclass; Christ Church, Binghamton, NY 9 and 10:45 am
•**Katherine Pardee**; Trinity Episcopal, Binghamton, NY 1:30 pm
Alfonso Vega Nuñez; Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE
Fred Hohman; Portland City Hall, Portland, ME 7:30 pm
Olivier Latry; First Presbyterian, Binghamton, NY 8 pm
•**Peter Richard Conte**; St. John's Lutheran, Allentown, PA 9 am
Chamber and vocal music; Washington National Cathedral, Washington, DC 7:30 pm

27 JUNE
Alison Luedecke; Memorial Music Hall, Methuen, MA 8 pm
Gary Zwicky; Union Chapel, Oak Bluffs, MA noon
Thomas Murray; West Presbyterian, Binghamton, NY 1:30 pm
Stefan Engels; Packer Chapel, Bethlehem, PA 8 pm

28 JUNE
Christopher Candela; National City Christian Church, Washington, DC 12:15 pm

29 JUNE
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Alfonso Vega Nuñez; Fourth Presbyterian, Chicago, IL 12:10 pm

30 JUNE
Paul Bisaccia, piano; Wild Flower Music Festival, Hawley, PA 6 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

1 JULY
Mary Beth Bennett, Robert Gallagher, James Kosnik, Alison Luedecke, Lynn Trapp; St. Patrick's in the City, Washington, DC 7 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

2 JULY
Edward Parmentier, harpsichord; Workshop: Harpsichord music of Froberger; University of Michigan, Ann Arbor, MI, through July 6

3 JULY
Brian Jones; Portland City Hall, Portland, ME 7:30 pm

4 JULY
John Ogasapian; Union Chapel, Oak Bluffs, MA noon
Douglas Major; Washington National Cathedral, Washington, DC 11 am
Ji-Yoen Choi; St. Ann's Church, Washington, DC 12:10 pm

5 JULY
Jennifer Pascual & Neil Stahurski; National City Christian Church, Washington, DC 12:15 pm

7 JULY
Gordon Slater, carillon; The Culver Academies, Culver, IN 4 pm

8 JULY
Frederick Swann; Washington National Cathedral, Washington, DC 5 pm
Ji-Yoen Choi; Village Chapel Presbyterian, Charleston, WV 3 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

9 JULY
•**Murray Somerville**; First Parish Church, Brunswick, ME 2 pm and 3:15 pm
Paul Bisaccia, piano; Trinity Episcopal, Lenox, MA 7:30 pm
Gerre Hancock; Dendinos Chapel, Interlochen, MI 8 pm
Edward Parmentier, harpsichord; Workshop: Bach's French Suites and Two- and Three-Part Inventions; University of Michigan, Ann Arbor, MI, through July 13

10 JULY
Jane Parker-Smith; Portland City Hall, Portland, ME 7:30 pm
Zwicky Duo; Union Chapel, Oak Bluffs, MA 8 pm
Douglas Major with Washington Symphonic Brass; Washington National Cathedral, Washington, DC 7:30 pm

11 JULY
Peter Richard Conte; Portland City Hall, Portland, ME 7:30 pm

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J. Roland Braithwaite; Union Chapel, Oak Bluffs, MA noon
Mark Dwyer; Memorial Music Hall, Methuen, MA 8 pm

12 JULY
Ray Cornils; Portland City Hall, Portland, ME 12 noon
J. Christopher Pardini; Union Chapel, Oak Bluffs, MA 8 pm
Jason Kissel; National City Christian Church, Washington, DC 12:15 pm

13 JULY
Arthur Haas, continuo workshop; Eastman School of Music, Rochester, NY, through July 17
Carmina Chamber Choir; Washington National Cathedral, Washington, DC 7:30 pm

14 JULY
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

15 JULY
New England Spiritual Ensemble; Georgetown University, Washington, DC 7:30 pm
David Gell; Washington National Cathedral, Washington, DC 5 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

16 JULY
Robert Smith, harpsichord; Trinity Episcopal, Lenox, MA 7:30 pm

17 JULY
Nancy Granert; First Parish Church, Brunswick, ME 12:10 pm
Robert Plimpton; Portland City Hall, Portland, ME 7:30 pm
Choir of Queen's College, Oxford; Washington National Cathedral, Washington, DC 7:30 pm

