

THE DIAPASON

SEPTEMBER, 2001



Bedford Presbyterian Church, Bedford, New York
Specification on page 22

Letters to the Editor

July cover

The July issue included an account of a 1940 Aeolian-Skinner which has been restored and installed in the music room of the Thomas/McCall residence. This brought back old memories for me. I had my first and only organ lessons on that very instrument in its original location over 40 years ago.

In 1957 I was stationed in Bethesda, doing "doctor-draft-equivalent" service as a research fellow at the National Institutes of Health. Pursuing a long-deferred ambition, I called the conservatory of music in Washington and asked to be referred to an organ teacher. Thus did I meet Dr. Louis Potter, whom I had never heard of. In the ensuing months I would joyously discover what a fine musician and kindly gentleman he was. I studied with him until competing demands for my time interfered.

Much later, in 1973, circumstances led me to accept the responsibility of summer organist and annual recitalist at the UCC church in the tiny village of Wentworth, New Hampshire. Though an experienced pianist, I had never in my life played the organ in public. I am sure that Dr. Potter's teaching gave me decisive help in overcoming my inexperience. The annual recital series continues to this day.

Although that organ showed the mechanical reliability and refined voicing one expects from an Aeolian-Skinner, it never spoke to best advantage from the deep, crowded chamber in Calvary Methodist Church. One feels sure that it is much better heard in its new location. I congratulate Messrs. Thomas and McCall on bringing this treasure back from the brink.

Merrill K. (Ken) Wolf, MD
Berlin, Massachusetts

Walt Disney Concert Hall Organ

If the famous 17th-century architect Christopher Wren regarded the pipe organ as "a confounded box of whistles," what does avant-garde architect Frank Gehry think it is, a jumbled pile of wood and metal poles? Perhaps his "design" for the façade of the new organ being built for the Walt Disney Concert Hall (July, pp. 12-13) is in keeping with the shrink-wrapped appearance he has given the distorted conglomeration which constitutes the building's exterior form. But surely all of this is only another egregious example of the *bizarre* being passed off as *art*.

I feel sorry for the two fine organ-builders who are striving to build an elegant instrument within this (un)aesthetic environment.

D. Byron Arneson, FAGO
Germantown, Maryland

The author responds:

It was my decision at the outset of the project to fully support the architect and allow his creative freedom to achieve his goals. He, in turn, supported me in my goals to achieve the best acoustical conditions possible for my desired tonal results. The building and the organ will be judged on their own merits.

Manuel Rosales, President
Rosales Organ Builders, Inc.

Toaster debate

I confess it, I skim THE DIAPASON. So when I wandered into the description on page 15 (July, 2001) for improving an organ, I just assumed I was still involved somehow in the "Toaster debate" featured in the letters. This is really true! Imagine my amusement when I realized the fellow who was planning to ruin this traditional organ was J. S. Bach. We should stop this kind of thing before it goes too far . . .

J. G. Owen
Huntington Station, New York

The author responds:

Replies to the guest editorial, "Let's End the Toaster Debate" by Herbert

Huestis (June, p. 2; July, p. 2; August, p. 2), seem to come from a variety of points of view. One I would like to reply to is the notion that successive inventions denote progress; or, should I say, "con-note progress."

Solid-state, electronics—these are the inventions of the 21st century. One hundred years ago, it was batteries and magnets, and the discovery that organs could be made with electric wire as well as wooden trackers. Some would say that in musical terms, successive inventions did not progress make. The present popularity of historically derived organ building stands as a testament to the fact that musicality often springs from the dictum "less is more."

Now this notion will strike a chord with some readers and perhaps infuriate others. Obviously we cannot stop the pendulum from swinging. I suppose the author was wishing upon a star when he suggested that the debate should end.

Herbert L. Huestis

Decent and indecent

The Classified Advertising section of the July issue carried this notice in the Positions Wanted column (p. 25): "Decent organist wants decent job—is that too much to ask?" Permit us to offer our services as experienced personnel placement advisors in the music field to assist you in securing an appropriate appointment for the unidentified job seeker. First, however, we offer some definitions and logical clarification.

The term "decent" generally means: proper, not vulgar or immodest, conforming to generally accepted standards of quality. A minimum requirement for a "decent" organist, in our view, is one who has committed to memory all of the *Orgelbüchlein*, who suffers without complaint the shrieking sopranos and toneless tenors of the choir, and who does not snooze through lengthy sermons or in other slow parts of the service. A minimum requirement for a "decent" job, on the other hand, is one that provides adequate compensation above the poverty level, that provides opportunities for tasteful improvisation in hymn preludes and at other times, and that provides paid vacation periods for much needed restoration and renewal. In both cases, "indecent" would be their contraries. Accordingly, there are four possible combinations: (1) decent organist, decent job; (2) decent organist, indecent job; (3) indecent organist, decent job; (4) indecent organist, indecent job. The applicant is clearly an idealist yearning for (1), which may be "too much to ask." However, the realities of life beneath the pipes may require a pragmatic choice between (2) and (3), depending on the situation. Our elevated professional standards do not permit us to attempt matches for (4), fortunately rare.

Hoping to be of service, we remain, most respectfully,

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Here & There

National City Christian Church, Washington, DC, has announced its Music at Midday recitals, Thursdays at 12:15 pm: September 6, Victoria Harding, with trumpet; 9/20, Marvin Mills; October 4, Otto Krämer; 10/25, Geoffrey Shoffstall; November 8, Nigel Groome; 11/15, Lawrence Schreiber; December 13, Edward Moore. For information: 202/232-0323.

The Albert Schweitzer Organ Festival/USA 2001 takes place September 7-9 at First Church of Christ, Wethersfield, Connecticut. On Friday, September 7, a concert will feature David Spicer and the festival choir, with

THE DIAPASON

A Scranton Gillette Publication

Ninety-second Year: No. 9, Whole No. 1102
Established in 1909

SEPTEMBER, 2001
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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guest organists Frederick Hohman and John Walker; Saturday, September 8, high school division organ competition 9-11 am, college division 11 am-1 pm and 2-4 pm; Sunday, September 9, winners' recital and awards presentation. For information: 860/563-7759.

St. Augustine's Church, Vienna, Austria, continues its organ festival, "J.S. Bach and the previous century," on Fridays at 7:30 pm: September 7, Christian Schmitt; 9/14, Ewald Donhoff; 9/21, Eberhard Lauer; 9/28, Pier Damiano Peretti; October 5, Andreas Juffinger; and 10/12, Michael Gailit, with brass ensemble. The "Vienna Bach Organ" at St. Augustine's was built in 1985 by the Reil Brothers of Heerde, Netherlands, and the gallery organ was built in 1976 by Rieger Orgelbau (four manuals, 47 stops). Information: <gailit@aol.com>.

Fourth Presbyterian Church, Chicago, Illinois, will present the Choir of Gonville & Caius College from Cambridge University, UK, on September 9 at 3 pm. The choir of 21 singers will perform works by Taverner, Philips, Wood, Nicholls, Mawby, Vaughan Williams, Baird, and others. Geoffrey Webber is the director, Gavin Roberts and Timothy Kennedy, organ scholars. For information: 312/787-2729 x252.

St. Mary's Cathedral, San Francisco, continues its concert series on Sundays at 3:30 pm: September 9, Raymond

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"Organ Links" file may be requested from:
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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$25; 2 yr. \$35; 3 yr. \$45 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$70. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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Garner; 9/16, Christoph Tietze; 9/23, David Hatt; 9/30, Elna Johnson; October 14, Jonathan Dimmock; 10/21, St. Mary's Choir; 10/28, John Walko. For information: 415/567-2020 x213.

First Presbyterian Church, Evansville, Indiana, continues its 2001 sacred arts series: September 12, the Choir of Gonville & Caius College, Cambridge University; October 20, John Schwandt; 10/21, hymn festival; November 16, Robert Nicholls and Helen Reed; December 9, Advent Lessons & Carols. For information: 812/423-6297.

The Cathedral Church of the Advent, Birmingham, Alabama, has announced its 2001-2001 music series: September 16, Three Choir Hymn Festival held at First United Methodist Church (choirs from the Cathedral Church of the Advent, First United Methodist Church, and Independent Presbyterian Church); 9/28, Robert Poovey; October 14, choral evensong; 10/23, St. Alban's Cathedral Choir of Men and Boys; 10/26, Stephen Schaefer, with mezzo-soprano; November 4, choral evensong; 11/16, Alabama School of Fine Arts Chamber Players; December 2, Advent Lessons & Carols; 12/14, Cathedral Ringers. For information: 205/226-3505.

St. Thomas Church, New York City, has announced its 2001-2002 organ recital series on Sundays at 5:15 pm:

September 16, L. Frederick Jodry; 9/23, Johanna Franke; 9/30, Elizabeth Farr; October 7, Thomas Bara; 10/14, Ruth Monté; 10/21, Carlene Neihart; 10/28, Adrian Bawtree; November 4, Patrick Allen; 11/11, Thomas Clark-Jones; 11/18, Nigel Groome; 11/25, Charles Miller; December 9, Judith Hancock. For information: 212/757-7013 x327.

Our Lady of Sorrows Church, South Orange, New Jersey, has announced its Musica Sacra series: September 16, Pergolesi, *Stabat Mater*; October 21, F. Allen Artz; November 11, Frederick Swann; 11/25, solemn evening prayer and benediction; December 1, Summit Chorale; 12/9, Seton Hall University Choir; 12/16, combined choirs carol sing. For information: 973/763-5454 x234.

The Cathedral of St. Paul, St. Paul, Minnesota, has announced its fall series of concerts: September 16, Marilyn and James Biery; October 21, Joachim Neugart; November 18, Duruflé *Requiem*; December 16, Cathedral Choir. For information: 651/228-1766.

The Bach Festival of Philadelphia will present organist J. Reilly Lewis on September 21 at 8 pm at The Presbyterian Church of Chestnut Hill, Philadelphia. The program will include works of J. S. Bach performed on the church's new Mander organ. For information: <bach@bach-fest.org>.

All Saints' Parish, Beverly Hills, California, has announced its 2001-2002 music events: September 22: early music workshop led by Philip Cave; October 7, Chamber Music in the Chapel; November 4, festival choral evensong and concert; 11/18, Los Angeles Bach Society; December 2, procession with carols; 12/16, Handel's *Messiah* (Part 1). For information: 310/275-2910; <allsaintsbh.org>.

Ursinus College, Collegeville, Pennsylvania, has announced the dates for the Heefner Organ Recital Series: September 23, Todd Wilson; October 21, Alan Morrison; February 17, Alan Morrison & friends; March 17, Jeffrey DeVault & Michael Lodico; April 28, Monte Maxwell. For information: 215/735-8259.

Presbyterian Homes, Evanston, Illinois, continues its series of organ recitals in Elliott Chapel: September 24, Margaret Kemper with pianist Bea Van Demark Isaak; October 22, David Solem; 10/30, István Ruppert; November 26, Aaron Burmeister. For information: 847/446-3423.

The Parish Church of St. Luke, Evanston, Illinois, has announced its organ recital series: September 30, Alan Morrison; October 28, Christa Rakich; February 10, hymn festival; March 10, Daniel Roth; April 7, Richard Webster. Recitals take place at 5 pm on the four-manual 1922 E. M. Skinner organ, opus 327. For information: 847/475-3630 x49.

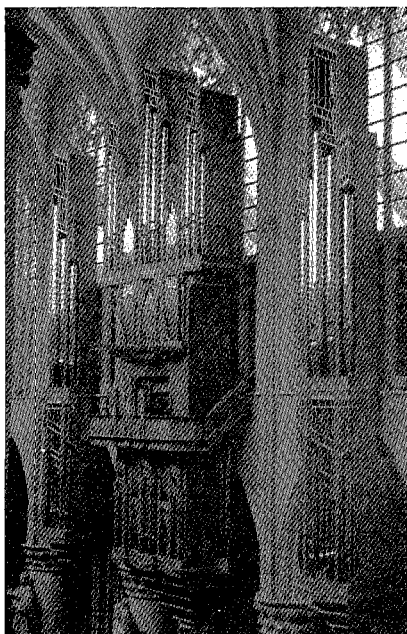
Trinity Lutheran Church, Akron, Ohio, has announced its organ recital series: October 5, Tom Trenney; November 9, Stephen Tharp; January 18, Edie Johnson; February 15, Paul Jacobs; March 15, Ann Elise Smoot; April 19, James Diaz. Recitals take place on Fridays at 8 pm on the church's 82-rank Berghaus organ. For information: 330/376-5154.

The University of Kansas will host "Five Years at Bales," October 9-12, a celebration in honor of the fifth anniversary of the inauguration of the Hellmuth Wolff organ, opus 40, and the Bales Organ Recital Hall. Also to be recognized will be the newly endowed Dane and Polly Bales Professorship. James Higdon, Dane and Polly Bales Professor of Organ, will perform a recital of American organ music on October 9 at 7:30 pm. On October 10 at 7:30 pm Susan Landale will play French romantic organ music. Ms. Landale will con-

duct masterclasses on October 11 and 12. For information: 785/864-2798; e-mail: jhigdon@ku.edu>.

St. Mark's on the Campus Episcopal Church, Lincoln, Nebraska, will sponsor a conference on October 13, culminating in the reconstruction of a historical Anglican evensong service. The conference will begin at 9 am; evensong begins at 4 pm. The event is sponsored by St. Mark's Church in cooperation with the Ockeghem Foundation, dedicated to the study and practice of Christian church music within its original historical matrix. The evensong liturgy, led by St. Mark's Rector, Fr. Donald Hanway, will be celebrated according to the 1662 revision of the Book of Common Prayer, and will feature Purcell's *Evening Service in B-flat* and verse anthems *Rejoice in the Lord Always*, and *Praise the Lord, O Jerusalem*, sung by the St. Mark's choir and the Dulces Voces ensemble. Conference presenters include Fr. Michael Tan Creti, Quentin Faulkner, Rumiko Handa, and Robert Stock. For information: 402/474-1979; e-mail: <qfaulkner1@unl.edu>.

The Plymouth Music Series and American Composers Forum have announced a new program, "Essentially Choral," which offers composers the opportunity to hear their works for chorus and orchestra rehearsed by professional musicians. On March 22 and 23 up to five selected composers will attend a rehearsal with the Ensemble Singers, a three-hour reading session, and a mentoring session with Philip Brunelle and Sven-David Sandström. The deadline for applications is October 15; 612/547-1459.



Grenzing organ at the Cathedral of SS Michael and Gudula, Brussels

The Brussels 22nd International Organ Week takes place October 21-28 at the Cathedral of SS Michael and Gudula and other Brussels churches. The cathedral houses a new organ by Gerhard Grenzing of four manuals and 63 stops. The schedule includes recitals by Jozef Sluys, E. Cardé, E. Krapp, J. Christensen, M. Gailit, J. Verdín, L. Robilliard, and others. For information: 02 219 26 61; e-mail: <semorgweek@yucom.be>.

Frédéric Blanc will lead a masterclass October 28-November 1 at the Cavallé-Coll organ at Notre Dame d'Auteuil in Paris. Repertoire includes works of Duruflé, Vierne, and Tournemire, as well as improvisation. For information: <www.mg-music.com>.

The Premio Battipaglia International Organ Competition takes place November 14-18 at the Church of S. Maria della Speranza in Battipaglia, Italy. Organists of all nationalities, without age limit, may participate. The competition consists of first, semi-final, and final rounds. The jury includes Klemens Schnorr, Wijnand van de Pol, Dorthy de



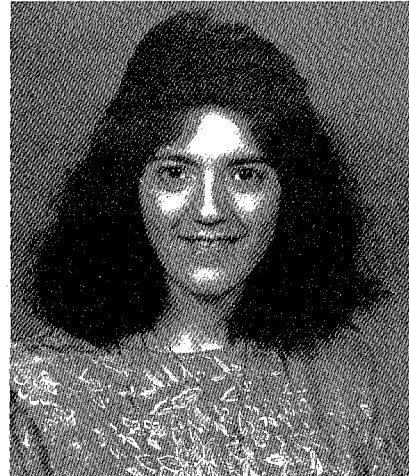
Joel Bacon



David F. Oliver



Stephen Roberts



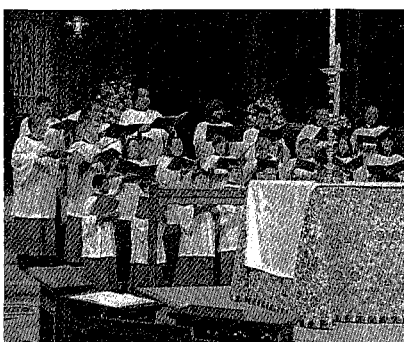
Lisa Scrivani-Tidd

Concert Artist Cooperative, now in its 14th year of operation, has announced additions to its international roster of soloists, ensembles, lecturers, and recording artists: organist **Joel Bacon**, organist/lecturer **David F. Oliver**, organist/harpichordist/lecturer **Stephen Roberts**, and organist/lecturer **Lisa Scrivani-Tidd**. Joel Bacon is a free-lance recitalist residing in Munich, Germany. Dr. Oliver is college organist/artist in residence at Morehouse College in Atlanta, Georgia. Stephen Roberts is instructor of organ at West-

ern Connecticut State University and director of music at St. Peter Church, Danbury, Connecticut. Dr. Scrivani-Tidd is assistant professor of music at the State University of New York at Jefferson, in Watertown, New York, and university organist at St. Lawrence University in Canton, New York. Further information can be obtained from Beth Zucchini, director, Concert Artist Cooperative, 892 Butternut Dr., San Rafael, CA 94903; 415/479-3532; e-mail: <BethZucchini@aol.com>.

Rooij, and Vincenzo De Gregorio. The deadline for applications is October 20. For information: 39 081 726 12 35; <www.aoc.it>.

1990, the Memphis Boychoir and Memphis Chamber Choir have recorded 10 CDs on the Pro Organo label.



Memphis Boychoir and Memphis Chamber Choir

The Memphis Boychoir and Memphis Chamber Choir, under the direction of John Ayer, completed a five-day tour of Washington, DC, in April. The choirs presented a concert at St. Columba's Episcopal Church and sang a service of choral evensong and benediction at St. Paul's 'K' Street. In addition, they were invited to present a prelude-concert for the morning Eucharist service at Washington Cathedral as part of the "Tennessee Day at National Cathedral" celebrations on April 22. During the service there, the boys of the cathedral choir joined forces with the Memphis choirs in singing the American premiere of a work by British composer Peter Aston entitled *How Lovely Is Your Dwelling Place*. Cathedral organist and choirmaster Douglas Major and John Ayer conducted their respective choirs simultaneously. Since

Appointments



Keith Reas

Keith S. Reas has been named interim music director for the Alexandria Choral Society (Virginia) for the 2001-02 season, following the resignation of Kerry Krebill after 19 years as artistic director. Ms. Krebill's assistant for the last eight years, Reas has been involved in preparing and performing several works commissioned by the chorus, and has twice travelled to Venice, Italy with ACS, to perform the *Vespers*

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of Monteverdi and Cavalli. He conducted his first full concert with the choir during Krebill's fall, 2000 sabbatical, presenting the Haydn *Great Organ Mass*, the *Four Motets* of Aaron Copland, and short works by Billings and Hanson. Dr. Reas continues as director of music at St. Mark's Episcopal Church, Capitol Hill, Washington, DC, where he observed his tenth anniversary on July 1. A parish-wide celebration is planned for September 22.

Here & There

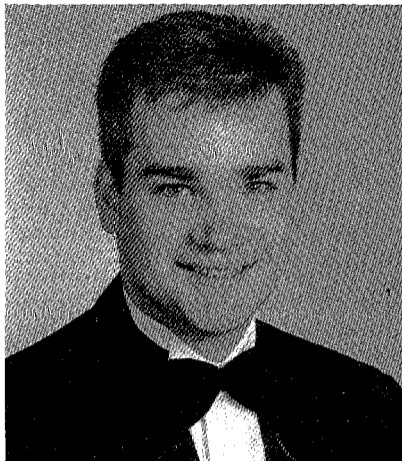
Julia Brown and Rafael Ferreyra are featured on a new recording, *Mars Aeliptica*. Recorded on the three-manual, 41-rank Hochhalter organ at the First United Methodist Church, Eugene, Oregon, the program includes works of Vierne, Fletcher, Tournemire, Pace, Alain, Lefebure-Wely, Elgar, Provesi, Karg-Elert, and Ferreyra. The title of the CD refers to one of the works of Ferreyra, written in homage to German astronomer Johannes Kepler (1571-1630). Available for \$12 (plus \$3 shipping); Hochhalter, Inc., 1131 Cole Rd., Salem, OR 97306; 800/416-8355; <www.MarsAeliptica.com>.



Raymond and Elizabeth Chenault

Elizabeth and Raymond Chenault presented a duet recital on the 206-rank Aeolian-Skinner organ at the Mormon Tabernacle on June 30. Sponsored by the Temple Square Concert Series, the program included works written for the duo by Hakim, Shephard, Moore, White, Callahan, and their own arrange-

ment of Sousa's "Stars and Stripes Forever" in celebration of July 4. The Chenaults also played the opening recital on July 19 at First Lutheran Church, Fargo, North Dakota, for the AGO Region VI Convention. They have been organists/choirmasters of All Saints' Episcopal Church in Atlanta for 26 years and are represented by Phillip Truckenbrod Concert Artists.



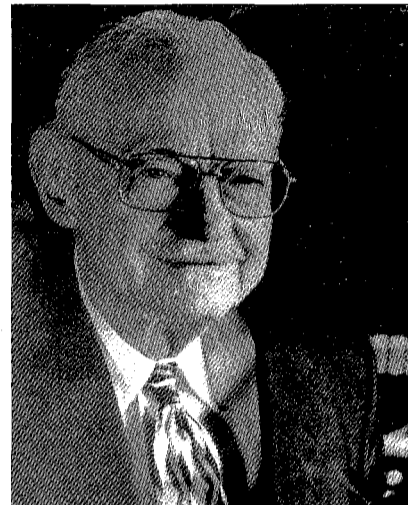
Ken Cowan

Karen McFarlane Artists, Inc., has announced the addition of **Ken Cowan** to its roster of concert organists. Mr. Cowan has played recitals across the United States and Canada, and has been featured at conventions of the American Guild of Organists, the Organ Historical Society, and the Royal Canadian College of Organists. He has won numerous prizes, including first prizes at the Royal Canadian College of Organists National Competition and the Yale Institute of Sacred Music National Competition. He currently serves as assistant organist at St. James Episcopal Church, New York City.

A native of Thorold, Ontario, Cowan received the Master's degree and Artist Diploma from the Yale Institute of Sacred Music, studying organ with Thomas Murray. He graduated with a BMus degree from the Curtis Institute of Music in Philadelphia, where he studied with John Weaver. As a boy, Cowan first took organ lessons from his father, organist David Cowan, then during his high school years studied with James Bigham in Buffalo, New York. Previous positions include assistant organist at the Church of St. Mary the Virgin in New York and assisting organist at St. Clement's Church in Philadelphia. He has also been on the roster of associate organists for the Wanamaker Grand Court organ in Philadelphia.

In 1997, Mr. Cowan completed a CD

recording of the 1926 Austin organ in Irvine Auditorium, University of Pennsylvania, Philadelphia, and selections from that recording have been featured on *Pipedreams*. His recording of the E.M. Skinner organ at Jefferson Avenue Presbyterian Church, Detroit, Michigan, is available on the JAV label. In April 1999, he joined organist Justin Bischof in the world premiere recording of Aaron Miller's *Double Concerto* for organ, recorded with the Zurich Symphony Orchestra on the Kleuker organ in the Tonhalle, Zurich, Switzerland (Ethereal Recordings). His most recent release was the inaugural recording of the new Austin organ at St. Mary's College, Moraga, California.



David Craighead

After 57 years of concertizing under the management now known as Karen McFarlane Artists, **David Craighead** has made the decision to end formal advertising as a concert organist. Mr. Craighead was accepted as a touring artist by Concert Management Bernard R. LaBerge in 1944, making his first transcontinental tour shortly thereafter. During the many years he has graced the roster, Mr. Craighead's professionalism, musicianship and personality have made him greatly beloved by organists and concert audiences alike.

As a young man, David Craighead studied first with Clarence Mader, then, at age 18, became a pupil of Alexander McCurdy at the Curtis Institute of Music, where he received a Bachelor of Music degree in 1946. During his undergraduate years in Philadelphia, he served as organist of Bryn Mawr Presbyterian Church, and during his last year at Curtis he joined the faculty of Westminster Choir College. After graduation, he was appointed organist at the Pasadena Presbyterian Church in California, and from 1948-1955 taught at Occidental College in Los Angeles. In 1955 he was appointed to the faculty of the Eastman School of Music, where until his retirement in 1992 he was both professor of organ and chair of the organ division of the keyboard department. At the same time, he was appointed organist at St. Paul's Episcopal Church, where he continues to serve.

David Craighead has been a featured performer at seven national conventions and many regional conventions of the AGO, and at the International Congresses held in London, Philadelphia, and Cambridge (England). Recognized as one of America's great artists, he was voted the 1983 International Performer of the Year by the New York City AGO Chapter. In 1968 he received an honorary Doctor of Music degree from Lebanon Valley College, and in 1975 was the first recipient of the Eisenhart Award for teaching excellence at the Eastman School. His most recent award has been an honorary Fellowship in the Royal College of Organists, London.

