

THE DIAPASON

MARCH, 2002



The Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.
Feature article on pages 21–23

Here & There

St. Thomas Church, New York City, continues its series of organ recitals on Sundays at 5:15 pm: March 3, Liya Petrides; 3/10, Paul Emmons; 3/17, Ross Wood; 3/24, Gerre Hancock; 3/31 (2:30 pm), Judith Hancock and Thomas Bara; April 7, Cameron Carpenter; 4/14, Terry Heisey; 4/21, James Hildreth; 4/28, Judith Hancock; May 5, John Ogasapian; 5/12, Joan Lippincott; 5/19, Frank Crosio. For information: 212/757-7013, x327; <www.saintthomaschurch.org>.

National City Christian Church, Washington, DC, continues its Music at Midday series: March 7, soprano Amy Bonn; 3/14, Jonathan Moyer; 3/21, Anne Gross & Steve Sachs, soprano/piano; April 4, tenor Chad Freeburg; 4/11, pianist Carol Prochazka; 4/18, Jody Rapport & Randall Sheets, soprano/piano; 4/25, Gragnani String Quartet; May 2, cellist Drew Owen; 5/9, Kitty Yang; 5/16, Christopher Johnson; 5/23, pianist Randall Frieling; 5/30, Phil Snedecor & Paul Skevington, trumpet/organ. For information: 202/232-0323; <www.natcitychristian.org>.

The Wisconsin Baroque Ensemble continues its 2001-2002 season with a performance on April 7 at 4 pm on the Concert Vespers series at St. Paul Lutheran Church, Beloit, Wisconsin. The group consists of Lisette Kielson, recorders; Leanne Kelso League, baroque violin; Anton TenWolde, baroque cello; and Max Yount, harpsichord. For information: 608/365-7064.

The IAO (Incorporated Association of Organists) Congress takes place July 19-23 in Paris, France. Venues include Notre Dame, Sainte Clotilde, Saint Sulpice, Saint Eustache, Saint Étienne du Mont, Saint Augustin, La Trinité, and others. At each location, one of the resident organists will give a demonstration recital. IAO president Ian Tracey will lead the tour. For information: IAO Congress Organiser, 23 Blackberry Dr., Frampton Cotterell, Bristol BS36 2SL England.

The Organ Historical Society presents its European Organ Tour 2002 July 23-August 2 to North Germany. Tour leaders are Martin Weyer and Bruce Stevens. The itinerary includes visits to Groningen, Noordbroek, Rysum, Norden, Bremen, Steinkirchen, Stade, Lüdingworth, Lübeck, Stralsund, Schwerin, and many other cities, with organs by Schnitger, Sauer, Silbermann, Klapmeyer, Stellwagen, Walcker, Ladegast, and many others. Full payment is due by April 2. For information: Organ Historical Society, European Organ Tour 2002, P.O. Box 26811, Richmond, VA 23261.

The 39th Bruges Early Music Festival takes place July 26-August 11. Events take place in the new Bruges concert hall as well as in historical venues and include: the international Musica Antiqua competition for soloists; interpretation classes; an exhibition of musical instruments, scores, and recordings; lunch and evening concerts. For information: 00.32 (0)50 332 283; <www.musica-antiqua.com>.

The 2002 University of Nebraska-Lincoln organ conference will take place August 12-16 at the newly restored 1746 Hildebrandt organ at St. Wenzel's Church, Naumburg, Germany. The organ is closely associated with J.S. Bach's mature years. Conference leaders include Christoph Wolff, Robert Clark, Quentin Faulkner, and George Ritchie. The conference will take place within the context of a two-week tour (August 8-22) of sites central to the life and work of J.S. Bach and Martin Luther. For information: George Ritchie, 402/472-2980, <gritchiel@unl.edu>.

Quentin Faulkner, 402/472-2976, <qfaulkner1@unl.edu>; or Matterhorn Travel, 800/638-9150, <www.matterhorntravel.com>.

The 17th International Organ Competition "**Grand Prix de Chartres**" takes place this year. The examinations are scheduled as follows: August 22 and 23, quarter-finals at St. Mary's College in Antony; August 27, semi-final also at St. Mary's College; and September 2, final round at Chartres Cathedral. This competition will only concern interpretation. Pre-selection is by cassette recording. For information: Association des Grands Orgues de Chartres, 75, rue de Grenelle, 75007 Paris, France; 33 (0)1 45 48 31 74.

The first **Kotka International Organ Competition** takes place November 21-30, during the annual organ week in Kotka, Finland. Organizers of the competition are the City of Kotka, the Kotka Parish, and the Sibelius Academy. The competition is open to all organists born in or after the year 1967. A maximum of 12 competitors will be chosen in the preselection round by tape recording; repertoire for the tape includes LeBègue, 1 Ton: *Prélude, Récit de voix humaine, Tierce en taille, Dialogue*; Bach, *Allein Gott in der Höh sei Ehr*; BWV 676; Krebs, *Praeludium in f* (Breitkopf, No. 6.1). The first round takes place November 21-23 in the Kotka church; participants must play a recital of music from the French classical era, J.S. Bach, and the generations following Bach, before 1800, other than French music. Six players will be selected for the final round, November 28-29, which consists of two parts, a recital program of 40-45 minutes, and three movements from preselected Bach cantatas with organ obbligato. First prize is 10,000 EUR, a recital during the 2003 Kotka Organ Week, and a recital in Alkmaar in the Grote St-Laurenskerk; second prize, 5,000 EUR; third prize, 2,500 EUR. All prize winners will perform in a recital on November 30. The organ at Kotka church was built by Martti Porthan in 1998 (three manuals, 44 stops) and is based on the Gottfried Silbermann organ in Freiberg, Germany. For information: Mr. Jouko Koivukoski, +358 40 5850 256; Mr. Antti Nuorivuori, +358 400 501 909; <www.organcompetition.kotka.fi>.

The music ministries of **National City Christian Church** and **Israel Baptist Church** joined forces for two performances of *A Celebration of Unity*, an event which honored Black History Month and featured sacred music of black composers. The performances took place on February 10 and 17 and featured the Israel Baptist Church Combined Choir, under the direction of Valeria Foster; the National City Christian Church Sanctuary Choir, under the direction of Edward A. Moore; and the National City Chorale under the direction of Marvin Mills.

Christ Church Cathedral, Vancouver, B.C., Canada, has contracted for a new organ from the firm of **Kenneth Jones and Associates** of Bray, County Wicklow, Ireland. The new organ, which is part of the cathedral's restoration and renewal project, will be located in a new gallery to be built at the narthex end of the nave. Utilizing mechanical action, the organ will comprise 39 stops, 42 ranks, and 2400 pipes, and will be installed by April 2003.

The American Guild of Organists has announced the opening of the newly expanded AGO Online Store <www.ago.org/store>. All AGO educational resources and gifts may be purchased over a secure server. Items available for purchase are identified with a brief description and graphic image. AGO members receive a 10%

THE DIAPASON

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NEW ORGANS

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ORGAN RECITALS

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The House of Hope Presbyterian Church (drawing by John Gooding)

discount on all merchandise. The store was designed by Len Levasseur, the AGO's Webmaster and director of the NEO Press.

