

# THE DIAPASON

JANUARY, 2002



Trinity United Methodist Church, Wilmette, Illinois  
Specification on pages 20-21

# Editor's Notebook

## Associate editor update

Wesley Vos has served as associate editor of THE DIAPASON for 34 years. He is currently on medical leave awaiting a liver transplant. Nine years ago Wes underwent three liver transplants in short succession and is again facing this difficult operation. In addition to his work at THE DIAPASON, he teaches music theory at DePaul University and has served as organist at St. Paul's United Church of Christ in Palatine, Illinois. Because of a deteriorating liver, he has been forced to take a leave of absence from these posts as well. During his tenure at THE DIAPASON, Wes has managed the calendar, classified advertising, and annual index, in addition to editing, proofreading, and assisting with production. His broad and thorough knowledge of the organ field and of operations at THE DIAPASON is known and respected throughout the profession. In addition to his considerable work at the magazine, Wes's good humor, gentle spirit and readiness to help with any project is deeply missed. All of the staff at Scranton Gillette Communications miss Wes and pray for his recovery.

During this time Joyce Robinson has served as acting associate editor. Joyce holds the BA from Dominican University and a master's and PhD in musicology from the University of Chicago. She has held a number of church organist positions in the Chicago area and has considerable computer and web site experience. In addition to editorial responsibilities, she will assist with THE DIAPASON web site.

## THE DIAPASON web site

Our web site has been under construction for some time and we look forward to being online soon. We would appreciate readers' input—what would you like to see on our web site and how would it best serve your needs? Contact me with comments and suggestions at <jbutera@sgcmail.com>.

## Color covers

Our four-color covers have proved popular both with our readers and the sponsors of the covers. Organ builders who would be interested in sponsoring a cover should contact me for more information. Reservations have been running at least eight to ten months in advance.

## Thank you

To our many faithful subscribers and advertisers we extend a deep-felt note of thanks for your continuing support. During these times of economic uncertainty and rising costs, your subscriptions and advertising make it possible for THE DIAPASON to continue its 92-year mission of reporting on and supporting the organ and church music field. Founded in December 1909, THE DIAPASON will celebrate its 100th birthday in 2009. We continue to develop and implement strategies to expand our readership and our advertiser support, and ask for your help in expanding our mission. If every subscriber were to help enlist one new subscriber, THE DIAPASON would be assured of a continuing legacy into its second century.

—Jerome Butera

# Here & There

**St. Mary's Cathedral**, San Francisco, continues its series of concerts: January 6, Epiphany lessons & carols with the St. Mary's Cathedral Boychoir and the Golden Gate Boys Choir; 1/13, Lawrence Stroh; 1/20, Paul Woodring; 1/27, Christoph Tietze; February 3, Raymond Garner; 2/10, Archdiocesan choir festival; 2/24, Christoph Tietze. For further information: 415/567-2020 x213.

**Music at St. Peter's**, Morristown, New Jersey, continues its 2001-2002 season: January 6, festival evensong; 1/20, choral evensong for the Feast of the Confession of St. Peter; February 3, Brett Grimsby, classical guitarist; March 9, Eric Mintel Jazz Quartet with the Choir of Men and Women, music of Brubeck and Mintel; April 20, The Girls' Choir, folk songs of the British Isles; May 11, evensong with The Boys' Choir. For information: 70 Maple Ave., Morristown, NJ 07960.

**Trinity Episcopal Cathedral**, Little Rock, Arkansas, continues its series of Cathedral Concerts: January 10, Schola Cantorum, University of Arkansas-Fayetteville; February 10, Tom Hazleton; 2/17, choral evensong; Wednesdays (2/20, 2/27, 3/6, 3/13, 3/20), Lenten noontime recitals; April 7, Maurice Clerc; 4/21, choral evensong for the Feast of St. Anselm. For information: 501/372-0294.

**The Calvin Symposium on Worship and the Arts** takes place January 11-12, at Calvin College and Theological Seminary, Grand Rapids, Michigan. The schedule includes choir rehearsals, panel discussions, worship services, plenary sessions, and seminars, with presenters, Emily Brink, William Phemister, James Steele, Martin Tel, and many others. For information: 616/957-6088; <www.calvin.edu>.

**St. James Episcopal Church**, Los Angeles, California, continues its music series: January 13, William Trafka; Feb-

ruary 10, Frances Nobert; 2/16, concert of early music with La Monica; March 10, Susan Landale; April 14, Jiyoung Lee; May 12, Jeremy Filsell; June 1, La Monica. For information: 213/388-3015; <www.SaintJamesLA.org>.

**The Jesuit Urban Center**, Immaculate Conception Church, Boston, Massachusetts, continues its concert series: January 18, Schola Cantorum Boston; February 10, Collegium Vocale Gent; 2/15, Boston Archdiocesan Black Choir; March 15, Daniel Ian Smith Jazz Trio; April 12, Kevin Birch; 4/20, Sequentia; May 17, Christa Rakich. For information: 617/536-8440; <jucboston@aol.com>.

**Trinity Lutheran Church**, Akron, Ohio, continues its organ recital series: January 18, Edie Johnson; February 15, Paul Jacobs; March 15, Ann Elise Smoot; April 19, James Diaz. For information: 330/376-5154; <jdstorry@hotmail.com>.

**St. Giles Episcopal Church**, Northbrook, Illinois has announced its Midwinter Music series: January 19, Jeremy Ruthrauff, saxophones, and Terri Reardon, dance & choreography; February 9, The Aaron Parks Trio; March 16, Barbara Bruns. For information: 847/272-6622; <www.midwintermusic.com>.

**The Lutheran Church of the Holy Trinity**, Lancaster, Pennsylvania, continues its 2001-2002 concert series: January 20, Ken Cowan; February 17, hymn festival with choirs, brass, timpani, Peter Brown and John Brooks; 2/24, Peter Richard Conte. For information: 717/397-2734.

**Our Lady of Sorrows Church**, South Orange, New Jersey, continues its Musica Sacra series: January 20, Kaiser Woodwind Quintet; February 10, The South Mountain Chorale; March 29, Stations of the Cross re-enacted by Our Lady of Sorrows Youth Group with music by the Parish Choir & Schola

## THE DIAPASON

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Cantorum; April 14, Sándor Szabó; 4/28, Seton Hall University Choir; May 5, choral concert; June 2, solemn evening prayer & benediction. For information: 973/763-5454, x234.

**First Presbyterian Church**, Arlington Heights, Illinois, continues its concert series: January 20, Leon Nelson with bagpiper Adrian Melvin; February 24, 17th annual "organ-fest" with William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirstin Synnestvedt, and Chris Urban; April 21, Mozart, *Requiem*. For information: 847/255-5900; <leenelson@fpcch.org>.

**All Saints Parish**, Beverly Hills, California, continues its music series: January 20, chamber music in the chapel; February 3, vocal concert; 2/17, Musica Angelica Baroque Orchestra Chamber Players; March 3, Masses by Byrd, Duruflé, and Mozart; 3/17, Zephyr; April 7, Philip Smith; 4/13, masterclass, and 4/14, recital by Marilyn Keiser; 4/21, Winchester Cathedral Choir of Men & Boys; May 5, chamber music in the chapel. For information: 310/858-4545; <www.allsaintsbh.org>.

**Christ Church Cathedral**, New Orleans, Louisiana, has announced its spring series of concerts: January 20, music of Gilbert and Sullivan; 1/27, mezzo-soprano Heather Denham; February 24, Stones River Chamber Play-

ers; March 10, Vince Edwards; April 14, mezzo-soprano Drea Pressley; May 19, music for winds and strings. For information: 504/895-6602.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: January 25, University of Montevallo Concert Choir; February 17, music of Taizé; March 3, choral evensong for Lent; 3/17, Thomas Trenney; April 26, Melanie Martin; May 10, The Hot Tamales in a Cabaret. For information: 205/226-3505.

**The Bach Society of Houston**, Texas, continues its 20th season: January 27, Hans Davidsson; February 24, Bach, *Cantata 46*, and music of Gesualdo, Couperin, and Mauersberger; March 17, Felix Hell; April 28, a newly discovered Passion (1786) by C.P.E. Bach; June 2, Bach, *Cantata 39*, and the premiere of a work by Robert Nelson. All events take place at Christ the King Lutheran Church in Houston. For information: 713/524-8744.

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its season of concerts: January 27, Harmony (International Youth Chorus); February 19, Michael Shake; March 3, Scott Atchison with trumpeter Kevin Lyons; 3/10, Choral Guild of Atlanta, Duruflé *Requiem*; 3/16, Atlanta Baroque Orchestra; April 28, Choral Guild of Atlanta, music of Moses Hogan

and Alice Parker. For information: 404/240-8212.

**The Presbyterian Homes,** Evanston, Illinois, has announced its winter/spring organ recitals: January 28, Tatiana Zenaishvili; February 25, John Gouwens; March 25, Paul Vander Weele; April 22, Ross Updegraff; May 20, Jill Hunt. For further information: 847/446-3423.

**St. Bartholomew's Church,** New York City, continues its music series: January 30, Stephen Tharp; February 3, evensong of Jewish liturgical music; 2/20, harpsichordist Bradley Brookshire with soprano Marguerite Krull; 2/27, Vincent Edwards; 2/28, Bach, *Coffee Cantata*; March 6, harpsichordist Matthew Dirst; 3/20, Anthony Newman; 3/27, The Choir of St. John's College, Cambridge; April 10, Bach motets. For information: 212/378-0248.

**St. Paul's Church,** Doylestown, Pennsylvania, continues its 12th music season: February 1, 2, 3, 8, 9, 10, "The Sound of Music"; February 24, Anne Warf, recital followed by evensong; April 7, The Eric Mintel Quartet; 4/21, Gerre Hancock, Anglican hymn festival; May 5, Lee Milhous and David McConnell, recital followed by evensong; June 9, Bach, *St. John Passion*. For information: 215/230-7098.

**Independent Presbyterian Church,** Birmingham, Alabama, presents its 31st annual Religious Arts Festival, February 4-10: Monday, 2/4, words of Albert Schweitzer and music of Bach, multimedia presentation; Tuesday, 2/5, video presentation on the making of the Pennyroyal Caxton Bible; Wednesday, 2/6, choir suite open house; Thursday, 2/7, banquet with speaker Austin Lovelace; Friday, 2/8, pianist Ilya Itin; Saturday, 2/9, The Baltimore Consort; Sunday, 2/10, concert honoring the life, work, and music of Austin Lovelace. For further information: 205/933-1830.

The 50th annual **BMI Student Composer Award** competition will award \$20,000 to young composers. There are no limitations as to instrumentation, style, or length of work submitted. The prizes, which range from \$500 to \$5,000, are awarded at the discretion of the final judging panel. The 2002 competition is open to students who are citizens of the Western Hemisphere and who are under 26 years of age on December 31, 2001. The deadline for entries is February 8. For information: 212/830-8307; <classical@bmi.com>.

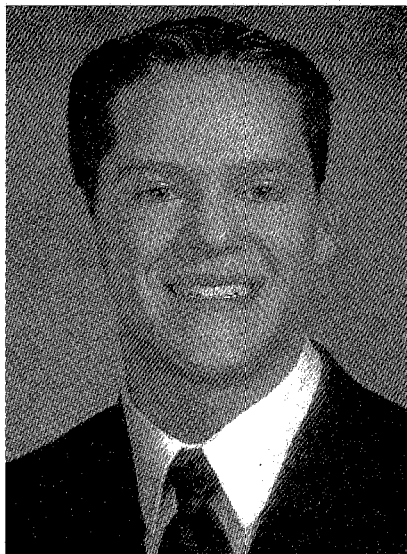
The Chicago AGO chapter has announced the 2002 **Gruenstein Memorial Organ Competition**, formerly sponsored by the Chicago Club of Women Organists. The preliminary round will be by tape which must be received by March 15, with the Bach "Dorian" Toccata (BWV 538) as the required piece. The finalists will compete on Saturday, April 6, at Grace Lutheran Church in River Forest. The competition is open to all organists who will be under 30 years of age on April 6, 2002. First prize is \$1000, second prize \$400, third prize \$250, and audience prize \$100; the winner will be presented in recital in the fall of 2002. For information: Melody Turner, 736 S. Humphrey, Oak Park, IL 60304-1717; <Melodyturn@yahoo.com> <www.agochicago.org>.

**The Brugge Concours** has announced the results of its 2001 harpsichord competition: 109 entries, 83 participants; 3rd prize, Isabelle Sauveur (France); 4th prize ex-aequo, Stéphane Guion-Fuget (France) and Michael Sponseller (USA); 5th prize, Johannes Hämmerle (Austria). For information: <www.musica-antiqua.com>.

**The Plymouth Music Series and the American Composers Forum** have announced the winning carols

from their annual "Welcome Christmas! Carol Contest." Clive Muncaster won for his setting of "Shepherds, shake off your drowsy sleep"; Sergey Khvoshchinsky won for a new carol, "The Christmas Silence," based on a poem by Margaret Deland. Each composer was awarded a \$1000 prize. English-born composer Clive Muncaster lives in Princeton, New Jersey. He has directed music therapy programs and has taught music theory and composition. A native of Belarus, Sergey Khvoshchinsky lives in Minneapolis, and has composed works for regional and international festivals, plays, ballets, television and chorus. For information: 612/624-2345.

## Appointments



Eric James Budzynski

**Eric James Budzynski** has been appointed assistant organist at the Parish Church of St. Luke, Evanston, Illinois, where he assists in directing the Choir of Men and Boys, the Girls Choir and Adult Schola, and the St. Luke's Singers. He also accompanies the choirs and assists with service playing on the church's 1922 E.M. Skinner organ, and oversees the RSCM Training Scheme for the choirs. Richard Webster is organist and choirmaster of the parish. Mr. Budzynski holds the MA degree from Northwestern University and the BA from Duquesne University. His teachers have included John Walker, Ann Labounsky, and Douglas Cleveland. Previously he was assistant organist at Calvary Episcopal Church, Pittsburgh, under Alan Lewis. He was a student recitalist at the New York City National AGO Convention in 1996, and is a recipient of the Jean Langlais Award for Excellence in Sacred Music, the Frederick Swann Scholarship Fund, and took first prize in the Harriet Casell Organ Competition and the Pittsburgh AGO Competition.

**Jason Leister** has been appointed assistant to the executive director of the AGO. He will provide operational support by assuming responsibility for a variety of activities and special projects relating to the day-to-day administration of the Guild. Among his duties will be to serve as primary staff contact for meeting planning and convention needs. Leister has worked for companies such as AT&T and Metron North America. He did his undergraduate work at the Eastman School of Music as a student of David Higgs. In 1997 he was awarded first prize in the Fort Wayne National Organ Competition and second prize in the John Rodland Memorial Scholarship Competition. Mr. Leister also serves as assistant organist at the Church of the Holy Trinity (Episcopal) in New York City. Before moving to New York, he was assistant director of music and organist at the First Presbyterian Church in Nashville, Tennessee.

**Kenneth R. Perlow** has been appointed interim director of Early Music America, replacing Beverly Sim-

mons who is retiring after eight years. Mr. Perlow spent the last 18 years as a computer scientist, quality systems analyst, strategic planner, and organizational design consultant at Bell Laboratories Lucent Technologies. He took early retirement last July. A semi-professional gambist, he performs with the group Ars Musica Chicago. Since 1996, he has been treasurer and membership secretary of the Viola da Gamba Society of America, and has served as consultant to EMA since September 2001.



Marijim Thoene

**Marijim Thoene** has been appointed director of music at St. Paul's Episcopal Church in New Orleans, Louisiana. She also teaches piano at St. Martin's Episcopal School in Metairie. She holds the BMus in liturgical music from Peabody Conservatory, MMus from the University of Southern California, and DMA from the University of Michigan. She has also studied organ at the Queen's College in Oxford, the Organ Academy in Pistoia, Italy, and the University of Salamanca, Spain, and has held organist/choir director positions in Baltimore, Oxfordshire (England), San Diego, and Manchester (Michigan). Dr. Thoene is a frequent lecturer on the image of the organ in medieval manuscripts and has presented papers at the International Medieval Congress in Leeds, England, the Michigan Academy of Science, Arts and Letters, the Medieval Association of the Midwest, and the International Medieval Conference in Kalamazoo, Michigan. She is currently working on a performance edition of the *Vita of St. Cecilia* in the Beaupre Antiphony, a 13th-century Franco-Flemish manuscript. Last season Thoene played recitals at Tulane University, Washington National Cathedral, Grace Episcopal Church in New Orleans, St. Mary's Cathedral, San Francisco, St. Philip's in the Hills in Tucson, First Baptist Church in Kalamazoo, and the Cathedral of St. John the Baptist in Charleston, South Carolina.

## Here & There



Sylvie Poirier & Philip Crozier

**Philip Crozier and Sylvie Poirier** made a concert tour to Brazil in October, 2001. The organ-duo played concerts in Piracicaba, São Paulo, and Belo Horizonte at the invitation of the Universidade Metodista de Piracicaba (UNIMEP) in conjunction with the Canadian Embassy in Brazil, and con-

ducted a masterclass in the chapel of the Taquaral campus of UNIMEP.

**David Di Fiore** was featured in the Arts Festival for the city of Puerto Vallarta, Mexico, held November 3-18. This festival includes many different styles of music. Featured among the various groups and artists were Volta (early music), Xiutla (folkloric ballet), Anzar (modern dance), the Philharmonic Orchestra of Jalisco, flutist Helen Duran, and Italian jazz, in addition to Mr. Di Fiore's organ recital. His program included works by Bach, Franck, Gardonyi, Guilmant, and Bossi. Upcoming engagements include recitals at the University of Washington (Seattle) and three tours to Europe in March, June, and August of 2002.



Paul Jacobs

**Paul Jacobs** will honor the 10th anniversary of the death of Olivier Messiaen by performing the French composer's complete organ works in a series of one-day marathons: January 11, beginning at 12:10 pm, Fourth Presbyterian Church, Chicago, Illinois; February 22, 1 pm, Basilica of the National Shrine of the Immaculate Conception, Washington, DC; March 9, 1 pm, St. Philip's Cathedral, Atlanta; March 17, 1 pm, Grace Cathedral, San Francisco; May 9, 1 pm, Basilica of St. Mary, Minneapolis; and spread over two days June 14 & 15, 7:45 pm, St. James Cathedral, Seattle.

In 2000, Jacobs performed the complete organ works of Bach in 14 consecutive evenings in both New York City and Philadelphia. Later that year he performed the complete Bach organ works in one day—an 18-hour marathon in Pittsburgh. He has taken top prizes in several competitions, including the National Society of Arts and Letters in Washington, DC, 1996; the Violette Cassel Organ Competition, Harrisburg, Pennsylvania, 1998; the 1998 Albert Schweitzer National Organ Competition in Wethersfield, Connecticut; and the Fort Wayne (Indiana) National Organ Competition, 1999. Jacobs graduated with a double major from the Curtis Institute of Music in Philadelphia, having studied organ with John Weaver and harpsichord with Lionel Party. He is currently pursuing a Master's degree at Yale University, studying organ with Thomas Murray. Mr. Jacobs is represented by Phillip Truckenbrod Concert Artists.

Augsburg Fortress has recently published two volumes of new works by **Aaron David Miller**. *Triptych for Lent and Easter* was released last summer and contains three pieces based on hymn tunes Munich, Herzliebster Jesu, and Morgenlied. The second volume, just released, is titled *Improvisations for the Church Year*. Miller based some of the nine improvisations on hymn tunes; others are free-composed works. For information: <www.augsburgfortress.org> or 800/328-4648. Several of the works are transcribed from improvisations performed for recordings, including Dr. Miller's recently released CD on the Dulcian label, *Aaron David Miller plays the Pasi Organ*. Also recently composed, his *Advent Fanfare* for brass

The  
one thing  
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perception  
and a firm,  
bold hand.

Oliver Wendell Holmes

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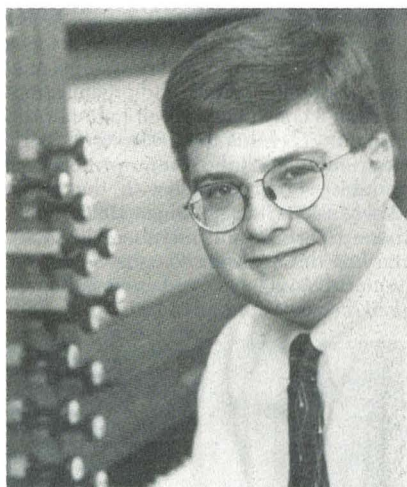
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Aaron David Miller

octet and organ received its west coast premiere by the Seattle Symphony with Carole Terry in December. This work was premiered last year at Fourth Presbyterian Church in Chicago and is found on the CD, *O Light, from Age to Age*, along with other works of Miller, and can be obtained from the church at 312/787-4570.



Johannes Unger

**Johannes Unger**, born in Schlema (Erzgebirge, East Germany) in 1976, took First Prize at the most recent St. Albans International Organ Competition last summer in St. Albans, England. The Prize of the Audience went to second place winner Clive Driskill-Smith, 23, of Oxford, England.

Mr. Unger was influenced in his early life by his musical parents. He received a complete musical training in the Spezialschule für Musik in Halle, going on to further study at the Felix

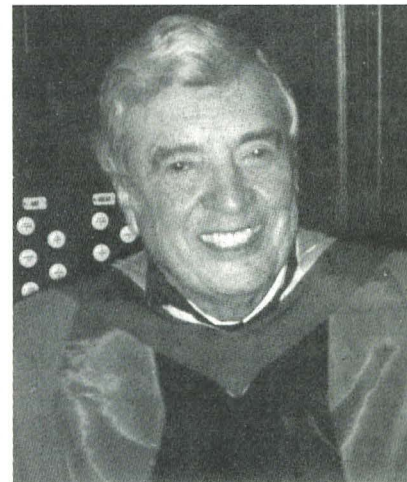


**David Higgs** was the guest artist for the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series on September 28. A pre-concert dinner included a presentation on the recital music by Lynn Trapp, principal artistic director of the series, which is endowed in perpetuity. Pictured in the photo are (l to r) Gail White (artistic director), Chancellor Walter Wendler, David N. Bateman, Marianne Webb, David Higgs, and Lynn Trapp.

Mendelssohn Bartholdy Academy for Music and Theatre in Leipzig. He studied organ with Ullrich Bohme, organist of the St. Thomas Church in Leipzig, and piano with Markus Tomas. Since 1999 he has been studying in the solo class of Hans Fagius in Copenhagen.