Throughout his career, David Craighead has championed contemporary music, with some of his recordings reflecting that interest. His recordings for Crystal and Gothic have included works by William Albright, Samuel Adler, Paul Cooper, and Lou Harrison; for Artisan he recorded Franck,

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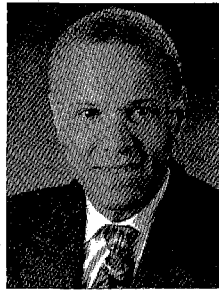
Stephen Hamilton



Christopher Herrick



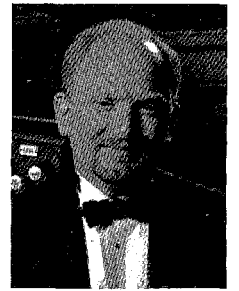
Richard Heschke



David Hurd



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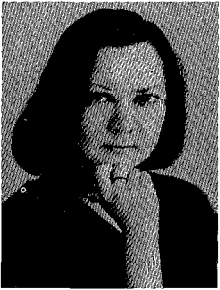
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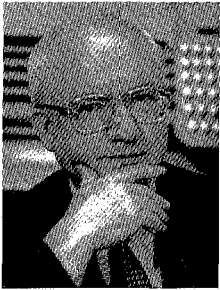
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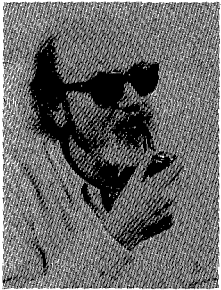
Kei Koito



Nicolas Kynaston



Laughton & O'Meara
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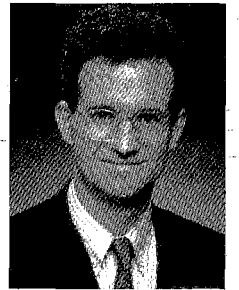
Jean-Pierre Leguay



Huw Lewis



Christophe Mantoux



Bruce Neswick



Katharine Pardee



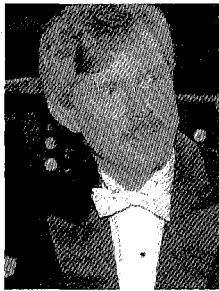
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John Rose



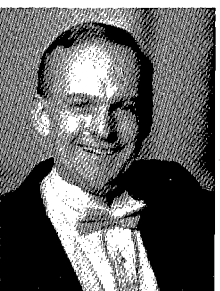
John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb

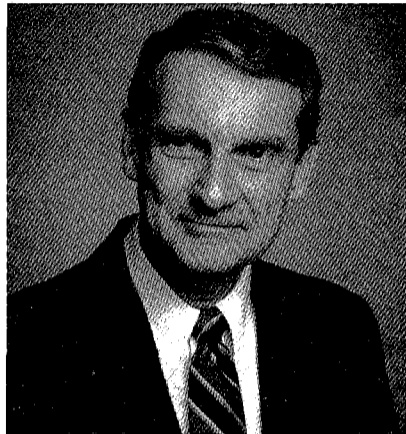


John Scott Whiteley

Mendelssohn, and Messiaen, and his most recent CD for Delos features music by Reger and Vierne.

For 47 years he was married to Marian Reiff Craighead. Until her death in 1996, they presented duo concerts nationwide and also completed a CD recording, *The Craigheads at Asbury*.

Roberta Gary is featured on a new recording on the Arsis label (CD 128). Recorded on the Casavant organ (opus 600, built in 1915, restored 1985-1999) at Eglise du Tres-Saint-Nom-de-Jesus, Montréal, Québec, the program includes Reubke, *Sonata, The 94th Psalm*, and Liszt, *Fantasy and Fugue on "Ad nos, ad salutarem undam."* For information: 617/236-1935; <www.arsisaudio.com>.



Jerald Hamilton

Jerald Hamilton has been selected to be included in the 2002 edition of *Who's Who in America*, scheduled for publication in October. A native of Wichita, Kansas, Hamilton has been profiled also in *Dictionary of International Biography*; *International Who's Who in Music*; *Outstanding Musicians of the 20th Century*; *Who's Who in American Music*; *Who's Who in the West*; and *Who's Who in the World*. On retirement in 1988 as professor emeritus of music at the University of Illinois at Urbana-Champaign, Hamilton assumed the position of organist and choirmaster at St. John's Episcopal Cathedral in Albuquerque, New Mexico, from which he retired in 1993 as organist-choirmaster emeritus. Other teaching positions were at the University of Texas, Austin; Ohio University, Athens; and Washburn University, Topeka, Kansas. Previous church positions include the Episcopal Chapel of St. John the Divine, Champaign, Illi-

nois; St. David's Church, Austin, Texas; Grace Episcopal Cathedral, Topeka, Kansas; and Trinity Episcopal Church, Lawrence, Kansas. From 1962-1996 Hamilton was a recitalist, first with Colbert-LaBerge Management, later Lilian Murtagh, and then Karen McFarlane Artists. He has been a member of the AGO for 50 years and, since 1988, a member of the Association of Anglican Musicians. Hamilton's wife, Phyllis, was before retirement a symphony violinist for 40 years, playing with the Topeka Civic Symphony and the Champaign-Urbana Symphony. They are now residents of Edgewood in the East-Mountain area.



James Higdon

James Higdon was inaugurated on April 26 as the Dane and Polly Bales Professor in Organ, a new professorship established with a gift to the Kansas University Association from Logan, Kansas residents Dane and Polly Bales. Through the Kansas Partnership for Faculty of Distinction program, established by the 2000 session of the Kansas Legislature, the gift is matched by the State of Kansas. Higdon was a 1997 recipient of a William T. Kemper Fellowship for Teaching Excellence, an award given to outstanding KU instructors. He holds a BMus degree from St. Olaf College, MMus from Northwestern University, and DMA from the Eastman School of Music. He has made several recordings and has performed in the United States, Europe, and Canada. KU's organ and church music program were established in 1867 and features the Dane and Polly Bales Organ Recital Hall, one of the few U.S. venues dedicated to organ performance.

Joan Lippincott will play a series of eight Bach recitals in New York City called "Bach in the Big Apple." Fea-

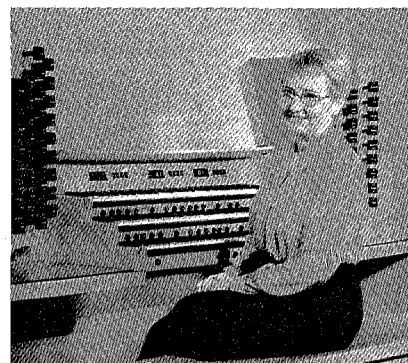


Joan Lippincott

tured in the series are three pre-concert lectures by George Stauffer; the choirs of Union Theological Seminary, Penny Rose, conductor, and St. John's in the Village, Clifford Hill, conductor; and the Princeton University Chapel Camerata. The concerts will take place at St. Peter's Church, as part of the Basically Bach at St. Peter's Festival; Union Theological Seminary; St. John's in the Village; Holy Trinity Roman Catholic Church, as part of Musica Trinitatis and on the New York City AGO President's Day; Church of the Holy Trinity (Episcopal) in the Music at Holy Trinity series; Church of St. Ignatius Loyola, Sacred Music in a Sacred Space; and St. Thomas Church. At the first concert, at St. Peter's Church, Ms. Lippincott will be joined by the Princeton University Chapel Camerata in a program of concertos and organ obbligato sinfonia movements from cantatas. Lippincott and the Camerata recently recorded the concertos and sinfonias on the new Paul Fritts organ at Princeton Theological Seminary for the Gothic label. The opening concert of the series is September 29 at 4:15 pm, with the pre-concert lecture at 3:30. For more information: <www.bachinthebigapple.com>.

Bruce Neswick recently performed in Charleston (an all-improvisation program for the Piccolo Spoleto Festival) and in Fort Wayne (a hymn festival for the AGO regional convention). Later in the summer he was guest conductor for the Tulsa Course for Boy Choristers, sponsored by the Royal School of Church Music and culminating in services on July 15 at Trinity Episcopal Church, Tulsa.

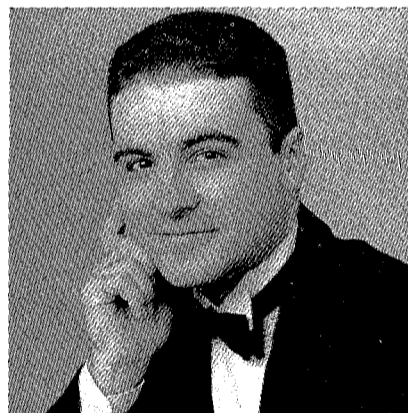
Frances Nobert has recorded a Raven CD, *Music She Wrote: Organ Compositions by Women*, on the 1998 Rosales/Glatzer-Götz organ of 84 ranks



Frances Nobert

at the United Church of Christ in Claremont, California. Composers include Erzsébet Szöny, Jeanne Shaffer, Ester Mägi, Margaret Sandresky, Roberta Bitgood, Orpha Ochse, Elfrida André, Emma Lou Diemer, Margaret Meier, Germaine Tailleferre, and Florence Price. Nobert is college organist and professor emerita of music at Whittier College, Whittier, California, and organist of the First United Methodist Church, Pasadena. She has served the International Alliance for Women in many capacities and is active in the AGO. She holds degrees from Salem College, Syracuse University, and the University of Southern California. Her organ teachers include John Mueller, Helmut Walcha, and Arthur Poister. Raven OAR-550 is \$14.98 postpaid from Raven, Box 25111, Richmond, VA 23260, <www.ravencd.com>, and is also available from the Organ Historical Society <www.ohscatalog.org>.

Hilary Norris is featured on a new recording, *The Georgian Organ*, on the Priory label (PRCD 741). Recorded on the 1818 Thomas Elliot organ of Ashridge Chapel, Berkhamsted, England (two manuals and pedal, 14 stops), the program includes works of Arne, Hayes, Heron, Keeble, Russell, Webbe, Wesley, Hook, and Adams. Hilary Norris is director of music at Northchurch St. Mary, Berkhamsted, works for the Historical Performance Department at the Royal Academy of Music, and teaches for The New School of Organ Studies. For information: <www.priory.org.uk>

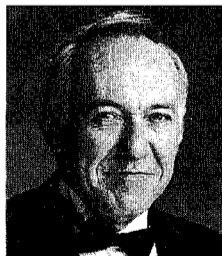


Jeremy David Tarrant

Jeremy David Tarrant played recitals this past season in Detroit and Royal Oak, Michigan; Williamsburg, Virginia; Toronto, Ontario; at Washington Cathedral; and at Chicago's Fourth Presbyterian Church. In Royal Oak, where his program featured Widor's *Symphonie Gothique*, he performed on the recently restored 1933 Kilgen organ at the National Shrine of the Little Flower Catholic Church. Tarrant is organist and choirmaster at the Cathedral Church of St. Paul (Episcopal), Detroit.

Joe Utterback's "Baile del Amor y de la Muerte" (Tango for Organ) was premiered by Andrew Shenton of Trinity Episcopal Church, Princeton, New Jersey, in a recital at St. Patrick's Cathedral, New York City, on May 27. Jazzmuze, Inc. has announced the publication of Utterback's new Tango and a short Christmas prelude on the tune Garton, "Love Came Down at Christmas." For information: 732/747-5227; e-mail: <wmtodt@aol.com>.

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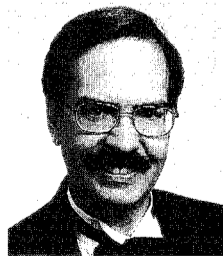
Wilma Jensen



David Heller



Sandra Soderlund



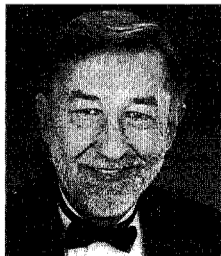
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The Saint Louis AGO Chapter recently presented its annual awards to honorees for their support of sacred music (l to r): Phillip Brunswick (music educator award), Steven Mager (composer award), Sarah Bryan Miller (advocate for the arts award), Zachary Hemenway (student organist award), Stan Kann (Blewett Award), Jim Henry (choir director award), and Rabbi Jeffrey Stiffman (religious leader award).

Early Music America has awarded four student scholarships for attendance at summer early music workshops. Zoe Ellinger, of Oberlin College, plays viola da gamba and baroque cello and attended the Amherst Early Music Festival in Storrs, Connecticut; Benjamin Katz of LaGuardia High School for Music and Art plays harpsichord and attended the Amherst Early Music Festival; soprano Vivien Shotwell, of Williams College, attended the Vancouver Early Music Programme; and Hideki Yamaya, who plays guitar, lute, and theorbo, attended the Lute Society of America Summer Workshop West. This year's judges were Sarah Mead, Brandeis University; Jack Ashworth, the University of Louisville; and Steward Carter, Wake Forest University.

The Atlantic City Convention Hall Organ Society has announced the publication of *The Atlantic City Convention Hall Organ: A Pictorial Essay about the World's Largest Pipe Organ*. The cloth-bound, large-format book (11.5" x 13") contains 94 black and white 8" x 10" photos taken by Fred Hess & Son between 1929 and 1932, documenting the construction of the famous Midmer-Losh pipe organ with its 449 ranks and 33,114 pipes. Among the images are the building of the Pedal organ's 64' rank; internal views of all eight pipe chambers; the three versions of the portable five-manual console; assembling the seven-manual console;

individual pipes from various stops; blower and relay rooms. The instrument's historian, Stephen Smith, has captioned each photograph. Proceeds from the sale of the book will be used by the ACCHOS to restore the organ; \$45 plus shipping & handling; 800/813-6655; <www.acchos.org>.

Carl Fischer has released 54 new choral octavos designed for school choirs in "The Carl Fischer Performance Series for Chorus." The series covers all the seasonal and standard genres for school choirs and consists of graded music in five color-coded voice categories from easy two-part treble to SATB selections for senior high school and above. In addition, Fischer has issued 26 new octavos suitable for church use. For information: 212/777-0900; <www.carlfischer.com>.

The Living Church Foundation has announced the release of the 45th *Episcopal Musician's Handbook*. The 45th edition includes references to both the Prayer Book Lectionary and the Revised Common Lectionary in suggestions from *The Hymnal 1982*, *Lift Every Voice and Sing II*, and *Wonder, Love, and Praise*; e-resources for church music organizations, publishers and stores; lists of psalms, canticles, and service music; notes on canons and rubrics; and more information. The handbook provides music suggestions from December 2, 2001 through November

30, 2002; available for \$20 plus shipping; 877/822-8228.

JAV has released a recording of the Skinner player organ (opus 783) in the reverberant stone-faced main stair hall of a private residence in Butler, Pennsylvania. The organ was fully restored by the A. Thompson-Allen firm of New Haven, Connecticut, in 1990. In June of 2000 the organ was recorded for the first time, both in actual performance and playing the paper rolls. The house has an extensive collection of rolls, and almost the entire collection was recorded. In addition, Ken Cowan and Peter Stoltzfus recorded some rarely heard selections. This is Volume 13 in the JAV Skinner Organ Documentary Series and includes a 64-page booklet with 46 photographs. For information: <www.pipeorgancds.com>.

Rodgers Instruments LLC has installed a four-manual Rodgers digital/pipe combination at Bon Air Baptist Church, Richmond, Virginia, replacing the church's 15-rank Lewis & Hitchcock organ. In addition, 14 of the existing ranks were reworked and 15 new ranks were added. The general contractor was Church Music Services of Glen Allen, Virginia. Bob Lent of Shenandoah Organ Studios, Lynchburg, Virginia, reworked the existing pipes and completed the pipework once everything was in place. Larry Hawkins of Rodgers made the final tonal adjustments.

Nunc Dimittis

Larry Abbott, 75, died quietly in his home in Santa Monica, California, on June 29. He was a founding partner of Abbott and Sieker Organbuilders, the Los Angeles firm that led the revival of tracker organbuilding on the West Coast in the early 1960s. At the time of his retirement as firm president in 1991, Abbott and Sieker had built or rebuilt over 100 organs. Several established West Coast organbuilders worked at Abbott and Sieker before launching their individual firms. A native Californian, Abbott served in the U.S. Army Signal Corps during World War II. He attended Pomona College, graduating in 1950 with a degree in theory and composition. He was a founding member of the American Institute of Organbuilders and an active member of the Los Angeles AGO Chapter.

Roger Hannahs, AAGO, died on Christmas Day, 2000 at age 82 after a

long illness. He sang as a boy at Trinity Episcopal Church, Potsdam, New York, receiving his earliest piano and organ training from Gilbert Macfarlane. He graduated from Crane School of Music and moved to Ithaca, New York, where he set up a voice and piano studio and sang bass in the Ithaca Civic Opera Company. He held a master's degree in composition from the Eastman School of Music and a doctorate in composition from Cornell University. Hannahs taught harmony and counterpoint in various public schools and at RPI in Troy, New York, where he also conducted choruses. He was the conductor of the Burnt Hills Choral Society and the Thursday Music Club in Schenectady, New York, and served as organist/choirmaster at various Episcopal churches in New York. While busy as teacher, organist, and conductor, he wrote compositions for performance and publication, several of which have been recorded, and some have received awards. Funeral services were held at Trinity Church, Potsdam, New York. All of the organ music that was played for his Requiem Mass was composed by Dr. Hannahs; Susan Armstrong was the organist. Hannahs is survived by his wife, Mary, and four daughters.

Alice Martz, a pianist and voice coach well known in the Chicago musical community, died on July 12 of natural causes. Born in Ohio, she studied at Chicago Musical College and was a student of Rudolph Ganz. She played at Orchestra Hall and Grant Park in Chicago and is remembered for her work in later years in inspirational music, reaching out to those who needed the gift of music but were unable to travel to hear it. She also worked at Carl Fischer Music for many years. She is survived by her goddaughter, Soma Priddle, and her many students and friends. A memorial service was held at Joyce Methodist Church, Chicago, on July 17.

Harpichord News

by Larry Palmer

Remembering David's (and my) digs

David Britton died on September 22, 1992. As AIDS continues still to take its toll, one thing we survivors can do is to make certain that our stories and shared memories are not totally lost. Herbert Howells once said to me, "The worst thing about growing old is that all your friends are dead." Perhaps we have come to realize this earlier than those of some previous generations. So, remembering David, here is a bit of mutual history.

My memories of David Britton are anchored most securely in their connections to places we both lived. A college generation apart, David and I first met when he came to Oberlin Conservatory as a freshman in 1959, my senior year there. I remember him as a very cute young organist who appeared, eventually, in the ear-training class I was conducting for the Con's demanding theory professor Robert Melcher.

In David's unfinished autobiography he reminisced that I had "passed on" my living quarters to him when I left Oberlin. This was such a unique situation that it requires some explanation. During my final year at Oberlin I had succeeded to the "organist's room," a downstairs bedroom in the home of Oberlin's most distinguished professor of history, Dr. Frederick Binkerd Artz. His house at 157 North Professor Street was a Cape Cod cottage designed in 1940 for Artz and his friend, psychology professor Raymond Stetson. They shared the space until Stetson's death, after which a roomer became part of the Artz establishment. Since I had just returned from participating in Oberlin's first obligatory junior year abroad in Salzburg, I especially enjoyed the cultured ambiance of Artz's elegant home, with its 14,000-volume private library

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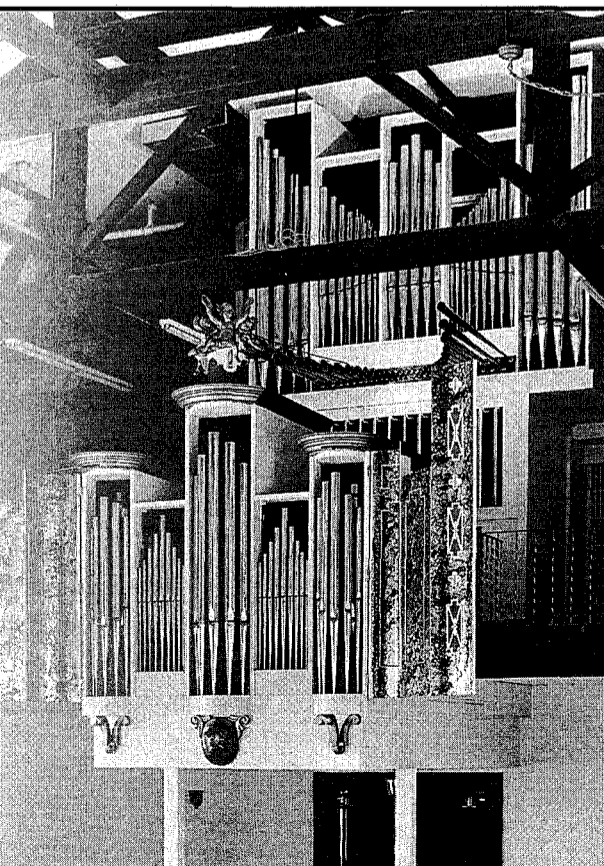
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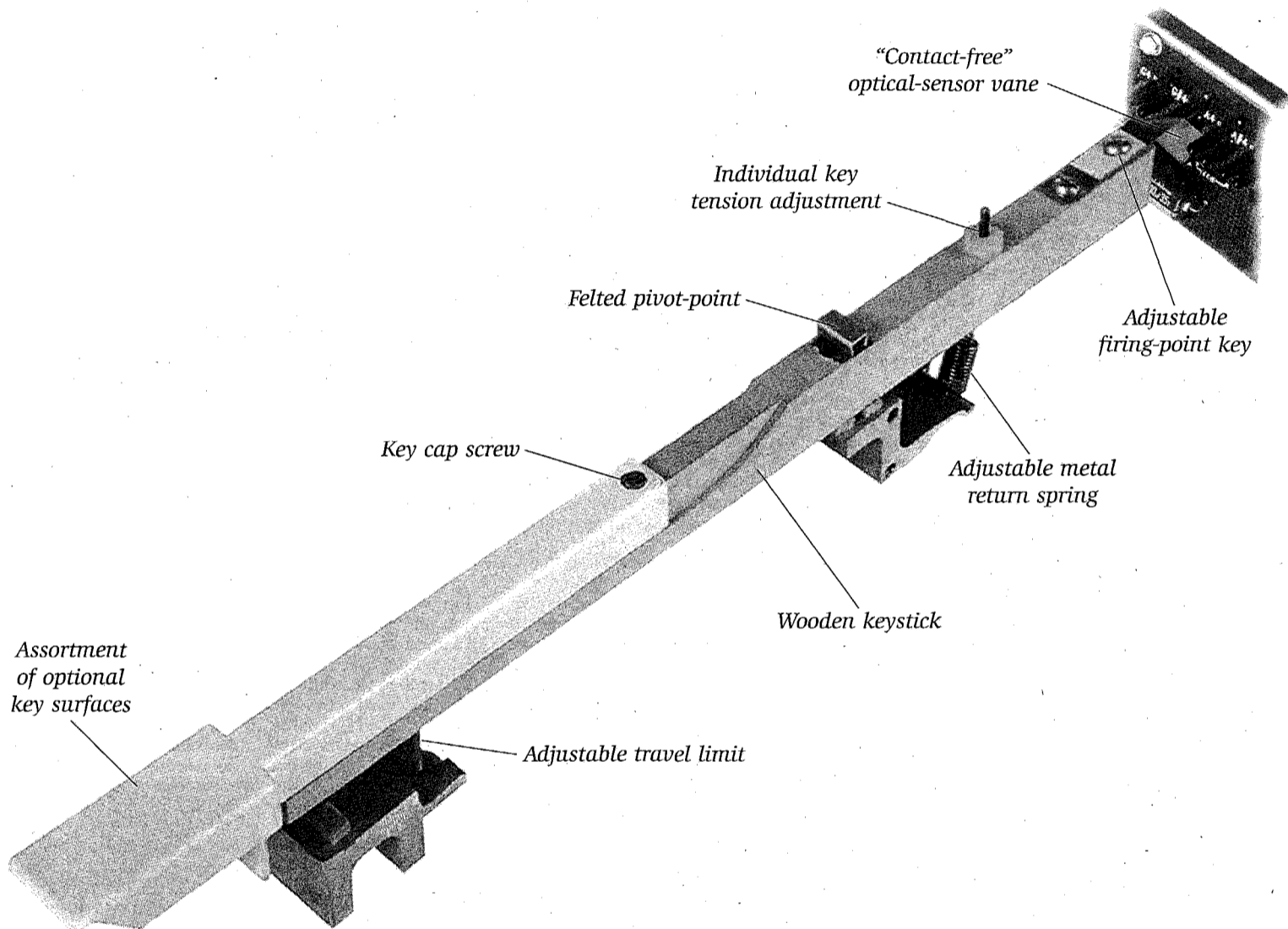
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and collection of rare books on architecture. The wood-paneled book-lined living room, with its floor-to-ceiling shelves and full-length French windows opening to a tree-filled back-yard, had been dubbed "the most beautiful room in Oberlin." A formal dining room, with antique table, chairs, and oil paintings, was on the opposite side of the entrance hall, a passage presided over by a marble bust of Queen Victoria. Any hint of student hijinks or impropriety would be met with Artz's quasi-humorous but austere quoting of Victoria's "We are not amused!"