House of Hope commissions new music

In celebration of the 150th anniversary of its founding, The House of Hope Presbyterian Church, St. Paul, Minnesota, commissioned six composers to write new works which were first performed in a special celebratory service on Sunday afternoon, May 21, 2000.

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www.wu-wien.ac.at/earlym-l/organs/diapason.search.html

eight movements, is designed so it can be adapted for performance with choir and one organ, and will be published by E. C. Schirmer in the spring, 2002. Anthony Piccolo, director of Children's Choruses for the New York City Opera, composed an anthem for mixed choir and organ, *Lift Up Your Heads*, with text from Psalm 24. Gerald Near composed an introit for unaccompanied choir entitled *To This Temple, Where We Call Thee*, text from the Latin hymn *Angularis fundamentum*, published by Aureole Editions.

David Evan Thomas' hymn *We Must Be Saved by Hope* uses a text adapted from the words of Reinhold Niebuhr. David Hurd composed *True Builder of the House* with words by Alan Luff. Stephen Paulus composed both an organ work and two new hymns. The organ piece, *Triptych*, is in three movements, suitable for recital use or as prelude, voluntary, and postlude for a service. The hymn, *God With Me*, is used in each of the three movements of the organ piece and has as text a Celtic invocation. Paulus' second hymn, *Twilight Hymn*, uses a text by Phoebe Hinsdale Brown. In 1996 House of Hope commissioned Paulus to write a church opera, *The Three Hermits*, with text by Michael Dennis Browne, which they premiered in April 1997 and repeated with six performances at House of Hope in May 2000. A compact disc recording was made in 1997 and is available from House of Hope as well as in retail stores.

These commissions were made possible by a bequest in the will of Lloyd A. Johnson, an active member of House of Hope and the Motet Choir until his death in 1998. The compositions are dedicated to his memory. A compact disc of the commissioned works, *New Music From House of Hope*, was released in December 2001. An earlier House of Hope commission, *Chant de Joie* for organ solo by Naji Hakim, was included in the recording, performed by organist Nancy Lancaster. The CD is available from House of Hope Presbyterian Church, 797 Summit Ave., St. Paul, MN 55105 for \$15 (plus shipping and handling).

Appointments



Janice Beck

Janice Beck has been appointed organist at St. John's Episcopal Church in Detroit, Michigan. Founded in 1858, St. John's was the largest Anglican congregation east of the Mississippi during the latter part of the 19th century. The church building, of neogothic architecture, is graced by stained glass windows by Tiffany and other artists, and a reredos in the chancel consisting of a mosaic of Murano glass embedded in gold, constructed by Italian artisans. The church's music program includes a choir of paid professional singers and a four-manual Casavant organ that has been renovated recently and provided with a solid-state combination action. As a recitalist, Janice Beck is represented by Phillip Truckenbrod Concert Artists.

Margaret Kemper, past president of the AGO, has been appointed organist of the Kenilworth Union Church, Kenilworth, Illinois. She had served as



Margaret Kemper

organist of the Glencoe Union Church for the past 23 years. Ms. Kemper continues as director of music and organist at Presbyterian Homes in Evanston and as associate professor and coordinator of organ and church music studies at Northwestern University. This past October she was invited to play a recital at the Glinka Museum in Moscow, Russia, and to lead a masterclass at the Moscow Tchaikovsky State Conservatory. She also played a recital at Holy Trinity Lutheran Cathedral in Warsaw, Poland.



Charles Miller

Charles Miller has been appointed organist at Asylum Hill Congregational Church, Hartford, Connecticut, where he will assist Steven Mitchell, minister of the arts, in the music program of the 1,700-member congregation. Miller will serve as principal accompanist for all youth and adult choral ensembles, develop additional choral and instrumental ensembles, serve as co-producer of the church's annual Boar's Head Festival, assist in coordination of the concert series, and oversee the renovation of the 71-rank Aeolian-Skinner organ. Mr. Miller received the BMus in organ performance from the University of Michigan as a student of Robert Glasgow. He was second-place winner of the Arthur Poister Organ Competition in 1994. Prior to his work at Asylum Hill Church, he was director of music and the arts at First Church of Christ (Center Church) in Hartford, as well as booking director at Phillip Truckenbrod Concert Artists. In addition to his work at Asylum Hill, he is a master's candidate in choral conducting at the University of Connecticut.

Here & There

The Reuter Organ Company has announced the retirement of **Dan Abrahamson**, whose tenure at Reuter has spanned 40 years. He has served the company as a reed voicer, co-plant manager, and associate tonal director. During his time at Reuter, he developed a long partnership with the late Franklin Mitchell. Mr. Abrahamson came to Reuter after several years on the road with Wicks and four years with Aeolian-



Schantz management team (l to r): Jeffrey Dexter, Eric Gastier, Victor Schantz, Timothy Mann

The Schantz Organ Company of Orrville, Ohio has announced the reorganization of its management team. The board of directors made the appointment of new officers in December 2001. **Victor B. Schantz** was named president. An Orrville native, he has been with the firm since 1974. **Timothy H. Mann**, vice-president, marketing, came to Schantz from Indiana in 1990 and has been a part of the marketing staff since 1993. **Jeffrey D. Dexter**, vice-president, tonal director, is a Wisconsin native and joined the firm's tonal staff in

1993. **Eric J. Gastier**, vice-president, design and engineering, a native of Milan, Ohio, came to the firm in 1992.

John Schantz will serve as chairman of the board of directors and manager of the service department. **Bruce Schantz** will continue to serve on the board of directors and as manager of the research and development department. **Jack Sievert**, formerly vice-president of marketing, will assume duties as executive vice-president and also serve on the board of directors.



Dan Abrahamson

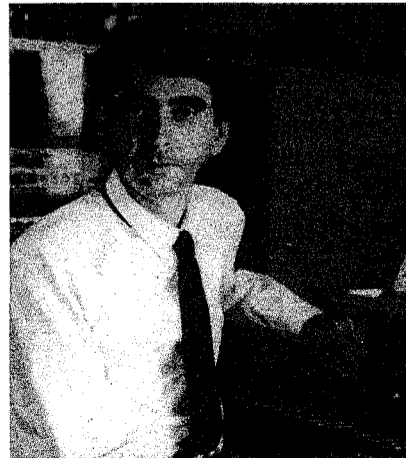
Skinner. After experience with the road crew and in the chest-making departments, Reuter put him in the voicing room. The tonal philosophy that he learned from Mitchell and helped to further define continues under the direction of Albert Neutel, Jr. and William Klimas.