In 2001 he took top honors at the 21st biennial St. Albans International Competition. The previous year he won the 12th International J.S. Bach Competition in Leipzig, and in 1998 he won first prize at the Organ Competition in Odense, Denmark, where he was the youngest participant. He has performed in Germany, France, Denmark, Australia, and the United States. His first solo CD, released in 2000, was recorded on the Silbermann organ in Rotha, near Leipzig. As part of the first place prize at the St. Albans Competition, Johannes Unger will be represented in North America by Phillip Truckenbrod Concert Artists.

**Edward A. Wallace** has retired after 35 years as organist and choirmaster at the Church of St. Michael and St. George in St. Louis, Missouri. Among numerous honors, the church vestry named him Organist and Choirmaster Emeritus. The St. Michael's Choir has made three tours to England where they have been the choir in residence at Westminster Abbey and St. Paul's Cathedral, London, as well as singing at Ely Cathedral, Salisbury Cathedral, Canterbury Cathedral, and St. George's Chapel, Windsor. Dr. Wallace designed

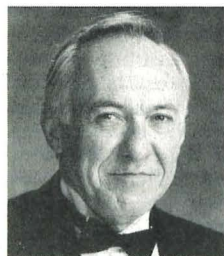


Edward Wallace

the church's 76-rank Petty-Madden organ as well as a 9-rank Quimby organ in the St. George Chapel. For 13 years Wallace was organist and music director of Temple Shaare Emeth, and for 15 years he served as university organist at Washington University where he designed the large Petty-Madden organ for Graham Chapel. Wallace is an active member of the St. Louis AGO chapter as well as a member of the Organ Historical Society, the Association of Anglican Musicians, a past president of the St. Wilfrid Club of New York, and a member of the Bohemian Musicians Club of New York.

## Phyllis Stringham

### CONCERT MANAGEMENT



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Wilma Jensen



David Heller



Sandra Soderlund



Charles Boyd Tompkins



Pamela Decker



Shelly Moorman-Stahlman



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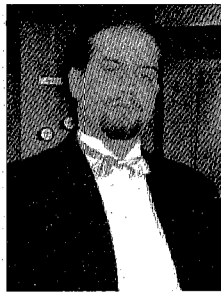


John Scott Whiteley

**John Scott Whiteley** is featured on a new recording, *John Scott Whiteley Plays the Henry Willis III Organ of Sheffield City Hall*, No. 56 in the series "Great European Organs," on the Priority label (PRCD 674). The program includes works of Noble, Hanforth, Best, Smart, Wesley, Bairstow, Jackson, Moore, Cocker, and Whiteley. The organ at Sheffield City Hall, built in 1932, of four manuals and 75 stops, is one of only a few unaltered organs by Henry Willis III that are still playable. For information: 518/436-8814; <www.priory.org.uk>



St. Albans Winner  
Johannes Unger



Chartres Winner  
Erwan Le Prado



Dallas Winner  
James Diaz



Clive Driskill-Smith  
new to roster



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violin & organ



Laughton & O'Meara  
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Janice Beck



Jonathan Biggers



David Briggs



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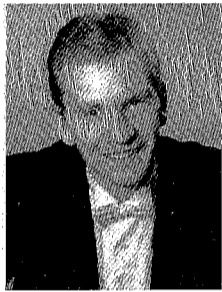
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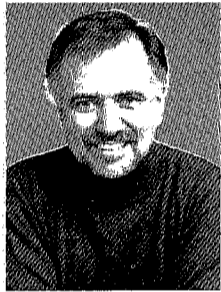
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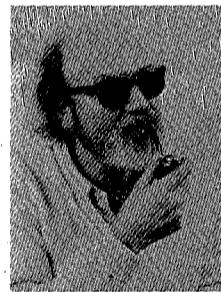
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**CollegiumUSA** has announced the release of *Feel the Spirit: Songs and Spirituals* by the Cambridge Singers and the BBC Concert Orchestra conducted by John Rutter. The program includes spirituals arranged by Rutter and jazz-flavored settings of Shakespeare settings, "Songs and Sonnets" by George Shearing. For information: 800/367-9059; <www.collegiumusa.com>.

**Paraclete Press** has announced the release of *American Sacred Music: An Overview and Handbook*, featuring essays by Samuel Adler, Craig Timberlake, James E. Jordan, and David Chalmers, with an introduction by Daniel Pinkham. The book covers research, knowledge and practical instruction; 77 pp., \$12.95; 508/255-4685; <www.paraclete-press.com>.

**Zimbel Press**, a new music publishing company, has announced its grand opening. Zimbel specializes in organ and choral works, with a focus on music for the church. The initial catalog contains works by Carson Cooman, Emma Lou Diemer, Robert Ehrhardt, John Dixon, Frederick Frahm, Sandra Gay, Ruth Lomon, Bruce Polay, and Timothy Tollefson. For information: Zimbel Press, 1595 Plank Rd., Webster, NY 14580-9327; <www.zimbel.com>.

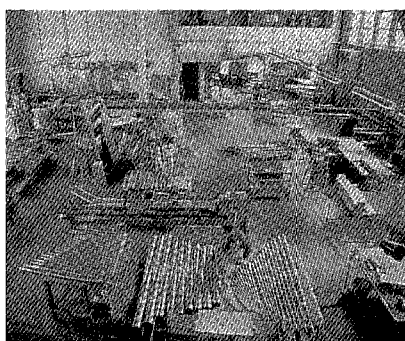
**GIA Publications** has announced new fall releases: *God Comes Tomorrow*, by John Bell, music for Advent and Christmas, G-5485, \$19.95, CD-494, \$15.95; *Hymns for the Gospels*, a collection of hymns based upon or related to the gospel reading for each Sunday of the three-year Lectionary, G-5654, \$6.95; *Three Festival Carols for Two or Three Trumpets and Organ*, arr. Paul Roberts, G-4716, \$25; *Sonata Natalis* by Pavel Vejvanovsky, arr. for two trumpets and organ by Scott Hyslop, G-5179, \$12; *Sonata Paschalis*, Vejvanovsky/Hyslop, two trumpets and organ, G-5154, \$15; *In Nomine (Gloria Tibi Trinitas)*, John Taverner, arr. by

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**Barron's** has announced the publication of *100 Careers in the Music Business* by Tanja Crouch; paperback, 288 pp., \$14.95, ISBN 0-7641-1577-4. The book provides an overview of music publishers, recording companies, producers, management and marketing, promotion operations, etc., interviews with leaders in the field, a glossary of terms, an appendix which lists major music organizations, and a variety of resources. For information: 631/434-3311; <www.barronseduc.com>.

**J.W. Muller Pipe Organ Company** of Croton, Ohio, has completed additions to the pipe organ at Our Lady of Perpetual Help Church in Grove City, Ohio. Having faithfully served this growing community of worshippers in the original sanctuary, the 1978 Schantz organ of two manuals and 14 ranks was relocated to the new larger sanctuary and augmented by eight new ranks of pipes, plus a 12-note 16' Bassoon extension. The exposed Great division was re-installed in its original configuration. The organ was cleaned before re-installation, switching was updated to solid state, and the entire organ underwent tonal regulation and finishing. For information: 800/543-0167.

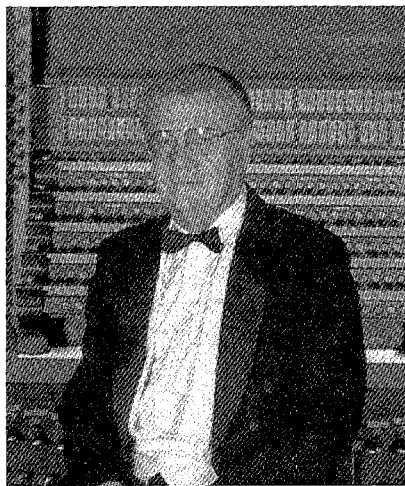
An agreement for joint cooperation, research, and pipe business has been formed between **Pinchi Organ-builders** of Foligno, Italy and **Rodgers Instruments LLC**. Pinchi has over 100 years of tradition and experience. The company occupies two modern facili-



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ties, one for organ building, one for pipe making. Pinchi recently purchased the J. Stinkens pipe plant in Tuscany. Pinchi has completed recent organ installations at the Basilica of St. Francis of Assisi, Perugia Conservatory, Church of St. Anthony Padua of Consenz, and the German-Hungarian Pontifical College in Rome. Under the agreement, Rodgers Instruments will distribute Pinchi pipes and chests for Rodgers dealers in the U.S. market and to Rodgers' distributors and joint venture partners in various parts of the world. Pinchi will also provide pipe design improvements and pipe product offerings to be interfaced with Rodgers digital organs. For information: 503/648-4181; <www.rodgersinstruments.com>.

## Nunc Dimittis



**Lloyd Holzgraf**

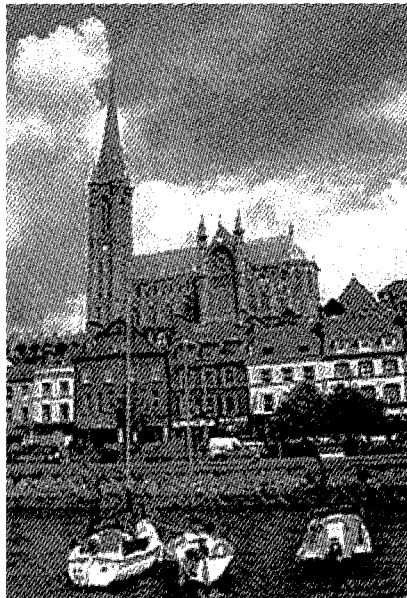
**Lloyd Holzgraf** died November 11 in his Montecito, California home at the age of 70. For 38 years he served as organist at First Congregational Church of Los Angeles, where he was responsible for the design of the great organ of 346 ranks, 265 stops, and 20,000 pipes. In addition to playing for worship services, Holzgraf also performed at the annual Los Angeles Bach Festival, created by the church in 1934, on the church's annual concert series, and demonstrated the organ for hundreds of groups of school children. He also established free twice-weekly, half-hour noon-time concerts and performed more than 2,300 of them. Holzgraf retired from the church in 1997. He also served as organist for Temple Israel in Long Beach for 44 years. Born in Santa Ana, Holzgraf began playing his church's organ at age 11, and studied with Ralph Travis and Clarence Mader. Appointed to First Congregational Church in 1959, he worked with Mader, Herman Schlicker and others over the years, including curator Richard Muench, to expand the original 1932 58-rank E.M. Skinner organ. With a series of fund raisers, they enlarged the organ, including the addition of Muench's personal collection of pipes after his death, and 25 ranks from Highland Park United Presbyterian Church. In 1984, in observance of Holzgraf's 25th anniversary at First Congregational, church trustees added the Holzgraf Royal Trumpets. He is survived by his partner of 33 years, Malcolm Bosma, and a sister, Helen Berger. A memorial service was held on November 24 at First Congregational Church.

## Carillon News

by Brian Swager

### Bok Tower Festival

The 17th International Carillon Festival at Bok Tower Gardens in Lake Wales, Florida, February 23-March 3, 2002, will feature guest carillonners Koen Van Assche (Belgium), Sjoerd Tamminga (The Netherlands), J. Samuel Hammond (Duke University, Durham NC), Helen Hawley (Lawrence, KS), and Bok Tower carillonners Milford Myhre and William De Turk. Events will include daily recitals at 3 pm, a moonlight recital at 8 pm on Monday, February 25, carillon and art exhibits, and non-carillon concerts. For further information, contact Bill De Turk: 1151 Tower Blvd., Lake Wales, FL 33853-3412; phone: 863/676-1154; fax: 863/676-6770; E-mail: <bokbells@cs.com>; web page: <boktowergardens.org>.



**St. Colman's Cathedral**

### Ireland World Congress

The next congress of the World Carillon Federation will take place in Cobh and at the National University of Ireland in Cork from Sunday 28 July through Thursday 1 August, 2002. Hosted by the British Carillon Society, this is the first world congress to be held in Ireland or Britain. The theme of the congress is "The Carillon and the Music of the People."

Cobh (pronounced "Cove") has a population of 10,000. Cobh is a picturesque and historic harbor town on Ireland's south coast and a major tourist destination. Cork Airport and Ringaskiddy Ferry Port are a 30-minute drive from Cobh, and both have regular international service.

The magnificent fully chromatic four-octave 49-bell carillon of St. Colman's Cathedral (bourdon 8000 pounds) is a Taylor instrument dating from 1916 which was completely restored, modernized and enlarged by the Royal Eijsbouts Bellfoundry of Asten, The Netherlands, in 1998. It is a transposing instrument, in A, and is now the largest carillon in Ireland and Britain in terms of the number of bells. The playing console is of North-American standard dimensions. There is also a state-of-the-art practice console.

Some 15 miles upriver is Cork (population 200,000), where the university's renowned music department has recently been relocated to a fine period building overlooking the city. Its facilities include a carillon practice console, identical to the one in Cobh.

The President of Ireland, Her Excellency Mary McAleese, has been invited to formally open the Congress; Most Rev. Dr. John Magee, Bishop of Cloyne, and Professor G.T. Wrixon, President of the University College Cork, are the congress patrons. The Eijsbouts traveling carillon will be available for the duration of the congress. An interesting and enjoyable program is being planned by the organizers, including morning, lunch time, afternoon and evening carillon

► page 8

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recitals (30 minutes) every day. There will be an academic day at University College Cork, a day featuring young and upcoming carillonners, a congress banquet, Irish traditional music and dancing, sight-seeing tour of East Cork, a Cobh harbor boat trip, and a fireworks display.

Congress participants will be based in Cobh, which offers a range of accommodation—hotels, guest houses and self-catering apartments for four to six occupants. Registration forms will be available on the Cobh Carillon Website: <http://homepage.eircom.net/~adriangebruers>. Specific questions can be sent to: [info@carillon.org](mailto:info@carillon.org).

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

## Music for Voices and Organ

by James McCray

### Toward Easter

The fasts are done; the Aves said  
The moon has filled her horn.  
And in the solemn night I watch  
Before the Easter morn.

Edna Dean Proctor  
Easter Morn

The Christian year is divided into six basic time periods of variable lengths. Lent and Easter are two of those sections with Easter as the pinnacle of the church year. Lent and Holy Week move through such diverse places as the desert, the city, Golgotha, and finally the tomb. Their messages are less singular, often cryptic, but generally they

demand reflection as the congregation moves through the winter darkness toward the light of Spring and Easter. The end of Lent is sometimes called Passiontide. Unlike Christmas which is preceded by weeks of consistently joyful anticipation, Holy Week implores a whole panoply of emotions from abject despair and sorrow, to climactic and overwhelming exultation on Easter morning.

In 2002 Ash Wednesday is February 13 which results in an early Easter, March 31. School and community schedules may influence attendance at rehearsals and other matters pertaining to the season. Clearly, with an early Easter, preparation time is reduced. That also makes the after-Easter period longer than usual. This may diminish attendance even more during spring days when keeping a full choir loft is always a challenge.

As Americans we all have been shocked by the events surrounding September 11. The aftermath of that will continue to resonate for a long time and for Christians, Easter plays a significant role in the healing process. Lent is a time of waiting and that demands faith, and in these tumultuous times of exhausting changes in our national life, it is the church that provides solace and support. Easter 2002 may not have its typical joy of the past because of the uncertain possibilities of the world events on the horizon. Choose music this year to add additional comfort to your choir and congregation. Plan ahead and be reminded of the words of Ralph Vaughan Williams: "The art of music above all other arts is the expression of the soul of a nation."

**Forty Days and Forty Nights, Harrison Oxley. SATB and organ, Mayhew of Mel Bay Publishing Co., MB97597A, \$1.40 (M-).**

There are six stanzas set in various vocal combinations above an accompanimental organ part. The music has a Baroque feel to it although the harmony is somewhat extended as it moves

through some chromaticism and key changes. The melody remains somewhat constant throughout.

**Palm Sunday Processional, Rory Cooney. SATB, cantor, assembly, with optional brass and/or string quartet, GIA Publications, G-5012, \$1.10 (E).**

There are 11 verses sung by a cantor with responses sung by the assembly. Limited four-part music is given for the choir who also have a repetitive response that is a harmonic version of the unison assembly music. The response is printed separately on the back cover for inclusion in the bulletin.

**Hosanna, Hosanna, Michael M. Birkley. Cantor/choir, optional congregation, and keyboard with optional instruments: 2 trumpets, flute, guitar, bass guitar, tom-toms or congas, and bass drum, Concordia Publishing House, 98-3584, \$1.50 (M).**

Because of all the optional ways of performance, the score looks complex, but the music is relatively easy. There is a reproducible congregational page, and full score/instrumental parts are available from the publisher (97-6865). This is subtitled "Processional Acclamation for Palm Sunday," and is certain to provide an uplifting mood for that Sunday.

**O Sacrum Convivium, Dan Locklair. SATB unaccompanied, Subito Music Pub. (Theodore Presser Co.), \$1.50 (M+).**

This calm, sensitive, Latin motet is primarily homophonic. The gentle vocal lines produce mild dissonances that add a quiet warmth to the text. The music is very expressive with a wide range of dynamics. Lovely music.

**My Hope Is Built on Nothing Less, Craig Courtney. SATB, organ, congregation, and optional brass quartet, timpani, and cymbals, Beckenhorst Press, Inc., BP1630-2, \$1.40 (M-).**

Based on the tune Melita, two of the four stanzas are set in unison. The brass choir has a set of bravura fanfares which give the piece a celebrative spirit. This arrangement could be used at various times during the year.

**I Am the Resurrection and the Life, Len Dengler. SATB, organ, and optional brass quartet, Flammer of Shawnee Press, A7437, \$1.40 (M).**

Based on John 11:25, this setting is filled with brief instrumental interludes to connect the various choral statements. Emphasis remains on the choir; there is a soprano descant at the end which has a moderately high tessitura.

**Haec Dies, Brant Adams. SATB and piano, Santa Barbara Music Publishing, SBMP 389, \$2.00 (M+).**

Written for the TCDA Festival Chorus, this exciting setting opens with a busy piano introduction that sets a festive mood. A Latin text is provided. Using an ABA form, the middle area has a march-like character. There is a wonderful rhythmic drive to this joyful anthem.

**Psalms 118: A Common Responsorial Psalm for the Easter Season, Christopher Bord. Unison, cantor, flute, and keyboard, NOVA Publications, #1118-1, no price given (E).**

The brief congregational phrase is on the last page for duplication. There are three stanzas with the flute playing on the last two and the closing refrain. Very simple music.

**I Will Arise, Robert Creighton (1639-1734). SATB and optional**

**organ, GIA Publications, G-4370, \$1.20 (E).**

Creighton was a British professor and church musician. This short, penitential work employs a canon between the soprano, alto, and bass voices while the tenor line fills in the harmony. Quiet, simple music.

**What Wondrous Love, John Behnke. SATB, optional congregation and keyboard, Concordia Publishing House, 98-3598, \$1.50 (M).**

This familiar melody/text is treated in several ways during the various stanzas and refrains. Much of the music is in unison or two parts. The keyboard is accompanimental and easy. Useful music.

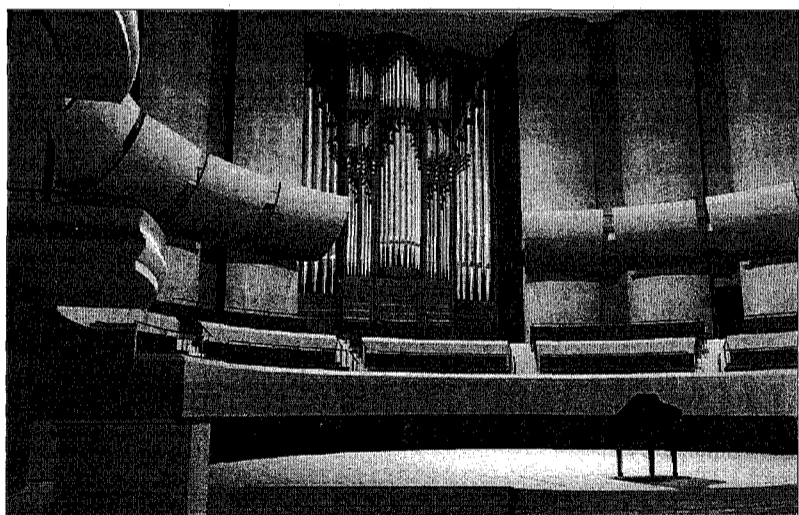
## Book Reviews

**Derek Hyde, New-Found Voices: Women in Nineteenth-Century English Music. 3rd edition, Aldershot (England) & Brookfield, VT: Ashgate, 1998. ix + 215 pp. ISBN 1-85928-349-7. \$63.95.**

Women musicians, and women composers in particular, are an increasingly popular subject at the beginning of the twenty-first century, and this book is a very useful resource in this connection. Women had long played their part in the musical life of the English nation, and Hyde records, for example, that in 1643 Mrs. Perwick's Academy in Hackney had no fewer than sixteen masters employed in teaching music to young women. In the same century, the book notes, the first English opera, Purcell's *Dido and Aeneas*, was originally commissioned for a girls' boarding school. Later, in the eighteenth century, Cecilia Davies became the first English *prima donna*—the first Englishwoman accepted on the stage in the opera in Italy. Hyde mentions several other singers in eighteenth-century England who made successful and profitable careers for themselves, and to his list one might also add Ann Turner, the celebrated soprano "Mrs. Robinson," wife of John Robinson, organist of Westminster Abbey, whose daughter "Miss Robinson" was also a famous singer. Later, in the nineteenth century, Hyde mentions the celebrated singer Ann Bishop, the second wife of the composer Sir Henry Bishop—at least for eight years until she ran off with a harpist. Mendelssohn was influential in furthering the career of women singers in England. In 1837 he commented that the English, like the Germans, should follow the German custom of employing females for both the soprano and alto parts in four-part choirs. As a footnote to this, it may have been due to Mendelssohn's influence with Queen Victoria and Prince Albert that women first appeared in a surplined choir at the Coronation of Queen Victoria, also in 1837. Hyde notes the influence of another popular writer, the Rev. H. R. Haweis (pronounced Horwiss), in encouraging women to pursue music as an improving pastime. Hyde does not seem to be aware, however, of Haweis's own subsequent sexual scandals and disgrace from polite society.