18 JULY
Agnes Armstrong; Union Chapel, Oak Bluffs, MA noon
Brian Jones; Memorial Music Hall, Methuen, MA 8 pm

19 JULY
Marilyn Moore-Brown, soprano; National City Christian Church, Washington, DC 12:15 pm

20 JULY
National Symphony Orchestra with chorus; Washington National Cathedral, Washington, DC 7:30 pm

21 JULY
Robin Spielberg, piano; Union Chapel, Oak Bluffs, MA 8 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

22 JULY
Roger Sayer; Washington National Cathedral, Washington, DC 5 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm
Karen Kirner; Cathedral of the Holy Angels, Gary, IN 3 pm

23 JULY
New England Spiritual Ensemble; Trinity Episcopal, Lenox, MA 7:30 pm

24 JULY
James Strand, with trumpet; First Parish Church, Brunswick, ME 12:10 pm
Marilyn Keiser; St. Stephen's Episcopal, Wilkes-Barre, PA 7:30 pm

25 JULY
R. Harrison Kelton; Union Chapel, Oak Bluffs, MA noon
Justin Hartz; Memorial Music Hall, Methuen, MA 8 pm

28 JULY
Carol Williams; Essex Community Church, Essex, NY 7:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

29 JULY
Steven Shaner; Washington National Cathedral, Washington, DC 5 pm
Gene Jarvis & Edie Hockspeier, with trumpet, Bach Festival; Lutheran Church of the Ascension, Savannah, GA 3 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

31 JULY
Marion Anderson; First Parish Church, Brunswick, ME 12:10 pm

UNITED STATES West of the Mississippi

15 JUNE
David Dahl; Christ Church Episcopal, Tacoma, WA 12:10 pm

Peter Richard Conte; The Nethercutt Collection, Sylmar, CA 8 pm
Alison Luedecke, with Millennia Consort; St. Paul's Episcopal Cathedral, San Diego, CA 8 pm

16 JUNE
Peter Richard Conte; The Nethercutt Collection, Sylmar, CA 2 pm & 8 pm

17 JUNE
Cathedral Schola Cantorum; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

18 JUNE
Robert Plimpton; Balboa Park, San Diego, CA 7:30 pm

19 JUNE
Raymond & Elizabeth Chenault; First Lutheran, Fargo, ND 7:30 pm
Olivier Latry; First United Methodist, San Diego, CA 7:30 pm

20 JUNE
Audrey Jacobsen; First Congregational Church, Los Angeles, CA 7 pm

21 JUNE
Olivier Latry; Trinity Lutheran, Moorhead, MN 7:30 pm
Alison Luedecke, with Millennia Consort; St. Paul's Episcopal Cathedral, San Diego, CA 8 pm

24 JUNE
New England Spiritual Ensemble; Palmer Memorial Episcopal, Houston, TX 8 pm
Aaron David Miller; Trinity Lutheran, Lynnwood, WA 7 pm
Lane Cheney, with trumpet; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Ty Woodward; Balboa Park, San Diego, CA 2 pm

25 JUNE
Robert Bates, workshop; Rice University, Houston, TX 4:30 pm
Clyde Holloway; Rice University, Houston, TX 8 pm
Donna Parker; Balboa Park, San Diego, CA 7:30 pm

26 JUNE
Robert Bates; University of Houston, Houston, TX 3 pm & 4:30 pm

29 JUNE
Stephen Tharp; The Crystal Cathedral, Garden Grove, CA 8 pm

2 JULY
David Peckham; Balboa Park, San Diego, CA 7:30 pm

3 JULY
Gerre Hancock; First United Methodist, Eugene, OR 10:30 am

4 JULY
David Ouzts, with choir; Grace Episcopal Cathedral, Topeka, KS 9:30 am
Douglas Cleveland, workshop; Central Presbyterian Church, Eugene, OR 2:45 pm