The student's room adjoined hall and living room. There was a couch bed that had to be made up and covered with its tailored brown bedspread during day-time hours. This room's shelves contained porcelain and china, much of it ugly to my taste, but, of course, all of it hideously valuable and expensive. With David's interest in crystal and fine china, he probably found the decor more felicitous than had I.

Artz was the soul of propriety. An oft expressed tenet of his life was "The neighbors mustn't talk," so, for the most part, visits by fellow students or friends could not be made at indiscreet hours. The elderly professor, an opinionated, self-centered man, was known for his rigid adherence to schedule. Bedtime for him was 9:30 p.m. If he should have guests, it was not unusual for him to leave them sitting in his living room as he abruptly went off to bed to get his rest at the appointed hour. Artz was also lonely, a kindly host, a stimulating conversationalist, and a landlord who occasionally left small gifts or brief notes on his lodger's bed.

Artz always solicited recommendations for a successor from each incumbent. A personal interview was obligatory. If Professor Artz was satisfied with the candidate, the proposed student gained a gorgeous room at a very low rent. David did not succeed me directly, but he did become Artz's roomer during



David Britton in 1962 (photo by Ellinger, Salzburg)

his own senior year, after returning from his year abroad.

Just before moving to 157 North Professor Street, David had completed the "happiest time of [his] life"—nine months of study in Salzburg. He spent the summer of 1962 touring Italy and Germany on his own, and it was in the small town of Himmelpforten where we met again. I was there to play a recital on the restored Scherer organ of the Lutheran Church, and I remember vividly the recital, and the following good times, complete with a fresh strawberry feast given for my parents, fellow Eastman graduate organ student Cameron Johnson, David and me by church pastor Schomerus and his wife. David and I spent the next several days and nights in Hamburg, exploring that exciting and historic north-German seaport.

As graduate school loomed on his horizon, David's decision to audition for David Craighead at the Eastman School and for Arthur Poister at Syracuse University brought him to Rochester in February of 1963. I gave a small dinner



The Artz house at 157 N. Professor St., Oberlin (photo by Larry Palmer, 1960)



Larry Palmer at the doorway of 20 Sibley Pl., Rochester (photo by Isolde Ahlgrimm, 1962)

party for him at the apartment of my best friend, Cameron Johnson. I don't remember the menu (or much else) for we all drank an inordinate amount of warm Japanese sake. David, in good shape from his dance classes, began jumping over sofa and chairs; I am told that the rest of us emulated his activities. If so, it would have been the only time in my life that I have accomplished feats of such athletic prowess unassociated with organ pedals!

This visit was also David's introduction to the lodging that was to become his Rochester address, 20 Sibley Place, then a living space much favored by Eastman graduate students. This spacious neo-Georgian house was on a cul-de-sac just off East Avenue, within a relatively comfortable walking distance of the school. The owner was a grandmotherly widow named Marian Anderson. Landlady and den mother, she was renowned for her lamb curry dinners and her devotion to Jack Paar's *Tonight Show* on television. An unflappable woman, she didn't mind if her student roomers had overnight guests, but she did ask that we introduce them to her so she wouldn't encounter absolute strangers at her downstairs telephone!

Another Marian, Miss Powers, added an endearing air of zaniness to the place. A lady of "uncertain" age, Miss Powers worked at Sibley's, the downtown department store. She would come home from work quite exhausted, with tired feet. Immediate R&R consisted of replacing her high heels with pink "mules" and consuming large quantities of alcohol. By dinnertime, or, at least by TV-watching time, she would putter up and down the hall staircase muttering the incomprehensible phrase, "Three bags full," under her breath if she were greeted.

My room at 20 Sibley was a tiny attic space into which I had somehow crammed my two-manual Sperrhake harpsichord. Perhaps the most notable of the several private concerts given there was the jam-packed event in the spring of 1962 when Austrian harpsichordist Isolde Ahlgrimm, teaching at Oberlin for her first American residency, came to Rochester and played the entire first book of Bach's *Well-Tempered Clavier* for an invited audience.

Upon his arrival in Rochester David was offered a spacious second-floor room at 20 Sibley Place, a space which had become available due to the death of its former occupant, an elderly relative of Mrs. Anderson's. David lived here during his entire Eastman career. Just before he arrived I left to begin my professional career as a university professor far to the south in Virginia, but I was able to observe David's absorption into the fabric of life at 20 Sibley on sev-

eral return visits.

The coincidental concordance of our living in the same houses came to an end with David's move to Columbus, Ohio. But there was yet another shared experience from our student years: David ended his doctoral organ recital with Hugo Distler's *Partita: Nun komm, der Heiden Heiland*, the same work which had concluded my own Eastman doctoral recital four years earlier. ■

Music for Voices and Organ

by James McCray

The Seasons of Christmas: Part I Advent

An Advent wreath, with four candles, one to be lit on each of the four Sundays before Christmas, symbolizes the coming of Christ, the "Light of the World."

[CJ Metford
Dictionary of Christian Lore and Legend

The next three columns of review will each be devoted to one of the three seasons associated with Christmas: Advent, Christmastide, and Epiphany. They have separate kinds of musical texts, and in churches which follow the liturgical year, the music directors choose texts which follow those distinct periods. In many churches throughout America, however, these seasons have become so intertwined that they have lost their special individuality.

Advent, an entirely Western institution, owes its origins to Gallican and Roman traditions. Originally a three-week preparation as evidenced by Hilary of Poitiers (d. c. 367) in Gaul, by the end of the fifth century it was lengthened to 40 days calculated back from Christmas. Gregory the Great permanently fixed the period at four weeks. Over the centuries there have been some differences in the Catholic church, but today there remain four preparatory Advent Sundays.

The Magnificat is one of the great texts of the church and often associated with Advent. This year (2001) it appears in the Lectionary as an Act of Praise (in many churches) on the fourth Advent Sunday.

To follow liturgical principles, it is good to remember that Advent is about the coming birth, not a birth which has taken place (i.e., Christmas). Also, the journey of the Magi is for Epiphany, not Christmas. Choose anthems, hymns, and other music so that they adorn the three seasons; do not have them intrude early, and the season will unfold in a more perfect structure. Doing appropriate music at the correct season will enhance the beautiful stories of December and January, adding deeper meaning to each.

Cantata: *Nun komm der Heiden Heiland* (Come Now, God's Chosen Saviour), Cantata No. 62, J.S. Bach. SATB, SATB soli, chamber orchestra or keyboard, Hansler-Verlag, 31.062/03, no price given (M).

Bach composed two Advent cantatas on the same text (numbers 61 and 62). This, the second one, dates from 1724. The choral parts are very easy, consisting of the opening fantasia and closing four-part chorale. Except for a few brief melismas, the contrapuntal choral writing is quite easy. The tenor and bass soli have extended movements; the soprano and alto sing a one-page duet which could be done by the entire section. The orchestra consists of five string lines, two oboes, two horns and keyboard. This edition is a reduction of parts for keyboard. Both German and English texts are provided for performance. Highly recommended.

Four Introsits for Advent, Daniel Pinkham. Unison and organ, ECS Publishing No. 5685, no price given (E).

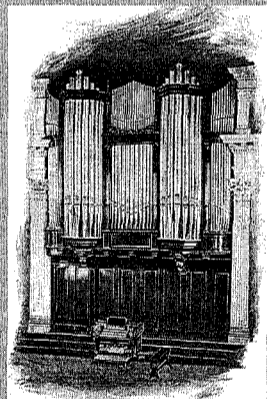
These short, one-page settings have texts from Isaiah, Joel, and Romans.

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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Austin Organs

by Orpha Ochse




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The keyboard, on two staves, has dissonances, but in the difficult areas, doubles the chorus. Very limited voice ranges make these accessible for chorus or a soloist.

A Cappella 101: Choral Etudes for Advent, Randy Edwards. SATB unaccompanied, Beckenhorst Press, CS3, \$1.95 (E).

The twelve brief etudes are designed as teaching pieces which can be used in services; however, most are for Christmas, not Advent! Each is to be learned in five minutes of rehearsal, making them very practical. The composer provides a set of instructions for rehearsing them in an effort to improve unaccompanied singing. Texts such as "Prepare Ye the Way," "And the Glory of the Lord," and "Darkness to Light" are very useful for Advent. One setting is for SSA.

Wake Up!, Joe Cox. Two-part voices, keyboard, shaker, and optional bass guitar, Abingdon Press (Theodore Presser), 070694, \$1.50 (E).

In this rhythmic setting the bass gui-

tar plays various ostinato patterns which drive the music, while the shaker (percussion) has a pulsating pattern that adds to the "pop" sound character. Taken from the *Come Celebrate!* series, this would be especially appropriate for a youth choir. Later this fun, energetic piece includes rhythmic hand claps.

Sancta Maria, arr. J. Edmund Hughes. SATB, Santa Barbara Music Publishing, #373, \$1.40 (E).

The choir is joined by five handbells which play a repeating pattern between free, chant-like Latin choral statements. The text is a combined pairing of "Ubi Caritas" and "Ave Maria" in which the women and men alternate phrases of those texts between handbell statements. Everything is linear until the end when the choir has a broader, chordal closing statement and Amen. Attractive approach to chant style.

Rejoice, the Lord Is Near, J. William Greene. SAB, optional tenor, and organ or piano, Paraclete Press, PPM00102, \$1.60 (M-).

The text, taken from Philippians, is

set with a mixture of calm polyphonic and homophonic textures. The harmony, predominantly Mixolydian, has comfortable voice lines. The keyboard, on two staves, is easy, often doubling the voices. A gentle anthem for Advent or other times of the year.

Ave Maria, Giovanni da Palestrina (1525-94). SATTB unaccompanied, Notre Dame Editions (C.F. Peters Corp.), No. 18, \$3.95 (M).

This is an offertory motet for the fourth Sunday of Advent in a scholarly edition by Ralph Buxton. A Latin text is used in this completely contrapuntal setting. Musica ficta editorial changes are indicated. Beautiful, quietly sensitive music that has easy, yet very independent, vocal lines.

The Eyes of All Wait Upon Thee, B. Wayne Bisbee. Unison with piano, Choristers Guild, CGA874, \$1.40 (E).

Designed for children's choir, this setting of Psalm 145 has an arpeggiated piano part that eventually extends into right-hand chords. This background

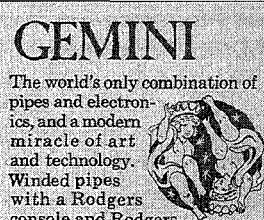
provides the harmony for the simple, yet tuneful, melody that often ends with a sustained long note. The music is sweet and mild.

Prepare Thyself, Zion, J.S. Bach (1685-1740). SA/TB with keyboard, Carl Fischer, CM8563, \$1.30 (E).

This Hal Hopson arrangement of a work from the *Christmas Oratorio* is a joyful, dancing setting that may be performed with either women or men. The lines are syllabic and bounce along above a rhythmic, two-staved piano part. The tempo is fast with the music notated in a treble/bass clef arrangement. The final section is repeated. Delightful music.

Magnificat, Leo Nestor. SATB, unison, brass quintet, percussion and organ, ECS Publishing Co., No. 5696, no price given (D-).

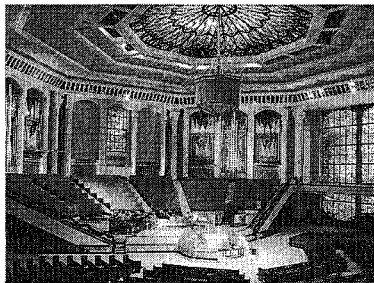
The music begins with an unaccompanied choral antiphon for SA voices in a chant style; at the end of each of the three extended phrases, the choir divides to hold the final notes so that a tone cluster emerges. The last one is



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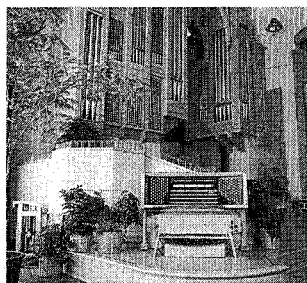
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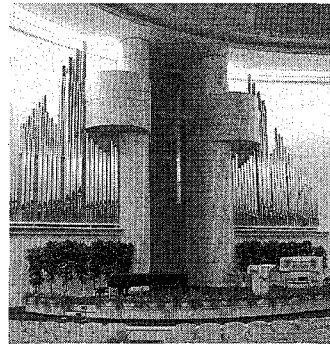
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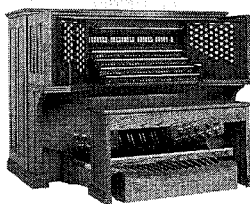
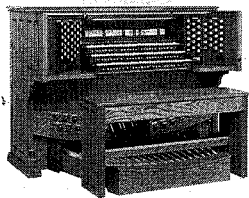
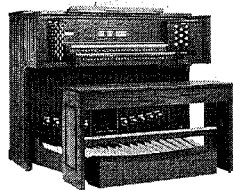
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held into the beginning of the instrumental opening based on "Tu es Petrus." Freer unison chant areas are interspersed throughout as a contrast to the choral verses. An English text is used with occasional divisions of choral parts. The Gloria Patri retains that mixture of free chant sections alternating with more structured statements. Nestor states that this should be performed with brass, not just keyboard; full score and parts are 5657 and 5657A. Very effective.

Book Reviews

Syré, Wolfram. *Vincent Lübeck. Leben und Werk.* Bern: Peter Lang 2000. 462 pages. \$63.95. (Peter Lang publications should be readily available in the book trade.)

This book is the 175th publication of the Gesellschaft der Orgelfreunde. It was also a dissertation (2000) for the Technical University/Cheumnitz. The author is a well-established performer and musicologist.

Vincent Lübeck is one of several North German composers who have been relatively neglected by scholars, and a full-length study is more than welcome. Syré's book is divided into three main sections: biography, including information about Lübeck's organs and detailed consideration of his work as an organ consultant; the works, including among other things a detailed treatment of editions, an attempt at establishing an equivalent of the BWV, and analyses of all Lübeck's works; a scholarly apparatus that includes the text of the principal extant documents relating to Lübeck, illustrations (of tablature for example), three attempts at reconstructing passages in Lübeck's works, a family tree, and very extensive bibliographies of musical editions, older sources, and critical literature.

Unfortunately, Syré does not provide a normal readable biography, choosing instead to provide a compilation of documents that cover the life of Lübeck. Syré does not go in for speculation and does not attempt to fill some of the major gaps in our knowledge; for example, we know very little about Vincent Lübeck's studies, and Syré makes no serious attempt to produce further information. A little more consideration of political and religious conditions in Stade and Hamburg would, I think, be welcome. The religious and civil strife that plagued Hamburg at the time must

certainly have had some effect on the musical life of the Hamburg parishes.

Very nearly half the book is devoted to a study of Lübeck's works. Much of the material in this section is factual; there is, for example, detailed discussion of editions, critical essays about the works, and so on. Syré is perhaps a bit too hard on his predecessors. Some questions, such as the existence of mean-tone versions of organ works, are probably more open to debate than Syré admits.

The descriptions and analyses of the vocal and organ works are impressive and should be helpful to any would-be performer. Here too Syré seems to me a little too self-confident; while virtually all his remarks and conclusions are defensible and even convincing, one can easily imagine other equally defensible interpretations. Certainly there are some fine scholarly performers who will not accept all of Syré's suggestions about registration, helpful though these are.

Two or three relatively small changes would make the book considerably more "user-friendly." The addition of minimal titles in the footnotes would obviate the need to refer constantly to the apparatus, and an index of people, places, and perhaps topics would make the book much easier to use. Even the most detailed table of contents is no replacement for a good index. Syré, understandably, includes few musical examples; however, his assumption that every reader will have the proper edition of the works at hand is simply not valid, at least for North America.

None of the reviewer's criticisms alter the fact that this is a first-rate contribution to our knowledge of Lübeck and of the North German school in general. No other work offers such a wealth of information not only about the works of Lübeck but also about his relations with Schnitger and other organbuilders of the day or about his relationship to other important musical figures, including, of course, J. S. Bach. The book belongs in the library of everyone interested in the vocal or organ music of the period.

—W. G. Marigold
Urbana, Illinois

Cyrrilla Barr, *Elizabeth Sprague Coolidge: American Patron of Music.* New York: Schirmer Books, 1998. xxiv + 436 pages.

Musical patronage is a subject that has only recently begun to engage scholarly interest, although patrons have had

a profound influence on the course of western music, from at least as far back as the Renaissance. Mrs. Coolidge may not quite have been a latter-day Isabella d'Este (though there are arguable parallels in the two women's own musical accomplishments and their support for the innovative forms and styles of their respective eras); still, in Professor Barr's words, "It is difficult to think of a major composer or performer of chamber music in the first half of this century whose life and career was not in some way touched by Elizabeth Sprague Coolidge."

Mrs. Coolidge lived from 1864 to 1953, the very years during which American art music developed its own voice. A pianist and composer of some talent herself, she began her musical philanthropies in 1918, after the death of her husband whose lengthy illness had absorbed much of her strength and time, and after her parents' death had left her with a comfortable fortune. Her sponsorship of the Berkshire Festival of Chamber Music had evolved into a foundation by 1925. Its activities were centered at the Library of Congress, to which she gave a concert hall, and where her money supported programs as well as prizes and commissions for new music for decades. Nor did Mrs. Coolidge's purpose flag when the deafness that had begun to set in at a comparatively early age became so serious that she was forced to use a cumbersome hearing aid.

Elizabeth Sprague Coolidge's story is that of America's musical coming-of-age. In a very real sense, her activities are a common thread connecting the European expatriates like Bloch and Stravinsky, and the early twentieth-century American Europeanists like Parker and Chadwick, to the mid-century figures like Copland and other post-World War I disciples of Boulanger who built a distinctively American style on the foundations of French neo-classicism.

There is no denying the number of second-rate composers and second-rate pieces by first-rate composers she and her foundation supported, and great names whose work was passed over. She certainly can be forgiven for her gross underestimate of Charles Ives's music; after all, she had plenty of company at the time among far more sophisticated musicians and critics. Still, of the works she underwrote, a relative handful have survived the harsh judgment of time, and only Copland's *Appalachian Spring* (and possibly Bartók's fifth String Quartet and Stravinsky's *Apollon Musagète*, in each case the only work by the composer that Coolidge or her foundation fostered) attained popular acceptance in the standard repertoire. Not that this would have surprised or disturbed Mrs. Coolidge. She probably knew all too well how many mediocre endeavors she would cultivate for every rare masterpiece.

Somewhat more puzzling and a tad disappointing, even allowing for the era, is her neglect of the talented women who were composing at the time. Rebecca Clarke is exceptional in having been the recipient of a personal commission from Mrs. Coolidge in 1923. But Amy Beach, for instance, to whom she had in her younger days sent her own music for critical evaluation, is absent from the list of Coolidge commissions (even if Beach's own fame and fortune were such that she really had no

need for the support or encouragement by the time Mrs. Coolidge was able to give it), as is Ruth Crawford. And of course, second tier talents like Margaret Ruthven Lang and Mabel Daniels, the latter of whom Mrs. Coolidge was friendly with, are also missing. By contrast, far less talented men than Lang or Daniels received multiple performances or commissions. Similarly, the prominent male composers of *les Six*, Honegger, Poulenc and Milhaud, were all favored, but not their colleague, Germaine Tailleferre.

Professor Barr's book, carefully researched and tightly organized, is as engaging and fascinating as its subject. Its cast of characters is a musical Who's-Who of its time. But its star is Mrs. Coolidge, whose commitment, warmth and wit radiate from the page. She once responded to the question of why she supported modern music but not modern art: "Young man, I may be deaf, but I'm not blind." In fact, she always preferred the late Romantic music of her youth, and at concerts featuring some of the more stridently advanced chamber pieces she had sponsored, directly or indirectly, she was seen discreetly turning her hearing aid off.

—John Ogasapian

New Recordings

French on the Flentrop. J. Melvin Butler, organist. Loft Recordings 1999, #LRCD1013. Loft Recordings, 1-877/783-5683; e-mail: <info@organloft.com>, <www.organloft.com>.

Noël: *Au jô deu de pubelle, Noël: Tous les Bourgeoise de Châtres, Balbastre; Récit de tierce en taille, de Grigny; Noël Grand Jeu et Duo, Noël sur les Flûtes, Daquin; L'Ascension, Messiaen; Suite du Deuxième Ton, Clérambault; Cantabile, Franck; Petite rhapsodie improvisée, Chorale-Improvisation sur le "Victimae Paschali," Tournemire.*

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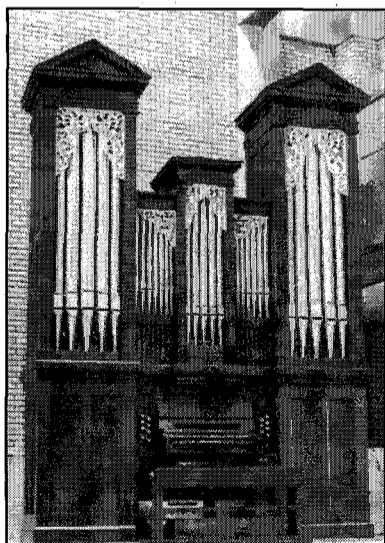
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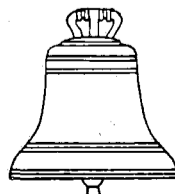
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the tone of organ pipes in one way or another.

The term "faithful recording" is an obviously subjective analysis; nevertheless, this reviewer often despairs when he hears the sound of a familiar organ via a digital reflection that presents another voice altogether. Dramatic instruments can become harsh and biting, or fine old romantic organs can sound as if they are speaking through a blanket. Pure temperaments can cut like a knife, forcing the listener to head for the volume control. All these problems seem to be a product of digital techniques that are applied to recordings today.

When a recording comes across with the same dynamic range as the actual instrument and the sound reminds one of the power and nobility that is really there, an element of faith is present in the recording. You can believe that it tells the truth. This is certainly the case with "French on the Flentrop."

I do suggest some minor changes in the play list, but again, they are purely

subjective. Butler begins his program with engaging and familiar *Noëls*, which immediately capture the listener's attention. One is reminded that this organ can cast a spell upon its audience. Butler must surely sense this, because he weaves the web with knowing and skillful deftness. This organ has brought out the best in scores of performers and with this recording, Butler joins the list. A minor point: I would be inclined to order the selections in historical sequence.

This CD was released in a contemporary collection of Loft Recordings and stands out among them as a real gem.

—Herbert L. Huestis

New Piano Music

Advent Piano Variations, Lee Dengler. CPH 97-6749. \$10.50.

Dengler provides three settings each of three hymn tunes in this set:

Oh, Come, Oh, Come, Emmanuel, Prepare the Royal Highway, and Comfort, Comfort Now My People. All three settings may be performed together in the manner of a suite or movements may be used individually for service music. Adjectives and adverbs rather than tempo markings indicate the "mood" of each movement; thus for *Oh, Come, Oh, Come, Emmanuel* (someone should have checked on the extra commas) we find 'Driven', 'Dreamily', and 'Reflectively.' The pieces are eminently playable and pleasant to listen to, with a variety of pianistic textures. They would be particularly useful for a Sunday service when the organist is pressed for practice time and perhaps wishes to provide a contrast from chorale preludes by Bach et al.

A Christmas Season Tapestry for Piano, Laura E. Wasson. Augsburg Fortress 11-10861.

Eight settings of familiar carols and two medleys of hymns/classical music

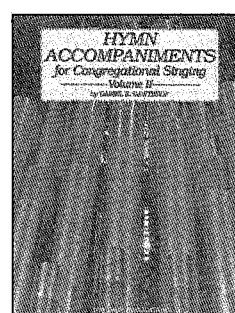
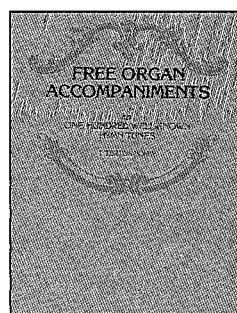
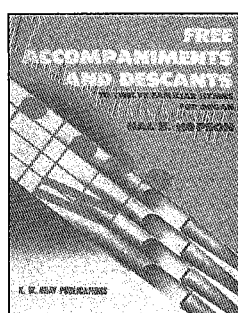
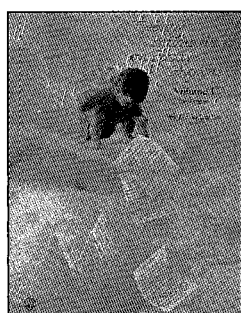
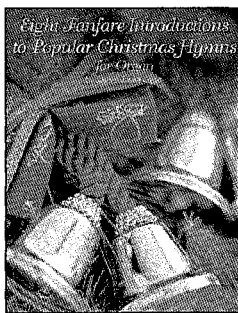
comprise this collection. The arrangements are all of intermediate difficulty and would be useful for special Christmas programs both in and out of church. Most of the settings are short and can be easily combined; Wasson in fact provides an optional modulation from *Il est né* to *Silent Night*. Each carol arrangement has a characteristic rhythmic motive: in *Silent Night*, it is a rocking eighth-note figure, while *The First Noel* flows on smoothly streaming eighth notes and *Il est né* bounces along with a disjunct eighth- and sixteenth-note pattern. The medleys are somewhat less successful than the carol settings, perhaps because the tunes combined are too disparate: *Old Hundred* and *Angels, We Have Heard on High* in one, Handel's *L'Allegro, Il Penseroso ed il Moderato* and a bell peal in the other. Overall, this represents a good addition to Christmas piano repertoire.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

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Reed Organ Society Festival and Meeting Hanover and Nashville, Michigan

The Lee Conklin Antique Organ and History Museum in Hanover, Michigan and the Heiss Haus Museum in Nashville, Michigan were joint hosts for a two-day festival and officers' meeting of the Reed Organ Society on the weekend of April 28-29, 2001. Throughout the nearly twenty-year history of the Society, members have gathered for such festivals at any number of locations, including music museums in Deansboro, New York; Kilkenny, Ireland; and Saltaire, England. But this year's event provided a rare opportunity for all four of the Society's officers and the *Reed Organ Society Quarterly's* editor to meet and conduct an official business meeting in person.