A fact of interest to organists is that several women in the early nineteenth century were appointed to positions in churches of considerable importance as a result of open competition with men. In this connection he notes the names of Ann and Elizabeth Mounsey, together with Eliza Wesley, sister of Samuel Sebastian Wesley—and one might add S.S. Wesley's other sister Thomasine. Of particular interest was Elizabeth

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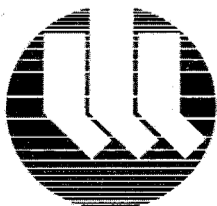
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[www.organcompetition.kotka.fi](http://www.organcompetition.kotka.fi)

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► page 8: Book Reviews

Stirling, a brilliant organist who held important posts in London, she was the first person to play Bach's "St. Anne" Fugue in a recital in England, and the composer of a number of works for organ including an extremely fine fugue on the theme of "O worship the King." In 1856 she became the first woman to pass the examination for the Bachelor of Music degree at Oxford University, although she was not actually allowed to take the degree since women were not granted degrees at Oxford until 1920. It is moreover possible to come up with examples of women in important organist posts even in the eighteenth century. For example, Emily Dowding was organist of the Temple Church, London, from 1796 to 1814. In this post she was the successor of R. J. S. Stevens, who had himself succeeded the celebrated John Stanley in 1786. Furthermore, Mrs. Mary Tibbatts, organist of St. Mary Rotherhithe from 1787 to 1814, obtained the post in open competition with Jonas Blewitt, a well-known composer, organist and writer on musical subjects. Hyde points out, however, that there was a decline in the number of women occupying important posts as church organists in the second half of the nineteenth century. He attributes this to the Oxford or Anglo-Catholic Movement in the Church of England, which discouraged the presence of women, especially as choirs and organs migrated from the west gallery to the chancel under the influence of the Ecclesiological Movement. Village churches, however, had to employ whomsoever they could get, and women organists continued to be plentiful in rural parishes. Hyde also notes how—and I believe this is still the case today—there has never been a woman organist in an English cathedral. To some extent this is because English cathedral organists have almost always "come up through the system"—which affected some men too, as Dr. Edward Hodges noted to his chagrin in the middle of the

nineteenth century. Perhaps this will change now that some cathedrals, such as Salisbury, are beginning to include female choristers in their choirs.

Another interesting feature of this book is Hyde's discussion of the influence of musical academies upon the position of women musicians. The Royal Academy of Music, founded in 1823, was particularly influential in this regard. The RAM always admitted women students; and one of the earliest of these, Fanny Dickens, was the sister of Charles Dickens the novelist. Perhaps more surprisingly, women professors were also appointed from the beginning. The first Principal of the RAM, Dr. William Crotch—probably best remembered today as the composer of the anthem, "Lo! star led chiefs"—was a champion of musical education for women. At least he was until he was sacked for kissing one of them. The cause of women's musical education suffered something of a setback in 1867 when, after the RAM temporarily closed for reconstruction, the Principal at the time, Sterndale Bennett, used the occasion as an excuse for not rehiring the women professors. However, such was the outrage occasioned by this that Bennett was soon forced to give way. Sir George MacFarren, another Principal of the RAM, was, like Crotch, a supporter of the women. This was perhaps no coincidence, since his wife, Lady Clara Natalia MacFarren, is discussed in Hyde's book as an important translator and populariser of the Italian opera in England. In contrast with many professional women in the early twentieth century, most Victorian women musicians were married, and having a supportive musician for a husband may have been important in the success of not a few of them. One of the earliest women in England to compose a successful piano concerto, for example, was Caroline Orger Reinagle, wife of Alexander Robert Reinagle, organist of St. Peter's-in-the-East, Oxford, and composer of the well-known hymn, "St. Peter's."

Hyde devotes the last three chapters

to discussing individual women musicians. The first of these is devoted to Sarah Glover, one of the pioneers of solfège and a champion of universal musical education for children. Another chapter is devoted to Mary Wakefield, who did much to rescue English song writing from the sentimental banality of the Victorian ballad—something that had, alas, received some encouragement from the aforementioned Sarah Glover.

The final chapter of Hyde's book is devoted to Ethel Smyth, the only woman composer in Victorian England who can really be described as being of international stature. She was much travelled and was an acquaintance of Grieg, Tchaikovsky and Brahms. Ethel Smyth's *Mass in D* received performances in England, Germany and the U.S.A., while her opera *The Wreckers* appears to have exercised a considerable influence on Benjamin Britten's *Peter Grimes*. As much of interest was Ethel Smyth's own life. The rebellious daughter of a Major-General in the British army, she moved in high society and was a close friend of the Empress Eugénie, wife of Napoleon III. She sang for Queen Victoria at Balmoral. She was imprisoned for her violent behavior in support of the women's suffrage movement, and yet she lived to be made a Dame of the British Empire. During World War I she did a heroic job as a volunteer radiographer at a military hospital near the war front in France. She was also the author of a number of fascinating books including travelogues, autobiographical works and the libretti of several operas.

As something of a pioneer work in its field, Derek Hyde's book can of necessity only give us a glimpse of the tip of the iceberg that was the musical world of women in nineteenth-century England. Nevertheless, it is a well-written and fascinating book and a veritable mine of information. I heartily recommend it.

—John L. Speller  
St. Louis, Missouri

logue" (from *3rd Livre d'Orgue*) all by Louis Marchand.

There is a good reason for the brevity of this recording; it began life as a one-hour program for the early music series of West German Radio (Westdeutscher Rundfunk or WDR). Perhaps a brief note on the unfamiliar composers may be welcome: Kortkamp (ca. 1615–ca. 1665) was a pupil of Jakob Praetorius in Hamburg and organist of the Nikolaikirche/Kiel from 1637 until his death; Geist (1640–1711) was born in the north German city of Güstrow and was organist at various Copenhagen churches from 1686 on; Erich (1649–1712) was a pupil of Buxtehude in Lübeck who became organist in Güstrow; Schieferdecker (1679–1732) attended St. Thomas School in Leipzig and worked in Hamburg before studying with and eventually succeeding Buxtehude in Lübeck. There is very little music by these composers extant—the *Te Deum* is the only known work of Kortkamp, and we have only three chorale preludes by Geist, for example.

All of the unknown works are well worth hearing and performing. Even the Tunder *Praeludium* is unfortunately relatively unknown; it is fun both to play and to hear. The chorale preludes are without exception good examples of their type, and Kortkamp's *Te Deum* is a fine work that is a worthy ancestor of Buxtehude's well-known composition.

The organ heard here was built in 1990 by the Manufacture d'orgues de Bruxelles, more commonly referred to by the name of its chief, Patrick Collon, who has become almost a cult figure in some European organ circles. Collon has devoted himself to the study of early French, and to a lesser extent early Spanish and Italian organs, and his own organs are aptly described as modern versions, definitely not copies, of such instruments. The Essen organ, as far as I know Collon's second notable instrument in Germany, is a III/32 of about 44 ranks. The third manual is an enclosed Récit, essentially to make 19th- and 20th-century music, above all from the French repertory, possible.

Krummacker provides a list of his registrations, and it sounds wonderful in the Marchand works and only slightly less wonderful in most of the German compositions. It does not cope well with the Buxtehude *Praeludium*, where the weak (4 stop) Pedal is quite apparent. (Pedal without Bombarde 16' is anemic unless one has recourse to couplers.)

The performer was born in Berlin. His organ studies were in Greifswald, Dresden, and Leipzig with such teachers as Hans Otto and Hannes Kästner; he has participated in classes with Kooiman, Alain, Piet Kee, Roth, and Ducasse, among others. He received a doctorate in theology from Rostock University, was for a time organist of Brandenburg Cathedral with its famous Wagner organ, and professor at the Lutheran seminary there. At present Krummacker is professor and director of the Church Music Institute at the

► page 12

## New Recordings

**Christoph Krummacker spielt Orgelwerke des 17. Jahrhunderts in St. Michael am Wasserturn zu Essen. Querstand VKJK-0007. Available from Kamprad Verlag <www.querstand.de>, or from the Organ Historical Society, 804/353-9226; <ohscatalog.org>; \$14.98 plus \$2.50 postage.**

The disc (51 minutes) contains French and German music of the 17th century: *Praeludium in F* by Franz Tunder; *Te Deum laudamus* (6 versets) by Jakob Kortkamp; *Allein Gott in der Höh sei Ehr* by Christian Geist; *Praeludium in e* by Dietrich Buxtehude; *Allein zu dir, Herr Jesu Christ* by Daniel Erich; *Meine Seele erhebet den Herren* by Johann Christian Schieferdecker; 7 pieces from the *2nd Livre d'Orgue* ("Dialogue," "Basse de trompette," "Récit," "Dialogue," "Trio," "Fond d'Orgue," "Duo"), and "Grand Dia-

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## New Books!

**Toward the Conservation and Restoration of Historic Organs: the Liverpool Conference** Papers from the conference held in Liverpool, England, in 1999 discuss conservation in Britain, Europe, and USA, with well-known contributors. Includes: conservation related to musical performance; concert organs and their repertoire; organ consultants; training restorers; archaeology; planning conservation; and key documents in conservation. 182 pages. Book 5866 \$13.98

**The Wonderful World of the Organ** by Marcel Thomann Exquisitely illustrated with full color drawings and many photographs throughout, the world of the organ becomes even more wonderful while perusing the eye-popping pages of this handsome, large-format book. An entire chapter deals with mechanism, with wonderfully clear diagrams of how it all works: key-action, stop-action, wind system, and pipes, both reed and flue. Next comes a chapter on ancient organs from the hydraulis to the 1400s. Then, magnificent examples of organs built in the 16th through the 20th centuries in three chapters. *The text is entirely in German with no translation*, but the illustrations are largely self explanatory. 96 pages, hardbound. Book 3971 \$33.95 to OHS members, \$36.95 to others

**Virgil Fox (The Dish)** by Richard Torrence and Marshall Yaeger A controversial remembrance based on a memoir by Ted Alan Worth, with contributions by his associates Fred Swann, Richard Morris, Douglass Marshall, Albert Fuller, Carlo Curley, Andrew Crow, and many more. 432 pages, softbound, many photographs. Order VFoxBook \$28

**A History of the Organs in St. Paul's Cathedral** by Nicholas Plumley and Austin Niland traces organs in the famous London cathedral beginning with the "Father" Smith organ of 1694 to the current Mander organ of 225 ranks comprising most of its predecessors by Smith and Willis, primarily. Also covered are other organs in the Cathedral. 221 pages softbound Book 9428 \$36.98

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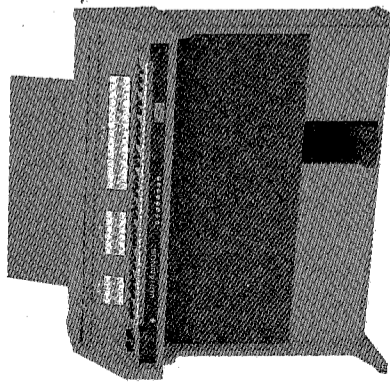
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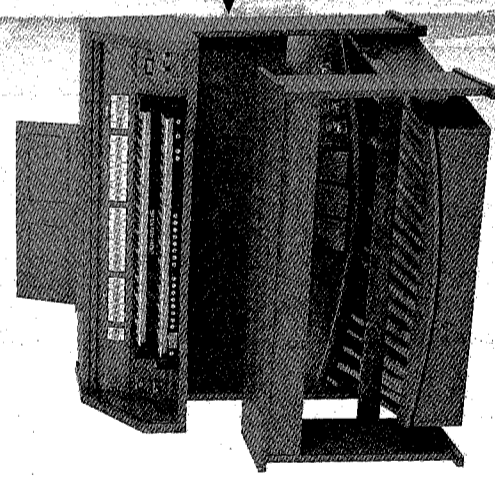
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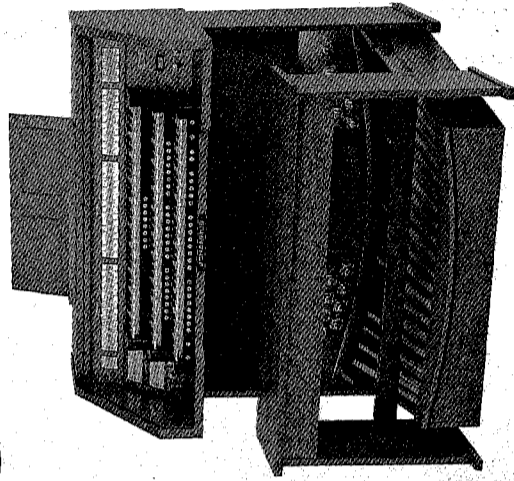
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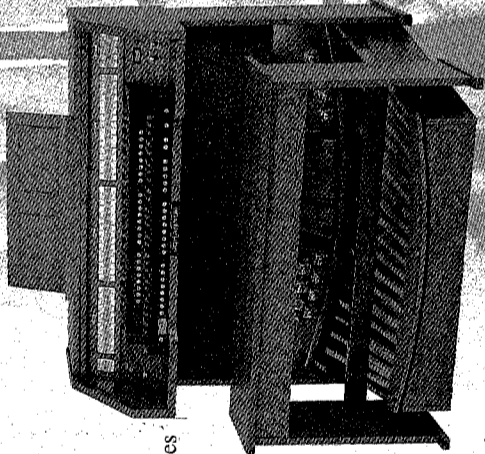
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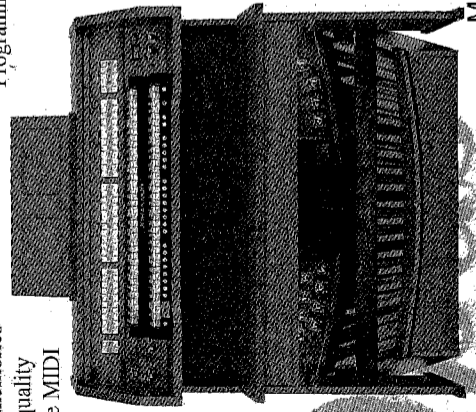
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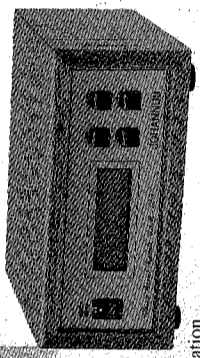
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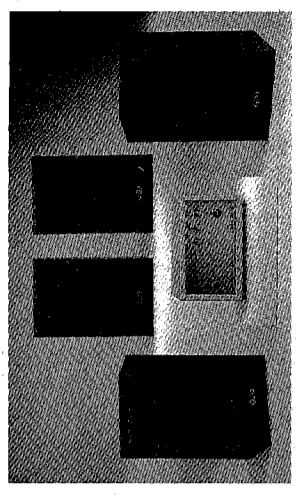
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► page 10: New Recordings

Hochschule in Leipzig. He is widely known as a performer and for his scholarly publications. One can only marvel at Krummacker's discovery of unknown works and appreciate both his sense of style and his command of the instrument. I think that this is the best recording of the Marchand pieces I have heard.

The accompanying leaflet (German and English) is excellent, with good notes on the instrument and the composers, by Krummacker. Highly recommended; worthwhile and unknown repertory on a very suitable organ played by an organist completely at home with both music and instrument!

—W. G. Marigold  
Urbana, Illinois

## New Organ Music

**David Angerman, arr., Ten Hymn Intonations for Organ.** Flammer, HH-5221, \$10.00.

Included are *Dexter, St. Thomas, Song 13, Coronation, Austrian Hymn, Straf mich nicht, Veni Emmanuel, Mar-ion, Sephanos, Boylston.*

David Angerman has created ten well-crafted hymn intonations, mostly on general hymn tunes with one exception for Advent ("O come, O come, Emmanuel"). They are listed by title in the table of contents, but the tune names are also included. Most of the intonations (introductions) are fairly lengthy, from two to four pages long. Several of the settings are actually useful more as preludes or postludes, as they are three or four pages long. These are moderately difficult to play and carry some challenges, even for the seasoned performer. A wide variety of hymn tunes are explored, with each setting being unique. These can be played on a two-manual organ.

**Mark Thallander, Organ Hymns of Faith: Harmonizations of hymns for congregational singing, 12 hymns, Thomas House, Volume 1; and Organ Hymns of Faith: 7 settings, Volume 2, Thomas House, 101079742, 10107994, \$9.95 each.**

Mark Thallander, formerly assistant organist at the Crystal Cathedral in Garden Grove, California, has written two volumes of hymn accompaniment for congregational singing. Volume 1 has twelve settings, while volume 2 has seven. Volume 1 contains general hymns for all seasons of the church year. These mostly (with some exceptions) follow a stock format of introduction, stanza, interlude (modulation), final stanza. The score is printed on two staves throughout. Volume 1 is useful for the beginning organist (or other keyboard player), as these settings can be played without pedal.

Volume 2, however, needs pedal frequently throughout with two settings on three staves. One of these is a toccata on

*Hymn to Joy* that is eight pages long and more useful as a postlude than as an accompaniment. The other, *Darwall's 148th*, combines the Jeremiah Clarke *Prince of Denmark's March* (often attributed to Henry Purcell) excerpts around the hymn stanzas. A two-manual organ will suffice.

**Antony Baldwin, Final Flourishes: Hymn tune settings for organ and congregation, volume 2. Sacred Music Press, \$12.50.**

Antony Baldwin of London, England has created accompaniments for the final stanzas of thirty hymns. Most of the harmonizations are set in five-part harmony. Baldwin has at his command a rich harmonic language creating both an exciting and inspirational foundational support to lead congregational singing. These settings are moderately difficult and offer some challenges for the experienced player. A two-manual organ will suffice.

**Raymond H. Haan, Two Psalm Reflections: 1. Entreaty 2. Plaint. Morning Star, \$6.00.**

These two Psalm reflections are just that: reflections on verses from two Psalms. *Entreaty* is a free meditation on Psalm 55: "Give ear to my prayer, O God." With a solo clarinet against strings in the accompaniment, Raymond Haan has woven a lovely, plaintive melody expressive of supplication to God. In the middle of the piece, he has Diapasons 16' and 8' carrying the melodic line, then returning to the original clarinet solo in an ABA format. *Plaint* is based upon Psalm 69:17-18, "Hide not thy face from thy servant." Here he calls for a French Horn (or Diapason) solo in the tenor range accompanied again with strings. The solo line moves up to the soprano and later returns to the tenor. The piece is a lovely and somber free meditation upon the text. These pieces are fairly easy to play. A three-manual organ is best for these.

**Wilbur Held, The Lord Is My Shepherd: Six Hymn Settings on Psalm 23. Morning Star, \$9.00.**

Wilbur Held has created some very practical and approachable hymn settings for Psalm 23. The tunes are usually set to paraphrased texts of this Psalm which include *Dominus Regit me, St. Columba, Evon, Brother James' Air, Crimond*, and *Resignation*. Held has written accessible pieces, practical for the novice as well as the veteran performer. Each setting is unique with *Crimond* being a set of three variations. Some are ensemble pieces while others have solo and accompaniment format. Sometimes the solo voice is in the soprano and sometimes in the tenor voice. These pieces are moderately easy, but maintain the performer's interest. A two- or three-manual organ is fine for these.

**John Innes, Great Is Thy Faithfulness and other favorite hymns for organ. Lorenz, 70/1198L, \$9.95.**

John Innes, the talented organist for the Billy Graham team, has created

some useful and challenging arrangements of favorite hymns for service and recital use. These are not for the timid, as they vary from moderately easy to fairly difficult, from contemplative to exuberant, and from lush to quasi-classical in style. There are ten settings in the collection. At \$9.95 for the collection, that makes them a bargain at under \$1.00 per piece. These settings are appropriate in both evangelical and liturgical styles of services. They are fun to play, and call upon the full resources of a good two- or three-manual organ.

**The Organist's Liturgical Year, edited by Nicola Caporali, by Kevin Mayhew, Ltd., England; available in the USA through Mel Bay Publications, Inc. 1400185, \$28.95.**

This is a grand collection of pieces by contemporary composers for the seasons of the church year including, Advent, Christmas, Lent, Holy Week, Easter, Pentecost, various Sundays of the year, such as Christ the King, and other occasions, including Feasts of the Blessed Virgin, Harvest All Saints Days, and Remembrance Sunday. The composers are from various countries including England, Ireland, Germany, Australia, New Zealand, and the USA. It is a sizeable volume of 167 pages, fifty compositions and eighteen composers; at \$28.95 this is a good value. The music difficulty ranges from easy to moderately difficult. There is a vast range of style from solo and accompaniment to toccata. One problem encountered with these larger volumes is the form of binding. The volume will not stay open on the music rack without either breaking the binding or holding the volume with other books. My solution with this type of binding is to have the books ring-bound at the local copy shop. These pieces can be played on any size organ.

**Larry Visser, Dare to be a Daniel (A Biblical sonata based on Philip P. Bliss's tune, "Dare to be a Daniel," for organ and narrator), Organ Demonstrator Number two (for upper elementary school students), Wayne Leopold Editions, Inc., 1999, WL 600124, \$9.00.**

This is a wonderful and colorful organ demonstration piece for children and adults alike. It contains six movements demonstrating the various organ tonal colors: (1) Prologue: Full Organ (Daniel, the Honest President); (2) Principals (The unaltered decree); (3) Strings (Daniel prays to his God); (4) Reeds (Daniel is thrown to the lions); (5) Flutes (King Darius runs to the lion's den); (6) Epilogue: Full Organ (Daniel is delivered from the lions).

The piece begins with a narrated introduction describing the four families of organ tone (with the organist playing samples of them). Then the audience sings the Sunday School chorus, "Dare to be a Daniel." The publisher allows this tune to be printed out for the audience. The organ settings are well written with a fugue and a toccata among the movements. A three-manual organ is best for this piece, but it can be

played on two manuals effectively. The level is moderately easy to moderately difficult. Most seasoned players can easily master the piece, which displays the organ effectively.

—David A. Gell  
Santa Barbara, California

**J. Bert Carlson, A New Look at the Old: Seven Creative Hymn Settings for Organ. Augsburg Fortress 11-11009. No price given.**

These settings of Candler, Christe Sanctorem, Hyfrydol, Cwm Rhondda, The Ash Grove, Was Gott tut, and Wer nur den lieben Gott are all short (between about a minute to just over three minutes long), moderately easy, attractively written pieces that could find use as preludes or hymn introductions. All pieces have registration suggestions and all are playable on a two-manual instrument (though a three-manual organ is called for in three settings, the registration could be modified for a two-manual instrument). The writing style is in the Paul Manz/David Cherwien vein, though a bit simpler to play. Hymn tunes are presented in a variety of ways: simply (Candler, the toccata-tinged Christe Sanctorem), paired with a contrasting motive (the "rollicking" Cwm Rhondda, The Ash Grove, and Wer nur den lieben Gott), or in an ornamented chorale prelude style (the cheery Was Gott tut, the fanciful Hyfrydol). Useful and enjoyable service music.