5 JULY
Douglas Cleveland, workshop; Central Lutheran Church, Eugene, OR 2:45 pm

6 JULY
Douglas Cleveland; Central Presbyterian Church, Eugene, OR 8:30 pm

8 JULY
Ty Woodward; Balboa Park, San Diego, CA 2 pm

9 JULY
Douglas Cleveland; Grace Lutheran, Tacoma, WA 7:30 pm
Christopher Herrick; Balboa Park, San Diego, CA 7:30 pm

10 JULY
Mary Preston, masterclass; RLDS Temple, Kansas City, MO

15 JULY
George Butterfield; Balboa Park, San Diego, CA 2 pm

16 JULY
Hector Olivera; Balboa Park, San Diego, CA 7:30 pm

20 JULY
David Dahl; Christ Church Episcopal, Tacoma, WA 12:10 pm

21 JULY
Jonathan Biggers; Trinity University, San Antonio, TX 8 pm

23 JULY
David Hurd; Balboa Park, San Diego, CA 7:30 pm

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INTERNATIONAL

15 JUNE
Andrea Macinanti, with tenor; Chiesa dell'Assunta, Biella Chiavazza, Italy 9 pm
Martin Sander; St. Augustine's, Vienna, Austria 7:30 pm

16 JUNE
Ewald Kooiman; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
Stefan Engels; King's College, Cambridge, England 6:30 pm
Stephen Disley; The Parish Church of St. Clement, Sandwich, England 7:30 pm
David Burton Brown; Chingford Parish Church, London, England 7 pm
Peter Wright; The Parish Church of St. John the Evangelist, London, England 6:30 pm

18 JUNE
David Burton Brown; Coventry Cathedral, Coventry, England 1 pm

19 JUNE
David Burton Brown; Saint Sepulchre, London, England 1 pm
Sylvie Poirier & Philip Crozier; St. James United Church, Montréal, Québec, Canada 12:30 pm

20 JUNE
David Briggs; Southwell Minster, Southwell, England 7:30 pm
Colin Walsh; The Temple Church, London, England 1:15 pm

21 JUNE
Stefan Engels; Wells Cathedral, Wells, England 7:30 pm

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

23 JUNE
José Luis Gonzales Uriol; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
Marcus Wibberley; Beverley Minster, Beverley, England 6 pm
John Scott Whiteley; Doncaster Parish Church, Doncaster, England 7 pm
Andrew Nethsingha; Keynsham Parish Church, Keynsham, England 7:30 pm
David Burton Brown; Cartmel Priory, Cumbria, England 7 pm
James Parsons; Victoria Hall, Stoke-on-Trent, England 12 noon

24 JUNE
Stefan Engels; St. Paul's Cathedral, London, England 5 pm

25 JUNE
David Burton Brown; Leicester Cathedral, Leicester, England 1 pm

26 JUNE
Thomas Trotter; Westminster Abbey, London, England 6:30 pm
Jennifer Loveless; St. James United Church, Montréal, Québec, Canada 12:30 pm

27 JUNE
Denny Lyster; The Temple Church, London, England 1:15 pm

28 JUNE
Simon Lindley; Central Methodist Church, York, England 1 pm

29 JUNE
Joel Bacon; St. Augustine's, Vienna, Austria 7:30 pm

30 JUNE
Andrea Macinanti; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
Adrian Gunning; St. John the Evangelist, Islington, England 7:30 pm

3 JULY
Lucienne L'Heureux-Arel; St. James United Church, Montréal, Québec, Canada 12:30 pm

4 JULY
Barry Millington, with trumpet; Leicester Cathedral, Leicester, England 8 pm
Colin Andrews & Janette Fishell; The Temple Church, London, England 1:15 pm

5 JULY
D'Arcy Trinkwon; St. Paul's Cathedral, London, England 6:30 pm

6 JULY
Yang-Hee Yun; St. Augustine's, Vienna, Austria 7:30 pm
Gustav Leonhardt, harpsichord; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm

7 JULY
Guy Bovet; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
David Sanger; St. Cuthbert's Parish Church, Cumbria, England 7:30 pm
Kerry Beaumont; Beverley Minster, Beverley, England 6 pm