Due to the vast geography of the Reed Organ Society, which boasts members on every continent, encounters of many members in one place are exceptional but welcome. During this meeting in Michigan, the special connection of these individuals was extremely evident: people of like interests gathered together, eager to meet one another. Although conversations abounded, there seemed to be little real need for talking. Because of the affection ROS members share for these beautiful old instruments, some one hundred festival participants—from as far away as England—sembled in a room filled with them to play and to listen and to collectively experience the harmony and the camaraderie that make the Society successful. This innate understanding and enthusiasm was a theme extending through the entire weekend.

Each of these museums boasts more than one hundred playable reed organs, and many of them were demonstrated in performances scheduled throughout the two-day event. In addition, on Sat-

urday evening some fifty people visited Fayette, Ohio to enjoy the rare three-manual-and-pedal Mason & Hamlin organ restored by Don Glasgow and installed in the hundred-year-old Opera House there. Throughout the day on Saturday, a cafe set up by the Conklin Museum volunteers served meals and snacks to attendees.

Festival performers who played and demonstrated the instruments included Agnes Armstrong, Frances Hartmann and several of her students, Celia Hastings, Terry Jankowski, Ron Leinweber, Margaret Newhouse, Beverly and Nelson Pease, Ian Thompson with his wife Akiko and daughter Dolly, and Jim Tyler. Hands-on restoration workshops were presented by Don Glasgow and John Hastings. Outside in the open air, mechanical band organs and hurdy-gurdies were set up and played by Bob Cantine and Jerry Jordan.

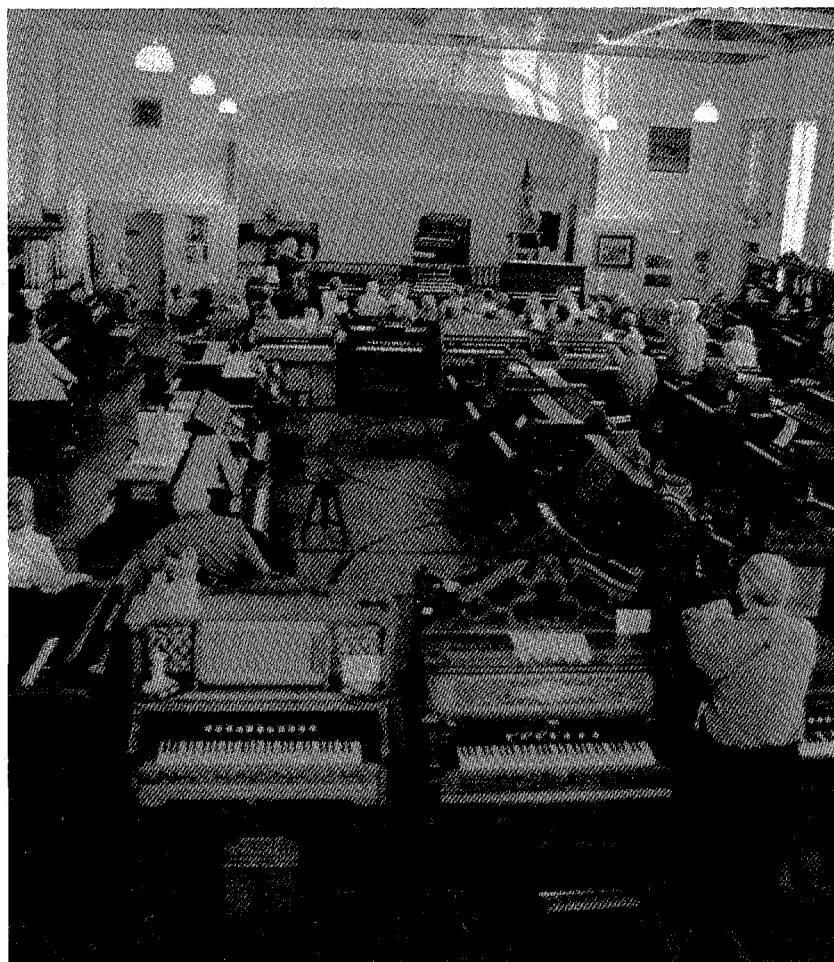
The annual meeting of the officers was held in person—most likely for the first time in the history of the Society—on Saturday morning. Attending were President Agnes Armstrong (Altamont, New York), Vice-President James Tyler (San Francisco, California), Secretary Keith Heiss (Nashville, Michigan), Treasurer James Quashnock (Wichita Falls, Texas), Editor Nelson Pease (Palmer, Massachusetts), and Councillor Coleman Kimbrell (Florence, Alabama).

Plans were set in motion to hold another such meeting and festival two years from now. Persons interested in further information about the Reed Organ Society may send inquiries to: James Quashnock, ROS Membership Chairman, 3575 State Highway 258 E, Wichita Falls, TX 76310-7037 (USA), or visit the official ROS website at: <<http://sponsor.globalknowledge.nl/ros>>

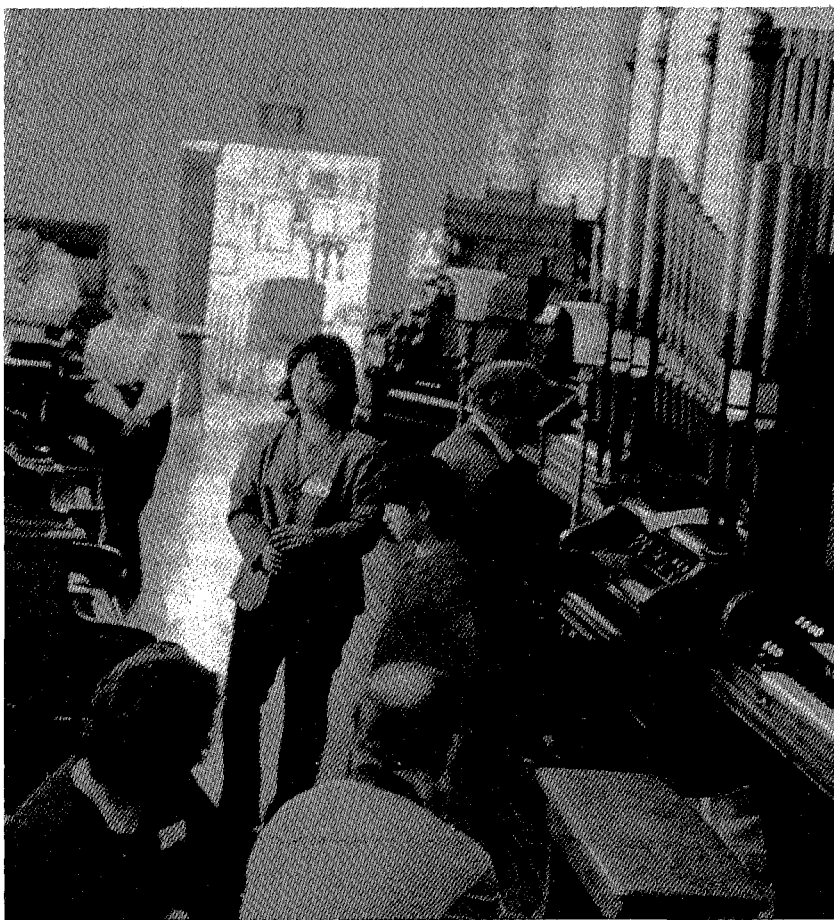
—Agnes Armstrong



Lee Conklin Reed Organ Museum, Hanover, Michigan



Lee Conklin Reed Organ Museum, Hanover, Michigan



Akiko Thomson (recorder), Dolly Thomson (singing), Ian Thomson (at the organ)

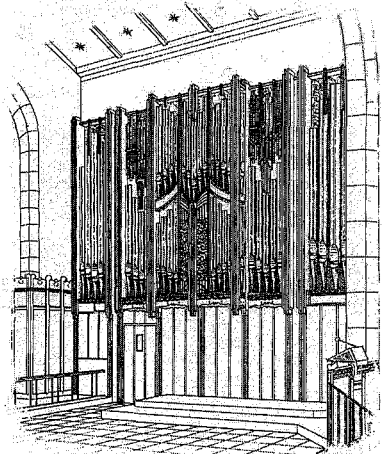
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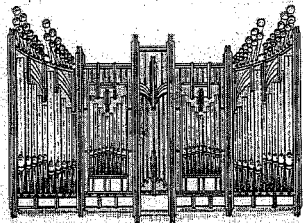
Historically conceived, the design draws inspiration from several revered schools of organ building. The Hauptwerk and Positiv are in the style of Schnitger with principal choruses beginning at 16' and 8' respectively. By contrast, the Récit has been strongly influenced by the artistry of Cavaillé-Coll.

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



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This article began as an address at the conference, "Organ Alive!—The Organ in the 21st Century," held January 12–16, 2001, at the First Congregational Church of Los Angeles. A report on the conference is featured in this issue of THE DIAPASON, on pages 18–21.

Imagine that many of you here are wondering how it is to be 90 years old. You may be saying to yourself, "poor fellow, he'll be lucky if he lives another five minutes," and how right you might be. In contrast, think of the extravagance of years that many of you are enjoying. I remember my younger years when I didn't give a care in the world for the days, the months or the years as they passed by, and I certainly never gave a thought for the end of my life. Then again, I might just be as happy as you, regardless of your age. Why? Because I concentrate on living one day at a time, and I believe we make the mistake throughout our lives in not doing just that. I try not to think about tomorrow or even next week. When I awake in the morning, I realize I still have my health and senses, and I have the whole day ahead of me. I reason further I shall probably also have tomorrow and perhaps another whole week, but today is the day, and I am going to make the most of it, regardless of responsibilities or problems that I might have to deal with. I am determined also to have at least several hours to do as I please.

I have never suffered from picturing myself as an old man, and, in fact, I have never thought too much about my age, and would certainly never admit that I am an old man. Fundamentally I feel much the same as I did at 20, 40 or 60. I had even gone through most of my eighties rather innocently. The doctors put me together again on several occasions, and yet I assumed that life would simply go on. But now I was approaching 90! I thought again about today. How shall I make it as interesting as possible? I began to wonder, what about music? How do I listen to music? I asked myself, do I really ever listen to music simply for the pleasure it might bring me? Am I neglecting something that my profession never offered me? Perhaps I should make more of an effort to listen to music, not for any other reason than simply to bring me pleasure; these reflections finally introduced the idea of setting aside a given time each day just for the pleasure of listening to music.

Listening to music

I planned to sit in the comfortable luxury of my living room, make no effort to concentrate, select some music and simply be there with no distractions to divert my attention. During my career I had been so often irritated by incidents when music was carelessly listened to; I recalled how often I myself had been guilty of not listening to music attentively. I would be with a friend or a colleague talking constantly, often, of course, discussing the music as we presumably listened to it. I recalled too that on other occasions I might be alone reading, again often material about the music I was hearing, but I became more aware than ever that conversation and reading were always a distraction. I was not about to spend my life doing something that looked like more work, and decided with my new plan to listen to music only in the same spirit as if I were reading a detective story or playing a game of checkers. On occasion I might be tired and even fall asleep. If it so happened that the music passed me by, the hour still would be a time of rest and relaxation. I was intent on keeping the hour quiet, and to be in an environment that would at least encourage me to

focus on the music. Within the limits of my quasi-discipline, I found this surprisingly easy and pleasant to carry out.

It has worked. I was behaving like an amateur and enjoying it. My interested often shifted to one of curiosity, reminding me of my youth. I began listening to a far wider range of music and constantly trying to find and enjoy the musical ideas and how they were being handled by the composers, not only great ones, but more often unusual or lesser composers whose musical ideas intrigued me. As I listened to music for pleasure I enjoyed many surprises and I was rarely bored. Listening to music every day in this way also served to expose me to music I had rarely listened to seriously.

Over time I stopped playing all of a large work. In suites, sonatas, or symphonies I found myself instinctively listening to one or two movements more interesting than others. I rarely listen to Mozart, although an occasional movement from a quartet or a piano sonata is sometimes refreshing. I was determined


too to make my listening a constant source of pleasure. After all, it does take time to listen to music, and my interest in new music forced me to be more selective.

This plan for listening has brought music to me in a new and refreshing way. I have always believed that music is the most fascinating world of all, and I feel sorry for those people who are unable to know music as I have experienced it. Just think of the orchestra. It is unbelievable that there are now hundreds of good orchestras throughout the civilized world, and the sound of the best is dazzling. This compared to orchestras as I knew them 70 years ago. I remember an early recording of Bruckner in which the intonation of the orchestra was almost intolerable. I lived in Buffalo and the orchestra there was still largely made up of amateurs. Today it is close to being a major orchestra. Even the best orchestras those days were no better than second-rate orchestras today. I believe it was Stokowski with the Philadelphia Orchestra in the

'30s and '40s who first raised the level of musicianship in the orchestra.

Ideas on repertoire

There are so many riches in music; many of them do not rank high on a musicologist's list. So many fascinating composers have come on the scene in our time; I think of Honegger, Messiaen, Korngold, Mahler, Hindemith, Dutilleux, in America Barber and Ruggles, in England, Bax and Walton and, of course, Reger and even Karg-Elert. Not necessarily Reger of the big organ fantasies, although there are exciting moments. Imagine instead Reger with the string quartet! He has written five and the best of them is wonderful music. And Reger wrote for the orchestra; a large and wonderful *Serenade*, and the beautiful *Variations on a Theme of Mozart*. There is nothing like it anywhere. Then there is Bruckner, still virtually unknown in America; one of my favorites of his is the last movement of the Fifth Symphony. It is an amazing work! Another is the Rachmaninoff

<p>2001-2002 ORGAN RECITAL SERIES SUNDAY AFTERNOONS AT 5:15</p> <hr/> <p>JUDITH HANCOCK December 9, 2001 O Come all ye Faithful Compositions by Dupré and Manz</p> <hr/> <p>April 28, 2002 South of the Border and Beyond Compositions by Eben and Ginastera</p> <hr/> <p>GERRE HANCOCK March 24, 2002 Improvised Meditations on <i>Magnificat and Panga lingua</i> With the Gentlemen of the Choir</p> <hr/> <p>THOMAS BARA October 7, 2001 Music of England Compositions by Howells and Leighou</p> <hr/> <p>February 3, 2002 Music for a French Cathedral Compositions by Langlais and Tournemire</p> <hr/> <p>JUDITH HANCOCK and THOMAS BARA Easter Day March 31, 2002 (2:30 PM) Compositions by Karg-Elert and Reger</p> <hr/> <p>SAINT THOMAS CHURCH FIFTH AVENUE AT FIFTY-THIRD STREET</p> 	<p>SUNDAY AFTERNOON RECITALS</p> <table border="0"> <tr> <td> <p>September 16 L. Frederick Jodry Providence, Rhode Island</p> <p>September 23 Johanna Franke Leipzig, Germany</p> <p>September 30 Elizabeth Farr Boulder, Colorado</p> <p>October 7 Thomas Bara</p> <p>October 14 Ruth Monté New York</p> <p>October 21 Carlene Neihart Kansas City, Missouri</p> <p>October 28 Adrian Bawtree Portsmouth, England</p> <p>November 4 Patrick Allen New York</p> <p>November 11 Thomas Clark-Jones Harrisburg, Pennsylvania</p> <p>November 18 Nigel Groome Beckenham, England</p> <p>November 25 Charles Miller Hartford, Connecticut</p> <p>December 9 Judith Hancock</p> <p>January 13 Diana Lee Lucker Wayzata, Minnesota</p> <p>January 20 Trent Johnson Westfield, New Jersey</p> <p>January 27 David E. Fedor Upper Montclair, New Jersey</p> <p>February 3 Thomas Bara</p> </td> <td> <p>February 10 David Rogers Somerset, England</p> <p>February 17 John Mitchener Winston-Salem, North Carolina</p> <p>February 24 Colin Fowler New York</p> <p>March 3 Liya Petrides New York</p> <p>March 10 Paul Emmons West Chester, Pennsylvania</p> <p>March 17 Ross Wood Boston, Massachusetts</p> <p>March 24 Gerre Hancock</p> <p>March 31 (2:30 PM) Judith Hancock and Thomas Bara</p> <p>April 7 Cameron Carpenter New York</p> <p>April 14 Terry Heisey Lebanon, Pennsylvania</p> <p>April 21 James D. Hildreth Columbus, Ohio</p> <p>April 28 Judith Hancock</p> <p>May 5 John Ogasapian Lowell, Massachusetts</p> <p>May 12 Joan Lippincott Princeton, New Jersey</p> <p>May 19 Frank L. Crosio Jackson Heights, New York</p> </td> </tr> </table>	<p>September 16 L. Frederick Jodry Providence, Rhode Island</p> <p>September 23 Johanna Franke Leipzig, Germany</p> <p>September 30 Elizabeth Farr Boulder, Colorado</p> <p>October 7 Thomas Bara</p> <p>October 14 Ruth Monté New York</p> <p>October 21 Carlene Neihart Kansas City, Missouri</p> <p>October 28 Adrian Bawtree Portsmouth, England</p> <p>November 4 Patrick Allen New York</p> <p>November 11 Thomas Clark-Jones Harrisburg, Pennsylvania</p> <p>November 18 Nigel Groome Beckenham, England</p> <p>November 25 Charles Miller Hartford, Connecticut</p> <p>December 9 Judith Hancock</p> <p>January 13 Diana Lee Lucker Wayzata, Minnesota</p> <p>January 20 Trent Johnson Westfield, New Jersey</p> <p>January 27 David E. Fedor Upper Montclair, New Jersey</p> <p>February 3 Thomas Bara</p>	<p>February 10 David Rogers Somerset, England</p> <p>February 17 John Mitchener Winston-Salem, North Carolina</p> <p>February 24 Colin Fowler New York</p> <p>March 3 Liya Petrides New York</p> <p>March 10 Paul Emmons West Chester, Pennsylvania</p> <p>March 17 Ross Wood Boston, Massachusetts</p> <p>March 24 Gerre Hancock</p> <p>March 31 (2:30 PM) Judith Hancock and Thomas Bara</p> <p>April 7 Cameron Carpenter New York</p> <p>April 14 Terry Heisey Lebanon, Pennsylvania</p> <p>April 21 James D. Hildreth Columbus, Ohio</p> <p>April 28 Judith Hancock</p> <p>May 5 John Ogasapian Lowell, Massachusetts</p> <p>May 12 Joan Lippincott Princeton, New Jersey</p> <p>May 19 Frank L. Crosio Jackson Heights, New York</p>
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Third Piano Concerto. It is fairly well known but still not fully appreciated. It is a remarkable piece of music, and to this day, one of many works still often maligned by the critics.

But after I have said all this, I realize more than ever how narrow my musical tastes have been. For example, in recent years I have been exposed to the wonderful and diverse music of Boris Blacher, almost completely unknown in this country, and I continue to wonder why he has remained so obscure. A contemporary of Hindemith, they both at one time taught at the Hochschule in Berlin. I now have about 15 CDs of his music. Even after a lifetime as a professional musician, I can't tell you how this new approach to music has affected my life and virtually changed my outlook on music.

We can't be happy all day. Even when retired, as I am, there are still responsibilities to attend to. We have to take care of our families and ourselves as usual. Nevertheless, as I awaken in the morning, I am soon aware that I have something to look forward to—listening to music. It compensates for the music that we are compelled to hear in the outside world—background music, almost impossible to avoid. Hindemith aptly described it as “musical garbage.”

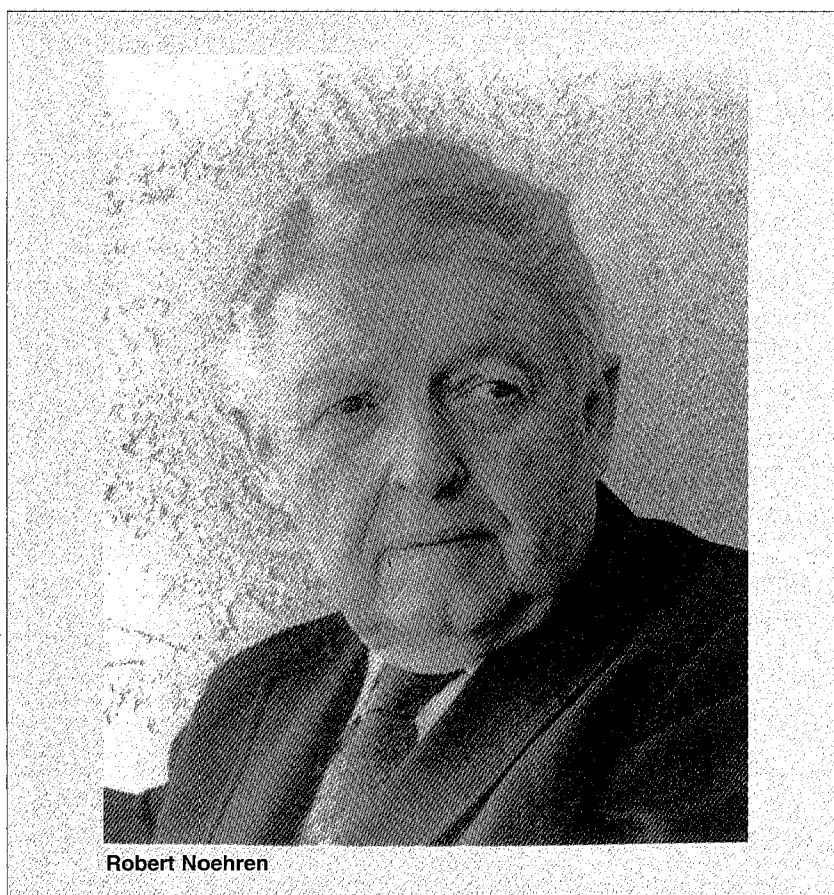
Eating well

I have still more to help make my day. We all have one thing in common: we must eat to live, and I have thought for a long time that what and how we eat has a lot to do with our happiness; in fact, it has a lot to do with our psyche, our personality, our health, and our whole being. It is, after all, at the center of our lives. Now, like my hour of music, I have learned to anticipate and appreciate the dinner hour as another source of happiness in my life, and, in fact, I am able to enjoy over the whole day, breakfast, lunch and finally dinner in the evening. But dinner is the climax, and it has become an event to look forward to every day.

Strangely enough, just as most people

do not really listen to music seriously, I believe there are millions in our society who have a careless attitude toward food and thus only eat to live. Much of the time they are only vaguely conscious of the taste of food. They eat to assuage their hunger, and it is mainly hunger which determines what they eat. This drives them to eat too much and too carelessly. Shopping for food is not easy and many folks are even afraid to go into the kitchen. They are torn between the fast food business, the supermarket and food supplements that the nutritionists, pharmacologists and doctors persuade them to take for their health. They suffer from worrying about food for their health, and this conflicts with their desire to eat for pleasure. The ritual of eating three meals a day has almost disappeared. Many Americans say they are not hungry in the morning and only drink coffee at breakfast and in their cars on their way to work, a practice that does not make it easy for their digestive system and, in fact, hardly contributes to their psychological well-being. Lunch is taken on the run at fast-food restaurants and dinner is again fast food on a tray as they sit at the TV. I often wonder if this careless behavior of eating and its psychological consequences have something to do with the great prevalence of cancer in our society. Who knows?

At the other end of the spectrum we have the gourmet restaurant which is gradually eliminating vestiges of simple food. Even if you speak French or Italian fluently you will often find it hard to understand the menu. Its language is neither English, French, Italian nor Russian. Basic ingredients are camouflaged, and often mixed together indifferently, while the chef is trying his best to overwhelm you with the thought that you are eating like a king. The waiter is a salesman persuading you to eat this or that dish as he tries to describe the menu. Many of the clients at such a restaurant are back in their usual routine the next day eating no breakfast, a fat hamburger at noon and the TV tray at night. The food on the tray may



Robert Noehren

sometimes be good, but the diner is distracted by the TV and not in a receptive mood. Americans are eating badly and perhaps every third person you see on the street is overweight. There is little joy in their eating, and many are suffering through an unhealthy diet trying to lose weight. Often when they do eat, they temporarily forget they are on a diet.