Over the course of 40 years, Abrahamson has played an integral role in the tonal character of nearly 800 new organs and hundreds of other improvement projects on a wide variety of American instruments. He voiced his first reed for Reuter opus 1428, an organ at the Lutheran church in Funk, Nebraska. That was the first of nearly 1650 reeds completed in his 40 years of service. Included on the list of his work are organs at Moody Church, Chicago; Grace Episcopal Church, Charleston, South Carolina; University Presbyterian Church, Seattle; First Presbyterian Church, Philadelphia; Trinity United Methodist Church, Wilmette, Illinois; and St. John's Lutheran Church, Allentown, Pennsylvania.

And then there's the organ in his home church. Dan Abrahamson has played the Reuter organ at First United

Methodist Church, Lawrence, since September 1, 1963. In his own spare time, he has expanded the instrument from 44 ranks (as originally installed in 1938) to 122 ranks, making it the largest pipe organ in Kansas. He has worked with seven pastors and nine music directors, and will continue as organist of the church.

Philip Brunelle, founder and artistic director of the Plymouth Music Series, was awarded one of four Minnesota "Sally Awards" on January 14. The "Sallies" are given annually to organizations and individuals that make contributions to the arts, and are presented in four categories: vision, initiative, commitment, and education. Brunelle's award, in the commitment category, is for lifetime achievement, contribution and leadership in the arts. At a ceremony in St. Paul, he was presented with a crystal trophy and a \$2,500 cash award.



Mario Duella

Mario Duella, from Pray, Italy, plays recitals in North America this month: March 3, Christ Church Cathedral, Ottawa, Ontario, Canada; March 5, First Presbyterian Church, Burlington, North Carolina; March 7, University of

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Roger Fisher, ORGANISTS' REVIEW
Review of St. Paul's K Street
Washington, DC

Five Pieces
for Organ by
Herbert Howells
arranged by Robert Fielding
from *Howells' Clavichord*

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The University of Michigan Forum 2002

23rd Organ & Church Music Institute, June 23-25, in collaboration
with Ann Arbor Summer Festival

Marilyn Mason Schedule, 2002

Feb 10 Toledo OH, AGO, St. Mark's Church
(Skinner Organ)

Feb 17 Frankenmuth MI, St. Lorenz Church,
(Casavant Organ)

Premiere of Scott Hyslop commission

Mar 3 Madrid, Spain Catedral de la Almudena*
(Grentzing Organ)

Mar 8 Denver, CO, Whatley Chapel (Reuter
Organ)

Mar 15 York, PA, First Presbyterian Church*

Mar 24 Columbus, OH, St. Joseph Cathedral*

Mar 25 Master class, Columbus AGO "Conversation
with Marilyn"

Mar 27 Tucson AZ, Grace St. Paul Episcopal Church
* Marcel Dupre's "Stations of the Cross"

HISTORIC TOURS

HISTORIC TOUR 46 May 8-20, ITALY AND AUSTRIA

HISTORIC TOUR 47 July 24-31 PARIS

Info from Conlin Travel, Attn: Gloria
PO Box 1207, Ann Arbor, MI 48106-1207

The 42nd CONFERENCE ON ORGAN MUSIC, Oct. 6-9

Info from Marilyn Mason, School of Music, marmstein@umich.edu
Ann Arbor, MI 48109; FAX (734) 763-5097

North Carolina, Greensboro; and
March 9, Ripon College, Ripon, Wis-
consin. For information:
<maduella@tin.it>.

Roger Fisher is the author of a new
book, *From Wirral to Wurlitzer*. The
book traces the history of the "Mighty
Wurlitzer" cinema organ with its origin
on the Wirral peninsula in Cheshire,
England. It also documents the history
of a little organ, almost 120 years old
and now in the care of the Lancastrian
Theatre Organ Trust. The story begins
in 1882 with an organ by a small local
organbuilding firm, W. & F. Hall, for
Claughton Music Hall, Birkenhead. It
then follows the life and career of
Robert Hope-Jones, from his first organ
in 1884 at St. Luke's Church in the
Tranmere district of Birkenhead to the
development of the "Unit Orchestra."
The Tranmere organ came into the
author's possession in 1972, and Mr.
Fisher documents its reconstruction in
the 1970s. The book comprises 128
pages with color plates and numerous
illustrations; £9.95 plus shipping; Roger
Fisher, 15 Grove St., New Ferry, Wirral
CH62 5AX England; ph 0151 644 9923.



Frederick Hohman

Frederick Hohman is featured on a
new recording, *symphomania*, on
the Pro Organo label (CD 7077). The
CD was made on the Schoenstein
organ at First-Plymouth Congrega-
tional Church, Lincoln, Nebraska (four

manuals and pedal, 85 voices, 110
ranks). The program includes *Heb-
rides Overture*, Mendelssohn, transc.
Lemare; *Air on the G String*, Bach, tran-
scribed and embellished by Hohman;
March of the Toys, Herbert, transc.
Hohman; *The Nutcracker Suite*, Tchai-
kovsky, transc. Hohman; Finale from *Sym-
phonie Pathétique*, Tchaikovsky, transc.
Macpherson; *Ouverture-Fantaisie to Ro-
méo et Juliette*, Tchaikovsky, transc. Le-
mare. For information: 800/336-2224;
<www.zarex.com>.

Calvert Johnson is featured on a
new recording, *Olde English*, on the
Calcante label (CD035). The two-CD
set was made on five historic 18th-cen-
tury English organs by John Byfield II,
Thomas Griffin, William Drake, and
Thomas Parker, and includes works by
Handel, Boyce, Reading, Stanley, Blow,
Blewitt, Dupuis, Wesley, Greene, Pur-
cell, Locke, and others. This is the first
recording of the newly restored Griffin
organ at St. Helen Bishopsgate (Goetze
& Gwyn, 1995). The recordings are a
companion to Johnson's books, *England-
1660-1730* and *England 1730-1830* in
the series "Historical Organ Techniques
and Repertoire" (Wayne Leupold Edi-
tions). For information on the record-
ings: <www.calcante.com>; the books
may be obtained through ECS Publish-
ing, Boston.

Douglas Lawrence is featured on a
new recording, *The Rieger at Scots*, on
the Move label. The CD represents the
world premiere recording of the new
Rieger organ at The Scots' Church,
Melbourne, Australia, and includes
works of Bach, Buxtehude, Pachelbel,
Couperin, Mendelssohn, and Mulet.
For information: +613 9497 3105;
<www.move.com.au>.



Aaron David Miller

Advent Fanfare, by **Aaron David
Miller**, was given its west coast pre-
miere at concerts by the Seattle Sym-
phony in December. For the program,
the resident organist of the SSO, Carole
Terry, playing the Fisk organ at
Benaroya Hall, was joined by members
of the SSO brass section.

Robert Sirota's music is featured on
a new recording, *Music for Cello*, on the
Gasparo label (GSCD-350), with cellist
Norman Fischer, pianist Jeanne Kier-
man, and organist Victoria Sirota. In-
cluded on the program is Sirota's *Easter
Canticles for Cello and Organ*. The
composer's *In the Fullness of Time* for
organ and orchestra was premiered at
the 2000 AGO national convention and
this season is having performances at
Oberlin College, in Lincoln, Nebraska,
and in Seattle, Washington. For infor-
mation: 201/569-2898.