Simon Lindley; Doncaster Parish Church, Doncaster, England 7 pm
Ruth Livesey, piano; Cathedral Church of St. Mary the Virgin, Blackburn, England 11 am

8 JULY
Claude Pahud; Cathedrale de Bourges, Bourges, France 10 am

9 JULY
Fédération Francophone des Amis de l'Orgue, 18th congress; Alsace region of France, through July 13
Gillian Weir; St. Paul's Anglican, Toronto, Ontario, Canada 8:15 pm

10 JULY
Andrew Reid; Westminster Abbey, London, England 6:30 pm
Kenneth Gilbert, with Les Paraphonistes; Cathedrale de Bourges, Bourges, France 9 pm
Malcolm Rudland; St. James United Church, Montréal, Québec, Canada 12:30 pm

11 JULY
Christopher Barton; Leicester Cathedral, Leicester, England 8 pm
Stephen Layton; The Temple Church, London, England 1:15 pm
Stefan Engels; St. Clement's Anglican, Toronto, Ontario, Canada 2:15 pm

12 JULY
Christopher Bowers-Broadbent; St. John the Baptist, Billesdon, England 8 pm

13 JULY
Ernst Wally; St. Augustine's, Vienna, Austria 7:30 pm

14 JULY
Giovanni Battista Mazza; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
Adrian Gunning; The Parish Church of St. Clement, Sandwich, England 7:30 pm
Neil Shepherd, Alison Howell and choir; Keynsham Parish Church, Keynsham, England 7:30 pm

15 JULY
Pierre Cambourian; Cathedrale de Bourges, Bourges, France 10 am
Summer Institute of Church Music; BLEC, Whitby, Ontario, Canada, through July 20

17 JULY
Davitt Moroney; Cathedrale de Bourges, Bourges, France 9 pm
Louis Allard; St. James United Church, Montréal, Québec, Canada 12:30 pm

18 JULY
Stefan Engels; Southwell Minster, Southwell, England 7:30 pm
Paolo Crivellaro & Luigi Panzeri; Almenno S. Salvatore, Italy
Robin Jackson & Maureen McAllister; St. Thomas, Norwich, England 7:30 pm
Matthew Martin; Leicester Cathedral, Leicester, England 8 pm
James Vivian; The Temple Church, London, England 1:15 pm

19 JULY
Stephen Baden Fuller; St. John the Baptist, Billesdon, England 8 pm
Robin Jackson & Maureen McAllister; St. Mary's Old Hunstanton, England 7:30 pm

20 JULY
Thierry Mechler; St. Augustine's, Vienna, Austria 7:30 pm
Andrés Cea Galán, harpsichord; Almenno S. Salvatore, Italy
Sylvie Poirier & Philip Crozier; Cathedrale Saint-Julien, Le Mans, France, 6 pm

21 JULY
Alan Spedding, with trumpet; Beverley Minster, Beverley, England 6 pm
Margaret Phillips; Doncaster Parish Church, Doncaster, England 7 pm
Pieter van Dijk; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
Baroque consort soirée; Almerino S. Salvatore, Italy

22 JULY
Andrés Cea Galán, concert-lecture; Almenno S. Salvatore, Italy
Eva Antesberger; Cathedrale de Bourges, Bourges, France 10 am

23 JULY
Reinhard Jaud, concert-lecture; Almenno S. Salvatore, Italy

24 JULY
Robin Jackson & Maureen McAllister; Cromer Parish Church, Cromer, England 8 pm
James O'Donnell; Westminster Abbey, London, England 6:30 pm
Liuwe Tamminga, with Jaap Schroeder, violin; Cathedrale de Bourges, Bourges, France 9 pm
Suzanne Ozorak; St. James United Church, Montréal, Québec, Canada 12:30 pm

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

25 JULY
Michael Haynes; Leicester Cathedral, Leicester, England 8 pm

26 JULY
Martin Hall; St. John the Baptist, Billesdon, England 8 pm

27 JULY
Katrin Meriloo; St. Augustine's, Vienna, Austria 7:30 pm
John Scott; Knox Presbyterian, Stratford, Ontario, Canada 9:30 am

28 JULY
José Luis de Aquino; Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Bernard Bartelink; St. John the Evangelist, Islington, England 7:30 pm
John Scott; Knox Presbyterian, Stratford, Ontario, Canada 9:30 am

Organ Recitals

JAMES E. BARRETT, The Cathedral of Our Lady of Lourdes, Spokane, WA, March 7: *Sonata in f*, op. 65, no. 1, Mendelssohn.