—Joyce Robinson

**Daniel Roth, Ain Karim, Fantasy for Flute and Organ, Schott, ED8761.**

A work born of contrast, *Ain Karim* was written at the request of Karl Paukert who asked Roth to compose a piece for flute and organ for a concert with the French flutist Michel Debost. Roth was inspired to bring out the contrast between the little flute and the monumental organ, pointing to the words from the Magnificat: *He hath put down the mighty from their seat and hath exalted the humble and meek.* The title, *Ain Karim*, is the name of the village near Jerusalem where the words of the Magnificat were first heard by Elizabeth. The contrast between *mighty and meek* runs throughout the work. At the work's onset, the organ instantly asserts itself in its capacity for dominance, rhapsodically reaching to height, plunging to depth, anchored at brief cadences, punctuated with rapid-fire descending staccato triads. Indeed, this beginning episode for organ alone, lasting a mere eight measures, is an expression of extroversion in a most violent form. But profound is the eight-measure consequent for flute alone. Infinitely serene, the flute speaks in its lowest register, alternating slowly between sustained notes. Without a trace of effort, the flute ascends in a gentle, embellished arc up to a distance no greater than a sixth to finally return to rest in its lowest and most telling register.

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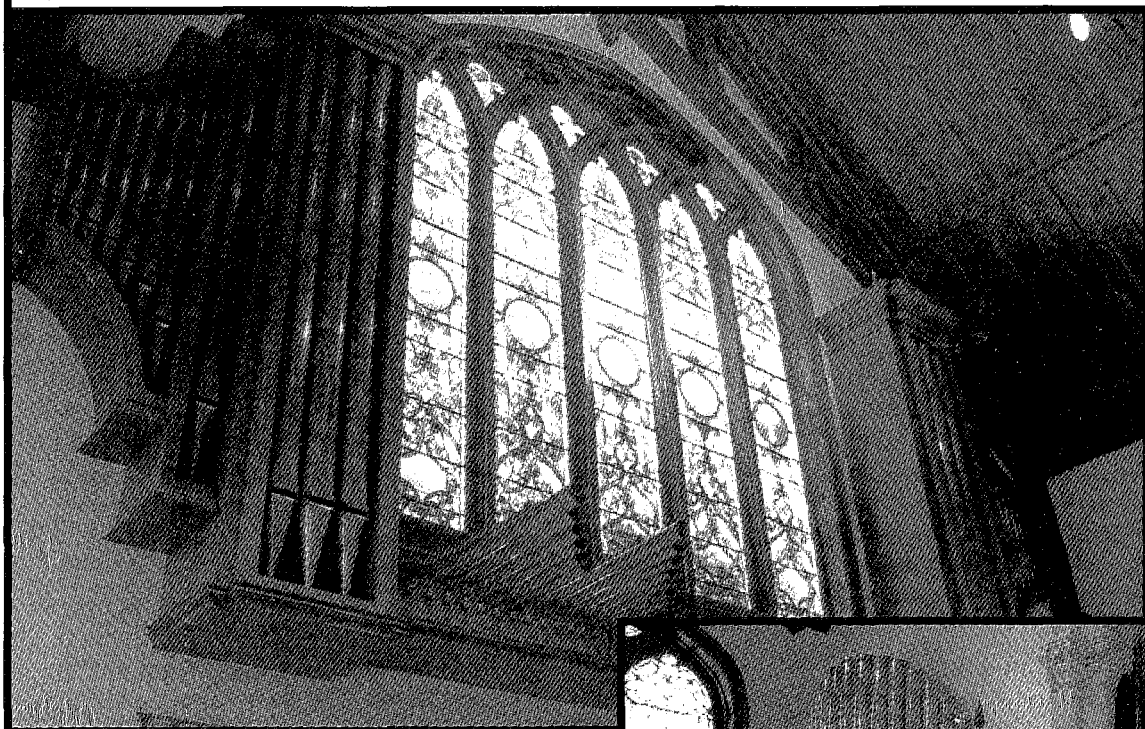
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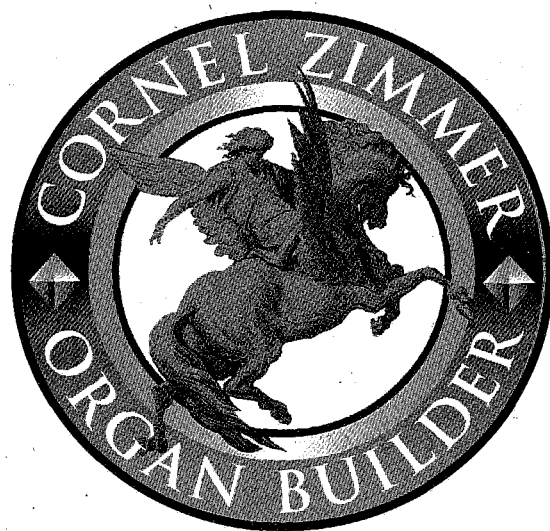
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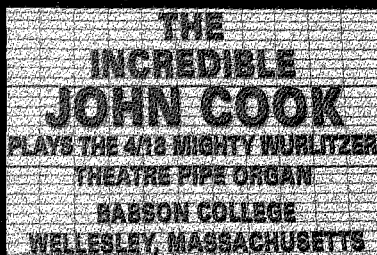


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► page 12: New Organ Music

ter. Following is the organ's next episode, rushing more headlong and precipitously than before but becoming subdued where it joins the flute in mutual repose not to separate until the climactic close of the piece. The writing for flute is highly expressive and employs nearly the full panoply of techniques (excepting *avant-garde* practices). The writing for organ likewise contains elements of bravura but most passages fit readily beneath hands and feet with no presence of technical excess. More challenging is the handling of overall musical material, contrast, juxtaposition, and interplay. It is the deft handling of these elements where the work's true virtuosity lies. *Ain Karim* is a work that contains much to be discovered above as well as beneath the surface of its varied soundscape. This dual quality, found in works which take hold of both intellect and emotion, makes *Ain Karim* a worthwhile journey.  
 —Domecq Smith

**New Handbell Music**

*A Joyful Flourish (Rigaudon)*, André Campra, arr. John Leavitt, for 3 octaves of handbells, Concordia Publishing House, #97-6867, \$3.25, AGEHR Level 2 (E+).

Here is a very practical arrangement of this classic favorite. No frills, some trills, straightforward and accessible for most choirs.

*Lead on, O King Eternal*, arr. Barbara B. Kinyon, for 3-6 octaves of handbells, Agape (Hope Publishing Co.), Code No. 2165, \$2.95, AGEHR Level 3+ (M).

This arrangement can involve a large cast of bell ringers. The chords are rich and thick and sometimes span six octaves, and the effective writing is homophonic in texture. It appears that great care has been given to the low bell ringers' part, as many of the lowest notes are indicated to be plucked, which saves picking up several large bells in a row. The piece features flourishes throughout and three big key changes, then ends surprisingly with a pianissimo plucked chord. If one has enough bells, this would be effective and accessible.

*Awesome God/Almighty*, Rich Mullins and Wayne Watson, arr. Patricia Sanders Cota, for 2-3 octaves of handbells, Agape (Hope Publishing Co.), Code 2190, \$3.25, AGEHR Level 2 (E+).

A verse each of these two praise choruses, the first in C minor, the second in C major, keeps this arrangement quite short and to the point. It might have been interesting to see what could have been done by combining the two melodies for another verse or two.

—Leon Nelson  
 First Presbyterian Church  
 Arlington Heights, Illinois



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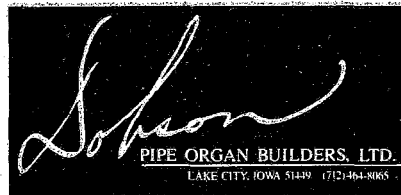
Attendees of the 22nd International Organ and Church Music Institute at the University of Michigan enjoyed a rewarding three days devoted to "20th Century Music: Music of Alain, Messiaen, and Others." Marilyn Mason opened the institute on June 24 with a recital on the two-manual, 28-stop Fisk organ at the School of Music, assisted by soprano Brenda Wimberly. The music included the premiere of James Lee's colorful "Variations on Balm in Gilead" commissioned by Marilyn Mason.

On June 25 at Hill Auditorium, Deborah Friauff presented a lecture-recital entitled "Heroic Memory: Organ Works Dedicated to Jehan Alain." Playing on the Frieze Memorial Organ, Dr. Friauff alternated engaging narrative with performance of works by Langlais, Fleury, Litaize, Dupré, Grunenward, and Duruflé. In the afternoon, Timothy Tikker demonstrated the "Messiaen Modes of Limited Transposition: Toward a Practical Grasp" playing on the 3/38 Reuter in the studio of Marilyn Mason. Following this there was a general meeting of the Alain Association in America. The day ended with a concert by students from Professor Mason's Seminar in 20th Century Organ Music. Michael Elsbernd, Sean Jackman, Jean Randall, David Saunders, Brennan Szafron, and James

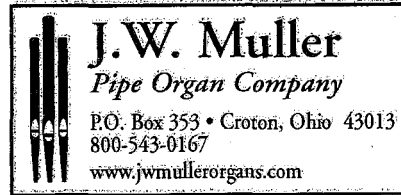
Wagner performed organ works by Messiaen, Duruflé, Jacobus Klopppers, Calvin Hampton, and Ruth Watson Henderson at Hill Auditorium.

Tuesday morning, Timothy Tikker presented a lecture-recital at Hill: "An Overview of the *Oeuvre* of Charles Tournemire." Mr. Tikker shared with the audience his exhaustive list of Tournemire's published organ works. The afternoon began with flautist Pamela Michael and the vocal group, Vox, conducted by Deborah Friauff, collaborating with organists Timothy Huth and Matthew Samelak in "Chamber Works of Jehan Alain." Returning to the Mason studio, attendees gleaned practical suggestions for utilizing the smaller works of Alain from recent U of M graduate, Dr. Linda Dzuris. The Institute concluded that night with a recital in Hill Auditorium featuring the major works of Alain played by organists Timothy Tikker, Timothy Huth, and Deborah Friauff. Dr. Huth performed *Litanies* with particular flair, while Dr. Friauff brought the concert to a close in grand style with her energetic performance of *Trois Danses*.

—James Wagner  
 Graduate Student Instructor in  
 Music Theory  
 The University of Michigan



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# Arthur C. Becker *Sonus Epulantis*

Enrique Alberto Arias

The name Arthur C. Becker was familiar to the readers of THE DIAPASON in the period of the 1930s to the 60s because of his many articles and frequent notices of his activities. In addition to his accomplishments as an organist and college administrator, Dr. Becker was an able composer who composed much organ and liturgical music for St. Vincent de Paul Church in Chicago, where he was organist and music director from 1918 to 1973. That he was so long associated with this church gave him ample opportunity to create music not only to demonstrate his own virtuosity as an organist but also to support the services of the church.

## Background

Arthur C. Becker (1895–1976) was the founding dean of DePaul University's School of Music and served as organist and choirmaster at St. Vincent de Paul Church from 1918 to 1973. Born in Louisville, Kentucky on September 20, 1895, Becker soon evidenced talent for playing the organ. After holding a number of positions in the Louisville area, Becker moved to Chicago in 1918, where he received a Bachelor of Music and later a Master of Music degree from the Sherwood Conservatory. Among his teachers were Wilhelm Middleschulte and Gaston Dethier in organ and Josef Lhevinne in piano. In 1918 Becker organized DePaul University's School of Music and began his position at St. Vincent de Paul Church. In 1922 Becker went to Paris to study organ with Charles-Marie Widor and Marcel Dupré, and composition with Albert Roussel. In 1942 he received an honorary Doctor of Music degree from The Chicago Musical College. Because of his distinguished service, Becker became an affiliate of the Vincentian order in 1964 and was awarded the Via Sapientiae, DePaul University's highest honor, in 1966. He died in 1976, one of the most respected members of the Chicago musical community and the leading Catholic church musician of the city.

In general, Becker's music is conservative, with the strong influence of the French school of the late Romantic period much in evidence. His organ study in France and his composition studies with Albert Roussel fostered a love for the French repertory. In addition, Becker's own manner of organ performance was decidedly in the French tradition.

## Sonus Epulantis

The purpose of the present article is to consider the *Sonus Epulantis* for organ, one of his finest compositions. What I assume to be an earlier work, *Prelude to a Sacred Drama* (no date), is the basis for *Sonus Epulantis*. The differences between the two are few: *Prelude to a Sacred Drama* begins with slightly fuller harmonies, and there are some differences in dynamic indications. Other than these slight details, the two compositions are the same, though the manuscript style for *Sonus Epulantis* is smaller and neater.

At this time little is known about the date and the reason for composing this work. My impression, as we shall see, is that it is a late work. The title is both curious and enigmatic. The literal translation is "the sounds of one rejoicing." The key to the title's meaning is found within the work itself. There is a musical quotation from the opening of the Gregorian sequence for Easter, *Victimae Paschali*. The opening lines of the sequence read:

Victimae paschali laudes immolent Christiani.  
Agnus redemit oves: Christus innocens Patri reconciliavit peccatores.

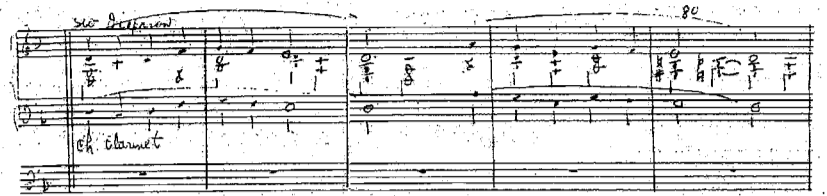
May Christians bring praise as the sacrificial offering to the Paschal Victim. The Lamb redeems the sheep. Innocent Christ reconciles sinners to the Father.

I interpret the title to relate to this sequence, for the "sounds of one rejoicing" are in truth the sounds of rejoicing at the Paschal feast. Easter, after all, celebrates the resurrection of Christ and the birth of spring. This is, therefore,

the most joyful season of the liturgical year; thus Becker's *Sonus* is actually an Easter work, one that relates the Latin text of the sequence to the title. As far as I know, the title is Becker's own—it neither seems to be quotation or the title of some hymn.

There are two melodic ideas that dominate *Sonus*: the Gregorian quotation (Example 1), and another short melody that likewise seems to be derived from the Gregorian repertory (Example 2). Thus far I have not been able to identify the Gregorian chant, but I suspect this haunting melody is Becker's own. Does not this melody relate to the work's title? But for a composition that is supposed to be joyful, *Sonus* is

## Example 1



strangely subdued. Again I interpret, but my impression is that *Sonus* reflects a deeply felt joy, one that is suffused with tranquility and introspection.

## Structural features

Let us turn to the work itself. In general, *Sonus* is marked by linear counterpoint that creates friction between the lines and quartal harmonies. (Example 3) Peculiar harmonic inflections are also common. (Example 4) The general structure results from the cantus firmus treatment of the two melodic ideas mentioned above. Becker's own melodic idea is presented as an ostinato and

becomes the most striking feature of the work. (Example 2)

The work opens with a sustained D in the bass. Quartal harmonies with dissonance are here featured, creating a prelude from mm. 1 to 30. An Allegro maestoso begins at m. 31. Here the ostinato is introduced, with fragmentation and variation. Increasingly chromatic harmonies and active rhythms provide intensity. The texture clears and there is a return to D as the tonal center. At m. 76 the opening of the *Victimae paschali* is quoted and then treated as a cantus firmus against active figuration. At m. 93 the ostinato is presented against the

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Example 2



Example 3



Example 4



opening of the *Victimae Paschali*. A change to 6/4 meter and D major appears at m. 108, introducing a free variant of the sequence and veiled references to the ostinato. At m. 121, D minor returns with active rhythm and a combination of the two melodic frag-

ments. At m. 139, the Adagio tempo returns with the final appearance of the ostinato pattern used as the cadence.

**Stylistic features**

There are a number of features of *Sonus Epulantis* that imply it is a later



Arthur C. Becker, c. 1954, at the organ of St. Vincent's Church, Chicago

work of Becker's. The harmonies are frequently dissonant. The enigmatic title and the haunting melody used as the ostinato are also unusual. Was this work composed for some special Easter occasion? I rather suspect that it was, for it could well have been featured as an interlude during one of those grand Easter services that Becker was so famous for. Although *Sonus Epulantis* is carefully composed, it reflects Becker's mastery as an improviser. Each section leads into the next, creating contrast and climaxes but always referring to the two thematic ideas.

The score includes registration suggestions and manual designations and is intended for a large romantic organ of three manuals and pedal. The registrations include both general and specific instructions. For example, the work opens with the registration: Sw: Soft Strings, Gt: Foundations, Ch: Dulciana, Ped: 16' and 8', and the dynamic is *piano*. Within the first 15 measures the music crescendos to *fortissimo*, presum-

ing the use of the crescendo pedal or carefully worked out general and divisional piston changes. Five measures later, the score indicates *piano*. Later instructions include such indications as "Gt and Sw Full" and "Gt Diapasons to Full Sw," along with crescendo to full organ. The middle section indicates Sw: Diapason and Ch: Clarinet; and later Sw: Solo Stop (Trompette) and Ch: Soft Flutes; later still Sw: Flutes and Strings 8', 4'. Another crescendo in measures 117 to 128 builds to full organ, achieved with the crescendo pedal or numerous piston changes. After a climax on V2 of iv, the piece ends quietly on the Swell Voix Celeste and the Great soft Flute. Performance requirements include a thorough control of legato touch, octaves in the manuals and pedal, brilliant 16-note figuration, and numerous manual and registration changes. Two enclosed divisions are intended.

**Summary**

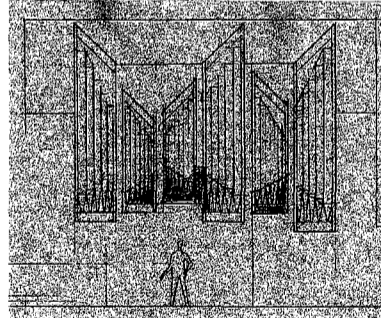
Unfortunately, Becker's music has fallen into oblivion. A concert of his music on the 125th anniversary of St. Vincent de Paul church on November 5, 2000 revealed a composer with a solid technique and profound commitment to religious expression. Of all the compositions on this program, *Sonus Epulantis* was the most expressive and most beautiful. It reflects the emotions of a man who had lived a long life in church music and wished to express the spiritual satisfaction that life had given him. Its transcendence suggests it was one of the last compositions Becker wrote and that it was a kind of *opus ultimum*—a final statement of his life and purpose.

Enrique Alberto Arias holds a PhD in music history and literature from Northwestern University. He is currently Associate Professor in the School for New Learning at DePaul University. In addition, he is president of Ars Musica Chicago. Dr. Arias attended the School of Music at DePaul in the 1960s when Arthur C. Becker was dean.

A CD recording was made of the November 5, 2000 concert. Copies are available for \$15 (postpaid), payable to St. Vincent Organ Restoration Fund; contact Stephanie Ostruska, St. Vincent de Paul Church, 1010 W. Webster Ave., Chicago IL 60614; 312/327-1113.

**Becker bibliography**

"Who's Who Among American Organists," THE DIAPASON, October, 1925, p. 10.  
"Arthur Becker appointed director of the



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chorus of the Illinois Club for Catholic Women," THE DIAPASON, July, 1930, p. 46.

"Catholic Church Music: Three New Masses of Interest," THE DIAPASON, August, 1932, p. 23.

Arthur C. Becker, 1/4 page display ad, Concert Management McNab & Gressing, THE DIAPASON, September, 1933, p. 7.

"Arthur C. Becker broadcasts recitals in university course," THE DIAPASON, April, 1936, p. 20.

"Arthur C. Becker, A.A.G.O., dean of the school of music of DePaul University, Chicago, and organist and choirmaster of St. Vincent's Church, completed his thirty-third broadcast of organ music from station WGN . . .," THE DIAPASON, July, 1938, p. 17.

"Becker and School to Mark Anniversary: serves a quarter century," THE DIAPASON, April, 1943, p. 7.

"Dr. Arthur C. Becker on April 5 observed his 36th anniversary as organist and choirmaster of the Catholic Church of St. Vincent de Paul," THE DIAPASON, May, 1954, p. 6.

"Dr. Arthur C. Becker, dean of DePaul University's school of music, is shown at the console of the three-manual Moller organ donated anonymously to the school," THE DIAPASON, April, 1957, p. 1.

"Arthur C. Becker celebrates 40th anniversary," THE DIAPASON, April, 1958, p. 6.

"Dr. Arthur C. Becker will retire as dean of the school of music at DePaul University, Chicago, after 48 years as its head," THE DIAPASON, March, 1966, p. 26.

"Arthur C. Becker celebrates 50 years at St. Vincent de Paul Church," THE DIAPASON, May, 1968, p. 2.

"Arthur C. Becker will observe his 52nd anniversary as organist and choirmaster of St. Vincent de Paul Church," THE DIAPASON, April, 1970, p. 8.

"Nunc Dimittis," THE DIAPASON, April, 1976, p. 11.

#### Arthur C. Becker Work List

##### Organ

*Brünnhilde's Awakening and Finale* from *Siegfried*—Richard Wagner, arranged for organ by Arthur C. Becker, February 12, 1933.

*Four Antiphons of the Blessed Virgin Mary Choral-Paraphrased for Organ* (1948?). Alma Redemptoris Mater, Ave Regina Caelorum, Regina Coeli, Salve Regina. Published by McLaughlin & Reilly Co., Boston, M&R Co. #1590-20, copyright MCMXLVIII.

*Miniature Suite for Organ* (August 4, 1962), dedication: "To René Dosogne." I Con Moto, II Moderato, III Moderato, IV Con Moto. Unpublished manuscript.

*Music for Low Mass* (no date), Suite for Organ. Introit—Effusum est, Offertory—In virtute tua, Elevation—Benedictus—Mass XI, Communion—Religio munda, Postlude—Alleluia. Unpublished manuscript.

*Prelude to a Sacred Drama* (no date). Unpublished manuscript. Note: This piece reworked into "Sonus Epulantis" listed below.

*Retrospection* (February 11, 1969). Unpublished manuscript.

*Scherzando* (August 22, 1966). Unpublished manuscript.

*Second Sonata for Organ* (no date), dedication: "To my friend and colleague Herman Pedtke." I Larghetto, II Lively, III Andante, IV Moderato. Unpublished manuscript.

*Sonus Epulantis for Organ* (no date). Unpublished manuscript.

*Three Sketches for Organ* (June 25, 1969). I Andante, II Andante, III Allegro Maestoso. Unpublished manuscript.

There was also a First Sonata for Organ written in the 1920s. The manuscript for this has been lost. Two of the movements had been arranged for brass sextet. *Pæan for brass sextet* [New York] Remick Music Corp., ©1938. Library of Congress Call # M657.B4 P3. *Romance for brass sextet* [New York] Remick Music Corp., ©1938. Library of Congress Call # M657.B4 R6.

##### Organ and Piano

*Concert Overture* (April 16, 1941). Unpublished manuscript. Probably written for performance with his wife Barbara S. Becker.