Franz Josef Stoiber is featured on a
new recording, *Bach im Regensburger
Dom*, on the Motette label (50721).
Recorded on the 1989 Mathis organ at
the Cathedral of St. Peter in Regens-
burg, the program includes 23 works of
J. S. Bach. Information: 518/436-8814.

Carol Williams, Civic Organist of
San Diego, enjoyed her first Christmas
at the Austin organ at the Spreckels



Carol Williams

Organ Pavilion. "Christmas at the
Prado" was celebrated with various
events, TV interviews, and evening con-
certs. The Spreckels organ can be heard
every Sunday at 2 pm, and details of the
program may be found on the website
<www.serve.com/sosorgan>.



Todd Wilson

Todd Wilson is featured on a new
recording, which includes the complete
organ works of George Thalben-Ball, on
the JAV label (JAV 127). Recorded on
the 75-rank 1930 Skinner organ at
Rosary Cathedral, Toledo, Ohio, the
program also includes works of Alfred
Hollins, Walford Davies, Pietro Yon,
Michael Festing, Franz Schubert, and
Guy Weitz, in addition to the works by
Thalben-Ball. For information:
<www.pipeorgancds.com>.

Schott Musik International has
announced the release of a revised edi-
tion of *Repertorium Orgelmusik: A Bio-
bibliographical Index of Organ Music*,
by Klaus Beckmann. Originally pub-
lished in 1994, this compendium of
organ music is now available in a com-
pletely revised and updated third edi-
tion in two volumes. Volume 1 "Organ
Solo" (1,062 pp.) contains all original
compositions, arrangements and tran-
scriptions for organ, and Volume 2
"Organ + Instruments" (220 pp.) covers
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More than 10,450 composers from 57
countries are listed in chronological
order with a brief biography, a listing of
their works and the corresponding edi-
tions. The introductory text in three lan-
guages (German, English, French)
explains the structure, development and
use of this comprehensive index. For
information: <www.schott-musik.com>.

CanticaNova Publications has
released its spring 2002 catalog of "tra-
ditional music for the contemporary
church." The catalog includes liturgical
settings, motets, choral collections, and
organ music by Colin Brumby, Richard
Clark, J. William Greene, Stephen
McManus, Gary Penkala, Calvert
Shenk, Michael Starke, and Joseph
Swain. For information: 814/237-0463
<www.canticanova.com>.



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(*The Plain Dealer*, Cleveland)

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(*American Record Guide*)

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organ Johannes Unger

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medieval/renaissance vocal

"Deeply moving." (*The Boston Globe*)



Ieuan Jones harp

"Pure Wizardry." (*The Philippine Star*)



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www.towerhill-recordings.com

Church Music Resources has announced the release of *Hymn Index to People and Places in the Bible*, a list of hundreds of hymns which mention a specific person or place. The index covers 103 hymnals, supplements, and single-author collections from 21 denominations as well as nondenominational material; it indexes 141 people and 84 places. For information: Church Music Resources, 1951 N. 64th St. #41, Mesa, AZ 85205.

Theodore Presser Co. has announced the release of their 39th print music collection on CD-ROM, *French Romantic Organ*, #813-30003, \$18.95. The collection contains over 1,800 pages of print music. All editions used are in the public domain. Composers represented include Dupré, Franck, Guilmant, Honegger, Ropartz, Saint-Saëns, Satie, Toumemire, Vieme, and Widor. For information: <www.presser.com>.

A new data base CD-ROM of **organs** is available from H. D. Weisel. The CD includes information on 109,420 organs and includes 5,600 photos; \$22 US; Box 505, D-56225 Ransbach-Baumbach, Germany; fax +49 2623 80299; <www.orgeldatenbank.com>.

Paraclete Press has announced the release of a new recording, *Gregorian Melodies: Popular Chants, Volume 1*. The Monastic Choir of the St. Peter's Abbey, Solesmes, France, is directed by Dom Richard Cagne in 29 chants taken from the *Liber Usualis*. For information: <www.paracletepress.com>.

Lammas Records has announced two new releases. *Fauré Requiem*, Choir of St. Mary's Cathedral, Edinburgh, orchestra of St. Mary's Music School, Matthew Owens, conductor, features motets and the *Messe Basse* of Fauré in addition to the *Requiem* (LAMM 130D). *Dance, my heart*, The Girls and Men of Sheffield Cathedral Choir, directed by Neil Taylor, with organist Peter Heginbotham, features music of Edward Elgar and Robert Walker (LAMM 133D). For information: <www.lammas.co.uk>.

Two Allen organs were used for a two-organ concert by Carlo Curley and Per Fren Dahl at St. Nicolai Church, Trelleborg, Sweden, on December 23. The church's permanent three-manual Renaissance™ model with 55 ranks of pipes added was joined by a three-man-

ual Renaissance™ console installed for the event. The program included music of Purvis, Handel, and Bach, along with Christmas music.

Rodgers Instruments LLC has announced two additions to its Trillium™ series, the T787 and T797. The T787 is a two-manual tab stop console with 33 stops and 22 Voice Palette™ stops. The T797 is a two-manual drawknob console with 33 stops and 28 Voice Palette stops. The T797 is also available with moveable drawknobs. Both incorporate Rodgers' proprietary technology including Dimensional Sound Modeling™, COSM™, Organ Designer™ voicing, Digital Domain Expression™, Random Tuning, and more. For information: 503/648-4181.

Carillon News

by Brian Swager

New bells in Yoakum, Texas

James F. Neumann of Yoakum, Texas, wrote me about his unique carillon installation. He is perhaps the only private citizen in the USA to possess a personal carillon. Yoakum is a small town about 125 miles from Houston, San Antonio, Austin, and Corpus Christi. Mr. Neumann is a Certified Registered Nurse Anesthetist serving local citizens.

The twenty-five cast bronze bells were produced by Meeks, Watson and Company of Georgetown, Ohio. The bells were originally cast in 1997-98 for Principia College in Elsau, Illinois. They were installed on a 16-foot tower in Mr. Neumann's back yard during the spring of 2001. The yardon is a C, 140 pounds, and 17 inches in diameter. The instrument comprises two chromatic octaves tuned in equal temperament. The bell profiles were designed by Richard Watson after typical Gillett & Johnston bells. There is no manual playing console. The instrument is played through a dedicated PC utilizing a proprietary bell playing program. The bells are fitted with traditional clappers which are controlled by solenoids.