DEAN BILLMEYER, House of Hope Presbyterian Church, St. Paul, MN, March 11: *Sinfonia to Cantata No. 29*, transcr. Dupré, *Erbarm' dich mein, o Herre Gott*, BWV 721, *Prelude and Fugue in b*, BWV 544, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu, vom Himmel herunter auf Erden*, BWV 650, *Prelude in E-flat*, BWV 552/1, *O Mensch, bewein' dein Sünde gross*, BWV 622, *Fugue in E-flat*, BWV 552/2, Bach.

PETER RICHARD CONTE, Woolsey Hall, Yale University, New Haven, CT, March 25: *Sinfonia: Il Barbiere di Siviglia*, Rossini, transcr. Conte; *Symphonie-Passion*, op. 23, Dupré; *Wotan's Farewell and Magic Fire Music (Die Walküre)*, Wagner, transcr. Lemare; *Graceful Ghost Rag*, Bolcom, transcr. Conte; *Cockaigne Overture 'In London Town'*, Elgar, transcr. Conte.

MARIO DUELLA, First Lutheran Church, Nashville, TN, February 18: *Prelude*

29 JULY
Enrico Pasini, with flute; Chiesa di S. Anna al Montrigione, Borgosesia, Italy 9 pm
Liuwe Tamminga; Ponte Valtellina, Italy
Pierre Cliquet; Cathedrale de Bourges, Bourges, France 10 am
John Scott; Knox Presbyterian, Stratford, Ontario, Canada 9:30 am

30 JULY
Angela Tomanic; Chiesa di S. Giovanni Evangelista, Foresto, Italy 9 pm
Paul Jacobs; Trinity Episcopal, Lenox, MA 7:30 pm

31 JULY
Yves Rechsteiner; Cathedrale de Bourges, Bourges, France 9 pm
Lucie Beuchemin; St. James United Church, Montréal, Québec, Canada 12:30 pm

and Fugue in g, BWV 535, *Herr Jesu Christ, dich zu uns wend*, BWV 709, Bach; *Flötenkonzert in Fa major*, Rinck; *Toccata in A*, Scarlatti; *Solo di Flauto*, Capocci, *Sinfonia in d*, op. 57, no. 1, Galimberti.

DAVID A. GELL, with chamber orchestra, Trinity Episcopal Church, Santa Barbara, CA, March 18: *Toccata and Fugue in d*, BWV 565, *Aus der Tiefe rufe ich*, BWV 745, *Liebster Jesu, wir sind hier*, BWV 730, *Vater unser in Himmelreich*, BWV 737, *Concerto no. 2 in E*, BWV 1042, *Concerto I in G*, BWV 592, *Fugue in g*, BWV 578, *Toccata in d*, BWV 538, Bach.

ROBERT GLASGOW, Glenview Community Church, Glenview, IL, March 9: *Andante maestoso, Allegro (Overture to the Occasional Oratorio)*, Handel; *Come Now, Savior of the Nations*, BWV 659, *O Man, Bewail Thy Grievous Fall*, BWV 622, Bach; *Two Sonatas for Organ*: K. 288 in D, K. 255 in C ("Turtledove"), Scarlatti; *Noël: Basse de Trompette; Duo en Canon; en Grand Jeu, Noël Poitevin: Duo; Musette, Noël: Trio sur les Flûtes, Noël: Tambourin; en Grand Jeu*, Dandrieu; *Chorale No. 1 in E*, Franck; *Sketch in c*, op. 58, no. 1, *Fugue*

on *B-A-C-H*, op. 60, no. 3, *Sketch in D-flat*, op. 58, no. 4, Schumann; *Choral, Allegro ma non troppo, Finale (Symphonie VII)*, op. 42, no. 3), Widor.