##### Choral

##### Published Works

*Alleluia*—Choral Part for the Toccata from *Organ Symphony No. 5* by C.M. Widor. Published by McLaughlin & Reilly Co., Boston, copyright MCMXLV.

*Ave Maria* (early 1930s?), a cappella, Latin. Published by McLaughlin & Reilly Co., Boston, copyright MCMXXXV, "In the Caecilia" (June, 1935).

*Creator of the Stars of Night*, Sacred Chorus for Mixed Voices, S.S.A.A.T.T.B.B. a cap-

ella, Published by Hall & McCreary Co., Chicago, copyright 1940.

*Mass in Honor of St. Vincent de Paul*, "Dedicated to my sister Lucile," SSAATTBB and organ, Latin, Boston, McLaughlin & Reilly Co., ©1937. There are also string parts (in manuscript) for this Mass—V1, V2, Vla, VC, DB.

*Mass in Honor of the Holy Name*, SATB Voices and Organ, Latin, dedication: "To Msgr. Charles N. Meter, S.T.D., Mus.D., and the Cardinal's Cathedral Choisters, Chicago, Ill." Published by McLaughlin & Reilly Co., Boston, copyright MCMXLIX.

*Mass "Lord God, Heavenly King"*, English Mass for Congregation and Choir of Four Mixed Voices with Organ. Published by Gregorian Institute of America, Toledo, Ohio, copyright 1966.

*Mass of the Sacred Heart*, SATB Voices and Organ with Congregation ad lib. Published by Gregorian Institute of America, Toledo, Ohio, copyright 1966.

*One Is Holy*, SATB a cappella. Published by McLaughlin & Reilly Co., Boston, copyright MCMXLIX.

##### Arrangements

*Bless the Lord, O My Soul*, Mikhail Ippolitov-Ivanov (1859-1935), arranged for S.A.T.B. by Arthur C. Becker. A cappella. Published by GIA Publications, Chicago, copyright 1970.

*Come Holy Spirit*, Orlando Gibbons, arranged for SATB Voices with Organ. Published by GIA Publications, Chicago, copyright 1970.

*The Lord Bless You*, J.S. Bach, arranged by Arthur C. Becker. Text: "From the concluding prayer of a Commissioning Service. Freely Translated by A.C.B." S.A.T.B. a cappella. Published by GIA Publications, Chicago, copyright 1970.

##### Unpublished Works

*Adore Te Devote* (no date), for soprano, alto, tenor, bass and organ, Latin.

*Ave Maria* (no date), SATB a cappella, Latin. (This is different from the published *Ave Maria* listed above.)

*Blessed Be God The Father* (October 11, 1969), for mixed voices, 2 trumpets, 2 trombones and organ, English.

*Cantate Domino*—Come, let us sing to the Lord (no date), SATB and organ, English.

*Domine Deus* (April, 1958), "To St. Vincent Choir," SATB with organ, Latin.

*Have Mercy On Me* (May 2, 1967), SATB with organ, English.

*I Will Delight in Your Commands* (February 4, 1970), SATB and organ, English.

*Mass in Honor of St. Barbara* (no date), for mixed choir, congregation and organ, "In Memory of my Beloved Wife, Barbara."

*Mass* (Untitled) (May 20, 1970), "To St. Vincent de Paul Church Choir," SATB with organ, English.

*Missa Brevis* (no date), SATB, organ (ad libitum), Latin.

*O Lord, I Am Not Worthy* (May 8, 1966), SATB a cappella, English.

*Our Father* (December 28, 1965), SATB a cappella, English.

*Panis Angelicus* (no date), SATB, organ, Latin.

*Rejoice unto the Lord* (July 17, 1966), "Respectfully Dedicated to Rev. Charles E. Cannon, C.M., Pastor of St. Vincent de Paul Church, Chicago Illinois," SATB with organ, English.

*Yours Is Princely Power* (January 4, 1969), Scriptural Response Christmas Midnight Mass, SATB with organ, English.

##### Arrangements

*Agnus Dei*, Kalinnikoff, arranged with Latin words by Arthur C. Becker, soprano solo, alto solo, S.S.A.A.

*Hymn—Accept Almighty Father*, four part chorus of mixed voices.

*Hymn—At That First Eucharist*, arranged for solo, mixed choir and congregation.

*Hymn—Crown Him with Many Crowns*.

*Hymn—For All The Saints*, R. Vaughan Williams.

*Hymn—Forty Days and Forty Nights*, arranged for 4 voices and organ.

*Missa Plebs Dei*, David Kraehenbuehl, arranged for 4 voices.

*Missa Regina Pacis*, Albert J. Dooner, English arrangement of Latin mass.

*Send Forth Thy Light*, Balakirev (?), alto solo, SATB solos and mixed choir with organ.

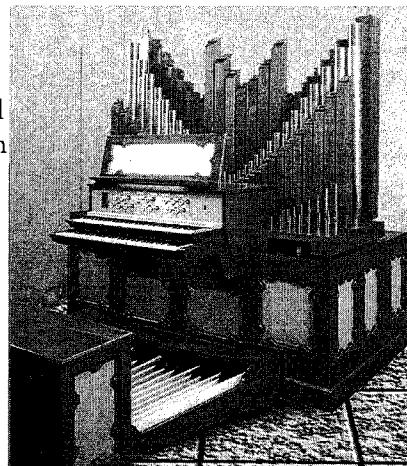
##### Miscellaneous

DePaul University "Fight Song," Published by DePaul University Press, 64 East Lake Street, circa early 1930s.

*Work list compiled by David C. Scribner. A student of Arthur C. Becker from 1969-1973, David Scribner holds the Bachelor of Music degree from DePaul University and succeeded Dr. Becker as organist and choirmaster of St. Vincent's Church. He currently works for Nichols & Stimpson Organ-builders in Little Rock, Arkansas.*

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1 1/3' Spitzquint  
8' Trompette

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Finney Chapel, Oberlin College's largest concert venue, was filled on Friday evening, September 28, for the inaugural public performance on the northern Ohio school's most recent new organ built in the 19th-century French symphonic tradition by leading American organ builders, the firm of C. B. Fisk. A concert of music for organ and orchestra featured the outstanding Oberlin Orchestra, comprising undergraduate students, conducted by Paul Polivnick. Soloists were Haskell Thomson and David Boe, the current organ faculty members.

Rain, persistent earlier in the week, had given way to an achingly beautiful, dry and crisp fall day, perfect weather for celebration. Nature's affirmation of life's beauty made even more moving an added opening tribute to the victims of the September 11th terrorist attacks, the quietly noble "Nimrod" from Edward Elgar's *Enigma Variations*, followed immediately by a passionate rendition of our national anthem, which allowed the first hearing of the new organ.

The planned program began with Robert Sirota's *In the Fullness of Time*, a celebratory noise of organ, brass and percussion, and the ubiquitous "Organ" *Symphony* (the third) of Camille Saint-Saëns, with Boe at the keyboards. He got the hush of the quiet organ entrance just right, revealing immediately a warmth of sound to complement the patina of the stately mahogany case, the central and lower parts of which came from the chapel's original organ, E. M. Skinner's opus 230 (1915).

The "other" keyboard part, played by pianist Isadora Pastragus (and assisted in the several four-hand measures by Aymeric Dupré la Tour), was spot on. Balances were well-conceived throughout. The horns had a rough night. In the second part of the concert, Haskell Thomson gave a thoroughly satisfying performance of Joseph Jongen's virtuoso *Symphonic Concertante*, showcasing the organ's many colors with unerring fingers and feet.

Oberlin's traditional foot-stomping ovation, much more collegial than a standing one ever could be, vibrated the floor of the Chapel gallery, evoking for me memories of such enthusiastic demonstrations at concerts heard in years long past. It was exactly 45 years ago that I came to Oberlin as a freshman, to be shaped and nurtured by such exemplary teachers as organists Leo Holden and Fenner Douglass, as well as choral conductor Robert Fountain, whose *St. John Passion* here had been accompanied by a violent thunder storm, underlining the musical drama even further. Another unforgettable mentor was Robert Melcher, truly a "virtuoso" theory teacher, always in attendance at artist recitals in this hall: concerts such as those by baritone Gérard Souzay, pianists Glenn Gould (Bach's *Goldberg Variations*) and Van Cliburn (whose signature rendition of *The Star Spangled Banner* caused consternation, and a delayed patriotic standing, among those who mistook its downward major triadic opening for the first bar of the program-opener, Beethoven's *Appassionata Sonata*, which begins with a similar descending figure, but in the minor). And, perhaps most memorable of all, an appearance by the 20th century's most commanding composer, Igor Stravinsky, who crowned a week's residency at Oberlin by hobbling onto the stage to conduct a soaring, incandescent performance of his *Symphony of Psalms*.

Back in the present it was not ghostly figures from Oberlin's illustrious past, but a large group of living alumni who joined others from the capacity audience to congratulate the performers, comment on the new organ, and revel late into the night at the open reception following the concert. Set in the spacious Root Room of the former Carnegie Library, now the Admissions Center for the College, the festivities were graced by a striking ice sculpture of the new organ, tables of elegantly

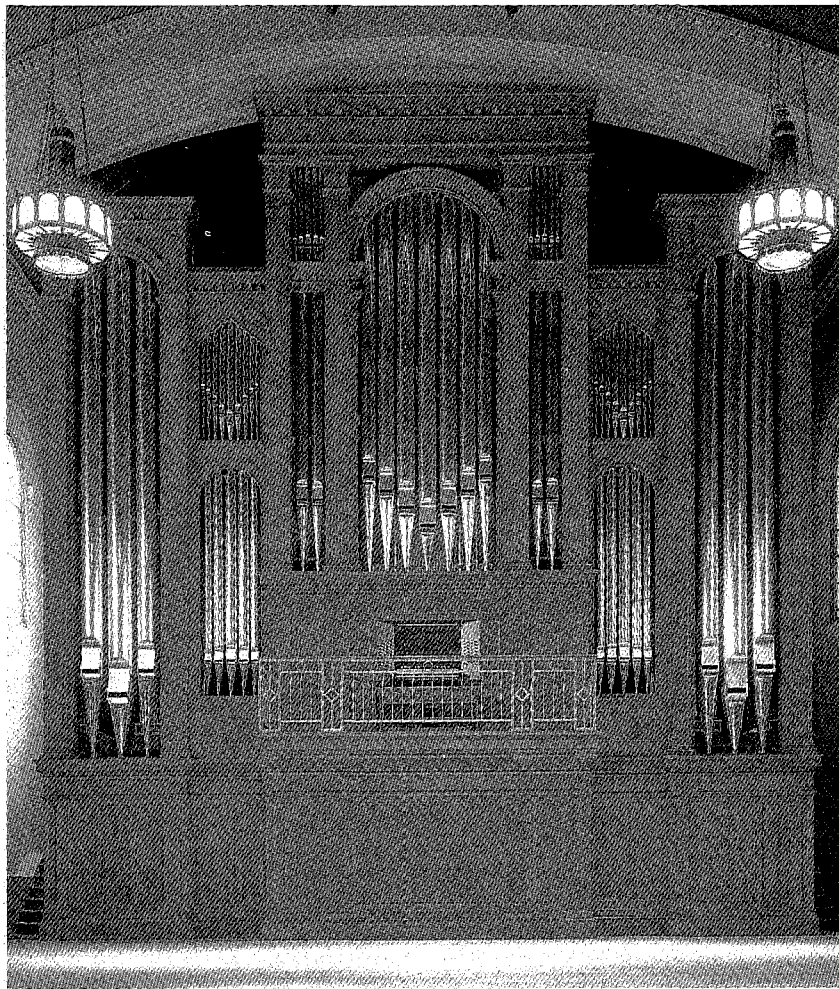
presented food, and those all-important reunions with classmates and friends, many not seen for far too many years.

Formal dedication ceremonies for the Kay Africa Memorial Organ were scheduled for Saturday morning. Senior organ major Daniel Sullivan opened the proceedings with a splendid, assured and memorized performance of the Duruflé *Toccata* from *Suite*, opus 5. Robert Dodson, Dean of the Oberlin Conservatory, introduced the two professors of organ, both of whom made brief, graceful remarks of gratitude to the donors who had made the new organ possible. Steven Dieck, president of C. B. Fisk, presented Boe and Thomson each with a symbolic key to the new organ, and noted the more than 40,000 hours of building and voicing time accomplished by the Fisk staff, one-third of whom were in attendance.

Dieck also acknowledged the work of acoustician Dana Kirkegaard, whose recommendations for improvements to Finney Chapel's acoustics were accepted not only by the school's musicians, but by the administration and Board of Trustees, as well. Bringing the organ fourteen feet forward of the former instrument's placement allowed it to speak in front of the proscenium arch, directly into the Chapel. Hardening the walls behind the instrument as well as the ceiling of the first two bays directly above the organ helped in projecting a more vibrant sound with better bass response, as has the addition of thicker glass to the windows nearest the organ. More could still be done, of course, to increase reverberation time in the building, and it is to be hoped that funds will be available to continue the treatment of the remaining sections of ceiling as a first step toward this goal.

In her gracious remarks Oberlin's president, Nancy S. Dye, noted that 54 of the organ's 4,014 pipes had been "endowed" by specific donors. She reminded her listeners that many opportunities to contribute to this funding remained.

Karen Flint, a member of the Board of Trustees, presented her former organ teacher, Fenner Douglass of Oberlin's class of 1942, for the honorary degree, Doctor of Music, which was conferred on him by President Dye. Mr. Douglass, Professor Emeritus of Music from Duke University, holds additional degrees from Oberlin: the Bachelor of Music in 1943 and Master of Music in 1949. His scholarly contributions to our knowledge of the historical organ include his books *The Language of the Classical French Organ: A Musical Tradition Before 1800* (Yale University Press, 1969, revised edition, 1995) and *Cavaillé-Coll and the Musicians: A Documented Account of His First Thirty Years in Organ Building* (Sunbury Press, 1980; republished in a newly formatted edition as *Cavaillé-Coll and the French Romantic Tradition*, by Yale University Press, 1999). Together with Grigg Fountain, Oberlin's other "young Turk" of the 1950s, Douglass charted a course for acquiring historically-informed organs and harpsichords for the Conservatory. Additionally, he was instrumental in obtaining the Kay Africa bequest for Oberlin, a bequest that contributed the major initial funding for the planning and building of the Fisk organ. At this ceremony Mr. Douglass was moving slowly, the result of a recent fall from the walk board of an organ for which he was serving as consultant.



Fisk Opus 116 (photo by Mike Wilkes, courtesy Oberlin Conservatory of Music)

There was, however, no diminishing of the wit and mental agility for which he has long been known, as he demonstrated by his address to the assembly.

Introducing this lecture by his former faculty colleague, David Boe noted that Oberlin's most recent previous honorary degree to a member of the organ community had gone to Dutch organ builder Dirk Flentrop in 1968. (Not quite true: the College conferred an honorary doctorate on E. Power Biggs in November 1974.) Now aged 91 and unable to be present to honor his long-time friend and colleague, Dr. Flentrop sent a congratulatory message to be read at the ceremony. Dr. Douglass also received an honorary key to the organ from the Fisk firm.

In his wide-ranging address "Glancing Back to Shape the Future" Professor Douglass traced much of the history of Oberlin's commitment to music, as the first American college to hire a music professor, in 1841, not all that long after the founding of the institution in 1833; its acquisition of a separate Conservatory of Music in 1866 through the purchase (for \$1800, including two turtle-doves!) of an independent music school founded the previous year; and its confirmation of academic status for the discipline in 1903, when the first music degrees were approved (previously Oberlin had awarded only diplomas in music).

A commitment to organ study began with the appointment of organ professor George Whitfield Andrews, age 21, in 1882. During his 49-year tenure the three-manual Roosevelt organ in the old Warner Concert Hall and the four-manual E. M. Skinner instrument in Finney Chapel were installed. The Warner Hall instrument was enlarged by E. M. Skinner, then rebuilt in the late 1940s by Walter Holtkamp to bring it more in line with changing tastes in organ design, while the Finney Chapel instrument, too, was rebuilt by the Aeolian-Skinner Organ Company in the style of the American "organ reform" movement.

Oberlin's first Flentrop mechanical-

action organ, a one-manual Positiv, was acquired by the Conservatory in 1956. (I remember well trying to practice even trio sonatas on this incredibly responsive and beautifully voiced musical instrument!) Nine Flentrop practice and studio organs were ordered for the new Conservatory building, completed in the early 1960s, followed by the masterful 44-stop, 3,400-pipe instrument in the north German style installed in the new Warner Concert Hall by the Flentrop firm in 1974. Appropriately this instrument was dedicated to the memory of Dr. George W. Andrews, in honor of his lifetime devotion to Oberlin Conservatory. A smaller 12-stop instrument in an early 17th-century style inspired by German builders Gottfried Fritzsche and Friedrich Stellwagen was placed in Fairchild Chapel by John Brombaugh and Company in 1981.

Now Oberlin has completed a trio of major period instruments with the installation of its organ in the French symphonic style of Aristide Cavaillé-Coll. All three instruments are situated within easy walking distance, around Oberlin's central Tappan Square! More organological riches are to be found in Oberlin's churches—also close at hand: two-manual instruments by Flentrop at Christ Episcopal, Brombaugh at First Methodist, Bedient in the Lutheran Church, and soon, it is hoped, a new mechanical-action instrument will be built for Oberlin's First Church (Congregational), founded in 1834. Douglass compared Oberlin's organ "museum" to the rich 20th-century gems of architecture found in another small community, Columbus, Indiana.

A comparison of two organ departments, Oberlin and the Eastman School of Music of the University of Rochester, New York, occupied much of the remainder of Douglass' talk. Oberlin's ongoing commitment to historic instruments and its wealth of organs was contrasted with the lack of historically-styled instruments at Eastman.

As a direction for the future, Douglass urged Oberlin to consider estab-

lishing an institute for advanced organ studies modeled after the Göteborg Organ Academy, and noted that the appointment of Göteborg's Hans Davidsson to the Eastman School organ faculty and the devising of a master plan to endow that institution with a comprehensive collection of period keyboard instruments could lead to a mutually beneficial cooperation.

An unscheduled afternoon allowed the opportunity to wander about the campus, enjoying again the various architectural strata represented by Oberlin's buildings, from solid late 19th-century Victorian landmarks to the Italian Renaissance-inspired creations of 20th-century Cass Gilbert, the classic modernist simplicity of Wallace Harrison's small mid-century auditorium, and the concrete "radiator Gothic" of Minoru Yamasaki's Conservatory buildings. Oberlin has long made a virtue of architectural eclecticism, and by choosing not to have every building on campus look alike, the school has developed its own unique style: a unity of diversities. The center of the campus, both physically and emotionally, is a large, forested square, where at this particular time student reaction to our recent national tragedy was to be seen at a large rock, normally painted with bright colored announcements of campus events, now black and surrounded by memorial flowers, placed there in remembrance and sorrow.

Saturday evening's events revolved around the solo recitals played by David Boe and Haskell Thomson. The patriotic and memorial themes were continued with the dedication of the program to the victims of the September 11th terrorist attacks, and the singing of the hymn *America the Beautiful* as an opening invocation.

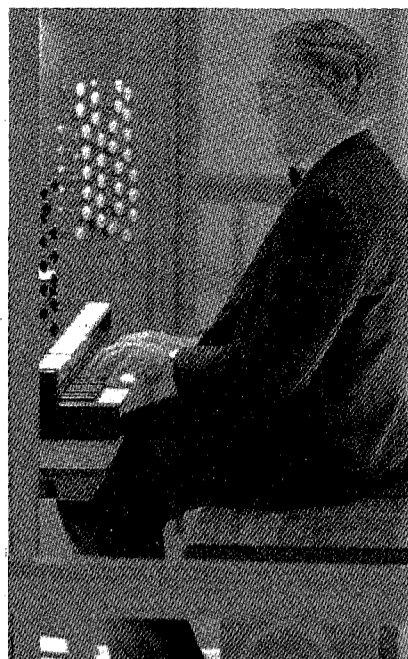
Boe offered literal readings of the *Final* from *Symphonie I* (Vierne); *La Vallée du Béhorlégu* au matin from *Paysages euskariens* (Ermend Bonnal), and *Grande Pièce Symphonique* (Franck). The organ provided an exquisitely balanced Hautbois with the Swell Foundation stops; a distinctive,



Nancy Dye, President of Oberlin College, presents Fenner Douglass with honorary degree (photo by Al Fuchs, courtesy Oberlin Conservatory of Music)



Haskell Thomson with student page-turner Daniel Sullivan (photo by Al Fuchs, courtesy Oberlin Conservatory of Music)



David Boe (photo by Al Fuchs, courtesy Oberlin Conservatory of Music)

singing *Positif Clarinette*; beautiful Swell Strings suitably supported by the 32-foot Pedal Soubasse; and a rousing final movement *Grand Choeur*, complete with Octaves Graves at the end. For this concert I exchanged my front row balcony seat of the previous evening for a fifth row "center orchestra" one on the main floor. Here the organ had much more presence and the hall seemed more reverberant.

After intermission Thomson played *Variations on Veni Creator* (Durufle) with the intervening chants sung by four organ students (David Kazimir, Thatcher Lyman, Timothy Spelbring, and Jared Stahler); the *Andante sostenuto* from *Symphonie gothique* (Widor) gave an opportunity to revel in the creamy orchestral solo voice of the Flûte harmonique; *Communion: The birds and the springs* and *Sortie: The wind of the*

*Spirit* from the *Pentecost Mass* (Messiaen) proved to be the outstanding music making of the evening, during which Messiaen's ecstatic bird calls elicited an echoing whistle from a wandering avian fancier outside the chapel; *Choral in A minor* (Franck), where, for once, Franck's specified opening registration made sense; and finally, to show off the Orage (Thunder) pedal of the organ, *Scène pastorale (for the inauguration of an organ)* by L.J.A. Lefebure-Wély. *Quel orage* indeed!

Before this lengthy concert Roger Sherman moderated a panel presentation by Steven Dieck and David Pike of C. B. Fisk and Dana Kirkegaard, the consulting acoustician for the organ project. Background information on Cavallé-Coll and the type of sound his organs produced (a "cantabile whine" according to Charles Fisk), the almost pure (95%) tin content of many pipes in the new organ (rather than Fisk's more usual 70-75%) as an attempt to emulate Cavallé-Coll's even higher tin proportion; the more favorable forward placement of this organ and acoustical treatment of parts of the chapel that resulted in improved bass response and a subsequent enhancement of the reverberation time by 1/3 second were among the topics discussed.

Following the program Oberlin organ alumni and friends were treated to a wine and cheese reception in venerable Peters Hall (1885/87), where current organ students made a presentation of signed and framed dedication-event posters to their hard-working professors.