The tower is 16 feet high and stands on a concrete foundation with four-inch steel members at the corners. The bells hang from a steel frame. A powder coating was baked on to the frame rendering it rustproof. The hat is topped with a metal finial. The exterior of the tower is covered with a concrete fiber material. The instrument is connected to the adjacent residence via an underground conduit and low-voltage cable. A MIDI key-

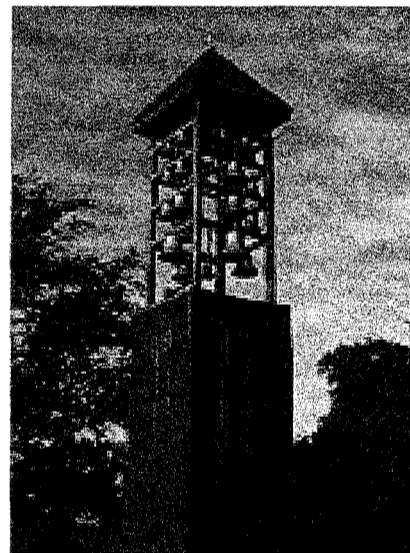


Neumann carillon in Yoakum, Texas

board is used for real-time play and recording chime tunes.

At some time to be determined in the future this instrument will be hoisted down from its present location and taken to the tower of the historic St. John's Lutheran Church of San Antonio. There it will join a three-bell peal which has graced the tower for about 75 years. It has been designated as the Fred and Margaret Neumann Memorial Carillon. When the instrument is installed in the church tower, it will be possible to install a manual playing console using the present clappers.

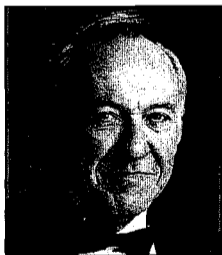
Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.



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Harpichord News

by Larry Palmer

Abundant citations of musical instruments in tales of murder

It has been nearly ten years since I updated my listings of harpichords in murder mysteries; here are some additional citations.

Popular writer Lawrence Sanders delights his readers with a series of books featuring the urbane, witty, and somewhat-musically-savvy sleuth Archie McNally, Private Investigator of Palm Beach, Florida. In *McNally's Luck* (New York: Berkley Books, 1993) the plot introduces us to a kidnapped cat, an esoteric poet turned sensualist, and an amorous psychic. These disparate characters involve the sartorially-elegant investigator in his merry and witty adventure. Imagine the sheer delight of coming upon this sentence in the midst of a scene in which our hero is being pistol-whipped by a killer: "... I remained silent and tried to calculate the odds against my ever playing the harpichord again." [page 288]

In *McNally's Caper* (Berkley Books, 1995) Archie investigates the low-down scandals of Palm Beach high society,

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particularly the disappearance of a rare Edgar Allen Poe first edition from the library of the wealthy Forsythe family. The book provides an absolute happiness of harpsichord citations! Obviously of superior taste, Mrs. Sylvia, the wife of the young Forsythe heir, is overheard playing the harpsichord, in a "... mid-sized chamber completely naked of any furnishings except for the bleached pine harpsichord and the bench before it." [pages 23-24] She had been practicing something by Vivaldi (undoubtedly in one of the Bach transcriptions). Mrs. Sylvia also explains to Archie that she constructed her instrument from a kit.

Other mentions of our favorite instrument appear on pages 69, 86, 111-112, 224, and 265 (where Archie wonders if Mrs. Sylvia is trying to play him "like a human harpsichord?"). On page 187 he corrects a maid's mispronunciation (the ubiquitous "harpIshord"), and, in a final (and less classy) musical allusion [page 324] he hopes to "live to play the kazoo again."

Continuing this descent from harpsichord-Olympus, in *McNally's Puzzle* (1996), the title character reflects "... [a] slow swim had the desired effect: it calmed me, soothed me, and convinced me that one day I might learn to write haiku or play the bagpipes." [page 84] At least he remains ever musical, our Archie.

Death in Holy Orders (London: Faber & Faber, 2001) by Baroness P. D. James is a thriller that is truly a "cliff-hanger" (the setting is sea-side, in England's barren East Anglia near Lowestoft—Benjamin Britten country!). Detective Adam Dalgliesh returns to his adolescent haunts, the Victorian Gothic St. Anselm Theological College, where a murderer seems to be picking off the residents at a rather alarming rate. At least two of the four deaths appear to be from natural causes, but Dalgliesh has an intuitive feeling that all of them must be related in some manner.

Although there is no harpsichord cited in this one, but we do get specific reference to countertenor James Bowman's recording of Handel's *Ombra mai fu*; surely there must be a keyboard instrument lurking somewhere in the continuo [page 251]. In another musical mention we are told of well-sung plainsong.

Jane Haddam's series of holiday mysteries featuring former FBI agent Gregor Demarkian are briskly plotted and well written. *Not A Creature Was Stirring* (New York: Bantam Books, 1990) takes place from December 1 until Epiphany (January 6), and, as might be expected, there is Christmas music to be heard.

"Music was so much a part of Christmas at Engine House, Bennis hadn't noticed it before. Ten years ago, Mother had made a single concession to modernity. She'd had all the common rooms in the house wired into a stereo system. At the moment, that system was pumping out an organ rendition of 'Silent Night'... 'Silent Night' had become 'Noel,' played on a harpsichord. The instrument sounded tinny, as if it had been discovered after being long abandoned, and played without being returned. Mother used to play the harpsichord."

"... Overhead, 'Silent Night' became 'The Holly and the Ivy'—played on a virginal. Mother used to play the virginal, too. For all Bennis knew, Mother had played the music she was hearing now, and recorded it, against the time she would no longer be able to make the carols herself." [pages 128-129]

One last swipe at plucked stringed keyboard instruments is found on page 217: "I see you got the music off," Myra said. "God, it was driving me nuts. All that tinny harpsichord music... Just because Mother loves harpsichord music doesn't mean I have to. And it was eerie, all those Christmas carols and everybody in mourning."

In *Body Blows*, by Steven Simmons, (New York: Pocket Books, 1987), ex-Yale hustler Cal Lynch is plying his trade in California. His friend Lena is an organist. Staying alone in her apartment he hears "... the sound of music, slightly menacing, pseudo-oriental music, the kind you hear in forties movies when the main character enters an opium den... I get out of bed and make my way slowly down the carpeted hall, following the strange music... 'Lena?' The music suddenly stops... No answer. Cautiously I step into the room, and just then the piano notes ring out again, and I find Alexander, the fat Siamese, walking back and forth across the keyboard of the antique clavichord in the far corner..." [page 221]

Shades of Kirkpatrick number 30 (the *Cat's Fugue*), and apologies to Domenico Scarlatti!

How about a story with plot based on quotations from Handel's *Messiah*? Such is the case in multi-talented Jane Langton's *The Memorial Hall Murder* (New York: Penguin Books, 1981). Harvard professor and amateur sleuth Homer Kelly is featured in this tale of bombing and a headless corpse in the Cambridge school's Memorial Hall. Well-liked chorus conductor Hamilton Dow is missing and it takes Kelly, his wife and friends, and *Messiah* itself to arrive at a satisfactory conclusion. The frontispiece shows the text and music of

"Behold, I tell you a mystery," with the author's drawing of cello and toppled music stand. Each of the ensuing fifty chapters is prefaced with a bit of musical score, as well, most with an equally appropriate text. The volume is replete with further drawings by the author. Harpsichord, as part of the *Messiah* orchestra, is mentioned on pages 30, 32, 11, and 126; as an artifact in Dow's overstuffed living room, on page 135.