STEPHEN HAMILTON, Holy Trinity Church, New York, NY, March 5: *Prelude and Fugue in c*, BWV 546, Bach; *Benedictus*, op. 59, Reger; *Sonata VI: "Vater unser in Himmelreich"*, op. 65, no. 6, Mendelssohn; *Fantasy for Organ*, Coe; *Allegro (Symphony Six)*, op. 42), Widor; *Choral no. II in b*, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

JON JOHNSON, First United Methodist Church, Elizabeth City, NC, March 25: *Praeludium in g*, BuxWV 149, Buxtehude; *Nun komm, der Heiden Heiland*, BWV 659, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Adagio in E (Three Pieces for Organ)*, Bridge; *Paraphrase on "Te Deum"*, op. 43, Dupré; The peace may be exchanged (*Rubrics*), Locklair; *Fugue sur le nom d'Alain*, Duruflé.

BOYD JONES, The Community Church, Vero Beach, FL, March 4: *Praeludium in E*, Lübeck; *Three Settings of "O Traurigkeit, O Herzeleid"*, Pepping; *Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid"*, Brahms; *Sonata II*, Hindemith; *Prelude and Fugue in G*, BWV 541, *Allein Gott in der Höh sei Ehr*, BWV 662, *Komm Gott Schöpfer, Heiliger Geist*, BWV 667, Bach; *Choral Variations on "Veni Creator"*, op. 4, Duruflé.

JEREMY LANGILL and **MARK THALLANDER**, First Congregational Church, Los Angeles, CA, March 22: *Duet—Festival Prelude on "Westminster Abbey"*, Callahan; *Blessed Jesus, at Thy Word, O Sacred Head, Now Wounded, If Thou but Suffer God to Guide Thee*, Bach (Thallander); *Duet—Evensong*, Callahan; *Prelude and Fugue in F*, Bach (Langill); *Duet—Praise to the Lord*, Burkhardt.

OLIVIER LATRY, Cleveland Museum of Art, Cleveland, OH, March 7: *Dances de la Renaissance*, Anonymous; *Passacaglia in d*, BuxWV 161, Buxtehude; *Fugue in G*, BWV 577, *Chaconne in d*, BWV 1004, arr. Messerer, Bach; *Trois Danses for Organ*, Alain; *Improvisation*.

DANIEL LONG, Columbia University, New York, NY, March 29: *Fantasy and Fugue in c*, *Ich ruf zu dir, Herr Jesu Christ*, *Prelude and Fugue in a*, *Fantasia in G*, *Prelude and Fugue in b*, *Toccata and Fugue in d*, *Fugue in G ("Gigue")*, Bach.

JOSEPH MUNZENRIDER, The Cathedral of Our Lady of Lourdes, Spokane, WA, March 18: *Le Chemin de la Croix*, op. 29, Dupré.

CARLENE NEIHART, St. Matthew United Church of Christ, St. Louis, MO, December 5: *Fanfare*, Lemmens; *Andante*, Mozart; *Hornpipe (Water Music Suite)*, Handel; *Impromptu*, Vierne; *Toccata and Fugue in d*, BWV 565, Bach; *Prayer to Notre Dame*, *Toccata (Suite Gothique)*, Boëllmann; *Dance of the Sugar Plum Fairy*, *Waltz of the Flowers (The Nutcracker)*, Tchaikovsky; *Carol Medley*, Neihart; *Toccata (Symphony V)*, Widor.

JOHN OBETZ, St. Margaret's Episcopal Church, Palm Desert, CA, February 25: *Komm Heiliger Geist*, BWV 651, *An Wasserflüssen Babylon*, BWV 653, *Passacaglia and Fugue in c*, BWV 582, Bach; *Lo, How a Rose E'er Blooming*, Kemner; *Fanfares to the Tongues of Fire*, King; *Finlandia*, Sibelius,

arr. Fricker; *Adagio for Strings*, Barber, arr. Strickland; *Prelude and Fugue on B-A-C-H*, Liszt.