My friends, eating well and sensibly is not easy to do. But I contend that eating good food, like art, music, or literature, can be a source of great happiness, and incidentally a boon to good health. I have become interested in nutrition during the last years. At first I was listening to the nutritionists, worrying about my health, but eventually was convinced that there is no easy solution to knowing what is good for us. One soon learns that there are a thousand different opinions and no one really knows yet what exactly happens to food as it passes through the digestive system. Notice that no one tells you in precise terms how much food to eat, or *how* to eat. The nutritionists are presumably concerned about your health and by some hook or crook they are determined to see that you will receive the necessary food and food supplements to make you the healthiest person in the world. Big business happily joins them in this effort. In the beginning I believed in a careful diet, but I gradually came to believe that it didn't much matter what we eat if our appetite approves, and concluded that our biggest problem is that we eat too much and rarely make a practice of enjoying our food. I now believe that these two facts may be the cause of so much poor health. Moreover, it seemed to me that my health would prosper if I encouraged my appetite to help me decide what to eat. If eating is to be an art, I believe that one must become more aware of the taste of food and to lessen the demands of hunger. Like listening to music, I concluded that I should simply eat for pleasure, that the secret for good health is to eat less food and vary my choices from day to day guided by my appetite. After all, why not make eating every day a constant pleasure? I became interested at first in the most basic foods. I eat small meals, taking care not to eat between meals, and to have no health-conscious taboos about any food that appeals to my appetite. (Sugar is perhaps not good for you, but it will also do you no harm.) It is interesting to note also that conclusions about the danger of consuming too much salt are still mixed. Likewise,

there is nothing wrong with coffee if you don't drink it all day. To eat with a changing variety of food in small amounts, no one food is likely to have a bad effect on one's health. I am trying to make eating an art. I don't mean that I indulge in fancy foods. Quite to the contrary, I try to forget the word gourmet. Using the best ingredients, the flavors of basic foods can be wonderful and as enticing as the concoctions one often finds in a gourmet restaurant. I ignore the cookbooks and their complicated recipes. I think of the simplest of foods, and they require no recipes to prepare. I had forgotten the wonderful flavors of the simplest foods: a roast chicken, string beans sauteed in good butter, a baked potato, a fresh tomato, especially at the height of the season, a fine little tenderloin steak, broiled lamb chops, pork tenderloin, fresh asparagus, or raspberries with rich cream. This is all food that scarcely requires preparation. I have planned lunch and dinner over an eight-day period and my shopping to serve such a period. This then can be repeated for another eight days.

Relaxing is as important as eating; to promote good health, food needs to be comfortably digested, and this requires relaxation when we eat. A troubled person is not likely to be relaxed. To be relaxed, one must be content, at least somewhat optimistic and reasonably happy to enjoy eating. I believe living one day at a time is more likely to develop a constant approach towards relaxation and contentment. This may be the crux to good health—not what we eat. Relaxation and digestion are subjects rarely discussed by the nutritionists. To begin with, I look forward to a simple breakfast, an egg, toast and coffee, and take the time by rising early to enjoy a very relaxing hour, reading the morning paper over a second cup of coffee. The routine I have described here encourages me to take the time to enjoy a good breakfast, lunch and dinner, the basis for the relaxation I need. In sum, I try to think only of the enjoyment food will bring me. I believe then that my health will take care of itself.

A few last words

I have had a successful career, but I have also had failures and disappointments. I had hoped to write music, but I never made it. I wrote a few pieces that I like and belong to me, but I was never able to sustain the ability to compose. I built organs for 24 years and enjoyed it immensely, but this was an effort to assuage my frustrations with the organs I played during my recital

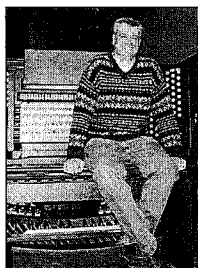
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career. They rarely suited my musical conceptions, so I tried building organs that would. I voiced all my own organs and believed that the art of a good organ builder is his ability as a voicer. I built some instruments that particularly reflected my style of playing and my conception of a good organ.

I admire perfection. In my listening I want to hear only the best performances and the best sound an instrument and its player can realize. From the beginning of my career I cared less for success than the constant satisfaction I enjoyed in an effort to do the best I could. However, I do not set myself up as a paragon of perfection. I live comfortably with my shortcomings. They are part of my life. They do not bother me, and I accept them without regrets.

I am sure I might have been just as happy with less success. If you are like me as I was during my younger days, please observe my thoughts here. As organists, if you do not yet have the skill to play a Bach fugue, be glad that you can at least play the organ, but make your playing an art whether you are an amateur or a professional. Simply accept your talents and ability as they are and make the most of them. Choose simple pieces, even hymn tunes, and try to play them just as beautifully as possible. And only choose music you like. Be critical with yourself and make great effort to please yourself. Don't just play the organ, but focus on doing what you do with a concept of what perfection means. Try to play, whatever it is, a hymn tune or a simple piece, just as beautifully as possible. I believe you will enter into a new richness in your lives, and you will enjoy the effectiveness of your playing. Don't think in terms of practicing, just keep trying to play beautifully and you will be more likely to achieve good results. I could have been quite content as an organist in an obscure parish church playing small easy pieces perhaps limited by an average technical ability. My pleasure then would have been in the effort to play them just as beautifully as possible. I believe we are too easily carried away by the applause and kudos that we hope will eventually come our way. I soon realized that there might be greater rewards. In any event, I early on became interested in the pursuit of perfection. I remember in my first church position, I practiced the hymns every day of the week for the next Sunday's services. In those days I was not yet able to play a hymn tune with ease. I had to practice them. Even from a technical point of view, I was proud when I could get through a service without any wrong notes. Once I had a vision of what perfection meant, I practiced the hymns and voluntaries until I was sure they were done as well as I knew how to do them.

My friends, in this new year, I would hope each of you will make a wonderful little world just for yourselves. We all hope to be happy, but that is not enough. Don't only base your life on such a hope. Instead, really make an effort to be happy and optimistic, as I try to do. Use strategies, as I have, to make your day fulfilling, and make the most of every day of this precious gift of life. Living your life too with artistic purpose, with a sense for the meaning of perfection, I believe, is the best way to keep a healthy mental outlook on life in this difficult but amazing world. ■

Robert Noehren celebrated his 90th birthday on December 16, 2000, and continues to be active as an organist and author. This past year witnessed the release of a remastered CD of his recordings on the large organ he built at St. John's Cathedral in Milwaukee (The Robert Noehren Retrospective, Lyricord Lyr-CD-6005) and the book, An Organist's Reader: Essays (Harmonie Park Press). Robert Noehren has enjoyed a career as recitalist, scholar, teacher, composer, and organ builder. He was for many years chairman of the organ department and university organist at the University of Michigan, has made more than 40 recordings, authored numerous articles, and built more than 25 pipe organs throughout the country.

Appendix 1. Nine-day menu

- Day 1: 1-2 rib lamb chops
baked Idaho potato, green peas
- Day 2: roast chicken (rotisserie)
turnips, string beans
- Day 3: filet of salmon
boiled white potatoes, zucchini
- Day 4: baked ham (slice), sauteed in butter
baked yam, broccoli
- Day 5: chopped sirloin of beef (patty)
sauteed in butter
baked Idaho potato, with
butter/sour cream, mushrooms
- Day 6: short ribs of beef
baked acorn squash, string beans
- Day 7: chicken thighs or breasts with sliced
onions
boiled rice with butter, carrots
- Day 8: filet mignon broiled (3-4 ounces)
baked Idaho potato, with
butter/sour cream, mushrooms,
green peas in cream
- Day 9: sliced calves liver sauteed with
bacon or onions
brussel sprouts, strips of green pepper

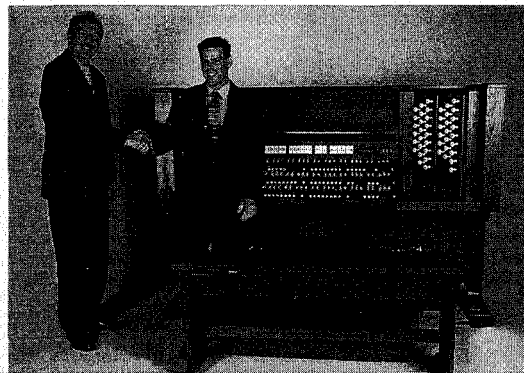
Appendix 2. Music for listening

- Reger, *Mozart Variations*
- Liszt, *Sonata for Piano*, Pogorelich
- Debussy, *The Afternoon of a Faun*,
Stokowski
- Honegger, *Second Symphony*
- Bridge, *Sonata for Piano*
- Debussy, Various Preludes for piano
- Piston, *Chromatic Study on BACH for organ*
- Messiaen, *Etudes for piano*, Angela Hewitt
- Ravel, *Trio*
- Hindemith, *Symphony: Mathis der Maler*

- Beethoven, *Sonata for piano*, opus 31, #3,
Stephen Bishop
- Blacher, *Variations on a theme of Paganini*
- Franck, *Sonata for violin*, Heifetz/Rubenstein
- Vierne, *Sonata for violin*
- Ravel, Opera: *L'heure espagnole*
- Honegger, *Fugue in C# minor for organ*
- Debussy, *Etudes for piano* (especially #7),
Bonaventura
- Messiaen, *Pentecost Suite: Communion;*
Dieu parmi nous
- Dutilleux, *Sonata for piano, Sonata for flute,*
Symphonie
- Reger, *Variations on an original theme, for*
organ, opus 73, Robillard
- Bach, *Fantasia in g, Brandenburg Con-*
certo #5, Stokowski
- Schumann, *Traumerei*, Horowitz
- Chopin, *Ballade in A flat*, Hofmann
- Bridge, *Overture Rebus for orchestra*
- Korngold, *Sonata for violin*
- Wagner, *Siegfried Idyll*
- Walton, *Symphony #1*
- Mahler, *Symphony #9*
- Hanson, *Romantic Symphony*
- Stravinsky, *Le Sacre du printemps*,
Dorati/Minneapolis
- Ibert, *Flute concerto*, Bryan
- Reger, *Serenade for orchestra*, opus 95
- Korngold, *Sonata for piano #1*
- Bruckner, *Symphony #5*, last movement,
Wand
- Tournemire, *Etudes for piano*
- Chopin, *Scherzo #4 for piano*, Pogorelich
- Rachmaninoff, *Piano Concerto #3*
- Scarlati, *Sonatas*, selected (piano), Pogore-
lich
- Dutilleux, *Concerto for violin*, Stern
- Delius, *Brigg Fair*
- Strauss, *Till Eulenspiegel*, Stokowski
- Tschaikowski, *Serenade for Strings*,
Stokowski
- Wagner, *Die Meistersinger*, Prelude to Act I
- Ravel, *String quartet*
- Debussy, *String quartet*
- Debussy, *Sonata for violin*
- Ibert, *Divertissement*
- Hindemith, *Sonata for flute and piano*,
Bryan/Keys
- Hindemith, *Sonata in E major for violin*
- Reger, *String quartet #5*, opus 121
- Bach, *Cantata #80*, Ein feste Burg
- Bruckner, *Symphony #9*, Scherzo,
Berlin, Karajan
- Strauss, Suite from *Der Rosenkavalier*
- Schmidt, *Symphony No. 4*
- Ravel, *Sonata for violin*
- Messiaen, *Quartet for the end of time*
- Bach, *Suite #3 for cello*
- Bridge, *Song Come to me in my dreams*
- Ruggles, *Men and mountains*
- Poulenc, *Sonata for violin*
- Debussy, *Sonata for cello*
- Hindemith, *Octet 1957*
- Haydn, *Kaiserquartett*
- Reger, *Sonata for clarinet*, opus 107
- Brahms, *Requiem*
- Delius, *Opera: A village Romeo and Juliet*
- Ibert, *Escales*
- Bax, *String quartet, Piano quartet*
- Verdi, *Quartet*
- Vierne, *Symphony for orchestra in A*
- Honegger, *Pacific 231*
- Henze, *Violin concerto*
- Vaughan Williams, *Symphony #9*
- Janacek, *String quartet #1*
- Bacewicz, *Quartet no. 7*
- Brahms, *Variations on a theme of Haydn*

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8' Diapason	8' Stopped Flute	8' Flauto Traverso	16' Principal
8' Hohlflöte	8' Flauto Dolce	8' Gemshorn	16' Subbass
8' Flute Celeste	8' Dolce Celeste	8' Gemshorn Celeste	16' Gemshorn
8' Gamba	8' Violo di Gamba	4' Octave	16' Violon
4' Octave	8' Voix Celeste	4' Koppelflöte	16' Lieblich Gedeckt
4' Rohrflöte	4' Prestant	4' Salicional	8' Octave
2-2/3' Twelfth	4' Nachthorn	2' Super Octave	8' Pedalflöte
2' Fifteenth	2-2/3' Nasard	2' Flute	8' Violon
2' Blockflute	2' Octave	1-1/2' Langot	4' Choral Bass
2' Cornet IV	2' Piccolo	1' Siffiate	4' Rohrgedeckt
4' Fourniture V	1-1/2' Tierce	Sequialtera II	2' Octave
16' Contra Trumpet	16' Plein Jeu IV	Mixture III	Mixture III
8' Trumpet	16' Basson	8' Krummhorn	32' Contra Bombarde
8' English Horn	8' Trompette	4' Rohr Schalmel	16' Contra Trumpet
8' Tuba Mirabilis	8' Orchestral Horn	8' State Trumpet	16' Corno di Bassetto
8' State Trumpet	8' Oboe	Tremulant	8' Trumpet
Chimes	8' Vox Humana	16' Choir to Choir	4' Tuba Clarion
Tremulant	4' Clarion	Choir Unison Off	8' State Trumpet
Great Unison Off	8' State Trumpet	Choir to Choir	8' Great to Pedal
4' Great to Great	Tremulant	16' Swell to Choir	4' Great to Pedal
16' Swell to Great	16' Swell to Swell	8' Swell to Choir	8' Swell to Pedal
8' Swell to Great	8' Swell Unison Off	4' Swell to Choir	4' Swell to Pedal
4' Swell to Great	4' Swell to Swell	Choir Antiphonal On	8' Choir to Pedal
16' Choir to Great	MIDI to Swell	Choir Main Off	4' Choir to Pedal
8' Choir to Great		MIDI to Choir	MIDI to Pedal
4' Choir to Great			
MIDI to Great			

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Organ Alive! – “The Organ in the 21st Century – Quo vadis?”

First Congregational Church, Los Angeles, January 12–16, 2001

Marcia Van Oyen

“Despite the nay-sayers, the organ is very much alive and we’re going to keep it that way.” With that hopeful remark, Fred Swann opened the third annual Organ Alive! conference at First Congregational Church of Los Angeles. Swann started this conference when he assumed the position of organist at the church three years ago, in response to a request from the church leaders for more prominence for the organ. The previous year’s conference in January 2000 had been a retrospective of the organ in the 20th century. This year focused on the future of the organ and young emerging talents who will help keep the organ profession vital, hence the subtitle, “The Organ in the 21st century—Quo vadis?”

First Congregational Church of Los Angeles, founded in 1867, is the oldest Protestant church in continuous service in Los Angeles. It is built in gothic style of reinforced concrete, with a square tower rising to a height of 157 feet. The church is a large multi-storied facility—157,000 square feet—with fellowship/dining hall, chapel, meeting rooms, parlors, and lovely courtyards, providing a very pleasant atmosphere and ample space for the conference events. Thanks to Swann’s planning and music administrator Kathie Freeman’s organizational wizardry, the conference was well-planned and organized. An army of volunteers from the church gave up their weekend to serve as ushers, set tables, provide refreshments, drive the shuttle bus, give directions, and see that visitors were comfortable. 175 people from 21 states and three foreign countries were registered for the conference (the original registration limit was 120, they increased it to 175 and still had to turn 63 people away).

After formally opening the conference, Fred Swann asked everyone to stand and launched into a “name that tune” game. He played very brief excerpts from organ literature, starting with the opening of the Bach D-minor Toccata and getting progressively more difficult. When you couldn’t identify one, you had to sit down. There were prizes for the winners—great fun for all. The organ in Shatto chapel—34 stops, including seven digital voices installed by Robert Walker—proved able to suggest the characteristic sounds to help us identify the pieces from hearing only a few notes.

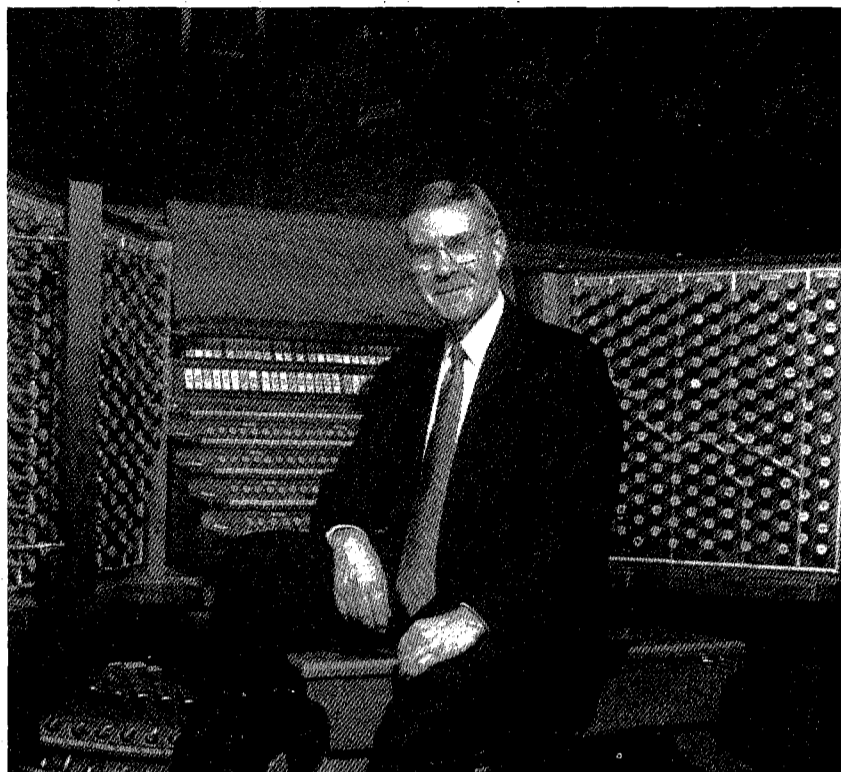
The Great Organs

“Like Zephyrus, Eurus, Boreas and Notus, the four winds of classical antiquity, the quartet of organs at historic First Congregational Church are awe-

some to contemplate, even when calm in the stillness of their vaulted home. From the gossamer evanescence of their lightest stops to the redwood-strength and majesty of their full fury unleashed, they are positively mind-altering in power and heart-stopping in passion.” (—Peter Rutenberg, in the program notes for Double Organ and Chorus concert)

While some readers might be put off by the poetic effusion of Rutenberg’s description, the great organs at First Congregational are magnificent indeed. Few places in the world can boast of the musical resources available in these organs. The color, contrast, and spatial distribution of the pipes make the sanctuary a very exciting place to hear organ music.

The original 58-rank organ was built in 1932 by Ernest M. Skinner, with William H. Barnes serving as consultant. The organ was greatly enlarged in 1969, but the Skinner hallmark sounds—rich diapasons, lush strings—were unaltered. A large new instrument was built in the rear gallery by the Schlicker Organ Company in 1969, adding great versatility to the church’s musical resources with its 17th-century North German character. Schlicker also constructed an Italian-style continuo organ located above the south choir. In 1984, a state trumpet was added to the chancel organ. In 1990, the church began a renovation and renewal project with three phases: replacement of the consoles with two new consoles built by Möller, new windchests and mechanical repairs for the chancel organ, and, thanks to a substantial gift, the installation of 100 additional ranks to the organs: The two new consoles are the largest drawknob consoles ever built in North America (the movable chancel console was completed shortly before the Möller company closed). All of the



Frederick Swann

organs can be played from either or both of the twin five-manual consoles, one in the chancel, the other in the rear gallery. Richard F. Muench, longtime curator of the organs at First Church, undertook the second and third parts of the work until his death in 1992. William Zeiller, present organ curator, continued the project. The present renovations to the Great Organs will make them collectively one of the largest musical instruments ever built, and one of the largest and most complete organs in any church in the world. When the restoration work in progress is completed, the Great Organs will consist of more than 346 ranks, 265 stops, 233 voices, and 20,000 pipes.

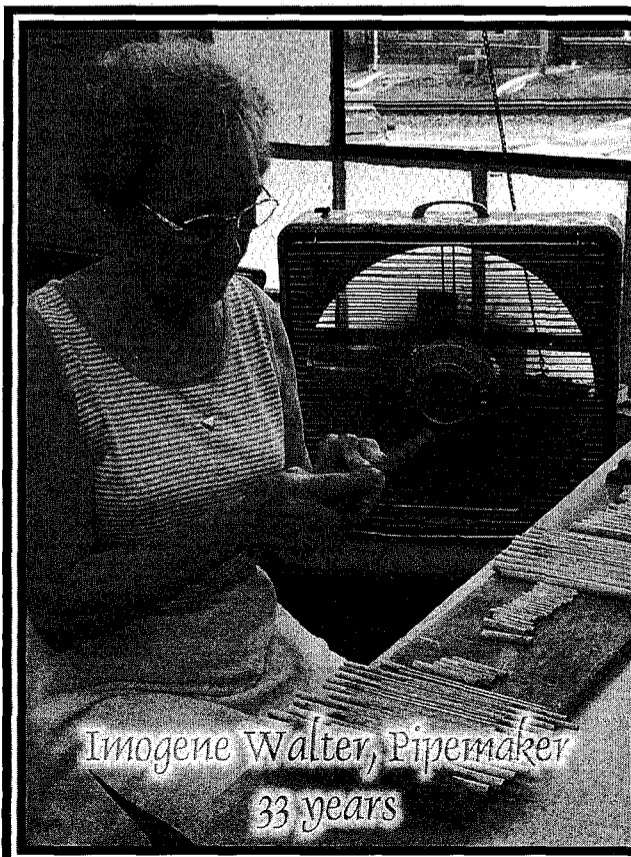
Sunday morning worship

I was eager to attend the Sunday service at 11:00 am, looking forward to observing a master service player in action. I tend to dislike services put

together solely to demonstrate repertoire, etc., for conference attendees (though enjoyable, they always have an ersatz feel), so I was glad to be attending a regular Sunday service at First Congregational. Upon entering the narthex, I was greeted by ushers in morning coats, and took my place to listen to Swann’s extended prelude—Chorale from *Symphony II*, Vierne; *Choralfantasy “How Brightly Shines the Morning Star”*, Buxtehude; *Came Three Holy Kings*, Glière; and *The Children of God*, Messiaen. People listened in silence. Attendance was sparse, but those there exhibited enthusiasm. I looked and listened with admiration as Swann played the hymns from memory and skillfully accompanied the conference choir and the First Congregational choir.

Concerts and recitals

Sunday afternoon featured a concert given by the Los Angeles Master Chorale. The program included Kodály’s *Missa Brevis*, *Laudes Organi*, and Vierne’s *Messe Solennelle*, with organists Fred Swann and Philip Allen Smith. As concert time approached, the sanctuary was filled to capacity—people were standing in the aisles. The 60-voice Los Angeles Master Chorale, under the direction of Paul Salamunovich, is marvelous. Their sound is a seamless and rich straight tone, the altos and basses particularly strong, never outshone by the tenors and sopranos. Fred Swann knew when to keep the organ just behind the choir, and when to let it be at least equal, skillfully using the Skinner organ sounds to blend wonderfully



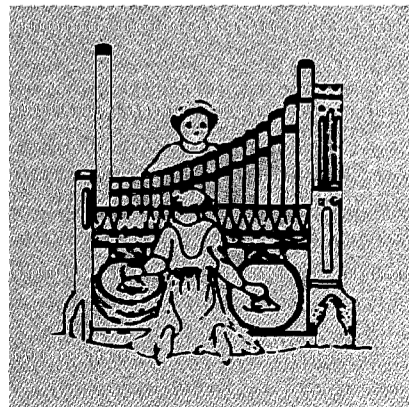
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Felix Hell

with the voices. Kodály's festive "Laudes Organi" was premiered by Swann at the national AGO convention in Atlanta in 1966.

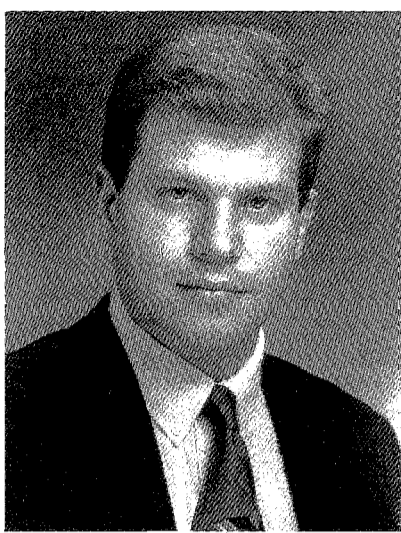
The Vienne "Messe Solennelle" was handled skillfully by Philip Allen Smith at the gallery organ and Swann at the chancel console. It was a treat to hear this work in an environment that shares important characteristics with the one for which it was conceived. Parry's "I Was Glad" was a thrilling close to an outstanding concert, rewarded with thunderous, extended applause.