Finally, on Sunday the consoles of all three of the major Oberlin organs were made available to visiting alumni. The new instrument sounded spectacular in the now-empty Finney Chapel. I am happy to report that, with the help of student host David Kazimir, the French ventil system was negotiated smoothly (a simple pushing of the "Mode" button converts the organ from its multi-level American piston system to the wind-on-and-off French system of Cavallé-Coll with the stops available on the ventilis indicated by red printing, rather than the usual black, on their stop knobs). Fisk's adaptation of the 19th-century Barker Machine, the Servo-Pneumatic Lever allows tension-free playing of the coupled manuals, as well as the employment of the mechanical 16-foot coupler, the Octaves Graves (which operates on the Grand Orgue and any keyboards coupled to it). As for voicing, refinement and beauty of sound remain in the memory, as does the elegant differentiation among the 8-foot Principals of each division of the organ, the stops cohesive, yet each with its individual character.

Thus the "progression to the past" of the previous half-century has borne rich fruit in this very special educational set-

ting. But is it not fair to remind ourselves that, had Oberlin kept its own earlier instruments by Roosevelt, Skinner, Holtkamp and the Christ Church Johnson, its character as an American center for organ study would have been enriched with unique period instruments from our own historic past? Hindsight is always easier than foresight, of course, but a wistful remark from longtime Oberlin music professor W. K. Breckenridge, commenting on the seemingly obligatory European organ study of the post World War Two period, seems to have been perfectly accurate. "No wonder," he said, "that all the young ones go off to Europe to see old organs. All the ones here have been replaced."

As a product of those off-to-Europe years I am delighted to see (and hear) the results of our heightened interest in historic and stylistic matters. I only hope that succeeding generations will grant that we "got it right." Whatever the verdict, surely an ability to perform the organ music of the 19th-century French symphonists on such an appropriate instrument cannot fail to add a valuable further dimension to the musical experience at Oberlin. Gregory Bover, Fisk's project manager for opus 116, wrote, "We commend this instrument to the present and future faculty and students . . . as an avenue to France in the late 1800s." It is commended, as well, to those devotees of the organ who will make their way, not to Europe, but to the remarkable organs of this small college town west of Cleveland. ■

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- Publications of Oberlin College:
  - Celebrate: The Program of the Kay Africa Memorial Organ Dedication Events, September 29-30, 2001.
  - Gail Taylor: A Symphony of Old and New—Oberlin's C. B. Fisk Organ. Oberlin Conservatory Magazine, Spring 2001.
  - Oberlin College Conservatory of Music presents The Dedication and Inaugural Recital of the George Whitfield Andrews Organ, Friday, November 22, 1974. (The program contains unsigned articles about Flentrop, Biggs, Andrews, and "A Brief History of Warner Hall Organs").
  - 9.11.01: Oberlin Reflections [On the Events of That Day]. Published by the Office of College Relations, 2001.
- *The American Organist*, July 2001.
  - Cover Feature: Oberlin's C. B. Fisk Organ. (Contains Statements from the Organ Faculty, Haskell Thomson and David Boe, and from the Organbuilders, written by Gregory Bover.)
  - THE DIAPASON, November 1962
    - "Oberlin Realizes a Dream" (Pictures and specifications of the new practice and studio organs for the Conservatory of Music).

Special thanks to Oberlin historian and organ department friend Richard Lothrop for anecdotal and historical information, as well as for his hospitality during the Fisk dedication weekend.

#### Fisk Opus 116 Finney Chapel, Oberlin College, Oberlin, Ohio

##### GRAND ORGUE (Manual I)

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Gambe
- 8' Flûte harmonique
- 8' Bourdon
- 4' Prestant
- 4' Octave
- 2' Doublette
- Grande Fourniture II
- Petite Fourniture V-VIII
- Dessus de Cornet V
- 16' Bombarde
- 8' Trompette
- 4' Clairon

##### POSITIF (Manual II, enclosed)

- 16' Quintaton
- 8' Principal
- 8' Salicional
- 8' Unda maris
- 8' Cor de Nuit
- 4' Prestant
- 4' Flûte douce
- 2 1/2' Nasard
- 2' Doublette
- 1 1/2' Tierce
- 1 1/2' Lariot
- 1' Piccolo
- Plein jeu IV
- 16' Cor anglais
- 8' Trompette
- 8' Clarinette

##### RÉCIT (Manual III, enclosed)

- 16' Bourdon
- 8' Diapason
- 8' Vièle de Gambe
- 8' Voix céleste
- 8' Flûte traversière
- 8' Bourdon
- 4' Dulciane
- 4' Flûte octavante
- 2' Octavin
- Plein jeu IV
- 16' Basson
- 8' Trompette
- 8' Basson-Hautbois
- 8' Voix humaine
- 4' Clairon

##### PÉDALE

- 32' Montre (ext)
- 32' Bourdon (ext, Soubasse)
- 16' Contrebasse
- 16' Montre (C.O.)
- 16' Violonbasse
- 16' Soubasse
- 8' Flûte
- 8' Violoncelle
- 8' Bourdon
- 4' Flûte
- 32' Contre Bombarde
- 16' Bombarde
- 8' Trompette
- 4' Clairon

##### Pédales de combinaison

##### Hook-down pedals

(available in Mode français)

- Tirasse Grand Orgue
- Tirasse Positif
- Tirasse Récit
- Copula Positif/Grand Orgue
- Copula Récit/Grand Orgue
- Copula Récit/Positif
- Grand Orgue sur la machine
- Octaves graves Grand Orgue
- Anches Pédales
- Anches Grand Orgue
- Anches Positif
- Anches Récit
- Trémolo Récit
- Trémolo Positif
- Effet d'orage

##### Coupler drawknobs above

##### Récit

(available in American Mode)

- Grand Orgue/Pédale
- Positif/Pédale
- Récit/Pédale
- Positif/Grand Orgue
- Récit/Grand Orgue
- Octaves graves C.O.
- Récit/Positif
- Récit Trémolo
- Positif Trémolo

American Mode includes a modern multi-level combination action accessed with thumb pistons and a forward and reversing sequencer with both thumb pistons and pedals.

58 voices, 76 ranks, 4,014 pipes  
Manual/Pedal compass: 61/32

# New Organs



**Cover**  
**Reuter Organ Company,**  
**Lawrence, Kansas**  
**Trinity United Methodist Church,**  
**Wilmette, Illinois**

- GREAT**
- 16' Violone
  - 8' Principal
  - 8' Bourdon
  - 8' Harmonic Flute
  - 8' Violone
  - 4' Octave
  - 4' Spill Flute
  - 4' Violone
  - 2 1/2' Twelfth
  - 2' Octave
  - IV Fourniture
  - 16' Double Trumpet
  - 8' Trumpet
  - 8' Tuba (Ch)
  - 8' Clarinet (Ch)
  - 8' Fagotto (Ch)
  - 4' Trumpet
  - 8' Trompette en Chamade
  - MIDI
  - Harp\*
  - Chimes\*
- SWELL**
- 16' Chimney Flute
  - 8' Geigen Principal
  - 8' Chimney Flute
  - 8' Virole de Gambe
  - 8' Virole Celeste
  - 8' Spitz Flute
  - 8' Flute Celeste
  - 4' Principal
  - 4' Hohlflute
  - 2 1/2' Nazard
  - 2' Block Flute
  - 1 3/4' Tierce
  - IV-V Plein Jeu
  - 16' Bombarde
  - 16' Oboe Bassoon
  - 8' Harmonic Trompette
  - 8' Oboe
  - 8' Vox Humana
  - 4' Clarion
  - MIDI
  - Tremulant
- CHOIR**
- 8' Diapason
  - 8' Stopped Flute
  - 8' Gemshorn
  - 8' Gemshorn Celeste
  - 8' Spitz Flute (Sw)
  - 8' Flute Celeste (Sw)
  - 4' Principal
  - 4' Harmonic Flute
  - 2' Principal
  - 2' Recorder
  - 1 1/4' Larigot
  - III Mixture
  - III Dolce Cornet
  - 16' Fagotto
  - 8' Tuba
  - 8' Fagotto
  - 8' Clarinet
  - 8' English Horn
  - 16' Tuba
  - 16' Trompette en Chamade (Gt)
  - 8' Trompette en Chamade (Gt)
  - 4' Trompette en Chamade (Gt)
  - MIDI
  - Harp (Gt)
  - Chimes (Gt)
  - Tremulant

- PEDAL**
- 32' Diapason\*
  - 32' Bourdon\*
  - 16' Principal
  - 16' Subbass
  - 16' Violone (Gt)
  - 8' Chimney Flute (Sw)
  - 8' Principal
  - 8' Subbass
  - 8' Violone (Gt)
  - 8' Chimney Flute (Sw)
  - 4' Choral Bass
  - 4' Nachthorn
  - 4' Violone (Gt)
  - IV Mixture
  - 32' Bombarde\*
  - 32' Waldhorn\*
  - 16' Bombarde
  - 16' Double Trumpet (Gt)
  - 16' Bombarde (Sw)
  - 16' Oboe Bassoon (Sw)
  - 16' Fagotto (Ch)
  - 8' Bombarde
  - 8' Trumpet (Gt)
  - 8' Tuba (Ch)
  - 8' Oboe (Sw)
  - 4' Trumpet (Gt)
  - 4' Fagotto (Ch)
  - 8' Trompette en Chamade (Gt)
  - Chimes (Gt)
  - MIDI

\*Digital

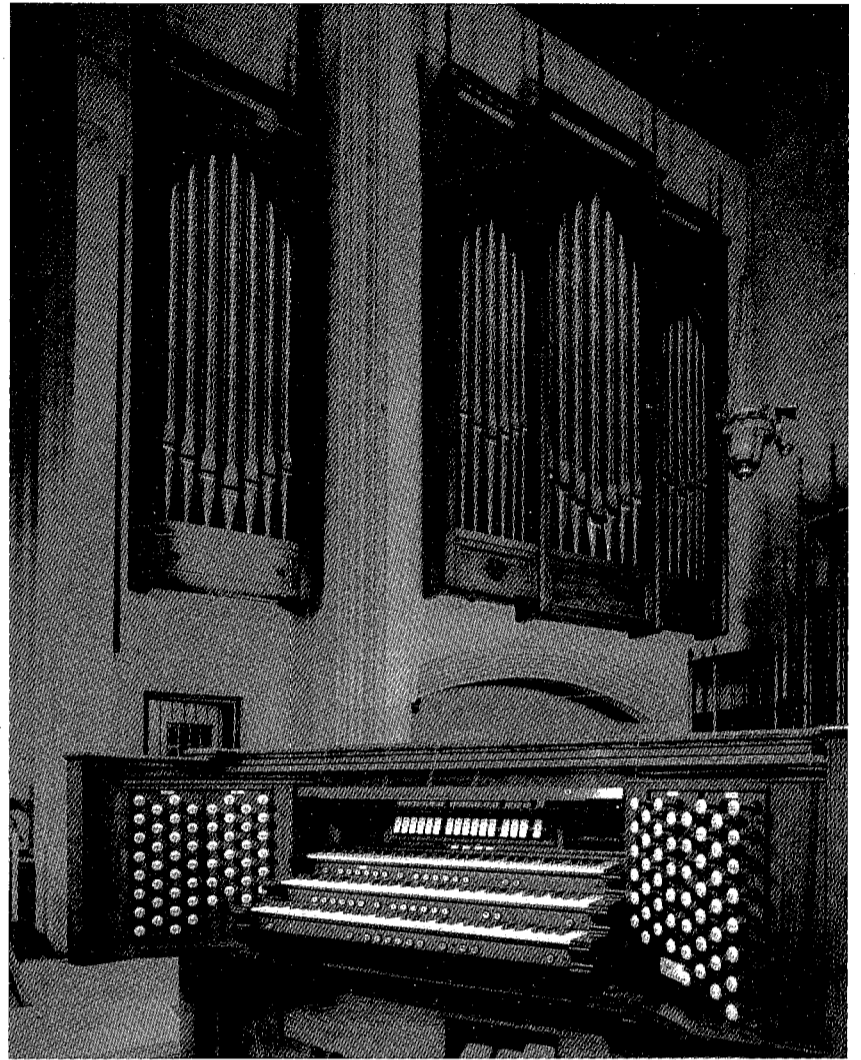
Full couplers  
 Harp, chimes, and 32' stops are digital  
 Tuba and Trompette en Chamade are not  
 affected by couplers  
 Celestes are 56 pipes  
 49 stops, 63 ranks

## From the church

Trinity United Methodist Church was organized in 1874. The English, neo-Gothic church building, the third on the site, was finished in 1930. Soaring limestone arches, slate ceiling, a vaulted wood and plaster ceiling, and high three-lancet stained glass windows by Henry Lee Willet characterize the sanctuary. Furnishings include a deeply carved reredos and altar in dark-stained white oak.

The original Kimball organ was placed within two side chambers that had limited tonal openings to the chancel area, thus reducing the effectiveness of the instrument. A redesign of the Kimball organ was attempted in the early seventies, but the reworking could not overcome the limitation of the console placement and the architecture. By the mid-1990s, half of the organ was not functioning, and it was incapable of providing support for the Chancel Choir. If our pipe organ were to serve us at the same level of musical excellence as our choir, a completely new organ would be required.

Naturally, there were concerns about the space and budget. We were especially blessed when news came that the purchase and installation of a new organ



would be funded through a kind and generous gift by a member of the congregation. The organ committee—made up of members of the congregation, the minister, choirmaster and the organist—meticulously went about its work in choosing a builder. We were looking for an instrument with a variety of colors and sounds, one that would lend itself to literature from Baroque through the 20th century. Our concern was primarily for its role in church services—to accompany the choirs, lead hymns, and play the service music. In doing these things well, the organ enhances the overall worship experience at Trinity. We also knew that a carefully designed organ could serve us well both in worship and as a recital instrument. We wanted an instrument that provided a warm tone, yet one which could produce brilliance. We sought an instrument that could provide dynamic contrast from very soft to very loud as evenly as possible.

After an extensive selection process, including visits to many churches, the organ committee elected The Reuter Organ Company of Lawrence, Kansas. We heard their work in different venues and knew they could create the sound we wanted for Trinity. Between the first of July, when Reuter was selected, and October 15, 2000, when the contracts were signed, preliminary plans were drawn up and cost estimates collected. In addition to setting parameters for a budget, decisions needed to be made about possible architectural considerations. The new design included enlarging the original tonal openings and creating an additional opening to the side of the chamber that now houses the Great. The organ was designed by Christmas. The architectural changes, managed by the Studios of Potente, began on Ash Wednesday, 2001. Installation of the instrument began in September and the congregation heard the instrument in worship for the first time on December 2, 2001—seventeen months after selecting the manufacturer, thirteen months after signing a contract!

The gracious donor of this instrument

intends for our new organ to “make a joyful noise unto the Lord.” Her joy is that this instrument will, in her words, “complement the beautiful music that contributes to worship at Trinity each week.” We know this organ will contribute in special ways to our services, and the larger community, for many years to come.

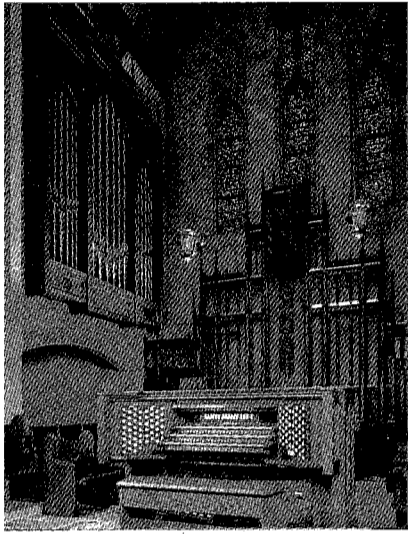
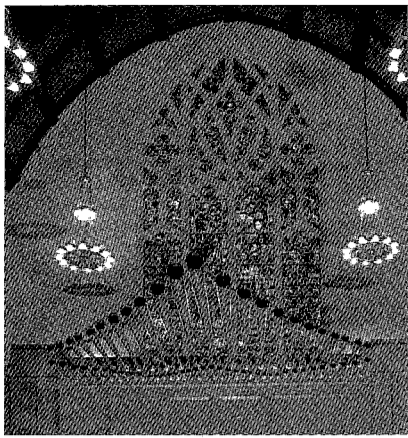
Robert Atkins, Senior Pastor  
 Robert Harris, Choirmaster  
 Elaine Berkenstock, Organist  
 Trinity United Methodist Church,  
 Wilmette, Illinois

## From the consultant

As consultants to a congregation and committee in the design and selection of a new organ, it is not our duty to “choose” an organ for them, or even “direct” them to a particular selection or solution. Our duties do, however, include helping the committee and congregation assess and understand their unique musical goals and requirements. Further, we must facilitate the committee’s understanding of the widest possible number of options, and assist them in a process of determining which option will best meet their needs.

To that end, it was our challenge and staff of Trinity United Methodist Church in this process. The challenges included creating organ placement, design and layout possibilities that both honored the existing architecture, chancel design, furnishings, and traditional worship style of the congregation while at the same time achieving significant and necessary acoustical improvements, finding functional seating arrangements for the growing choirs, and finding space for a large instrument with a great variety and scope of musical color. The delight was working with the creative, talented and energetic staff, committee, congregation, and their noted architects.

Our work together included developing numerous chancel layout plans, flexible choir riser seating designs, and devising organ chamber tone-opening enlargements and cantilevered case design concepts, as well as extensive



dral Church of St. John in Albuquerque, New Mexico. After that project, we do the same for the Aeolian-Skinner organ for the First Presbyterian Church of Lincoln, Nebraska.

The Reuter opus 2207 in Wilmette is designed to meet the demands of a well-educated congregation and a highly skilled music staff. As one would expect, hymn singing is of primary importance for this Methodist church. Because of this, bold principal choruses are provided in each division. The Methodist service almost always requires a palette of soft sounds. The size of this instrument affords the opportunity for great subtlety and nuance from a variety of colorful flute stops. A lush set of strings is useful in the literature and in services, and the Swell delivers with a full-bodied *Viola de Gambe* and *Celeste*. Chorus reeds add bite and presence to the plenum. The solo stops are colorful and powerful, led by the *Choir Tuba*—capable of great majesty with the box open and a gentle roar when closed, with many shades in between. A *Trompette en Chamade* mounted in the rear balcony announces important entrances and crowns the full organ in a blaze of glory. Having been without a proper organ for choral accompaniment for so long, the church is particularly keen on the dynamic and tonal range the Choir division offers.

There were some challenges in

design elements related to this organ project. The divided chancel always presents special musical problems to organ builders. While visually appealing and liturgically useful with certain kinds of music, this split between the organ's divisions can be especially difficult to overcome. When the organ builder deals with a space like this, he plans the instrument in such a way that sound can bloom in the expanse of the larger room. He does this just as the choral conductor knows his singers' voices will intermingle in the nave in a different way than in the choir stalls of the chancel. With Trinity's willingness to create an extra tone opening, much of our concern for hymn singing was alleviated. This extra opening helps the Great division speak almost directly down the axis of the church. Other concerns about getting the sound out from the chambers were addressed by wind pressure, careful scaling and experienced voicing.

In addition to musical and tonal decisions, the committee had to agree on a visual idea for the instrument. It was in Reuter's design proposal where a partnership was achieved between the client and the builder, a union resulting in the craftsmanship displayed throughout this instrument. The console shell is rendered in oak with a repeating Gothic arch to match the case. The interior is of walnut. The keys are of basswood with bone covering for the naturals and rose-

wood sharps. Skinner-style keychecks of walnut complete the keyboards. The oak cases on either side of the chancel mirror each other and are designed to complement the building, picking up architectural details from the exquisite antique woodwork. The cases contain speaking façade pipes of polished zinc from the 16' Pedal Principal, 16' Great Violone, 8' Great Principal, and 8' Great Harmonic Flute. A substantial amount of the casework and other woodwork in the organ was cut on Reuter's CNC router. This application is quickly becoming more and more useful in many phases of organ design and construction. This is just one way Reuter's new shop is becoming more effective and productive.

Reuter looks forward to sponsoring David Higgs in a dedication recital of Reuter opus 2207 on February 19, 2002 at 7:30 in the evening. This event will be our first time to officially share the organ with the public. It is our hope others are as excited and pleased with this musical addition to the Chicago area as the many kind folks in the congregation seem to be. We thank everyone at Trinity United Methodist Church for the opportunity to create an enduring, breathing, dynamic work of art.

Soli Deo Gloria

The Reuter Organ Company

Photo credit, Jeff Meacham

traveling with the committee to hear and see a large number of organ installations. After visiting numerous instruments of various builders across the country, the committee chose the Reuter Organ Company. We are glad for the committee's selection, for we have found the Reuter Company's expertise to be most helpful, accommodating, and artistic throughout the design, planning, installation, and voicing processes.

We are honored to have had the opportunity to work for and with this congregation, and we especially thank organist Elaine Berkenstock, choir director Robert Harris, minister Rev. Bob Atkins, committee chair Keith Reed, as well as Messrs. Albert & JR Neutel, Philip Swartz, and Campbell McNeal of the Reuter Organ Company, and Mr. Gene Potente of the Studios of Potente Architects for their kindness and dedication to excellence in sacred music and sound.

Scott R. Riedel, president  
Scott R. Riedel & Associates Ltd.,  
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#### From the organ builder

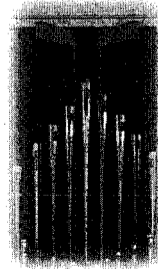
This new organ at Trinity United Methodist Church in Wilmette is important to Reuter for a number of reasons. This instrument is the first major organ to leave our new shop, a very exciting milestone for Reuter as we seek to expand our reach across the United States and abroad. Second, Reuter is delighted to have a new instrument in the Chicago metropolitan area, complementing our recent work in Seattle and Philadelphia. This organ in Wilmette sets the stage for other large instruments coming from Lawrence in 2002. Next we rebuild, redesign, and enlarge the Reuter organ at the Cathe-

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**Patrick Murphy & Associates, Inc.**, Stowe, Pennsylvania, has built a new organ for Falkner Swamp Reformed Church of Gilbertville, Pennsylvania. When the church's organ committee decided to replace their 1920s Tellers organ, they sought a more flexible specification than the previous ten

ranks, and one that could still be housed in the existing space. The result is a flexible unit design that draws its resources from 14 ranks including a three-rank Mixture and a full-length 16' Contra Trumpet. The instrument is enclosed in a case restored from one of the church's earlier instruments, a 19th-century Krauss. Using the shell of the existing console, the relays, switching and combination action were replaced with the Matters solid-state system. Provisions were included at the console for MIDI interface, transposer, and record/playback capabilities. New electric action windchests were constructed in the Murphy shop to fit the existing case. The new organ can play a broad range of the organ literature as well as accompany a variety of musical styles. All stops are enclosed unless otherwise specified.