In one of her later Homer Kelly mysteries, *Divine Inspiration* (1993), Langton writes and draws another musically-inspired tale, this one dealing with the installation of a new organ in the mythical First Church of the Commonwealth in Boston. Lots of Luther quotations and Bach chorales in this one, and the organ builders seem remarkably similar to a well-known firm in nearby Gloucester, Massachusetts. As a bonus, if you store this book in your organ bench, you'll have *In dir ist Freude* from JSB's *Orgelbüchlein* right at hand: the whole piece is printed following the Afterword, on page 407.

Send literary references to early keyboard instruments or other items of interest for Harpsichord News to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275. Email <lpalmer@mail.smu.edu>

Music for Voices and Organ

by James McCray

Choral worship music with organ

- To worship is to quicken the conscience by the Holiness of God
 - To feed the mind with the Truth of God
 - To purge the imagination by the Beauty of God
 - To devote the will to the Purpose of God.
- Archbishop William Temple
St. John's Gospel

In 1777, Mozart in a letter to his father said, "The organ, to my ears, is the King of instruments." Almost every organist would agree. Yet, in this day of guitars, drums and synthesizers as the accompaniment in church, there are those in the congregation who are working openly to prevent the installation of organs in new churches. But, at the same time, there never seems to be enough good organists to go around for those churches which retain traditional formats.

The organ has for centuries been asso-

ciated with church music. Before that, historians point out that it was a part of the Hellenistic sphere of influence, possibly in the form of water-pump organs. It has been established that in 757 a Byzantine organ was given as a gift to King Pepin. However, all ecclesiastical references to organs before the 10th century are highly suspect.

It has never been fully determined just how or why organs became almost exclusively associated with the church, but certainly evidence strongly suggests that by the 10th century they were used and accepted in this way. For the next millennium, from organum to electronic musical styles, they were the preferred choice of composers and performers in creating church music. As an accompaniment or as a doubling of voice lines, the organ has given generations of congregations a feeling of "church." The organ has survived numerous assaults of differing opinions regarding its use in church. One of the more famous dates from the Ordinance of 1644 which stated: "For the speedy demolishing of all organs, images and all matters of superstitious monuments in all Cathedrals, and Collegiate or Parish churches and Chapels, throughout the Kingdom of England and the Dominion of Wales, the better to accomplish the blessed reformation so happily begun and to remove offences and things illegal in the worship of God." Later, the 1807 Proceedings of the Presbytery of Glasgow declared: "The use of organs in the public worship of God is contrary to the law of the land, and to the law and constitution of our Established Church."

Today's objections seem to be less philosophical. There seems to be a frantic need to make worship be more ordinary and less special. Using contemporary instruments and styles, for some, seems to make worship more accessible since it is closer to popular music styles. Throughout the history of the church, however, there was a feeling that the church should be something different from the ordinary. Going into the church should help take one somewhere special. Those amazing cathedrals and buildings that took generations to construct were, in the strictest sense of the word, a "sanctuary."

So, it may take several generations to see if organs remain a central feature of church music or even if the church itself remains. This, the 21st century, certainly will be a period of continued exploration of reforms both in and out of the church. Those of us who are traditional in certain aspects of worship hope that the organ will continue to be an important and useful part of church services.

This month's selections are anthems

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for worship which employ the organ, as specified by the composer/arranger. Those which list only keyboard as possible accompaniment are not included in this column.

Come unto Me, Stephen Chatman. SATB and organ, Highgate Press of ECS Publishing, No. 7.0421, no price given (M).

Both vocal and organ lines have a flowing gentleness. The organ part, on two staves, does have general registration suggestions. The text is a compilation of several Biblical sources. There is a brief unaccompanied section. The final area expands to seventh and ninth chords for an "Alleluia, Amen" ending. Attractive.

The Moon with Borrowed Light, Walter Pelz. SATB and organ, Concordia Publishing House, 98-3631, \$1.60 (M-).

The accompanimental organ part is on three staves. There are three modified stanzas with one section for unaccompanied chorus. The choral parts

often move in two parts and are easy. The text is by Thomas Troeger, and this setting is most appropriate for Epiphany, Missions, or Installation.

Sing Praise, Paul Hamill. SATB and organ, Gemini Press of Theodore Presser Co., 392-01074 (E).

Above repetitive, static chordal patterns on the organ, the anthem opens with the women quietly singing a text in two parts above sustained harmonic statements of "Alleluia" by the men. Following a bravura organ fanfare, the main body of the work is somewhat hymn-like in which the organ has festive connections between the choral statements. It closes with a broad "Alleluia."

Christ Is Our Cornerstone, Noel Rawsthorne. SATB and organ, Kevin Mayhew Ltd. of Mel Bay, MB97576A, \$1.40 (M-).

A festive fanfare organ solo opens this setting. This dissipates into a three-stanza hymn with the middle stanza unaccompanied. The organ music on the other two stanzas is very similar; only

the unaccompanied middle stanza uses a four-part choral texture. A predominant feature of the vocal writing is the use of the flatted seventh in the melody.

Gentle Saviour, Raymond H. Haan. SATB and organ, Paraclete Press, PPM00129, \$2.10 (M).

Haan, an organist, has set the organ part on three staves with changing registrations for this modified hymn setting of four stanzas. The organ music, while not difficult, does provide interest throughout. The melody is always the same but undergoes different treatment for each stanza. The music is warm and gentle.

Thee Will I Praise, Craig Phillips. SATB and organ, ECS Publishing, No. 5718, no price given (M).

This is a paraphrase of Psalm 138 and has a busy, moderately difficult organ part on three staves. The organ has solo interludes between the choral passages. There is a short solo for the soprano section. The music moves through changing meters and keys; it also is published

in a version using organ with brass quintet and choir.

I Sing the Mighty Power of God, Michael Bedford. Unison/two part, organ, flute, oboe, congregation and optional handbells (3 octaves), Choristers Guild of Lorenz, \$1.60 (M-).

Taken from their series *Hymns of Faith*, this setting has three stanzas, uses the melody Forest Green, and has the congregation's music at the end for duplication. The first stanza is unison, second in two parts, and the final one with unison choir and congregation. The handbells are used only on the last stanza and their music is primarily full, block chords; the organ music is simple. Useful music.

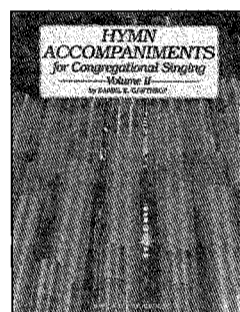
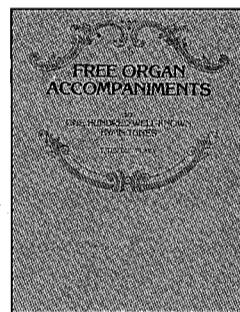
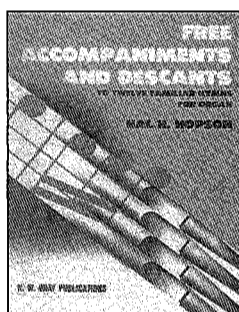
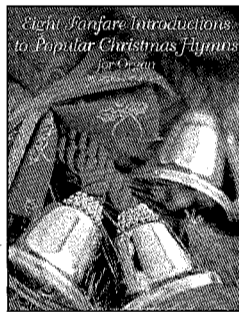
A Prayer of St. Francis, Bruce Neswick. SSATB, organ, and flute, Paraclete Press, PPM00104, \$2.80 (M).