The evening before the conference officially began, participants were invited to attend a keyboard tribute to Fred Bock at the First Presbyterian Church of Bel Air. The concert featured organists and pianists playing repertoire from two collections—"Encore, Encore" and "Bock's Best Friends," both published by Fred Bock Music Company—honoring the memory of Fred Bock, composer, music publisher, and former organist of First Presbyterian of Hollywood.

The organ at First Presbyterian of Bel Air was built by Robert Tall & Associates, blending 60 ranks of pipes salvaged from the previous Casavant organ (destroyed in the Northridge earthquake in 1994) with Rodgers digital voices to create an instrument with 151 ranks and 118 speaking stops. Although the organ's range of sounds is impressive, tuning and blend problems were evident. John West, artist in residence at First Presbyterian of Bel Air, demonstrated his expertise in effectively and tastefully handling the instrument's non-organ sound MIDI voices, while Fred Swann handled the instrument's traditional sounds with elegance in absentia (performing via MIDI playback, having been called to a rehearsal), in his own arrangement of "Great Is Thy Faithfulness." A fabulous Steinway concert grand was given equal time on the program, as pianists Jan Sanborn, Dwight Elrich, Mark Hayes, William Pheister, Michele Murray and Dick Bolks performed some lovely hymn-tune settings, several of which were arranged by the performers. These works are published in the collection "Bock's Best Friends" (Fred Bock Music, catalog number BG0967).

In keeping with the conference theme, two young artists were featured in recitals—Felix Hell and Svetlana Fiakhretdinova. The programs were well attended, the audience nearly filling the main floor of the 1000-seat sanctuary.

Felix Hell, 15-year-old organ prodigy, exudes a natural musicality and a palpable eagerness to perform. Dwarfed by the monster five-manual console, from the first notes of his performance he took command. His Bach, Buxtehude and Mendelssohn were elegantly expressive: he lingered over cadential harmonies and exuberantly freed the fantasy sections. His Bach D-major Prelude and Fugue was heroic. The fiendish *Schlafes Brüder*, his signature piece, sizzled, Felix negotiating its fistfuls of notes with aplomb. Felix hasn't quite grown into the expansive legato style of the Franck B-minor Choral, which also suffered from ineffective



Craig Phillips

registration (though limited practice time while on tour might have been a factor). The Adagio from Widor's fifth sounded hurried, but he romped through the famous Toccata with ease. His encore was the Final from Vienne's Symphony I, and the second encore a repeat of "Schlafes Bruder."

Svetlana Fiakhretdinova, native of Moscow, Russia, was a regional winner in the AGO Young Artists Competition and is a student of John Weaver at the Curtis Institute. She played her program from memory, opening with Guilou's Toccata, demonstrating a very quiet technique. Her Vienne Adagio showed a good sense of the long lines in French music, and the stops of the Skinner organ sang warmly. Her Bach Trio Sonata, though rhythmically supple, was hindered by memory lapses, but she hit her stride with the Durufle Suite. The Prelude flowed well and rumbled satisfyingly, the Sicilienne bubbled along gracefully at an impressive tempo, and the Toccata was electrifying yet solidly under control.

Noon organ concerts were offered on Saturday, Monday, and Tuesday by Robert Plimpton, Melody Steed, and Sean O'Neal, performers from the Los Angeles area.

Conference workshops

The conference workshops focused on two main topics—performance and organbuilding. Sessions on improvisation, repertoire, MIDI, the role of the accompanist, and organ maintenance made up the performance-related offerings of the conference.

The Los Angeles AGO Chapter, a sponsor of the Saturday events of the conference, had requested that the conference include workshops on improvisation. Two such workshops were held on Saturday afternoon: "Improvisation for the Advanced" led by Bruce Neswick, and "Improvisation for the Challenged" led by Fred Swann. Since I had heard Bruce Neswick speak before, I attended Fred Swann's session. He distributed a handout—"Basic Improvisation Suggestions for the Doodling/Noodling Challenged," which was full of great advice and guidelines, all demonstrated by Swann. The talk was interspersed with anecdotes from his experiences at Riverside Church and the Crystal Cathedral. Mark Thallender, associate organist at the Crystal Cathedral, was coaxed to the bench to demonstrate as well. These workshops were followed by an improvisation recital by Bruce Neswick.

Craig Phillips

If you haven't played anything written by Craig Phillips, call your music supplier. His works have a modern sound with somewhat modal harmony, are rhythmically interesting, and are very appealing to the listener. His oeuvre consists of organ solo and choral works as well as a smattering of works for organ with instruments and various instrumental ensembles. Craig Phillips serves as music associate at All Saints' Episcopal Church in Beverly Hills. He's a fine organist and demonstrated several works based on hymn tunes, including

Torah Song, a well-crafted piece based on a tune from the *Hymnal 1982*. His yet unpublished *Pastorale for Bassoon and Organ* was lovely, and beautifully played by a bassoonist from his church. He commented that organ repertoire is inextricably linked to the development of the instrument, tied to the church, and for utilitarian purposes, with many works associated with specific instruments and churches. His influences are Buxtehude, Mendelssohn, Franck, Widor and Messiaen, and he views his work as part of a well-established continuum.

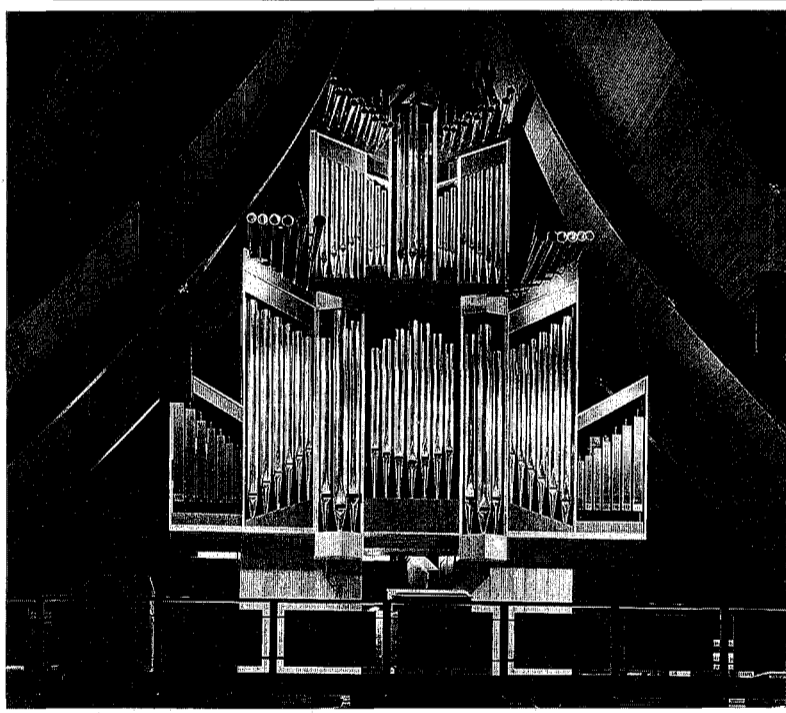
Thomas Somerville

Thomas Somerville, director of music at First Congregational, gave a workshop titled "What a Choral Director Expects of an Organist." Far from being a dry, didactic "how-to" session, Somerville's workshop was inspiring and well-planned. His affable nature and obvious respect for his colleagues communicated as much as his outline and remarks. He stressed the impor-

ance of communication—about the music and about working together. He distributed a sample of the detailed music schedule he prepares, relating how he discusses accompaniments and plans with Fred Swann and other staff members.

Somerville defines our purpose as church musicians as follows: "to point to, and glorify God as the author of goodness, the creator of beauty, the giver of artistic sensibility and talent, and focus of adoration and praise." He shared five points towards achieving our purpose as musicians in the church: choose music that embodies our purpose, prepare to perform the music to the best of our ability, commit to a musical partnership with all who will rehearse and perform the music with us, maintain an attitude of respect for all who will hear the music, do this with joy insofar as possible. Fred Swann concurrently gave a workshop on designing recital programs. A lively discussion had arisen at the end of Somerville's lecture, and Swann, having finished his work-

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shop, poked his head in the door to tease Somerville about going a few minutes over time.

Robert Noehren

Having been an avid reader of his work and played his instruments, I was thrilled to have the opportunity to hear Robert Noehren speak after dinner on Saturday evening. This elder statesman of the organ world offered a new perspective on listening to music, noting that when you're ninety years old, you definitely live one day at a time. He asked himself two questions: "Do I listen to music simply for the pleasure of it?" "Have I missed that in my profession?" He realized he had been guilty of not truly listening to music. He believes you can't truly listen to music and do anything else, so now he sets aside time each day just to listen—behaving like an amateur, listening with curiosity. This practice has brought music to him in a refreshing new way and has virtually changed his outlook on music. Each morning he looks forward to his listening time.

He detailed some of the repertoire he listens to, and some of his experiences as performer and organbuilder, and made a parallel with food. He wants to make eating an art, to take great pleasure in it. In closing, he recommended choosing only music that you like, playing everything beautifully, and taking pleasure in doing things as well as you can. Live your life with a sense of artistic purpose. Sound advice for a world of people rushing around, often too busy to savor the substance of life. (See the text of Noehren's lecture in this issue, pages 15–16.)

Organbuilding workshops

Organbuilding workshops featured presentations by several prominent personalities from the organ world. John Wilson, organ curator at the Crystal Cathedral, gave a workshop on organ maintenance, offering advice on how the organist can help organ technicians, and what the organist should not do. He shared some anecdotes about the challenges of keeping the Crystal Cathedral organ in tune. Meanwhile, Robert Tall of Robert Tall & Associates, Inc.—a company that builds pipe and digital organs—gave a workshop, "The Magic of MIDI," demonstrating with equipment brought in for the workshop.

Manuel Rosales

Anticipation was in the air as Manuel Rosales took the podium on Monday afternoon, the audience eager to hear what this outspoken organbuilder had to say. Rosales feels it unwise to try to predict the organ's future, but prefers to look back and synthesize the ideas of the past to create something new. He seeks an organ design that allows a vast range of music to be played, not necessarily authentically, but convincingly, allowing performers to bring out the best in their own playing. In the 20th century, much of what the 19th century developed was discarded; the 21st century is now reversing that. He calls this idea the

"universal" organ, citing examples from his opus list, pointing out the "restoration of the 8' principal in each division," something not common in tracker organs built in the second half of the 20th century.

Two of his latest projects are of particular interest—the organs for Disney Hall and the Catholic Cathedral, both in Los Angeles. The Cathedral organ will be housed in a new building, with a sanctuary seating 3500. The instrument will be built by Lynn Dobson (with electric action and a movable console), with Rosales as the consultant, overseeing the voicing of the instrument. He described the Disney Hall organ as a further development of his "universal organ" ideas. (See the article, "A Brief History of the Walt Disney Concert Hall Organ Project," by Manuel Rosales, in the July issue, pp. 12–13.) For this project, he will be collaborating with Glatter-Götz Orgelbau, a firm he has worked successfully with on two other organs. G-G is building the pipes and other components, while Rosales is overseeing the voicing. The organ's tonal design (4M, 72 stops, 107 ranks) is a traditional three-manual concept, but very grand. He described the organ's 4th manual division, the *Llamarada*, as "Spanish on steroids," including the *Llamada* (Spanish for bugle call) and *Trompeta de Los Angeles*, stops that are "spicy as a chili pepper." The organ will be mainly tracker action, but the big bass pipes and the *Llamarada* division will be on electric action, a necessity, Rosales says, in large tracker instruments. In fact, the entire organ will have redundant electric action, and a second, movable console will be provided to help the organist hear and be seen. The organ's façade was greatly influenced by the architect Frank Gehry (designer of the concert hall complex), and has been the subject of much discussion. About the design, Rosales commented, "It's something you'll never forget and people will have an opinion about it. However, its unusual design will incite people's curiosity and they'll want to hear it!"

Jeff Dexter

Jeff Dexter is tonal director of Schantz Organ Company, probably the youngest person in such a position in American organbuilding, and an organist himself. Dexter's lecture, "A Look Beyond the Stopped," dealt with unraveling the intricacies of creating a stoplist and what goes into making it a reality. Dexter excels at presenting technical information in easily digestible form, with a personable style. His purpose was to illuminate what the stoplist reveals: the musical intent of the builder, particular musical goals, desires of the client, and a link to the past. He outlined the building blocks of tonal design: scaling (historical practice and empirical knowledge) and pipe construction (materials appropriate for desired sound), and reliable mechanism so the vision can succeed. He described tonal finishing as the ultimate realization of the tonal design, molding the sound and polishing it.

Panel discussion

Given the framework questions and the organbuilders involved, the panel discussion promised to be interesting. The discussion questions included: Is the pipe organ doomed? What are the trends? What can we do to keep it alive? What "style" will dominate? Fred Swann opened the session by saying, "There's an audience for every type of organ. The main criterion is can you make music on it?" He had invited four organbuilders representing four schools of thought to be on the panel: Gene Bedient—tracker; Jack Bethards—Romantic/symphonic, electro-pneumatic; Jeff Dexter of Schantz—tried and true middle of the road; Robert Walker—digital sounds. Each builder was invited to make an opening statement about his own work and point of view. Excerpts follow.

Gene Bedient: We at Bedient believe first and foremost in creating beautiful, acoustical sounds made by organ pipes. I'm constantly struck these days by the amount of knowledge there is in the organbuilding world—knowledge of types of sounds, of different national styles. My interest is in how we combine those exceptional sounds—and that does not mean only sounds from 16th-century Italy, but everything I've learned abroad and in this country from the early history of the organ through the present. American culture is diverse and has many facets, but the pipe organ is not inherent in our culture like it is in some cultures. It's important that we as organists, organbuilders and organ-lovers engender enthusiasm in the pipe organ among the rest of society.

Jack Bethards, Schoenstein: Our tonal philosophy is based on the romantic or symphonic tradition and it's our goal to try to carry forward this tradition into the modern age by increasing the musical expressiveness of the pipe organ through two main means—increasing its dynamic range and the range of tonal colors. This type of instrument has a solid place in the church because it is so suited to the role of accompaniment and playing a wide variety of repertoire—things that all churches want and need. It is a very musically flexible style.

I see an extremely bright future for the pipe organ in terms of quality and variety. I give a lot of credit for this to sources that may seem surprising. First, the electronic organ. The electronic organ has now progressed to the point where pipe organ builders do not have to try to satisfy every need, every budget. It leaves pipe organ builders free to concentrate on highly specialized work for discriminating clients who really love the pipe organ. In a way, that is a real blessing. Second is the tracker organ revival. The organ reform movements have been a great boon to the whole organbuilding world in two ways. One, bringing back the idea of thorough research into organbuilding, developing knowledge of what went on before. Another, the interest in fine handcraftsmanship. Now what we are seeing

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is a variety of organbuilders working in all sorts of fields, but most of them working for high quality in both mechanical and musical matters.

What about the quantity of organs being built? This is another story, and I'm very concerned about it. The real problem is the music that's being played on the organ. I would classify the music by type and quality. There is music that is organistic and music that is not organistic. What I see creeping into the church is music that is primarily based on rhythm with vanilla harmonic structure. This is a serious problem for those of us who love the great choral and organ tradition. We're being inundated with cheaply-constructed, terrible pop music. I'm concerned that we're not doing enough both as builders and players and as educators to fight this trend of cheapness. We must not back down on standards. We're not in a relativistic world. There are good things and bad things and we need to stand up and fight for the good.

Jeff Dexter, tonal director, Schantz: It was said of our firm by a very distinguished colleague of mine that the Schantz organ company has the distinct quality of building ordinary church organs. While I'm not sure that this colleague meant that as a compliment, we take that as a very, very high compliment. We unapologetically build church organs; 95% of our business is associated with building church organs. I would wholeheartedly echo the sentiments of Mr. Bethards about the quality of church music and how important that is, and how important it is that organbuilders, organists, choirmasters, and leaders of church music make sure that the quality of the music is the absolute best. We need to get young people involved in this art form. We have to be tireless in our advocacy of getting young students involved and interested in what we do and what we build.

One of the things that we're going to see in the early part of the 21st century is something that really has been evolving over the past several decades—an actual American organbuilding school, much like we think of Germanic or French or Spanish schools. I think we're going to see more and more coalescing of that which is "American," just as Willis sounds English or Cavallé-Coll sounds French.

As organbuilders, whatever discipline we find ourselves in, I believe there is room for everybody at this table in terms of American organbuilding. There are some basic tenets that we could all agree to. First, we have to have organs that are accessible in a variety of ways. They have to be easy to play in the sense that they must be approachable. They must not put off people. They must be flexible in their ability to perform a wide variety of literature, and above all, they must be musical. If they're not musical, we've failed on a very basic level.

Robert Walker, Walker Technical Company: I look at things abstractly because I'm centered in the pipe organ business but I'm not really in it. I love the sound of a pipe organ more than anything—nothing is like it. What we're doing is imitation. It's very good and getting better, but not the same. What makes the pipe organ live for hundreds of years? The pipe organ appeals to the senses more than any other instrument. You feel it, you can feel the 32' sounds. The overall grandeur of the organ is going to last. You can create various moods with an organ.

One of the worst aspects of reproducing pipe sounds by digital means is that speakers project in a conical fashion, which is fine for reeds but is terrible for flues. A flue pipe is a spherical radiator. One of the reasons electronic reproduction has not been successful is its speaking system. The one thing we really love at our company is to have an enclosure because we can aim speakers in different directions at different surfaces to get all reflective sound; 80–90% of pipe organ sound is reflective energy. And

it's the reflective energy that fills the building as opposed to being directed at it. The pipe organ moves the building whereas speakers move the air. So in order for us to reproduce what a pipe is doing, we need a chamber to really be able to move the chamber in addition to the air.

Walker's last comment sparked some questions regarding organs with cases or unencased and straight vs. concave radiating pedal boards. Further discussion dealt with what the aspects of an American sound are and the fight against pop-style church music. The most interesting exchanges dealt with the marriage of digital voices and pipes. The builders were asked to give their thoughts on the matter.

Walker: Digital sounds can be effective if a quality perspective is taken. All aspects must be considered—how do the sound families match? How will they be tuned? How will maintenance be undertaken and synchronized with pipe maintenance? It requires a great deal of custom work.

Bedient: "This is one situation where divorce is justified." (great laughter from the audience)

Dexter: Schantz uses digital voices for 32' pedal stops and percussion sounds, but no manual stops are digital. Schantz was a founding member of the

Associated Pipe Organ Builders of America, which has strict guidelines. Schantz never uses a digital sound to substitute for a real rank of pipes. Their philosophy is if it won't fit, don't do it in digital.

Bethards: Schoenstein uses digital percussion sounds and no others. "We are PIPE ORGAN builders." His concerns about the marriage were related to service and maintenance, and the need to find qualified people who can do both. Also, digital sounds tempt people to make additions to organs that shouldn't have additions. Instruments that have unity and balance can be thrown off by being able to add anything. It's a slippery slope.

At this point, Fred Swann quickly raised his hand and said, "Guilty as charged! I've had digital stops added here." But Swann knows how those sounds should be integrated with the instrument, and how to use them effectively, key concepts to grasp when traversing the "slippery slope" of the world of digital sounds.

Thank you, Fred Swann

The future of the Organ Alive! conference is uncertain due to Swann's retirement in May. In fact, the entire First Congregational music staff—Swann, Thomas Somerville and music administrator Kathie Freeman—retired at the same time. Martin Neary will

assume the position of director of music at First Congregational. It is hoped that he will be able to continue to share the great organs and ample facilities of the church as Fred Swann has with the Organ Alive! conferences.

During the conference, many people shared anecdotes about Fred Swann, and reminiscences of performances and of his kindnesses. I was amused by the way he often pipes in with a quip of some sort. My favorite was: "More souls have been saved by two notes on the chimes than by all the mixtures in captivity." He often uses humor to get a point across and is self-effacing. He has served the field of church music for sixty years with his excellent musicianship and inviting manner.

Expressing his appreciation for the presence of the many conference attendees, Fred Swann graciously said, "I can't thank you enough if I thank you every time I see you." No Fred, WE can't thank YOU enough if we thank you every time we see you. ■

Marcia Van Oyen is Director of Music and Organist at Glenview Community Church (UCC) in Glenview, Illinois, and is past Dean of the North Shore AGO. She writes reviews for THE DIAPASON, is a free-lance organ consultant, and has written "A Handbook for Organ Committees," available at www.mvanoyen.com.

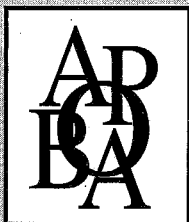
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New Organs

Cover
Martin Pasi, Roy, Washington
Bedford Presbyterian Church, Bedford, New York
The Millennium Organ

The organ committee of Bedford Presbyterian Church, Bedford, New York, was charged to commission an organ that would fulfill the roles of leading congregational singing, accompanying the church's choirs, and playing a broad range of solo organ literature. It must also blend well with the elegant Carpenter Gothic architecture of the 1872 church, and give a long life of reliable service.

After studying and listening to many organs over a period of several years, the committee determined that the church's needs would best be met by a new mechanical-action pipe organ designed and built by Martin Pasi. He developed a 2-manual organ of 29 stops to be placed in a rebuilt and extended rear gallery. The organ is entirely encased in painted solid poplar case-work. Its shape and decorative elements pick up architectural elements from the sanctuary. The organ is laid out horizontally in order to preserve a view of the large rear window. Therefore the pipes of the Great and Pedal divisions are placed on windchests divided on either side of the Swell, which is slightly lower in the center of the case. The pedal Subbass and Posaune stand on a separate chest at the lower rear of the organ. The organ has a suspended key action with the console detached from the organ case, allowing the choir to see the organist clearly. The stop action is electric with an eight-level combination action. The console and bench are made of cherry, with walnut highlights.

The organ draws its principal tonal inspiration from the great North German organs of the 17th and 18th centuries, leavening its resources with several stops inspired by 19th and 20th century models. The presence of three façade Principals at 8-foot pitch is unusual for an organ of this size. Of the organ's reed stops all but the Oboe are inspired by stops in the baroque organs of North Germany, especially those built by Arp Schnitger. The Oboe is modeled after stops by Cavalié-Coll. An unusual addition to the organ's tonal palette is the Chamade, which begins at middle C on the Great. All of the pipes, metal and wood, flue and reed, were made in the Pasi shop, from the casting of the metal through to the completed pipes. The metal pipes are made of hammered lead. The Subbass and the lowest 12 pipes of the Great Bourdon are made of poplar, the only wood pipes in the organ.

The organ is tuned in the Kellner/Bach unequal temperament, which favors the keys nearer C Major, and yet remains harmonious through all keys.



Following time-honored principles gleaned from the work of the great historic organ builders, Martin Pasi has built a thoroughly modern organ to serve the musical needs of an active church at the beginning of the new millennium. The congregation of Bedford Presbyterian Church is inspired by their new organ's warm and lively sounds. The Rev. Kathryn L. Nichols is minister of music and outreach. Dr. Mark A. Brombaugh was consultant.