DAVID PALMER, Lawrence Park Community Church, Toronto, Ontario, Canada, February 23: *Prelude and Fugue in g*, BWV 535, *All Glory Be to God on High*, BWV 664, 662, Bach; *Retablo I: Pange Lingua*, Decker; *Four Hymn Settings*, Kovarik; *Litanies*, Alain; *Prelude and Fugue on the Name of ALAIN*, Duruflé; "Serene Alleluias from a Soul Longing for Heaven," "Outburst of Joy from a Soul before the Glory of Christ Which Is Its Own Glory" (*The Ascension*), Messiaen, *Carillon-Sortie*, Mulet.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, February 4: *Toccata in C*, Cernohorsky; *Fugue in A*, Seger; *Prelude and Fugue in c*, Zäch; *Pastorella in C*, Brix; *Prelude on a Moravian Folksong*, Novák; *Impetuoso, Chorale Prelude on Bohemian Christmas Song "Chcic aby spal"*, *Toccata and Fugue in f*, Wiedermann; *Prague Fantasy*, Mácha.

Sylvie Poirier & Philip Crozier, St. James United Church, Montréal, Québec, Canada, December 19: *Suite on Famous Christmas Carols for Organ Duet*, Bolting; *Suite de Noël*, Rioux.

STEPHEN SCHAEFFER, First Reformed United Church of Christ, Lexington, NC, February 18: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prelude on Holy Manna*, Wallace; *Prelude on New Britain*, Phillips; *Concert Variations on "The Star Spangled Banner"*, op. 4, Paine; *Canon in A-flat*, op. 56, no. 4, *Sketch in D-flat*, op. 58, no. 4, Schumann; *Carillon de Westminster (Pièces de fantaisie, Troisième Suite)*, op. 54), Vierne.

CHARLES SEMOWICH, The Cathedral of All Saints, Albany, NY, January 21: *Entrée (enforme de carillon)*, Dubois; *Bells of a Cathedral*, Tollemache; *Carillon ou Cloches*, Dandrieu; *Allemande (Little Carillon)*, Young; *Carillon for Organ*, Semowich; *Carillon*, Brewer.

ELIZABETH STEPHENS, with Steve Burk, tympani, Trinity Episcopal Church, Lawrence, KS, February 11: *Archbishop's Fanfare*, Jackson; *Trumpet Minuet*, Hollins; *Pavan*, Rowley; *God Bless Our Native Land*, Held; *Prelude on an Old Folk Tune*, Beach; *Scenes from Childhood*, Leavitt; *The Squirrel*, Weaver; *The Ewe's Blues*, Utterback; *Finale Jubilante*, Willan.

HERMAN TAYLOR, St. James United Methodist Church, Danville, IL, February 18: *Suite du Deuxième Ton*, Clérambault; *Chorale in b*, Franck; *Come, Savior of the World*, BWV 659, *Prelude and Fugue in b*, BWV 544, Bach; *Swing Low, Sweet Chariot*, *We Are Climbing Jacob's Ladder*, Roll, Jordan, Roll, Simpson; *Scherzo, Allegro (Deuxième Symphonie)*, Vierne.

STEPHEN THARP, St. John's Evangelical Lutheran Church, Allentown, PA, January 21: *Overture (Music for the Royal Fireworks)*, Handel; *Berceuse à la mémoire de Louis Vierne*, Cocherneau; *Adoro te*, L'apparition du Christ ressuscité à Marie-Madeleine, Offrande et Alleluia Final (*Livre du Saint Sacrement*), Messiaen; *Sonata on the 94th Psalm*, Reubke.

ROBERT TRIPLETT, Cornell College, Mount Vernon, IA, February 4: *Prelude and Fugue in E-flat*, BWV 552, *Prelude and Fugue in D*, BWV 532, Bach; *Three Preludes and Fugues for Organ*, op. 7, Dupré.

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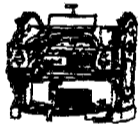
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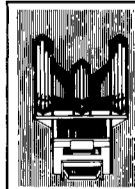
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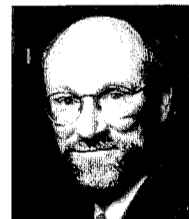
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