Neswick, an organist, provides clear registrations although the organ music is on two staves. The flute part is solois-

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tic but not difficult. There is a middle section that could be sung by a children's choir, soprano solo, or a small group. Many of the choral parts are in unison or two parts.

Judge Eternal Throned in Splendor, Malcolm Archer. SATB and organ, Kevin Mayhew Co. of Mel Bay, MB 97637A, \$1.40 (M).

This fun setting uses dancing rhythms and frequently changing meters of 6/8, 7/8, and 4/4. There are two strophic stanzas followed by a contrasting unaccompanied section and a two-part setting of the opening stanza. Delightful music that will be enjoyed by singers and listeners.

Book Reviews

A. Daniel Frankforter. *Stones for Bread: A Critique of Contemporary Worship*. Louisville: Westminster John Knox Press, 2001; xiv+195 pp. ISBN 0-664-22234-6.

Professor Frankforter assails what he, like many others including this reviewer, perceives to be a self-destructive trend in American churches toward popularizing worship in the generally vain expectation that doing so will increase congregations, or at least stem the decline in church attendance. His metaphor, carried through each chapter, is the scriptural pairing of bread and stone, and the riffs vary from thoughtful to clever ("Rocks and Rules") to preachy ("Rock 'n' the Rock of Salvation").

Though it is not without some pronounced faults, of which more presently, this book is clearly an important contribution to the literature of thoughtful and practical liturgical criticism and as such deserves careful reading by clergy (many of whom will certainly find at least parts of it that cut uncomfortably close to the knuckle) and a place alongside recent similarly thoughtful worship critiques of which Marva Dawn's incisive *Reaching*

Out Without Dumbing Down (Grand Rapids: Eerdmans, 1995) comes immediately to mind. Church musicians will also find a measure of resonance with Quentin Faulkner's landmark study, *Wiser Than Despair* (Westport: Greenwood, 1996); and those "of a certain age" may even fancy that they hear a faint echo of Archibald Davison's *Protestant Church Music in America* (Boston: E. C. Schirmer, 1933).

Though Frankforter addresses several aspects of worship in fewer than 200 tightly organized pages, the breadth of his arguments makes it difficult to do justice to the work in a review such as this. Put simply, his underlying premise is that worship in its several facets—*aesthetic, didactic and prophetic*—should focus in a spirit of meditative awe on God's transcendent majesty and mystery, rather than obscure that sense of the sublime in a noisy flurry of popularly trendy music and activities aimed at drawing increased numbers of attendees.

Competitive marketing has been a concern for American Protestantism at least as far back as the Second Great Awakening and disestablishment of the old Eastern denominations in the early 19th century; however, it has taken on a new, almost hysterical energy in recent decades for several reasons. First, our culture has changed so that being religious no longer means adhering to a particular denomination, or to any denomination for that matter, the way it did in the 1950s when everyone was presumed to "belong" to some religious group. In other words, the competition is no longer other churches (notwithstanding the inroads being made in mainline denominations by "evangelizing" sects), but rather the alternatives to church attendance, be they television ministries, New Age "spirituality," secularism, or simple Sunday-morning inertia. Second, the church no longer provides the main or only ambience for socializing, intellectual stimulation and entertainment it once did for Americans. Instead, far better means of socializing, far better entertainment, and—sadly—far more stimulating intellectual activity may be had elsewhere, even in one's own living room. And finally, one cannot overlook the number of the formerly churched who remain alienated from mainline denominations by an only just past (and in some cases still present) generation of liturgical radicals who preferred their congregations, like James Bond's martinis, shaken not stirred.

Whatever the reasons, it is hard to disagree with Professor Frankforter that marketing has become a disproportionate priority in many mainline churches and denominations, driven largely by clergy whose seminary training seems to have imparted rather less in the areas of philosophy and liturgics, and more in the way of packaging and consumer relations. Though he speaks from what I read to be a Methodist and Presbyterian perspective, I can attest that in my own Episcopal Church as well, the phenomenon proceeds apace. To be sure, there are parishes from Portland, Maine to Long Beach, California, whose liturgy is numinous and whose music is superb; but in an increasing number of churches in every region and diocese, rectors with one eye fixed on the bottom line and the other on the lowest common denominator are plowing under fine liturgical and musical traditions of many years' standing to propitiate the per-

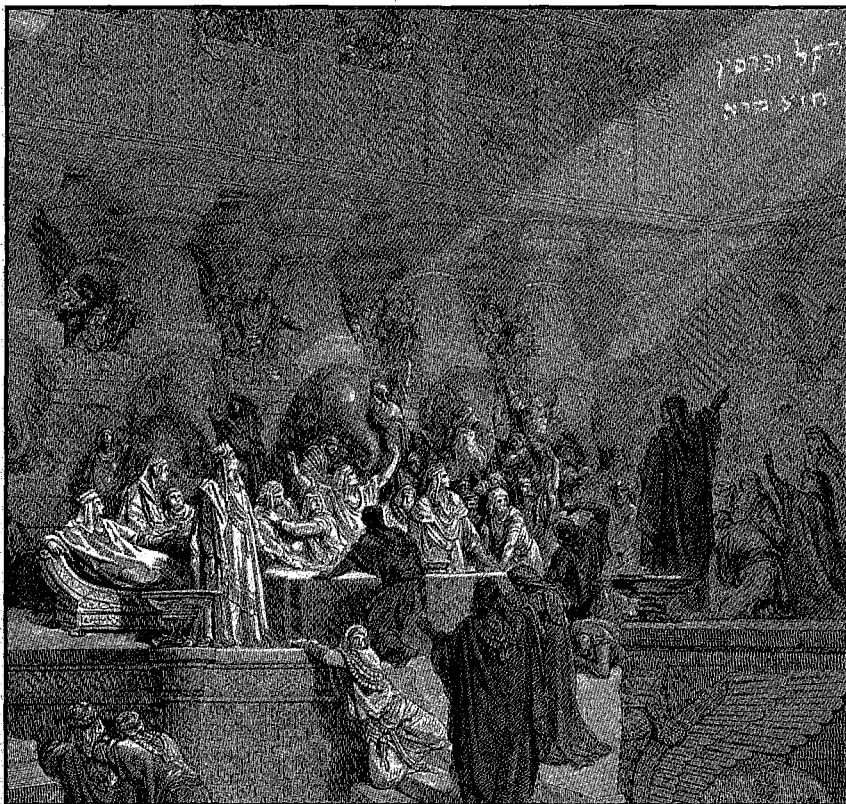
ceived gods of the marketplace.