—Mark A. Brombaugh

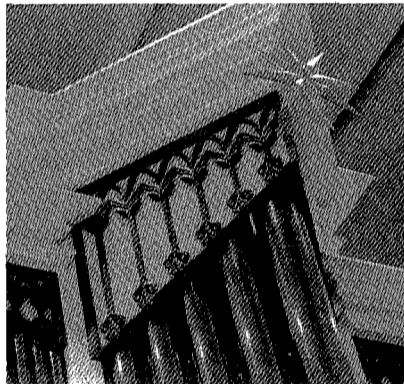
Photo credit: Andrew J. Strawcutter

GREAT

- 16' Bourdon
- 8' Principal
- 8' Spitzflöte
- 4' Octave
- 4' Rohrflöte
- 2 1/2' Quinte
- 2 1/2' Nasard
- 2' Octave
- 2' Gemshorn
- 1 1/2' Tierce
- Mixture
- 8' Trumpet
- 8' Chamade (cr)

PEDAL

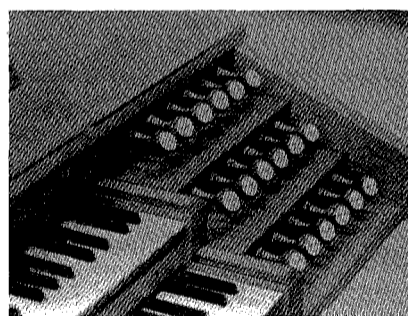
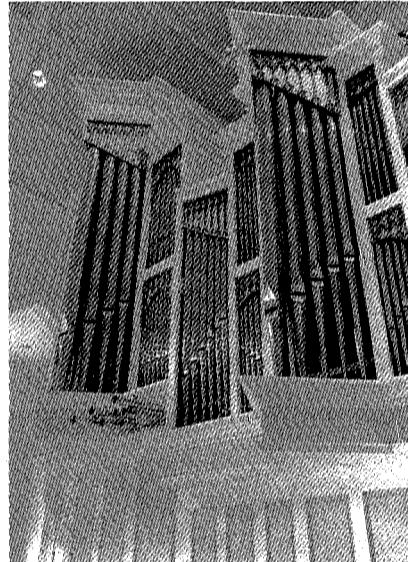
- 16' Subbass
- 8' Principal
- 8' Spitzflöte (Gt)
- 4' Octave
- 16' Posaune
- 8' Trumpet (Gt)



SWELL

- 8' Principal
- 8' Gedackt
- 8' Viola
- 8' Celeste
- 4' Principal
- 4' Spitzflöte
- 2' Octave
- 1 1/2' Larigot
- Sesquialtera
- Scharf
- 16' Dulcian
- 8' Oboe

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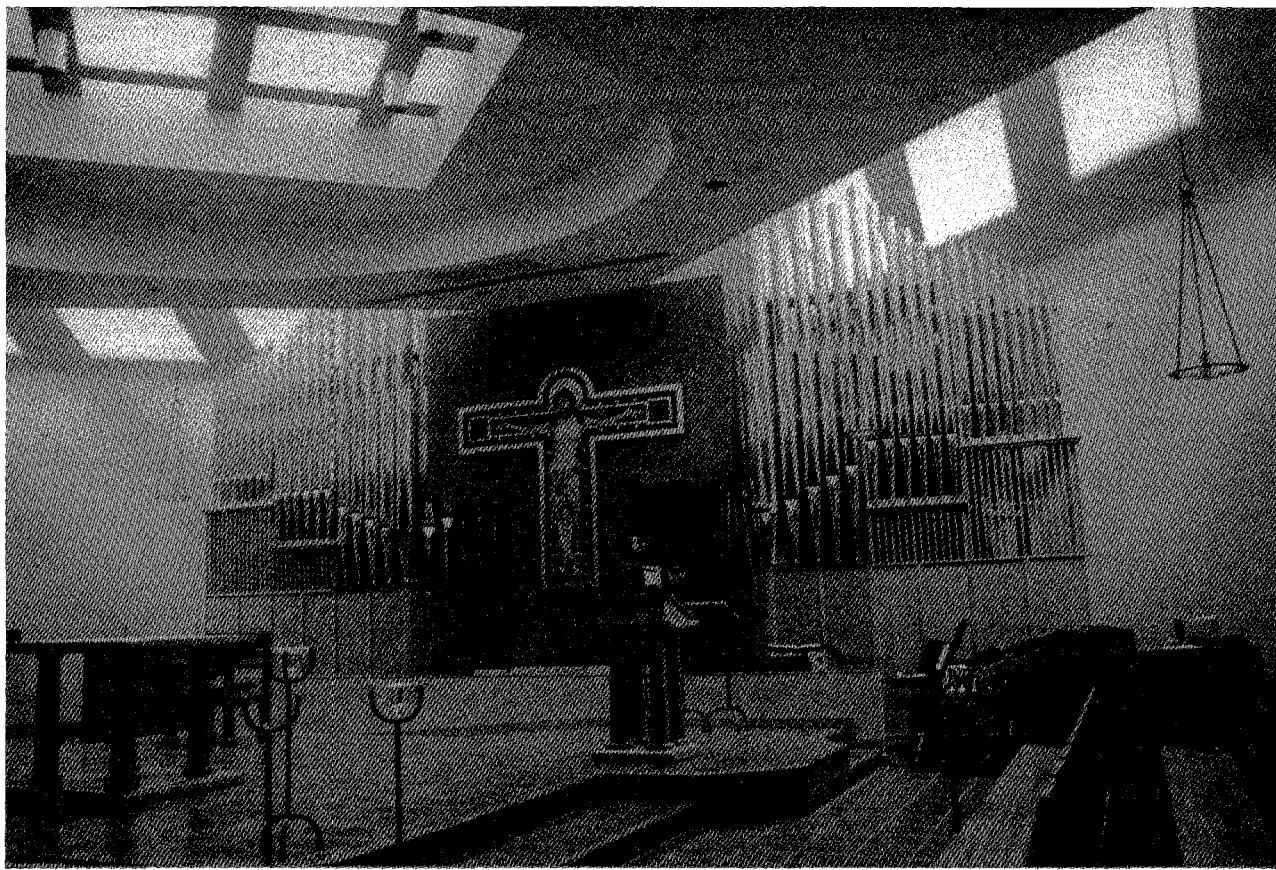
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Temple Organs, St. Joseph, Missouri, has completed a new organ for St. John LaLande Catholic Church, Blue Springs, Missouri. Most of the 40 ranks of pipes were taken from the Austin organ, op. 2409, purchased from Trinity United Methodist Church, Tallahassee, Florida. This is the largest organ built by the Temple Company since the retirement of its founder N. Frederick Cool in 1999. Since 1953 Temple Organ has built and rebuilt over 150 pipe organs.

The low two octaves of aluminum Great and Pedal 16' Principals, by Justin Matters, form matching facades in this newly renovated modern building. The acoustics were improved in spite of the low central ceiling. Clerestories on either side made possible the inclusion of independent 16' stops in all divisions. Cornets are playable on all divisions as well. Summary: 33 speaking stops, 40 ranks.

Music director Ron Sondag and organist David Wischmeier collaborated with David Cool and Jon Bertschinger of Temple Organs in achieving the largest and most tonally independent stoplist possible in the limited space available. Mr. Wischmeier played the dedication recital.



- GREAT**
- 16' Sub Principal (ext)
 - 8' Principal
 - 8' Bourdon (Ped)
 - 8' Hohlflöte
 - 8' Gemshorn (Ch)
 - 4' Octave
 - 4' Gedeckflöte
 - 4' Gemshorn (Ch)
 - 2 3/4' Twelfth (Ch)
 - 2' Super Octave
 - 2' Spitzflöte (Hohl)
 - 1 1/2' Terz (Ch)
 - 1 1/4' Fourniture IV
 - Cornet V (Ch)
 - 8' Bombarde (Ped)
 - Chimes (prep)

- SWELL**
- 16' Gedeckt (ext)
 - 8' Holzgedeckt
 - 8' Viola Pomposa
 - 8' Viola Celeste
 - 4' Principal
 - 4' Harmonic Flute
 - 2 1/2' Nazard
 - 2' Piccolo (ext 4')
 - 1 3/4' Tierce
 - 1 1/4' Larigot (ext)
 - 2' Mixture III
 - 1' Scharf III (ext Mix)
 - 16' Fagotto (ext)
 - 8' Trompette
 - 8' Oboe
 - 4' Clarion (ext)
 - Tremulant

- CHOIR**
- 16' Gemshorn (ext)
 - 8' Nason Flute
 - 8' Gemshorn
 - 8' Flauto Dolce
 - 8' Flauto Celeste
 - 4' Spitzprinzipal
 - 4' Koppelflöte
 - 2 3/4' Quint
 - 2' Spitzoktav
 - 2' Blockflöte
 - 1 3/4' Terz
 - 1 1/4' Quinte (ext)
 - 1' Flachflöte (ext 2')
 - 3/4' Cymbel III
 - 8' Krummhorn
 - Tremulant

- PEDAL**
- 32' Resultant
 - 16' Principal
 - 16' Subbass
 - 16' Geigen (Gt)
 - 16' Gemshorn (Ch)
 - 16' Gedeckt (Sw)
 - 10 1/2' Grossequinte (Gems)
 - 8' Octave (ext)
 - 8' Bourdon (ext)
 - 8' Flauto Dolce (Ch)
 - 4' Choralbass
 - 4' Pedalflöte (ext Sub)
 - 5 1/4' Quinte (Gems)
 - 3 1/2' Terz (Ch)
 - 2' Super Octave
 - 2' Flöte (ext Sub)
 - Mixture IV (Gt)
 - 32' Grossecornet VF (Ch)
 - 16' Bombarde (ext)
 - 16' Fagotto (Sw)
 - 8' Bombarde
 - 8' Trompette (Sw)
 - 8' Oboe (Sw)
 - 4' Clarion (ext)
 - 4' Krummhorn (Ch)

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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 SEPTEMBER

David Higgs; Spencerville Seventh-day Adventist Church, Silver Spring, MD 4 pm
+**Edward Zimmerman**; Wheaton College, Wheaton, IL 8 pm

16 SEPTEMBER

Barber, *Prayers of Kierkegaard*, Harrison, Mass to St. Anthony, St. Bartholomew's Church, New York, NY 11 am
L. Frederick Jodry; St. Thomas Church, New York, NY 5:15 pm
Craig Cramer; Cathedral Basilica of the Sacred Heart, Newark, NJ 3 pm
St. Cecilia Singers; Our Lady of Sorrows Church, South Orange, NJ 3 pm
Three choir hymn festival; First United Methodist, Birmingham, AL 4 pm
+**Philip Gehring**; Good Shepherd Lutheran, Bloomington, IL 3 pm
Marilyn & James Biery; Cathedral of St. Paul, St. Paul, MN 3 pm

18 SEPTEMBER

Julia Harlow; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

20 SEPTEMBER

Marvin Mills; National City Christian Church, Washington, DC 12:15 pm

21 SEPTEMBER

Richard Hill; The Old Whaling Church, Martha's Vineyard, MA 12 noon
J. Reilly Lewis; Chestnut Hill Presbyterian, Philadelphia, PA 8 pm
Christian Ringendahl; Fourth Presbyterian, Chicago, IL 12:10 pm

22 SEPTEMBER

Chamber music concert; Christ Church Cathedral, Hartford, CT 7 pm
Keith Reas, with orchestra; St. Mark's Episcopal, Washington, DC 2:30 pm

23 SEPTEMBER

Johanna Franke; St. Thomas Church, New York, NY 5:15 pm
Todd Wilson; Ursinus College, Collegeville, PA 4 pm
First United Methodist Chancel Choir (Charlottesville, VA); Washington Cathedral, Washington, DC 3:30 pm
C. Ralph Mills; Washington Cathedral, Washington, DC 5 pm
Huw Lewis; Ohio University, Athens, OH 2 pm
+**Robert Bates**; St. Peter Catholic Church, Jackson, MS 3:30 pm

24 SEPTEMBER

Margaret Kemper, with Bea Van Demark Isaak, piano; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 SEPTEMBER

Mary-Julia Royal, with soprano and trumpet; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

27 SEPTEMBER

John Weaver; Union University, Jackson, TN 7:30 pm

28 SEPTEMBER

John Ogasapian; The Old Whaling Church, Martha's Vineyard, MA 12 noon
+**David Boe & Haskell Thomson**, with orchestra; Oberlin Conservatory, Oberlin, OH 8 pm

David Higgs; Southern Illinois University, Carbondale, IL 8 pm
Burkard Schliessmann, piano; St. Peter's Episcopal, Chattanooga, TN 7 pm
Robert Poovey; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Otto Kraemer; Fourth Presbyterian, Chicago, IL 12:10 pm
Rudolf Zuiderveld; First Presbyterian, Springfield, IL

29 SEPTEMBER

Aaron David Miller; St. Peter's Lutheran Church, New York, NY 1 pm
Joan Lippincott, with the Princeton University Chapel Camerata; St. Peter's, New York, NY 4:15 pm
Marilyn Keiser; Lebanon Valley College, Annville, PA
+**David Boe & Haskell Thomson**; Oberlin Conservatory, Oberlin, OH 8 pm
John Gouwens, carillonist; The Culver Academies, Culver, IN 4 pm

30 SEPTEMBER

Elizabeth Farr; St. Thomas Church, New York, NY 5:15 pm
Christian Ringendahl; St. Luke's Lutheran, Williamsport, PA 7:30 pm
Peter Richard Conte; St. Stephens' United Church of Christ, Reading, PA 3 pm
Robert Sutherland Lord, with string quartet; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 3 pm
+Treasure Coast AGO Chapter ecumenical service; First Baptist Church, Vero Beach, FL 6 pm
Todd Wilson; Central Michigan University, Mount Pleasant, MI 3 pm
Tom Trenney; Second Presbyterian, Louisville, KY 3 pm
Alan Morrison; St. Luke's Episcopal, Evanston, IL 5 pm
++**Jason Alden**; Pullman United Methodist, Chicago, IL 4 pm

1 OCTOBER

Burkard Schliessmann, piano; Lee University, Cleveland, TN 8 pm
John David Peterson, with orchestra; University of Memphis, Memphis, TN 8 pm
Clyde Holloway; Trinity United Methodist, Huntsville, AL 8 pm

3 OCTOBER

Choral evensong; St. Andrew's, Tampa, FL 5:45 pm
Rebel; Cleveland Museum of Art, Cleveland, OH 7:30 pm

4 OCTOBER

Burkard Schliessmann, piano; Christ Church Cathedral, Hartford, CT 12:05 pm
Otto Kraemer; National City Christian Church, Washington, DC 12:15 pm

5 OCTOBER

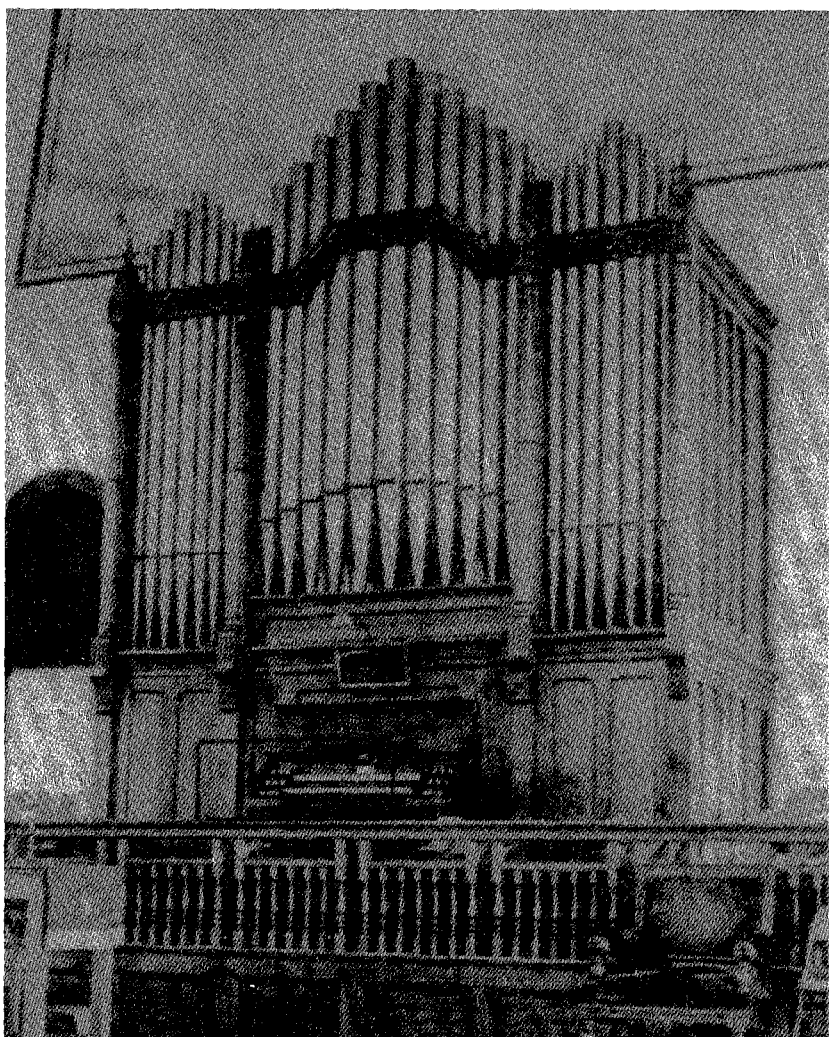
Laurence Carson; The Old Whaling Church, Martha's Vineyard, MA 12 noon
Bruce Neswick; Trinity Episcopal, Newton, CT 7:30 pm
Tom Trenney; Holy Trinity Lutheran, Akron, OH 8 pm

6 OCTOBER

The Esterhazy Quartet; Immaculate Conception Church, Boston, MA 8 pm
Bruce Neswick, improvisation workshop; Trinity Episcopal, Newtown, CT 9:30 am
Lisa Lonie, carillon; Longwood Gardens; Kennett Square, PA 2:30 pm
Todd Wilson, with orchestra; Christ Episcopal, Warren, OH 8 pm
Douglas Cleveland; Chapel of Christ Triumphant, Mequon, WI 3:30 pm

7 OCTOBER

David Higgs; Phillips Academy, Andover, MA 4 pm
Festal evensong; St. Thomas Church, New York, NY 4 pm
Thomas Bara; St. Thomas Church, New York, NY 5:15 pm
Paul Bisaccia; The Wanamaker Store/Lord & Taylor, Philadelphia, PA 8 pm
Robin Austin, carillon; Longwood Gardens; Kennett Square, PA 2:30 pm
Peter Richard Conte; Peace Lutheran, Perkasie, PA 4 pm
Jock Darling, with The Choir of Bruton Parish; evensong and concert; St. James's Episcopal, Richmond, VA 5 pm



Andover Organ Company, Methuen, Massachusetts, has completed restoration and repair work on the 1884 Ryder organ, opus 124, at the United Methodist Church, Woburn, Massachusetts. The organ reservoir blew a gusset right before a wedding in August 2000. As Andover taped up the reservoir to get through the weekend, the church planned for some major work on the organ. The congregation had transferred the two-manual, 12-stop organ to their present building in 1890.

First in the current project, Andover re-leathered the reservoir. In addition, there had been problems for years with the pedals. Upon replacing the very worn pedal trackers, Michael Eaton of Andover discovered that the tracker guide had been installed two inches too high, a simple mistake in construction that caused trackers to splinter and break over time. This rail was lowered, pedal and coupler action redone, all trackers, nuts, and punchings replaced, rollerboard cleaned and repinned, and a new brass pin installed in the pedal square rail. The pedal coupler backfall was repaired and repinned, and received new nuts and punchings.

GREAT

8' Open Diapason
8' Dulciana
8' Melodia
4' Octave
4' Flute d'Amour
Sw/Gt
Gt/Gt 4'

SWELL

16' Bourdon
8' Keraulophon
8' Stopped Diapason
4' Violin
2' Flageolet
8' Oboe
Tremolo

PEDAL

16' Sub Bass
Gt/Ped
Sw/Ped


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Preston Smith, with Dwight Thomas, choirs, and brass; St. Andrew's, Tampa, FL 5 pm
Marilyn Keiser; Westminster Presbyterian, Dayton, OH 4 pm
 Conference on organ music; University of Michigan, Ann Arbor, MI, through October 10
Nicolas Kynaston; St. Norbert Abbey, DePere, WI 1:30 pm
Stan Cox; University United Methodist, Baton Rouge, LA 3 pm

8 OCTOBER
 New England Spiritual Ensemble; St. James Episcopal, Birmingham, MI 7:30 pm
Robert Bates; University of Michigan, Ann Arbor, MI 10:30 am

9 OCTOBER
Nicolas Kynaston; First Presbyterian, Glens Falls, NY 8 pm
Martin Jean; Columbia University, New York, NY 6 pm
Marilyn Keiser; Elon College, NC 8 pm
Robert Bates, lecture; University of Michigan Organ Symposium, Ann Arbor, MI 9:30 am
Jesse Eschbach, lecture/demonstration; University of Michigan Organ Symposium, Ann Arbor, MI 1:30 pm
Marie-Claire Alain; First Congregational, Ann Arbor, MI 8 pm
Joan Belof, Kurt Knecht, and Preston Smith; St. Andrew's, Tampa, FL 6:30 pm

10 OCTOBER
John Walker; Allegheny College, Meadville, PA 7:30 pm
Jesse Eschbach, lecture/demonstration; University of Michigan Organ Conference, Ann Arbor, MI 10 am
 Choral evensong; St. Andrew's, Tampa, FL 5:45 pm

11 OCTOBER
David Higgs; First Presbyterian, Charlottesville, VA 7:30 pm
Cj Sambach, school Informance; Church of the Saviour United Methodist, Cleveland Heights, OH 9 am, also 10:30 am and 1 pm

12 OCTOBER
Burkard Schliessmann, piano; First Baptist Church, Worcester, MA 8 pm
Todd Wilson; Old Presbyterian Meeting House, Alexandria, VA 8 pm
Adrienne Cox Olson; St. Helena's Episcopal, Beaufort, SC 12 noon
Cj Sambach, school Informance; Church of the Saviour United Methodist, Cleveland Heights, OH 9 am, also 10:30 am and 1 pm
Tom Trenney; The United Methodist Church, Painesville, OH 7:30 pm
Margaret Budd and Marcia Van Oyen, with choir and orchestra; Glenview Community Church, Glenview, IL 8 pm
Douglas Schneider; Fourth Presbyterian, Chicago, IL 12:10 pm

13 OCTOBER
Tom Trenney, silent film; Eastman School of Music, Rochester, NY
Janet Tebbel, carillon; Longwood Gardens; Kennett Square, PA 2:30 pm
Cj Sambach, pipe organ Informance; Church of the Saviour United Methodist, Cleveland Heights, OH 10:30 am

14 OCTOBER
Diane Belcher; West Point Academy, West Point, NY 3 pm
Carole Terry; Grace Episcopal, Brooklyn Heights, NY 4 pm
Ruth Monté; St. Thomas Church, New York, NY 5:15 pm
Robin Austin, carillon; Longwood Gardens; Kennett Square, PA 2:30 pm
Nicolas Kynaston; Ascension & St. Agnes Parish, Washington, DC 3 pm
John Walker; First Presbyterian, Cumberland, MD 4 pm
Burkard Schliessmann, piano; The Palms Presbyterian Church, Jacksonville Beach, FL 7 pm
Brady Johnson; Trinity Church, Vero Beach, FL 4 pm
Cj Sambach; Church of the Saviour United Methodist, Cleveland Heights, OH 3 pm
 Choral evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
 St. Alban's Cathedral Choir of Men and Boys; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Gillian Weir; Holy Family Church, Rockford, IL 3 pm

15 OCTOBER
David Briggs; St. Paul's Episcopal, Richmond, VA 7:30 pm

16 OCTOBER
Nicolas Kynaston; First Presbyterian, Columbus, GA
Katherine Sloan; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

18 OCTOBER
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

19 OCTOBER
Stefan Engels; Immaculate Conception Church, Boston, MA 8 pm
Tom Trenney, silent film; Bethany Presbyterian, Rochester, NY 7:30 pm
Burkard Schliessmann, piano; Blessed Sacrament Cathedral, Greensburg, PA 8 pm
Bruce Neswick; Church of St. Martin-in-the-Fields, Philadelphia, PA 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Erwan LePrado; Cathedral Church of St. Paul, Detroit, MI 8 pm

20 OCTOBER
Lee Dettra, with orchestra; Bardavon Opera House, Poughkeepsie, NY 8 pm
Bruce Neswick, improvisation workshop; Church of St. Martin-in-the-Fields, Philadelphia, PA 9:30 am
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Schwandt; First Presbyterian, Evansville, IN 7 pm

21 OCTOBER
Paul Jacobs; Hitchcock Presbyterian, Scarsdale, NY 4 pm
Lee Dettra, with orchestra; Bardavon Opera House, Poughkeepsie, NY 3 pm
Carlene Neihart; St. Thomas Church, New York, NY 5:15 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Peter Richard Conte; St. Gabriel's Episcopal, Douglassville, PA 4 pm
John Weaver; Camp Hill Presbyterian, Camp Hill, PA 4 pm

F. Allen Artz; Our Lady of Sorrows Church, South Orange, NJ 3 pm
David Briggs; Riverside Baptist, Jacksonville, FL 3 pm
John Scott; Christ Church Episcopal, Grosse Pointe, MI 4:30 pm
Andrew Lumsden; Christ Church Cathedral, Indianapolis, IN 4 pm
John Schwandt, hymn festival; First Presbyterian, Evansville, IN 10:30 am
 St. Albans Cathedral Choir; Divine Word International, Techny, IL 7 pm
John David Peterson, with flute; Lord of Life Lutheran, Memphis, TN 3 pm
Joachim Neugart; Cathedral of St. Paul, St. Paul, MN 3 pm

22 OCTOBER
David Solem; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
 St. Albans Cathedral Choir; Concordia University, River Forest, IL 7 pm

23 OCTOBER
Claudio Astronio, with recorder; King's Chapel, Boston, MA 7:30 pm
David Briggs; Trinity College Chapel, Hartford, CT 5:30 pm
Adrienne Olson; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
Erwan LePrado; Peachtree Road United Methodist, Atlanta, GA 8 pm
 St. Alban's Cathedral Choir of Men and Boys; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

24 OCTOBER
 Handel, *Saul*; Church of St. Ignatius Loyola, New York, NY 8 pm
 eighth blackbird; Cleveland Museum of Art, Cleveland, OH 7:30 pm
John Scott; Weidener Center for the Performing Arts, Green Bay, WI 7:30 pm