- GREAT**
- 16' Pommer (TC) (E)
  - 8' Principal (A, 45-61 from B)
  - 8' Stopped Flute (G)
  - 8' Spitzflute (F)
  - 4' Octave (B)
  - 4' Bourdon (G)
  - 2 1/2' Nazard (H)
  - 2' Fifteenth (B)
  - 2' Spitzflute (F)
  - 1 1/2' Tierce (I)
  - III Mixture (D)
  - 8' Trumpet (L)
  - Chimes

## 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

#### 17 JANUARY

Choral concert; Church of the Advent, Boston, MA 6:30 pm  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm

#### 18 JANUARY

**Edwin Starner**; Trinity Church, Boston, MA 12:15 pm  
 Schola Cantorum; Immaculate Conception, Boston, MA 8 pm  
**Chenault Duo**; First Methodist, Ft. Walton, FL 7:30 pm

**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm  
**Edie Johnson**; Trinity Lutheran, Akron, OH 8 pm

**Gregory Hand**; Fourth Presbyterian, Chicago, IL 12:10 pm

#### SWELL

- 8' Bourdon (E)
- 8' Viola (J)
- 8' Viola Celeste (K)
- 4' Principal (B)
- 4' Spitzflute (F)
- 4' Viola (J)
- 4' Viola Celeste (K)
- 2' Principal (B)
- 1 1/2' Larigot (H)
- 16' Contra Trumpet (L)
- 8' Trumpet (L)
- 4' Clarion (L)
- Tremolo

#### PEDAL

- 32' Resultant (E & G)
- 16' Bourdon (E)
- 16' Lieblich Gedackt (E, soft attachment)
- 8' Octave (A)
- 8' Bourdon (E)
- 8' Viola (J)
- 4' Choralbass (A)
- 16' Contra Trumpet (L)
- 8' Trumpet (L)
- 4' Clarion (L)

#### Analysis

- 8' Principal (A, 44, unenclosed)
- 4' Octave (B, 61, unenclosed)
- 4' Principal (C, 73)
- III Mixture (D, 183)
- 16' Bourdon (E, 97)
- 4' Spitzflute (F, 61)
- 8' Stopped Flute, gg (G, 66)
- 2 1/2' Nazard (H, 73)
- 1 1/2' Tierce (I, 37, c13-c49)
- 8' Viola (J, 73)
- 8' Viola Celeste (K, 61)
- 16' Trumpet (L, 85)

#### 19 JANUARY

**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm

#### 20 JANUARY

New England Spiritual Ensemble; Asylum Hill Congregational, Hartford, CT 9 & 10:15 am  
**Larry Allen**, with CONCORA, Duruflé tribute; Trinity Church on the Green, New Haven, CT 4 pm  
**Trent Johnson**; St. Thomas, New York, NY 5:15 pm

**Rebecca Sawyer**; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm

**Paul Bisaccia**, piano; Trinity Lutheran, Camp Hill, PA 4 pm

**Ken Cowan**; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm

**Craig Cramer**; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

**Alan Morrison**; First Presbyterian, Orlando, FL 4:30 pm

**Diane Bish**; The Community Church, Vero Beach, FL 3 pm

**Tom Trenney**; Vanderbilt Presbyterian, Naples, FL

**Todd Wilson**; First United Methodist, Birmingham, AL 4 pm

**Leon Nelson**, with bagpipe; First Presbyterian, Arlington Heights, IL 4 pm

**Thomas Murray**; Northwestern University, Evanston, IL 5 pm

#### 23 JANUARY

**Richard Egarr**, harpsichord, with Andrew Manze, baroque violin; Cleveland Museum of Art, Cleveland, OH 7:30 pm

#### 25 JANUARY

**Michael Kleinschmidt**; Trinity Church, Boston, MA 12:15 pm

**Jeremy David Tarr**; Episcopal Church of the Ascension, Rochester, NY 7:30 pm

**Paul Bisaccia**, piano; Heckscher Museum of Art, Huntington, NY 8 pm

**Stewart Wayne Foster**; United Methodist Church, Saratoga Springs, NY 8 pm

**Bruce Neswick**, organ masterclass; Memorial Baptist Church, Greenville, NC 9 am & 3 pm

**Cj Sambach**, school informances; First Presbyterian, Fayetteville, NC 9 & 11 am, 1 pm

**Todd Wilson**; North Christian Church, Columbus, IN 7 pm

Scholar Cantorum Nashville; Church of the Nativity, Huntsville, AL 7:30 pm

University of Montevallo Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

#### 26 JANUARY

**Robert Glasgow**, organ masterclass and panel discussion; Third Presbyterian, Rochester, NY 10 am

Three Choirs Festival, Barry Rose, director; Grace Church, New York, NY 4 pm

**Barry Rose**, compline; Grace Church, New York, NY 9 pm

**Bruce Neswick**, organ masterclass; St. Paul's Episcopal, Greenville, NC 10 am

**Bruce Neswick**, hymn festival; St. Paul's Episcopal, Greenville, NC 3 pm

**Chenault Duo**; Wheaton College Conservatory, Wheaton, IL 8 pm

#### 27 JANUARY

**Larry Allen**, with CONCORA, Duruflé tribute; South Church, New Britain, CT 4 pm

**Barry Rose**, with The St. Cecilia Choir; Grace Church, New York, NY 11 am

**David Fedor**; St. Thomas, New York, NY 5:15 pm

**Joan Lippincott**, workshop; Martin Luther Memorial Chapel, Pennsauken, NJ 3 pm

**Nancy Snyder**; Church of the Ascension and St. Agnes, Washington, DC 4 pm

**Cj Sambach**; First Presbyterian, Fayetteville, NC 3 pm

**John Weaver**; Severance Hall, Cleveland, OH 8 pm

Harmony Youth Chorus; Peachtree Road United Methodist, Atlanta, GA 5 pm

**John Walker**; Hope College, Holland, MI 4 pm

**Sally Cherrington**; St. Mary of the Lake Catholic Church, Gary, IN 3 pm

#### 28 JANUARY

**Paul Jacobs**; Ascension Lutheran, Boynton Beach, FL 7:30 pm

**John Walker**, service playing class; Hope Reform Church, Holland, MI 7:30 pm

**Tatiana Zenaisvili**; Presbyterian Homes, Evanston, IL 1:30 pm


#### 30 JANUARY

**Stephen Tharp**; St. Bartholomew's, New York, NY 7:30 pm

#### 1 FEBRUARY

**John Pagett**; First Church, Nashua, NH 8 pm

**Gale Archer**; Trinity Church, Boston, MA 12:15 pm



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**Gerre Hancock**; Woolsey Hall, Yale University, New Haven, CT 8 pm

2 FEBRUARY

Ensemble Amarcord; Chorus of Westerly Hall, Westerly, RI 4 pm & 8 pm

**John Mitchener**, masterclass; Covenant Presbyterian, Charlotte, NC 9 am

3 FEBRUARY

**Christophe Mantoux**; Christ Church Episcopal, Westerly, RI 4 pm

Evensong of Jewish liturgical music; St. Bartholomew's, New York, NY 5 pm

**Thomas Bara**; St. Thomas, New York, NY 5:15 pm

**Peter Richard Conte**, with brass quintet; Forum Auditorium, Harrisburg, PA 3 pm

Ensemble Amarcord; First Evangelical Lutheran, Ellicott City, MD 3 pm

**Robert Bates**; Duke University, Durham, NC 5 pm

**John Mitchener**; Covenant Presbyterian, Charlotte, NC 4 pm

**Todd Wilson**; Lakewood Congregational, Lakewood, OH 7 pm

New England Spiritual Ensemble; St. Peter in Chains Cathedral, Cincinnati, OH 8 pm

4 FEBRUARY

Konevets Quartet; Church of the Holy Trinity, Episcopal, New York, NY 8 pm

**Marilyn Keiser**; Whitley Auditorium, Elon, NC 7:30 pm

**Anya Alexeyev**, piano, with orchestra; Murfreesboro, TN 7:30 pm

5 FEBRUARY

New England Spiritual Ensemble; Wheelock College, Boston, MA 4 pm

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

The Gough Duo, organ and violin; St. Paul's Episcopal, Augusta, GA 12 noon

Konevets Quartet; Centenary College, Shreveport, LA 7:30 pm

Ensemble Amarcord; Murray State University, Murray, KY 7:30 pm

6 FEBRUARY

New England Spiritual Ensemble; St. Peter's Episcopal, Geneva, NY 7:30 pm

The Gough Duo, organ and violin; First United Methodist, Athens, GA 12 noon

7 FEBRUARY

New England Spiritual Ensemble; State University College at Cortland, Cortland, NY 8 pm

The Gough Duo, organ and violin; Georgia State University, Atlanta, GA 7:30 pm

8 FEBRUARY

**Douglas Marshall**; Trinity Church, Boston, MA 12:15 pm

New England Spiritual Ensemble; State University College at Cortland, Cortland, NY 10 am

New England Spiritual Ensemble; State University of New York Binghamton, Binghamton, NY 8:15 pm

**Joan Lippincott**; Holy Trinity Roman Catholic Church, New York, NY 8 pm

**John Scott**; Trinity Church UCC, York, PA 7:30 pm

**Robert Edward Smith**, harpsichord; Blessed Sacrament Cathedral, Greensburg, PA 8 pm

**Cj Sambach**, school informances; First United Methodist, Hyattsville, MD 9 & 11 am, 1 pm

**Paul Bisaccia & John Whitley**, Gershwin program; Trinity Episcopal, Toledo, OH 7:30 pm

Ensemble Amarcord; Vineville United Methodist, Macon, GA 7:30 pm

**Herndon Spillman**; First Presbyterian, Saginaw, MI 8 pm

William Ferris Chorale, with David Willcocks; Mt. Carmel Church, Chicago, IL 8 pm

The Gough Duo, organ and violin; University of the South, Seawanee, TN 7:30 pm

**Ilya Itin**, piano; Independent Presbyterian, Birmingham, AL 7 pm

**Christophe Mantoux**; Church of St. Louis, King of France, St. Paul, MN 8 pm

9 FEBRUARY

**Marie-Claire Alain**, masterclass; South Congregational Church, New Britain, CT 10 am

New England Spiritual Ensemble; First & Central Presbyterian, Wilmington, DE 7:30 pm

**Cj Sambach**, informance; First United Methodist, Hyattsville, MD 10:30 am

Ensemble Amarcord, Sacred Heart Church, Savannah, GA 8 pm

**Ji-Yoen Choi**; First Presbyterian, Muncie, IN 4:30 pm

The Baltimore Consort; Independent Presbyterian, Birmingham, AL 7 pm

10 FEBRUARY

Collegium Vocale; Immaculate Conception Church, Boston, MA 3 pm

**Douglas Cleveland**; Hitchcock Presbyterian, Scarsdale, NY 4 pm

**Chris Johnson**, Durufle celebration; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm

**David Rogers**; St. Thomas, New York, NY 5:15 pm

**Jeffrey Brillhart**; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm

The South Mountain Chorale; Our Lady of Sorrows Church, South Orange, NJ 3 pm

New England Spiritual Ensemble; National Gallery of Art, Washington, DC 7 pm

**Cj Sambach**; First United Methodist, Hyattsville, MD 4 pm

**Martin Jean**; Christ Lutheran Church, Staunton, VA 3 pm

Ensemble Amarcord; Ebenezer Lutheran, Columbia, SC 3 pm

**Mary Preston**; First Congregational, Columbus, OH 4 pm

Choral concert honoring Austin Lovelace; Independent Presbyterian, Birmingham, AL 4 pm

True North Brass; First United Methodist, Montgomery, AL 7 pm

Hymn festival; St. Luke's Episcopal, Evanston, IL 5 pm

11 FEBRUARY

**Marie-Claire Alain**; South Congregational Church, New Britain, CT 8 pm

The Gough Duo, organ and violin; St. Peter's Episcopal, Rome, GA 8 pm

12 FEBRUARY

Ensemble Amarcord; Abingdon Episcopal, White March, VA 7:30 pm

**Mark Thomas**; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm

**John Scott**; St. Luke's Episcopal Cathedral, Orlando, FL 7:30 pm

The Gough Duo, organ and violin; St. Paul's Episcopal, Chattanooga, GA 7 pm

13 FEBRUARY

**Nicholas Martin**; The Kirk of Dunedin, Dunedin, FL 2 pm

14 FEBRUARY

The Gough Duo, organ and violin; St. Andrew's-Covenant Presbyterian, Wilmington, NC 7:30 pm

**Nicholas Martin**; The Kirk of Dunedin, Dunedin, FL 8 pm

Texas Boys Choir; Prince of Peace Lutheran, Largo, FL 7 pm

15 FEBRUARY

**Ross Wood**; Trinity Church, Boston, MA 12:15 pm

Boston Archdiocesan Black Choir; Immaculate Conception Church, Boston, MA 8 pm

**Tom Trenney**; Bethany Presbyterian, Rochester, NY 7:30 pm

**Nicholas Martin**; The Kirk of Dunedin, Dunedin, FL 8 pm

Texas Boys Choir; Covenant Presbyterian, Fort Myers, FL 7:30 pm

**Frederick Swann**; First Presbyterian, Lake Worth, FL 7:30 pm

Konevets Quartet; Christ Church Episcopal, Pensacola, FL 7:30 pm

**Miriam Conti**, piano; St. Paul's Episcopal, Chattanooga, TN 7 pm

**Bruce Neswick**; Episcopal Church of the Nativity, Huntsville, AL 7:30 pm

**Paul Jacobs**; Trinity Lutheran, Akron, OH 8 pm

**Marianne Webb**; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

16 FEBRUARY

**Nicholas Martin**; The Kirk of Dunedin, Dunedin, FL 2 pm

17 FEBRUARY

**Marie-Claire Alain**; Church of St. Ignatius Loyola, New York, NY 4 pm

**John Mitchener**; St. Thomas, New York, NY 5:15 pm

Festive Brass, with soprano; Longwood Gardens, Kennett Square, PA 2:30 pm

**Peter Brown**, hymn festival; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm

**Alan Morrison & Matthew Glandorf**; Ursinus College, Collegeville, PA 4 pm

**John Scott**; Calvary Episcopal, Pittsburgh, PA 5 pm

**Frederick Swann**; River Road Church, Richmond, VA 5 pm

**Felix Hell**; Old Presbyterian Meeting House, Alexandria, VA 7 pm

Texas Boys Choir; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm and 6 pm

**David Higgs**; Florida International University, Miami, FL 8 pm

**Todd Wilson**, with orchestra; Umstadt Performing Arts Hall, Canton, OH 7:30 pm

Saints and Sinners, with Dayton Bach Society chorus; Kettering Seventh-Day Adventist Church, Kettering, OH 8 pm

**Gillian Weir**; Columbus State University, Columbus, GA 4 pm

Konevets Quartet; St. James Episcopal, Fairhope, AL 5 pm

Ensemble Amarcord; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm

**Peter Richard Conte**; Fourth Presbyterian, Chicago, IL 3 pm

Musica Trinitatis, Trinity Episcopal, Fort Wayne, IN 5 pm

18 FEBRUARY

**Marie-Claire Alain**, masterclass; Church of the Holy Trinity, New York, NY 1 pm

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**Paul Bisaccia & John Whitley**, Simply Gershwin; First Methodist Church, Boulder, CO 4 pm

Archdiocesan Choir Festival; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**Frances Nobert**; St. James' Episcopal, Los Angeles, CA 5:45 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

12 FEBRUARY

**James David Christie**; Baylor University Midwinter Organ Conference, Waco, TX 8 pm

13 FEBRUARY

Choral concert, with orchestra; First Presbyterian, Midland, TX 6:30 pm

14 FEBRUARY

**Martin Jean**; First Methodist, Iowa City, IA 7:30 pm

15 FEBRUARY

**Martin Jean**, masterclass; University of Iowa, Iowa City, IA 8:30 am

**Martin Jean**; Clapp Recital Hall, Iowa City, IA 8 pm

**John Scott**; St. Louis Cathedral (Catholic), St. Louis, MO 7:30 pm

**Thomas Murray**; Texas Christian University, Fort Worth, TX 7:30 pm

**Jane Parker-Smith**; The Master's Bible Church, Denver, CO 7:30 pm

16 FEBRUARY

**Martin Jean**, masterclass; University of Iowa, Iowa City, IA 9:15 am

Ensemble Amarcord; Palmer Memorial Episcopal, Houston, TX 8 pm

La Monica; St. James Episcopal, Los Angeles, CA 7:30 pm

17 FEBRUARY

Choral Evensong; Trinity Episcopal Cathedral, Little Rock, AR 5 pm

Musica Angelica Baroque Orchestra Chamber Players; All Saints' Episcopal, Beverly Hills, CA 4 pm

18 FEBRUARY

Ensemble Amarcord; Cornell College, Mount Vernon, IA 8 pm

21 FEBRUARY

**James Diaz**, with orchestra; Meyerson Center, Dallas, TX 8 pm

22 FEBRUARY

**James Diaz**, with orchestra; Meyerson Center, Dallas, TX 8 pm

**Ji-Yoen Choi**; Trinity Episcopal, Reno, NV 7:30 pm

23 FEBRUARY

**David Higgs**, masterclass; Our Savior's Lutheran Church, Sioux Falls, SD 9 am

**James Diaz**, with orchestra; Meyerson Center, Dallas, TX 8 pm

24 FEBRUARY

**David Higgs**; Our Savior's Lutheran Church, Sioux Falls, SD 4:30 pm

**James Diaz**, with orchestra; Meyerson Center, Dallas, TX 2:30 pm

Orpheus Chamber Singers; St. Thomas Aquinas Catholic Church, Dallas, TX 7:30 pm

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

**Rebecca Sawyer**; First Presbyterian, Midland, TX 3:30 pm

**Joan Lippincott**; Pacific Lutheran University, Tacoma, WA 3 pm

**Christoph Tietze**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

26 FEBRUARY

**Daniel Roth**; St. Peter's Episcopal, St. Louis, MO 7:30 pm

#### INTERNATIONAL

18 JANUARY

**Martin Stacey**; St. Dominic's Priory, London, England 7:30 pm

**David Goode**; Chapel of St. Augustine, Tonbridge School, London, England 8 pm

21 JANUARY

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

22 JANUARY

**Ann Elise Smoot**; St. Lawrence Jewry, London, England 1 pm

**David Millard**; Ryerson United Church, Vancouver, BC, Canada 12:10 pm

23 JANUARY

**Benjamin Saunders**; Parr Hall, Warrington, England 7:45 pm

26 JANUARY

**Patrick Russell**; St. George's RC Cathedral, London, England 1:05 pm

**Susan Landale**; St. Albans Cathedral, London, England 5:30 pm

**Richard Moorhouse**; The Parish Church of St. James, Haslingden, England 7:30 pm

28 JANUARY

**Jeremy Blasby**; St. Michael's Cornhill, London, England, 1 pm

31 JANUARY

**Thomas Trotter**; Haileybury College Chapel, London, England 7:30 pm

2 FEBRUARY

Evensong; St. John the Evangelist Anglican Church, Hamilton, Ontario, Canada 7 pm

3 FEBRUARY

**Robin Walker**; St. Paul's Cathedral, London, England 5 pm

5 FEBRUARY

**Maxine Thevenot**; St. James Cathedral, Toronto, Canada 1 pm

6 FEBRUARY

**Martin Bell**; Holy Trinity Sloane Square, London, England 1:15 pm

8 FEBRUARY

**Maxine Thevenot**; St. George's Church, Kingston, Ontario, Canada 8 pm

9 FEBRUARY

**Nick O'Neill**; St. George's RC Cathedral, London, England 1:05 pm

**Roger Fisher**, piano; The Old Chapel, Holywell, England 3:15 pm

10 FEBRUARY

**Gary Seiling**; St. Paul's Cathedral, London, England 5 pm

11 FEBRUARY

**Catherine Ennis**; All Souls, London, England 7:30 pm

12 FEBRUARY

**Susan Ohannesian**; Ryerson United Church, Vancouver, BC, Canada 12:10 pm

15 FEBRUARY

**Simon Bell**; St. Dominic's Priory, London, England 7:30 pm

16 FEBRUARY

**Nicholas Kynaston**; St. Albans Cathedral, London, England 5:30 pm

19 FEBRUARY

**Thomas Trotter**; Royal Festival Hall, London, England 7:30 pm

20 FEBRUARY

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

21 FEBRUARY

**Paul Dean**, with trumpet; St. John's Smith Square, London, England 1 pm

27 FEBRUARY

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

#### Organ Recitals

MARIE-CLAIRE ALAIN, First Congregational Church, Ann Arbor, MI, October 9: *Pange Lingua*, Grigny; *Dialogue*, Marchand; *Noël: Où s'en vont ces gais bergers?*, Balbastre; *An Wasserflüssen Babylon*, BWV 653, *Allein Gott in der Höh sei Ehr*, BWV 664, *Fantasia in G*, BWV 572, Bach; *Carillon sur "Lauda Sion," Aria en ré majeur*, A. Alain; *Première Fantaisie*, *Deuxième Fantaisie*, *Variations sur un thème de Clément Jannequin*, *Postlude pour l'Office de Complies*, *Litanies*, J. Alain.

F. ALLEN ARTZ, Our Lady of Sorrows R. C. Church, South Orange, NJ, October 21: *Toccata on "Leoni,"* Burkhardt; *Partita on "Nun komm, der Heiden Heiland,"* op. 8, no. 1, Distler; *Three Short Settings of "Vom Himmel hoch, da komm ich her,"* Pepping; *Two Settings of the Passion Chorale*, op. 122, nos. 9 and 10, Brahms; *Pièce Heroïque*, Franck; *Introduction and Passacaglia in d*, Reger; *Partita on "Veni Creator Spiritus,"* op. 75, Peeters; *Kirchliche Fest Ouverture über den Chorale "Ein feste Burg,"* op. 31, Liszt; *Chorale Prelude on "Sine Nomine,"* Sowerby; *Adagio for Strings*, op. 11, Barber/Strickland; *Toccata (Fifth Symphony)*, op. 42), Widor.

DOUGLAS A. BECK, First Presbyterian Church, South Bend, IN, October 12: *The Star Spangled Banner*, *Concert Variations*, Buck; *Prelude and Trumpetings*, Roberts; *Les Cloches*, Lebeque; *Adagio*, *Allegro und Adagio*, KV 594, Mozart; *Le Cuckoo*, D'Aquino; *Variations on A Mighty Fortress Is*

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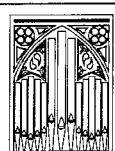
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**Reflections: 1947-1997.** The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

**Aging of Organ Leather** by Harley Pitlingsrud tells how to test and select leathers for longevity of 60 years or more in organs. Also, other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$2.50 per entire order for shipping in U.S. Published by Organ Historical Society, Box 26811, Richmond, VA 23261. 804/353-9226 by telephone with Visa or MasterCard. FAX 804/353-9266.

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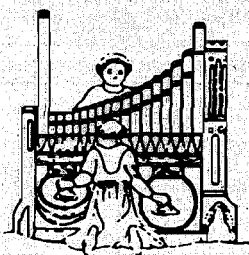


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\*=picture  
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Carillon News. See Swager.

**Chapline, Joseph.** A New Age in Acoustics. Feb 14-15

**Collins, John.** New Organ Music. Nov 14

**Couch, Leon W., III.** Book Review. May 10-12

**Criddle, Neil Carson.** Organ Wind Turbulence. Nov 18-19\*#†

Dearnley, Christopher. See Scott.

**Dickinson, William.** University of Nebraska-Lincoln Organ Conference 2000. Jan 14-16\*

Diemer, Emma Lou. See McCray, Aug 7-8.

Dodgson, Stephen. See Nash.

Earthquake damage in Seattle. See Huestis.

**Eifrig, William.** Reger's Toccata and Fugue in d/D. op. 59: The Straube Tradition. May 13-14

**Ellis, Laura.** New Organ Music. Feb 12, Mar 11-12

European Organ. See Peek.

Ferko, Frank. See Parker.

**Fitzer, Joseph.** OHS Symposium: New directions in US organ research. Jan 13

**Hardwick, Peter.** New Organ Music. Jan 10-11, Feb 11-12, May 12, Jun 12-13, Jul 10-11, Aug 10-12, Oct 12

\_\_\_\_\_ The Church and Organ Music of Colin Mawby, Part 1. Apr 14-19\*+

\_\_\_\_\_ The Church and Organ Music of Colin Mawby, Part 2. May 16-20\*+

Harpsichord competition. See Tift.

Harpsichord News. See Palmer.

**Hartman, James.** Book Reviews. Feb 10-11, Mar 10-11, Apr 8, Jun 10-11, Jul 8, 10, Aug 8, 10, Oct 10, Nov 10, Dec 8, 10

\_\_\_\_\_ Organ Recital Repertoire: Now and Then. Nov. 16-17#

Hildegard Organ Cycle. See Parker.

Hook, E. & G.G. See Regestein.

**Huestis, Herbert.** Book review. Apr 7-8

\_\_\_\_\_ Earthquake damages two organs in Seattle, Washington. Apr 4

\_\_\_\_\_ Guest editorial. Jun 2

\_\_\_\_\_ New Recordings. Sept 12-13

**Hughes, Sarah Mahler.** New Organ Music. Nov 15, Dec 12-14

\_\_\_\_\_ New Piano Music. Mar 12, Sept 13

\_\_\_\_\_ New Recordings. Oct 10, 12

Italian Organs. See Ruffatti.

**Knight, Alan, and Marilyn Mason and Herman Taylor.** 40th Conference on Organ Music, The University of Michigan. May 14-15\*

**Landrum, Mary Fisher.** Sewanee Church Music Conference. Dec 14\*

Laufman, Alan. See Mowers.

Lectionary Choral Anthem Project. Dec 2

Letters to the Editor. Mar 2, Apr 2, May 2, Jun 2, Jul 2, Aug 2, Sept 2, Oct 2, Nov 2, Dec 2

**Marigold, W. G.** Book Reviews. Jan 8, Apr 8, 10, Sept 12, Nov 12

\_\_\_\_\_ New Recordings. Jan 8-9, Feb 11, Mar 12, Apr 10, May 12, Jun 11-12, Aug 10, Oct 10, 12, Nov 12-14, Dec 10, 12

Mawby, Colin. See Hardwick.

**McCray, James.** Music for Voices & Organ. Jan 6, 8, Feb 8, 10, Mar 8, 10, Apr 6, May 8, 10, Jun 8, 10, Jul 6, 8, Aug 7-8, Sept 10-12, Oct 8, Nov 8, 10, Dec 8

**Mowers, Cullie.** Alan Laufman Memorial. Apr 12

Music for Voices & Organ. See McCray.

**Nash, Pamela.** An Interview with Stephen Dodgson. Oct 15-19\*+

New England Conservatory Job Bulletin. Dec 4

New Organ Music. See Apple, Collins, Ellis, Hardwick, Hughes, Robinson, Schou, Smith, Van Oyen.

New Organ Music/Software. See Robinson.

New Piano Music. See Hughes.

New Recordings. See Huestis, Hughes, Marigold.

**Noehren, Robert.** Enjoying Life at 90. Sept 15-17\*

\_\_\_\_\_ Reflections on Life as an Organist. Dec 17-21\*

**Ogasapian, John.** Book reviews. Jun 11, Jul 10, Aug 10, Sept 12, Nov 10, 12

OHS National Convention. See Wechsler.

OHS Symposium. See Fitzer.

Organ Alive! See Van Oyen.

Organ Festival in Portugal. See Palmer.

Organ recital repertoire. See Hartman.

Organ Recitals. Jan 22, Feb 24, Mar 23-24, Apr 27-28, May 28, Jun 24, Jul 24-25, Aug 23-24, Sept 28, Oct 28, Nov 28, Dec 27-28

Organ wind turbulence. See Criddle.

**Palmer, Larry.** Harpsichord News. Mar 8, May 8, Aug 6-7, Sept 8, 10,\* Oct 7-8

\_\_\_\_\_ A Fall Organ Festival in Portugal. Feb 16\*

**Parker, Patricia.** New Perspectives on *The Hildegard Organ Cycle*.+ Aug 15-18

**Peek, Richard.** European Organs Old and New. Jun 17-18\*†

**Ragsdale, Dana.** Southeastern Historical Keyboard Society Conclave, March 16-17, Charlottesville, Virginia. Aug 13-14\*

Reed Organ Society Festival and Meeting. See Armstrong.

Reger. See Eifrig.

**Regestein, Lois & Quentin.** Hook Opus 553 to Berlin, Germany. Oct 14

Reuter Organ Company. See Butera, Leaver.

**Robinson, Joyce.** New Organ Music/Software. Aug 12

\_\_\_\_\_ New Organ Music. Dec 14

**Rosales, Manuel.** A Brief History of the Walt Disney Concert Hall Organ Project. Jul 12-13\*†

**Ruffatti, Francesco.** The Historical Italian Organ: Tradition and Development. Jun 14-16\*+†

**Schou, Larry.** New Organ Music. Mar 12, Jun 13

**Scott, John.** Christopher Dearnley (1930-2000), a tribute by John Scott. Apr 13\*

Sewanee Church Music Conference. See Landrum.

Southeastern Historical Keyboard Society Conclave. See Ragsdale.

**Smith, Domecq.** New Organ Music. Dec 14

\_\_\_\_\_ The Passion and *Pièce d'Orgue*. Nov 20-21+

**Speller, John L.** Recovering the early organ works of John Stanley. Dec 15-16+

**Spicer, David.** Albert Schweitzer Organ Festival/USA 2000, September 8-10. Feb 13\*

**Spirup, James.** University of Michigan Historic Organ Tour XLIII: France. Nov 22

Stanley, John. See Speller.

**Swager, Brian.** Carillon News. Jan 6, Feb 7-8, Mar 8,\* Jun 8, Nov 6, Dec 7-8

**Tift, Robert.** First International Harpsichord Competition, Budapest. Jan 12\*

TriumphEnt. See Calgary International Organ Foundation.

University of Michigan. See Knight, Spirup, Wagner.

University of Nebraska. See Dickinson.

**Van Oyen, Marcia.** New Organ Music Apr 10-12.

\_\_\_\_\_ Organ Alive!—"The Organ in the 21st Century—Quo vadis?" Sept 18-21\*

**Wagner, James.** University of Michigan Italian Festival of Music. Oct 14\*

Walt Disney Concert Hall Organ Project. See Rosales.

**Wechsler, Malcolm.** OHS National Convention, Boston, Massachusetts. Mar 13-18\*

## Appointments

**Anders, Fritz A.D.,** to Cathedral of St. Francis, Santa Fe, NM. Oct 3

**Berry, Christopher,** to the Basilica of the National Shrine of the Immaculate Conception, Washington, DC. Dec 3

**Bishop, John Phillips,** to executive director of the Organ Clearing House. Feb 3

**Carlson, Mark S.,** to area representative, Austin Organs, Inc. Jul 3

**Grammer, Kathleen,** to director of education and community partnerships, Plymouth Music Series. Jan 3

**Ferko, Frank,\*** to composer-in-residence, The Dale Warland Singers. Dec 3

**Ferré, Susan,\*** to visiting professor of organ, Pacific Lutheran University, Tacoma, WA. Oct 3

**Hardwick, Peter,\*** to Church of the Master, Toronto, Ontario. Jun 3

**Heinze, Noel,\*** to St. Giles Chapel, Deerfield Episcopal Retirement Community, Asheville, NC. Apr 2

**Hope-Jones, Robert,\*** to regional representative for Hong Kong, Austin Organs, Inc., Hartford, CT. Mar 3

**Klimas, William,\*** to Vice President, Reuter Organ Co., Lawrence, KS. Dec 3

**Latona, Peter,\*** to National Shrine of the Immaculate Conception, Washington, DC. Oct 3

**Lee, James F.,** to executive director, Royal Canadian College of Organists. Jun 3

**Leister, Jason,\*** to Church of the Holy Trinity, New York, NY. Oct 3

**Martin, Joseph,** to director of sacred publications, Shawnee Press. Jan 3

**McMahon, J. Michael,** to president and chief executive officer, National Association of Pastoral Musicians. Jul 3

**Morrison, Alan,\*** to Artist in Residence, Rollins College, Winter Park, FL. Nov 3

**Moseley, John-Albert,\*** to operations manager, Philip Truckenbrod Concert Artists, West Hartford, CT. Apr 3

**Neswick, Bruce,** to the Episcopal Cathedral of St. Philip, Atlanta, GA. Oct 3

**Picher, William,\*** to Mary, Queen of the Universe Shrine, Orlando, FL. Mar 3

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**Reas, Keith S.**,\* to Alexandria Choral Society. Sept 3-4  
**Speed, Robert M.**,\* to Music Academy of the Cathedral of St. Paul (Episcopal), Des Moines, IA. Feb 4  
**Sprenger, Michael A.**, to QLF Custom Pipe Organ Components, Rocky Mount, VA. Nov 3  
**Szabó, Sándor**,\* to Congregational Church, Glen Ridge, NJ. Apr 3  
**Thevenot, Maxine**,\* to Christ Church Episcopal, Manhasset, NY. Feb 3  
**Tritle, Kent**,\* to organist, New York Philharmonic Orchestra. Feb 3  
**Williams, Carol**,\* to Civic Organist, Spreckels Organ Society, San Diego, CA. Nov 3  
**Wilson, Todd**,\* to curator of Norton Memorial Organ, Severance Hall, Cleveland, OH. Jun 3  
**Wodehouse, Artis**,\* to Christ Church Riverdale (Episcopal), Bronx, NY. Apr 3  
**Wortman, E. Davis**,\* to St. James' Episcopal Church, New York, NY. Jan 3

## Honors and Competitions

**American Guild of Organists**, elected to 2001 Associations Advance America Honor Roll. Nov 3  
**Ashdown, Franklin D.**,\* receives standard panel award from ASCAP. Aug 3  
**Bedient Company** celebrates 30 years.\* Feb 17  
**Brown, Thomas**,\* wins International Hymn Tune Competition. Oct 3  
**Brunswick, Philip**,\* receives music educator award from St. Louis AGO chapter. Sept 8  
**Burks, Charles**, wins AGO/Quimby Region IV competition. Oct 2  
**Cameron, Peter**, receives OHS Distinguished Service Award. Oct 3-4  
**Contenti, Rico**, wins AGO/Quimby Region VIII competition. Oct 2  
**Core, John**, wins fifth annual Hymn Writing Contest. Jun 3-4  
**Craighead, David**,\* ends formal advertising as concert organist. Sept 4  
**Driskill-Smith, Clive**, wins Performer of the Year Award, The Royal College of Organists. Feb 3  
**Ebrecht, Ronald**, receives Mader Fund research grant. May 3  
**Ellinger, Zoe**, receives Early Music America scholarship. Sept 8  
**Finster, Robert**, honored at tenth anniversary as parish musician at St. Mark's Episcopal, Evanston, IL. May 3  
**Grajeda Jr., Martin**, wins AGO/Quimby Region VI competition. Oct 2  
**Gregg, Brad**,\* wins 2001 Vernon deTar Scholarship. Jun 3  
**Hamar, Richard G.**, receives OHS Distinguished Service Award. Jan 3  
**Hamilton, Jerald**,\* included in 2002 Who's Who in America. Sept 6  
**Hamilton, Stephen**,\* celebrates tenth season as minister of music at Church of the Holy Trinity, New York City. Aug 3  
**Hell, Felix**,\* plays 100th recital in USA. Jun 4  
**Hemenway, Zachary**,\* receives student organist award from St. Louis AGO chapter. Sept 8  
**Henry, Jim**,\* receives choir director award from St. Louis AGO chapter. Sept 8  
**Higdon, James**,\* named Dane and Polly Bales Professor in Organ. Sept 6  
**Horn, Tobias**, receives second prize, 18th Swiss Organ Competition. Feb 2  
**Horton, Robert**,\* wins Arthur Poister Competition. Aug 4  
**Johnson, Christopher**,\* receives second prize in Elizabeth Elftman National Organ Competition. Jul 3  
**Kaan, Fred**,\* honored by the Hymn Society. Oct 3  
**Kann, Stan**,\* receives Avis Blewett Award from St. Louis AGO chapter. Aug 3  
**Katz, Benjamin**, receives Early Music America scholarship. Sept 8  
**Kelsey, Howard**,\* feted on 90th birthday. Jun 4

**Kibbie, James**,\* honored with scholarship fund. Nov 3  
**Lane, Christian**, wins AGO/Quimby Region III competition. Oct 2  
**LaPrado, Erwan**,\* wins Grand Prix de Chartres. Feb 3  
**Lim, Se-Eun**,\* wins Elizabeth Elftman National Organ Competition. Jul 3  
**Mager, Steven**,\* receives composer award from St. Louis AGO chapter. Sept 8  
**Maguire, Brett**, wins AGO/Quimby Region I competition. Oct 2  
**Meredith, Lucinda**, wins AGO/Quimby Region VII competition. Oct 2  
**Merello, Davide**, receives second prize, 18th Swiss Organ Competition. Feb 2  
**Miller, Sarah Bryan**,\* receives advocate for the arts award from St. Louis AGO chapter. Sept 8  
**Proulx, Richard**, wins ALCM 2001 Raabe Prize in composition. Nov 4  
**Pyper, Tim**, wins AGO/Quimby Region II competition. Oct 2  
**Quade, Robert M.**,\* honored at retirement. Jan 3  
**Schuster, Thomas**, wins AGO/Quimby Region V competition. Oct 2  
**Sharpe, Carlyle**, wins AGO/ECS Publishing Award in Choral Composition. Aug 3-4  
**Shotwell, Vivian**, receives Early Music America scholarship. Sept 8  
**Somerville, Murray Forbes**, honored with a commissioned Mass setting. May 4  
**Stiffman, Rabbi Jeffrey**,\* receives religious leader award from St. Louis AGO chapter. Sept 8  
**Sullivan, Daniel**,\* receives second prize, Arthur Poister Competition. Aug 4  
**Swann, Frederick**,\* announces retirement. Aug 4  
**Trueblood, E. Rodney**,\* honored for 45 years as organist, First UMC, Elizabeth City, NC. May 4  
**Webb, Marianne**,\* honored at Southern Illinois University. Jul 4  
**Weller, Rosemary**, named St. Louis AGO Chapter Artisan of the Year. Oct 6  
**Wetzler, Robert**, retires as President of Art Masters Studios, Inc. May 4  
**Williams, Carol**,\* receives Helen Cohn prize from Manhattan School of Music. Aug 4  
**Wren, Brian**,\* honored by the Hymn Society. Oct 3  
**Yamaya, Hideki**, receives Early Music America scholarship. Sept 8

## Obituaries

**Abbott, Larry**. Sept 8  
**Arnold, Roger Beebe**.\* May 6  
**Ballard, Ronald Edward**. Jul 4  
**Berlinski, Herman**.\* Dec 6  
**Brandon, George A.** Jul 4, 6  
**Brown, Dana Cottle**.\* Aug 6  
**Carter, Gaylord**. Feb 6  
**Corkedale, Joseph**. Jan 4, 6  
**Evans, James W.** Nov 6  
**Farrell, Father Gerard John Benedict, O.S.B.** Mar 6  
**Firmin-Didot, Pierre**. Feb 6, Mar 6  
**Hannahs, Roger**. Sept 8  
**Henderson, Charles**. Oct 6  
**Hildner, Victor G.** Oct 6  
**Hirt, Charles**. Apr 6  
**Hofmann, Otto Juergen**. Jul 6  
**Holloway, James Dale**.\* Jul 6  
**Hunter, Robert**. Dec 6  
**Hyde, Frederick B.** Aug 6  
**Kelsey, Howard B.**\* Dec 6  
**Kinsella, Gerald E.**\* Nov 6  
**Kramer, Justin A.** Feb 6  
**Laufman, Alan Miller**. Feb 6  
**Lively, John R.** Nov 6  
**Marier, Theodore**.\* May 6  
**Martz, Alice**. Sept 8  
**Münch, Roland**.\* Dec 6-7  
**Munson, Granville**. Jan 6  
**Murphy, Robert**.\* Dec 7  
**Pelton, Marion Herfort**. Jun 7  
**Ruffatti, Antonio**.\* Jul 6  
**Sifer, Paul**. Aug 6  
**Sorensen, Stanley**. Feb 6-7  
**Thérien, Guy**.\* Aug 6  
**Zeeuw Jones, Lorraine**.\* Apr 6

## Organ Stoplists

**Andover**  
 St. Michael's Episcopal Church, Orlando, FL. 3/36 tracker,\* Mar 1, 19-20.  
 United Methodist Church, Woburn, MA. 2/12 tracker,\* Sept 24  
**Andover (Hook & Hastings)**  
 Lamington Presbyterian Church, Bedminster, NJ. 2/13,\* Jul 20  
 Community Church of Jackson, NH. 2/7, Dec 24

**Austin**  
 The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL. 4/102,\* Jan 1, 17-18

**Bedient**  
 Sharon United Methodist Church, Charlotte, NC. 2/29 tracker,\* Oct 1, 22

**Berghaus**  
 First United Methodist Church, DeKalb, IL. 3/35,\* Aug 1, 20

**Bigelow**  
 Conception Abbey, Conception, MO. 3/40\*, Jun 20

**Buzard**  
 Holy Family Catholic Church, Rockford, IL. 3/56,\* Nov 1, 23

**Dial**  
 Grace United Methodist Church, St. Louis, MO. 4/56,\* Dec 24

**Fabry (Möller)**  
 The Christian Reformed Church, Sully, IA. 2/24,\* Apr 22  
 First Presbyterian Church, Rockford, IL. 3/63,\* Aug 19

**Fritts**  
 Princeton Theological Seminary, Princeton, NJ. 2/57,\* Dec 1, 22-23

**Goetz**  
 Trinity Lutheran Church, Holy Hill, FL. 2/29,\* Oct 24

**Juget-Sinclair**  
 Lee Ridgway residence, Boston, MA. 2/6,\* May 24

**Létourneau**  
 H.M. Tower of London, London, England. 2/35 tracker,\* Apr 22

**Murphy**  
 St. Mark's Lutheran Church, Pennsburg, PA. 2/27,\* Oct 23

**Noack**  
 St. Paul Seminary School of Divinity of the University of St. Thomas, St. Paul, MN. 2/26,\* May 1, 23

**Ott**  
 Sumner Presbyterian Church, Sumner, MS. 2/19,\* May 22.

**Pasi**  
 Bedford Presbyterian Church, Bedford, NY. 2/29,\* Sept 1, 22

**Quimby**  
 Robert E. Jacoby Symphony Hall, Jacksonville, FL. 4/97,\* Jun 1, 19

**Rench**  
 St. Patrick Catholic Church, Whitewater, WI. 3/32,\* Nov 24

**Reuter**  
 Sandy Hook United Methodist Church, Columbus, IN. 2/20,\* Apr 21

**Ruggles**  
 Lakewood Presbyterian Church, Lakewood, OH. 2/8 tracker,\* Feb 1, 18

**Schoenstein**  
 First-Plymouth Congregational Church, Lincoln, NE. 4/110,\* Feb 19-20  
 St. John's Lutheran Church, Ascension Falls, ID. 2/11,\* May 21  
 St. Matthew's Lutheran Church, Walnut Creek, CA. 2/18,\* Jul 19

**Steinberg**  
 Monastery of the Most Holy Redeemer, Niagara Falls, Ontario. 2/7,\* Jun 20

**Temple**  
 St. John LaLande Catholic Church, Blue Springs, MO. 3/40,\* Sept 23

**Thomas-Pierce (Aeolian-Skinner)**  
 Music room of Thomas R. Thomas and J. Steven McCall, West Palm Beach, FL. 3/42,\* Jul 1, 18

**Visser & Associates**  
 St. John of the Cross Catholic Church, Western Springs, IL. 3/36,\* Apr 1, 20

**Wahl**  
 Parish of Christ the King, Washington, DC. 1/6,\* May 22

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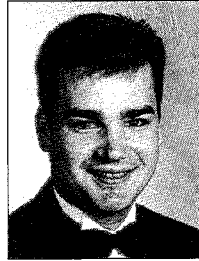
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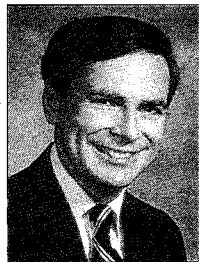
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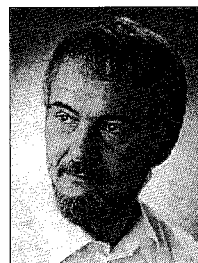
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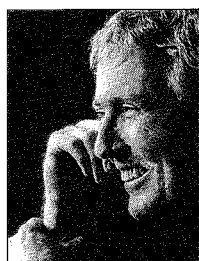
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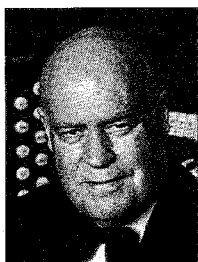
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