25 OCTOBER
Geoffrey Shoffstall; National City Christian Church, Washington, DC 12:15 pm

26 OCTOBER
Chandler Noyes, accompanying *The Three Musketeers*; Methuen Memorial Music Hall, Methuen, MA 7:30 pm
 New England Spiritual Ensemble; Second Congregational Church, Attleboro, MA 8 pm
Dana Robinson; St. Helena's Episcopal, Beaufort, SC 12 noon
David Briggs; Kirk-in-the-Hills, Bloomfield, MI 8 pm
 St. Albans Cathedral Choir; St. Paul's Episcopal, Chattanooga, TN 7 pm
Stephen Schaeffer, with soprano; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Trevor Stephenson, harpsichord; Fourth Presbyterian, Chicago, IL 12:10 pm
Mark Brombaugh, with choir; First Presbyterian, Springfield, IL
Anita Werling; First Presbyterian, Macomb, IL 8 pm

27 OCTOBER
John Scott, workshop; Christ & St. Luke's Episcopal, Norfolk, VA 4 pm
 St. Albans Cathedral Choir; St. Luke's Episcopal, Atlanta, GA 8 pm

28 OCTOBER
 St. Albans Cathedral Choir; Christ and the Holy Trinity Church, Westport, CT 4 pm

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Ji-yoen Choi; First Presbyterian, East Auro-
ra, NY 2:30 pm
Andrew Henderson; Church of St. Ignatius
Loyola, New York, NY 4 pm
Adrian Bawtree; St. Thomas Church, New
York, NY 5:15 pm
John Scott; Christ & St. Luke's Episcopal,
Norfolk, VA 7 pm
Boyd Jones; First Presbyterian, Lake Wales,
FL 4 pm
David Briggs; Church Street United
Methodist, Knoxville, TN 3 pm
Tom Trenney; West End United Methodist,
Nashville, TN 4 pm
Christa Rakich; St. Luke's Episcopal,
Evanston, IL 5 pm
Erwan LePrado; Bethel Lutheran, Madison,
WI 3 pm

30 OCTOBER
Dennis James, with silent film; Portland City
Hall, Portland, ME 7:30 pm
John Scott; St. Ann's Catholic Church,
Washington, DC
Ray Ackerman; St. Luke's Chapel, Medical
University of South Carolina, Charleston, SC
12:15 pm
István Ruppert; Elliott Chapel, Presbyterian
Homes, Evanston, IL 7:15 pm

31 OCTOBER
Tom Trenney; Florida International Universi-
ty, Miami, FL 9 pm

UNITED STATES West of the Mississippi

16 SEPTEMBER
Mary Preston; First Presbyterian, Wichita
Falls, TX
Ji-Yoen Choi; University of Texas, Austin, TX
2 pm
Paul Jacobs; First Christian Church, Col-
orado Springs, CO 3 pm
Christoph Tietze; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

21 SEPTEMBER
David Craighead; Southern Methodist Uni-
versity, Dallas, TX 8 pm
John Rose; Church of the Holy Faith, Santa
Fe, NM 7 pm
Roger Sherman; St. Mark's Cathedral, Seat-
tle, WA 8 pm

22 SEPTEMBER
Early music workshop; All Saints' Episcopal,
Beverly Hills, CA

23 SEPTEMBER
Burkard Schliessmann, piano and organ;
First United Methodist, Boulder, CO 4 pm
Christopher Berry; The Cathedral of the
Madeleine, Salt Lake City, UT 8 pm
David Hatt; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm
Frederick Swann; First United Methodist,
Campbell, CA 4 pm
James Welch; St. John the Baptist, Healds-
burg, CA 4 pm

25 SEPTEMBER
Jane Parker-Smith; Wichita University,
Wichita, KS

26 SEPTEMBER
Burkard Schliessmann, piano; Dordt Col-
lege, Sioux Center, IA 7:30 pm

29 SEPTEMBER
Cj Sambach, pipe organ Informance; First
Congregational Church, Waterloo, IA 10:30 am

30 SEPTEMBER
Cj Sambach, pipe organ Informance; First
Congregational Church, Waterloo, IA 10:30 am,
performance at 3 pm
Diane Belcher; Plymouth Congregational,
Wichita, KS 3 pm
Bruce Newick; Northminster Presbyterian,
Tucson, AZ 4 pm
Carole Terry & David Dahl; Pacific Lutheran
University, Tacoma WA 3 pm
Elna Johnson; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

5 OCTOBER
Stephen Hamilton; University Presbyterian,
Seattle, WA 7:30 pm

7 OCTOBER
Marie-Bernadette Dufourcet Hakim; Cathed-
ral of the Madeleine, Salt Lake City, UT 8 pm
Tamara Still; St. Joseph's RC Church, Seat-
tle, WA 3 pm
David Goode; St. Paul's Episcopal, Salem,
OR 4 pm
Stefan Engels; First Congregational, Fresno,
CA 3 pm
Ennis Fruhauf; Trinity Episcopal, Santa Bar-
bara, CA 3:30 pm
Chamber music concert; All Saints' Episco-
pal, Beverly Hills, CA 4 pm

8 OCTOBER
Katherine Pardee; Hendrix College, Con-
way, AR 7:30 pm

9 OCTOBER
James Higdon; University of Kansas,
Lawrence, KS 7:30 pm
Frederick Swann; Royce Hall, UCLA, Los
Angeles, CA 8 pm

10 OCTOBER
Susan Landale; University of Kansas,
Lawrence, KS 7:30 pm

11 OCTOBER
Susan Landale, masterclasses; University of
Kansas, Lawrence, KS (also October 12)

12 OCTOBER
Laughton & O'Meara, organ and trumpet;
Graceland College, Lamoni, IA 7:30 pm
Marilyn Keiser; Church of the Holy Faith,
Santa Fe, NM 7 pm

13 OCTOBER
Frederick Swann; Hennepin Avenue United
Methodist, Minneapolis, MN 7:30 pm
Plymouth Music Series; Orchestra Hall, Min-
neapolis, MN 8 pm
English Restoration Evensong conference;
St. Mark's-on-the-Campus Episcopal, Lincoln,
NE 9 am-5 pm

14 OCTOBER
Orpheus Chamber Singers; Episcopal Church
of the Incarnation, Dallas, TX 7:30 pm
Jonathan Dimmock; St. Mary's Cathedral,
San Francisco, CA 3:30 pm

19 OCTOBER
David Briggs; Pittsburg State University,
Pittsburg, KS 7:30 pm
Andrew Lumsden; St. Louis Catholic
Church, Austin, TX 8 pm
David Di Fiore; University Temple United
Methodist, Seattle, WA 7:30 pm
James David Christie; St. James Cathedral,
Seattle, WA 8 pm
John Scott; Central Lutheran, Eugene, OR
7:30 pm
James Welch; United Church of Christ, Lom-
poc, CA 7:30 pm

21 OCTOBER
Erwan LePrado; First Presbyterian, Daven-
port, IA 4 pm
Cherry Rhodes; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm
Stewart Wayne Foster; Northminster Pres-
byterian, Tucson, AZ 4 pm
St. Mary's Cathedral Choir; St. Mary's Cathed-
ral, San Francisco, CA 3:30 pm
James O'Donnell; Pasadena Presbyterian,
Pasadena, CA 4 pm

22 OCTOBER
Todd Wilson; Meyerson Symphony Center,
Dallas, TX 8 pm

26 OCTOBER
David Di Fiore; Trinity Episcopal, Reno, NV 8
pm

27 OCTOBER
David Di Fiore, masterclass; Trinity Episco-
pal, Reno, NV 9 am

28 OCTOBER
Texas Boys Choir; Biedenham Museum,
Monroe, LA 2 pm
Byron Blackmore; Crown of Life Lutheran,
Sun City West, AZ 4 pm
John Walko; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm

29 OCTOBER
Douglas Cleveland; Benaroya Hall, Seattle,
WA 7:30 pm

30 OCTOBER
David Briggs; Subiaco Academy, Subiaco,
AR 7:30 pm
Erwan LePrado; Colorado College, Colorado
Springs, CO 7:30 pm

31 OCTOBER
James Welch, Halloween concert; St. Mark's
Episcopal, Palo Alto, CA 8 pm

INTERNATIONAL

15 SEPTEMBER
Stefan Engels; Fulda Cathedral, Germany
12:05 pm
Keith Hearnshaw & Michael Rhodes; Victo-
ria Hall, Stoke-on-Trent, England 12 noon
Jonathan Vaughn; St. John the Evangelist,
London, England 6:30 pm
Stephen Cleobury; Doncaster Parish
Church, Doncaster, England 7 pm
Bath Camerata; Keynsham Parish Church,
Keynsham, England 7:30 pm
Roger Judd; Tewkesbury Abbey, Tewkes-
bury, England 7:30 pm
Maurizio Salerno; Chiesa di S. Maria Assun-
ta, Bornate, Italy 9 pm

18 SEPTEMBER
Michael Haynes; St. George's Church, New-
castle upon Tyne, England 7:30 pm

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19 SEPTEMBER
Michael Schönheit, wih instruments; Merseburg Cathedral, Germany 7 pm
Stefan Engels; Kloster Saarn, Germany 8 pm
Philip Rushforth; Southwell Minster, Southwell, England 7:30 pm

20 SEPTEMBER
Gerard Brooks; St. James Church Clerkenwell, London, England 1:10 pm
Bernice Hopkins; Central Methodist Church, York, England 12:30 pm

21 SEPTEMBER
Eberhard Lauer; St. Augustine's, Vienna, Austria 7:30 pm
Helko Holtmeier, with harp; Merseburg Cathedral, Germany, 12 noon
Thomas Grunwald-Deyda, with L'arco; Merseburg Cathedral, Germany 7 pm
Stefan Engels; Christuskirche, Mannheim, Germany 7:30 pm
Joachim Dalitz, with piano; Merseburg Cathedral, Germany 9 pm
Stephen Tharp; St. Andrew's Cathedral, Sydney, Australia 1 pm

22 SEPTEMBER
Martin Baker; Kingston Parish Church, Kingston, England 7:30 pm
Vicente Ros; Chiesa di S. Giovanni Battista, Serravalle Sesia, Italy 9 pm

23 SEPTEMBER
Stefan Engels; Pfarrkirche, Werne, Germany 7:30 pm
Mario Duella, with piano; Collegiata di S. Gaudenzio, Varallo, Italy 9 pm

24 SEPTEMBER
Stephen Tharp; The Townhall, Sydney, Australia 6:30 pm

25 SEPTEMBER
Stefan Engels; Pauluskirche, Ulm, Germany 7:30 pm

26 SEPTEMBER
Miho Hasegawa; Yokohama Minato Mirai Hall, Yokohama, Japan 12:10 pm

28 SEPTEMBER
Pier Damiano Peretti; St. Augustine's, Vienna, Austria 7:30 pm
Richard Dunster-Sigtermans; St. Matthew's, Wimbledon, England 7:30 pm
Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

30 SEPTEMBER
Christopher Cromar; St. Paul's Cathedral, London, England 5 pm
James Welch; Notre-Dame Cathedral-Basilica, Ottawa, Ontario, Canada 8 pm

1 OCTOBER
Paul Stubbings; St. Martin-in-the-Fields, London, England 1:05 pm

2 OCTOBER
John Scott; St. Lawrence Jewry, London, England 1 pm

3 OCTOBER
Hilding Carlsson; Holy Trinity, London, England 1:15 pm

4 OCTOBER
Pier Damiano Peretti; St. Paul's Cathedral, London, England 6:30 pm

5 OCTOBER
Andreas Juffinger; St. Augustine's, Vienna, Austria 7:30 pm
Nigel Ogden; Keynsham Parish Church, Keynsham, England 7:30 pm
Alex Mason; St. Matthew's, Wimbledon, England 7:30 pm

6 OCTOBER
Martin Baker; St. Mary's Church Hendon, London, England 7:30 pm
Stephen Tharp; Uppsala Cathedral, Uppsala, Sweden 5 pm

10 OCTOBER
Stephen Farr; St. Mary's Guildford, Guildford, England 1:10 pm
Peter Wright; The Temple Church, London, England 1:15 pm
Sophie-Veronique Cauchefier Choplin; Notre Dame de France, London, England 7:45 pm

11 OCTOBER
Julian Thomas; St. John's Smith Square, London, England 1 pm

12 OCTOBER
Michael Gailit; St. Augustine's, Vienna, Austria 7:30 pm
David Gammie; St. Matthew's, Wimbledon, England 7:30 pm

13 OCTOBER
Harry Brama; St. John the Evangelist, London, England 6:30 pm

14 OCTOBER
Thomas Trotter; St. Augustine's Chapel, Tonbridge, England 8:15 pm
Sylvie Poirier & Philip Crozier; Maison Provinciale des Frères Maristes, Iberville, Quebec, Canada 8 pm

16 OCTOBER
Darren Hargan; St. George's, Cullercoats, Newcastle upon Tyne, England 7:30 pm

17 OCTOBER
Geraint Bowen; The Temple Church, London, England 1:15 pm

18 OCTOBER
Steve Hetherington; St. James Church Clerkenwell, London, England 1:10 pm

19 OCTOBER
Thomas Trotter, with orchestra; Symphony Hall, Birmingham, England
Francis Marchal; St. Matthew's, Wimbledon, England 7:30 pm

20 OCTOBER
Stephen Tharp; Acore, Italy 9 pm
Paul Provost; Victoria Hall, Stoke-on-Trent, England 12 noon
Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm
Jane Watts; Bromley Parish Church, Bromley, England 7:30 pm

21 OCTOBER
Jozef Sluys; St. Michael's Cathedral, Brussels, Belgium 4 pm

22 OCTOBER
E. Cardis; St. Mark's Church, Uccle, Belgium 8 pm
Jennifer Bate; Royal Festival Hall, London, England 7:30 pm

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23 OCTOBER

E. Krapp; St. Michael's Cathedral, Brussels, Belgium 8 pm

24 OCTOBER

J. Christensen; St. Michael's Cathedral, Brussels, Belgium 8 pm
 Alan Spedding; The Temple Church, London, England 1:15 pm
 Sylvie Poirier & Philip Crozier; Christ Church Cathedral, Montréal, Québec, Canada 8 pm
 Hatsumi Miura; Yokohama Minato Mirai Hall, Yokohama, Japan 12:10 pm

25 OCTOBER

Michael Gailit; The Carmelite Church, Ixelles, Belgium 8 pm

26 OCTOBER

Jozef Sluys, with violin and violoncello; Protestant Church, Brussels, Belgium 12:30 pm
 Erwan LePrado; First Baptist Church, Calgary, Alberta, Canada 8 pm
 Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

27 OCTOBER

J. Verdin, G. Van Waas & R. Wiltgen; St. Michael's Cathedral, Brussels, Belgium 8 pm
 The Silver Ring Choir of Bath; Keynsham Parish Church, Keynsham, England 7:30 pm

28 OCTOBER

L. Robillard; St. Michael's Cathedral, Brussels, Belgium 4 pm
 Frédéric Blanc, masterclass; Notre-Dame-d'Auteuil, Paris, France, through November 1

30 OCTOBER

John Rose; Sao Bento Organ Festival, Sao Paulo, Brazil

31 OCTOBER

Robert Quinney; The Temple Church, London, England 1:15 pm

Fugue in g, BWV 535, Bach; Fantasy No. 2 for Oboe in a, Telemann; Fantasy for Oboe and Organ in f, Krebs; Canonetta for Oboe, Barber; Sonata in f, op. 65, no. 1, Mendelssohn; Concerto for Oboe, op. 9, no. 2, Albinoni; Sonata for Oboe and Organ, Schroeder; Danza Gaya, Dring.

DANNY BÉLISLE, Église Saints-Anges de Ham-Nord, Québec, Canada, June 7: Triumphant March, Reed; Liebster Jesu, wir sind hier, Herzlich tut mich erfreuen, Daveluy; Lob sei dem allmächtigen Gott, BWV 602, Puer natus in Bethlehem, BWV 603, Von Himmel kam der Engel Schaar, BWV 607, In dulci jubilo, BWV 608, Jesus Christus, unser Heiland, BWV 626, Es ist das Heil uns kommen her, BWV 638, Wenn wir in höchsten Nöten sein, BWV 641, Bach; Fantaisie et fugue en si bémol majeur, Boëly; Adoration, op. 44, no. 1, Guilmant; Prélude, fugue, et variation, Franck; Intermezzo (Symphonie No. 6), Widor; Herzliebster Jesu, Brahms; Étude en forme de canon no. 1, Schumann; Allegro assai vivace (Sonata No. 1), Mendelssohn.

DAVID CHALMERS, Cathedral of St. Luke and St. Paul, Charleston, SC, June 6: Veni Creator, de Grigny; Veni, Creator Spiritus, Larsen; Komm, heiliger Geist, Herre Gott, S. 651, Bach; Prélude, Adagio et Choral varié sur le thème du "Veni Creator," Duruflé.

ELIZABETH & RAYMOND CHENAULT, Mormon Tabernacle, Salt Lake City, UT, June 30: Rhapsody, Hakim; Eclogue, Shephard; Allegro for Organ Duet, Moore; Shenandoah, White; The Emerald Isle, Callahan; The Stars and Stripes Forever, Sousa/Chenault.

JAMES DAVID CHRISTIE, Pilgrim Congregational Church, Duluth, MN, June 3: Dialogue (Troisième Livre), Marchand; Almande Brun Smeedlyn, Almande de La nonette, Almande, Manuscript of Suzanne van Soldt; Ciaconna in B-flat, J. B. Bach; Concerto in D, RV 93, Vivaldi/Christie; Élégie, Baré; Sortie in B-flat, Ropartz; Scherzo, A. Alain; Final (Sonata I in d, op. 42), Guilmant.

PETER RICHARD CONTE, Merrill Auditorium, Portland, ME, July 11: Sinfonia

(Il Barbiere di Siviglia), Rossini/Conte; Symphonie-Passion, Dupré; Wotan's Farewell and Magic Fire Music (Die Walküre), Wagner/Lemare; Graceful Ghost Rag, Bolcom/Conte; Sorcerer's Apprentice, Dukas/Conte.

CLAUDE GIRARD, St. James United Church, Montréal, Québec, Canada, June 12: Prélude (Dix Pièces pour orgue), Dubois; no. 1, Poco animato, no. 3, Allegretto (24 Inventiones pour orgue, op. 50), Regina Coeli op. 64, Deux Chorals op. 59, Fugue (Choral et Fugue, op. 57), Dupré; Canzone, op. 45 no. 2, Guilmant; Extrait de la Suite pour orgue, op. 27, Boëllmann; Sortie (Trois Pièces, op. 62), Dupré.

DAVID HATT, Mt. Carmel Lutheran Church, San Luis Obispo, CA, June 17: Trumpet Sortie, Boehmer; Capriccio, Idyll (Sonata #18), Rheinberger; Four Variations on "Da pacem, Domine, in diebus nostribus," Sweelinck; Fugue a la Gigue, Johnson; Shake 'n' Bake Rag, Woodring; Preludio (Deuxième Symphonie, op. 26), Dupré; Toccata in F, BWV 540, Bach; Psalm 150, Abide with Me, Kum Ba Yah, Diemer; Chorale, Improvisation and Variation on a Theme of Frank Zappa, Hatt; Capriccio, Intermezzo and Praeludium (Op. 129), Reger; Allegro, Variations (Symphony #8, op. 42), Widor; Pedal Exercitium on "The Star-Spangled Banner," Hatt.

CHRISTOPHER HERRICK, Balboa Park, San Diego, CA, July 9: Marche Héroïque, Brewer; Trumpet Voluntary (The Prince of Denmark's March), Clarke; An Occasional Trumpet Voluntary, Gowers; Six Roumanian Folk Dances, Bartók/Herrick; Prélude and Fugue in d (op. 37, no. 3), Mendelssohn; Siyabamba (Three Global Songs), Behnke; Finlandia, Sibelius/Fricke; Line Dance (Dance Suite), Rawsthorne; In a Monastery Garden, Ketèlbey; Prélude and Fugue in D, BWV 532, Bach; Melody in B flat, Wolstenholme; Etude Symphonique, op. 78, Bossi.

DAVID HURD, Balboa Park, San Diego, CA, July 23: Marche Pontificale (Symphonie I), Widor; Prélude in D, C.P.E. Bach; Chaconne, Couperin; Introduction and Allegro risoluto (Sonata No. 8), Guilmant; Prélude and Fugue in C, BWV 545, Bach; O What a Beautiful City, Go Down Moses, Deep River, Hurd; Obangiji, Sowande; Improvisation, Hurd.

ALAIN HYRAILLES, with Alexandre Peyrol, oboe, St. James' United Church, Montréal, Québec, Canada, June 5: Concerto en ré mineur, Marcello; Suite du deuxième ton, Clérambault; Concerto en ré mineur, Albinoni.

C. RALPH MILLS, First United Methodist Church, Charlottesville, VA,

March 23: Chorale Preludes on O Sacred Head, Bach; Kuhnau; Zachau; Walther; Pachelbel.

CARLENE NEIHART, Village Church, Kansas City, MO, May 9: Toccata and Fugue in d, BWV 565, Bach; Andante, Mozart; Suite Gothique, Boëllmann; Overture to William Tell, Rossini.

KAREL PAUKERT, with the Euclid String Quartet, Cleveland Museum of Art, Cleveland, OH, April 8: Concerto in F, Vanhal; Triptyque, op. 58, Vierne; Two Chorals, Alain; Fantasy and Fugue in g, S. 542, Bach. April 15, assisted by Carol Whipper, with Jack Sutte, trumpet: Concerto in D, Molter; Sonata de Clarines, Soler; Prélude and Fugue in G, BWV 541, Bach; Sonata for Trumpet and Organ, op. 200, Hovhanness; Variations on an Easter Theme (O Filii et Filiae), Rutter; Sonata da Chiesa no. 2, "Sequence," Nellybel; Chorale Svaty Václave (Holy Wenceslaus), Hron; Prélude and Fugue in B, op. 7, no. 1, Dupré. April 22, with the University Circle Wind Ensemble: Kammermusik no. 7, op. 46/2 (Concerto for Organ and Chamber Orchestra), Hindemith.

SYLVIE POIRIER and PHILIP CROZIER, St. James United Church, Montréal, Québec, Canada, June 19: Sonata in g, op. 50, Baumert; Fugue en ré majeur, Mendelssohn; 2ème Fantaisie pour deux organistes (Mosaïque, vol. 3), Langlais; Fantasia in f, K. 594, Mozart; Aus meines Herzens Grunde, op. 19, no. 2, Ach Gott, wie manches Herzeleid, op. 19, no. 3, Höpner; Toccata Française (sur le nom de H.E.L.M.U.T.), Bölling.


MICHELLE QUINTAL, Église Saint-Paul, Chesterville, Québec, Canada, June 6: Ricercare I, Palestrina; Toccata, Pachelbel; Herzlich tut mich verlangen, Zachow, Telemann, Bach; Or dites-nous Marie, Dandrieu; Verset (Fantaisie pour l'orgue, op. 19), Guilmant; Andantino, Bédard; Prélude en mi bémol, Daveluy; Marche pontificale, Gagnon.


JOHN SCHWANDT, Trinity Lutheran Church, Des Plaines, IL, May 20: Toccata on "Now Thank We All Our God," Hovland; Chorale and Variations on "Werde Munter, Mein Gemüte," Pachelbel; Prélude and Fugue in G, BWV 541, Bach; Behold a Host—Three Norwegian Folk Hymn Preludes, Ferguson; Variations on "America," Ives; Berceuse (24 Pièces en style libre), Vierne; Toccata in b, Gigout; Improvisation.


MARIJIM THOENE, Cathedral of St. John the Baptist, Charleston, SC, May 31: Prélude and Fugue in a, BWV 543, Bach; Habakkuk, op. 434, Hovhanness; Improvisation sur le "Te Deum," Toumémire/Duruflé; Ave Maria, Ave Maris Stella, Faenza Codex, Langlais; Dieu parmi nous (La Nativité du Seigneur), Messiaen.

Organ Recitals

JAMES E. BARRETT, with Keith Thomas, oboe, The Cathedral of Our Lady of Lourdes, Spokane, WA, May 7: Prélude and

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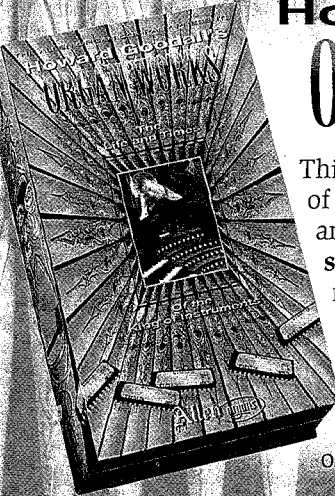

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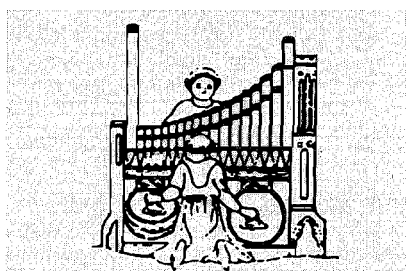
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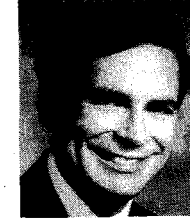
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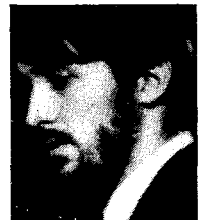
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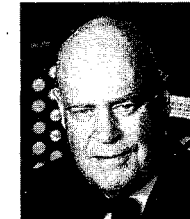
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