Professor Frankforter's critique contains numerous insights, beginning with this prefatory observation: "Worship is easily corrupted when it is treated as a recruitment device, for that shifts its focus from honoring God to pleasing those who profess to honor God" (xii-xiii). His first chapter, entitled *Feasting on Stones*, juxtaposes two churches, one too formal in his view, the other too informal. I would share Professor Frankforter's dismay at the latter congregation's gimmicky informality; however, with all due respect for the thin line that separates the sublime from the ridiculous, I would disagree with his somewhat disapproving view of the former church's carefully coordinated (Presbyterian) ritual. Rather, I would infer a deep concern for God's dignity. As I read him, Professor Frankforter here seems to have overlooked the close connection between dignity of ceremony and the mystical awe he rightly values in worship.

The next chapter, *Tempted by Stones*, reminds us yet again that a congregation is not an audience, and suggests the efficacy of quiet and meditative moments, unmediated by worship leaders. The third chapter, *Sacred Stones*, warns against the idolatry of seeing God in a manner that is trendy and comfortable. I am reminded of Dean Inge's caution that whoever marries the spirit of the age wakes up a widow.

Chapter 4, entitled *Rocky Ground*, makes the salient point that treating worshippers as consumers of religion is essentially bait-and-switch, in that it packages hard doctrines with deceptive simplicity. But here Professor Frankforter's argument is weakened by his evident and profound bias in favor of a transcendent concept of God and against an experiential and personal one. A trained historian of the Middle Ages, he is certainly aware that there has always been a strong tradition of personal, emotional and experiential faith. Similarly, his bracketing of 19th-century American revivalism with consumerism and entertainment could use a generous bit of nuance; indeed, it is facile at best to equate, as he does, the Great Awakening of Jonathan Edwards's generation (which Frankforter seems inclined to conflate with the later revivals, from Logan County camp meetings to Finney, to Moody and Sankey) with current trendiness. Finally, his somewhat condescending critique of Pentecostalism—"The equation of God's will with the idealized pleasures of the American life is a form of idolatry" (60)—again ignores or dismisses the validity of emotion as an authentic means to personal religious experience for those who might not feel a spiritual response to the intellectual or contemplative.

Chapter 5, *Stone Foundations*, reiterates the need for awe and wonder in worship, and the reality that rickety entertainment elements of popular culture usually impede the somber reflection that is an appropriate part of worship. Chapter 6, *Touching the Rock*, recalls the religion of small-town America in the 1940s, in which the church was a social and cultural center as well as a religious one, and in a real sense, "the sacred had assimilated the secular." Frankforter recognizes that such religious behavior resulted in a large measure from the lack of diversity and a small town complacency (some might say smugness). Nevertheless, as he



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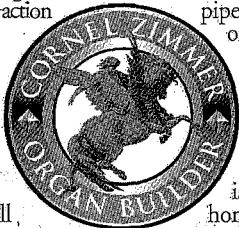
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points out, churches were places set apart, and they fostered and seemed to demand order in dress, ritual and behavior. He defines the current challenge: to find in our social and cultural diversity a comparable means to reverence, order and awe. Chapter 7, *Rocks and Rules*, reaches back to early times. The author speculates deftly on early worship, pointedly reminding us that early churches sought ways to distinguish themselves from pagan idolatry, not to co-opt its values.

Chapter 8, entitled *Serenading the Rock*, is probably the weakest in the book. Professor Frankforter seems less at home in music history than he is in other areas; so although I am inclined to assent to many of his conclusions, it must be said in all candor that they are buttressed by some serious overgeneralizations, errors and begged questions. He casually elides musical periods, moving back and forth across centuries and decades. Over three pages (113-115), we are led through a somewhat confused conflation of a quarter-millennium's musical change, from the Lutheran chorale to the Florentine Baroque, back to the 14th century *Ars Nova*, thence to "the phenomenally successful songs of Stephen Foster" which "masqueraded as folk song" and that "great age for artificiality and simulation," the 19th century.

Professor Frankforter goes on to address Gospel Songs in the context of Charles Finney's revivals, when in fact the very term "Gospel Song" does not come into use until the 1870s, after Finney's time. And in any case, Finney had little interest in music or its use in his revivals; as he wrote years later in his memoirs, "Common singing . . . dissipates feeling." Here again, there is the troubling tendency to deal with diverse worship traditions, and in particular their music, in broad brush strokes, where more nuanced shading would have been more appropriate. Gospel Song texts are dismissed as having made "the singer's self the center of attraction, subordinated intellect to emotion, and promised simplistic solutions for complicated problems. They represented Christianity as a cult of individual fulfillment." (116) Of course, much the same could as well be said of the texts set by Bach.

Chapter 9, *Rock 'n' the Rock of Salvation*, addresses Rock as a contemporary musical phenomenon, again tarring with an uncomfortably broad brush. In and out of the worship context, Rock may well be carnal and not to everyone's tastes, but it does merit a measure of respect as a multi-dimensional American art form with legitimate historical roots in the African-American tradition of Blues, via Rhythm and Blues. As such, Rock bears a far greater degree of cultural and aesthetic authenticity than does the stagnant stream of counterfeit-country and faux-folk music making up most of the "Contemporary Christian" repertoire that saturates Christian radio play lists and has now begun to leach into mainstream denominational worship. Here too, I would assent to many of Professor Frankforter's positions, but I wince at his cuts made with a hatchet where a scalpel would more properly have been used.

The final chapters summarize and suggest. We are quite properly reminded of Marva Dawn's insight that "worship is the only thing the Church does that no one else can do" (146); and in the end, Frankforter, like Dawn, affirms worship as the means whereby humankind is brought face-to-face with the transcendent, infinite and eternal reality of God. Trendy music and worship interfere with that encounter, or worse, insulate the worshipper from it. The biggest weakness in the thesis, apart from the flaws already noted, is (as I read him) Frankforter's reluctance to distinguish between the trendiness of the market place on one hand, and authentic personal and emotional religious experience on the other. Still, when all is said and done this book, flaws and all, is a strongly argued, lucid-

ly written and thought provoking essay and an essential contribution to the literature of 20th century worship.

—John Ogasapian
University of Massachusetts Lowell

New Recordings

Complete organ works of Johann Ludwig Krebs (1713-80), Vol. One. Played by John Kitchen on the organ of Canongate Kirk Edinburgh. Priory PRCD734; TT 77:40. Available from The Organ Historical Society, 804/353-9226, <www.ohscatalog.org>, \$14.98 (plus \$2.50 shipping).

John Kitchen, senior lecturer and university organist at Edinburgh, has undertaken the recording of the complete organ works of Krebs, one of J. S. Bach's most talented pupils. This enterprise will eventually fill six CDs, each of which will contain works in a variety of genres. Like his master's, very few of Krebs' works, which embraced over 40 chorale preludes, as well as secular preludes, toccatas, fugues, fantasias, and trios, were published in his lifetime. Many of the works show the unmistakable imprint of Bach, containing recognizable thematic similarities, but others lean far more towards the galant style of

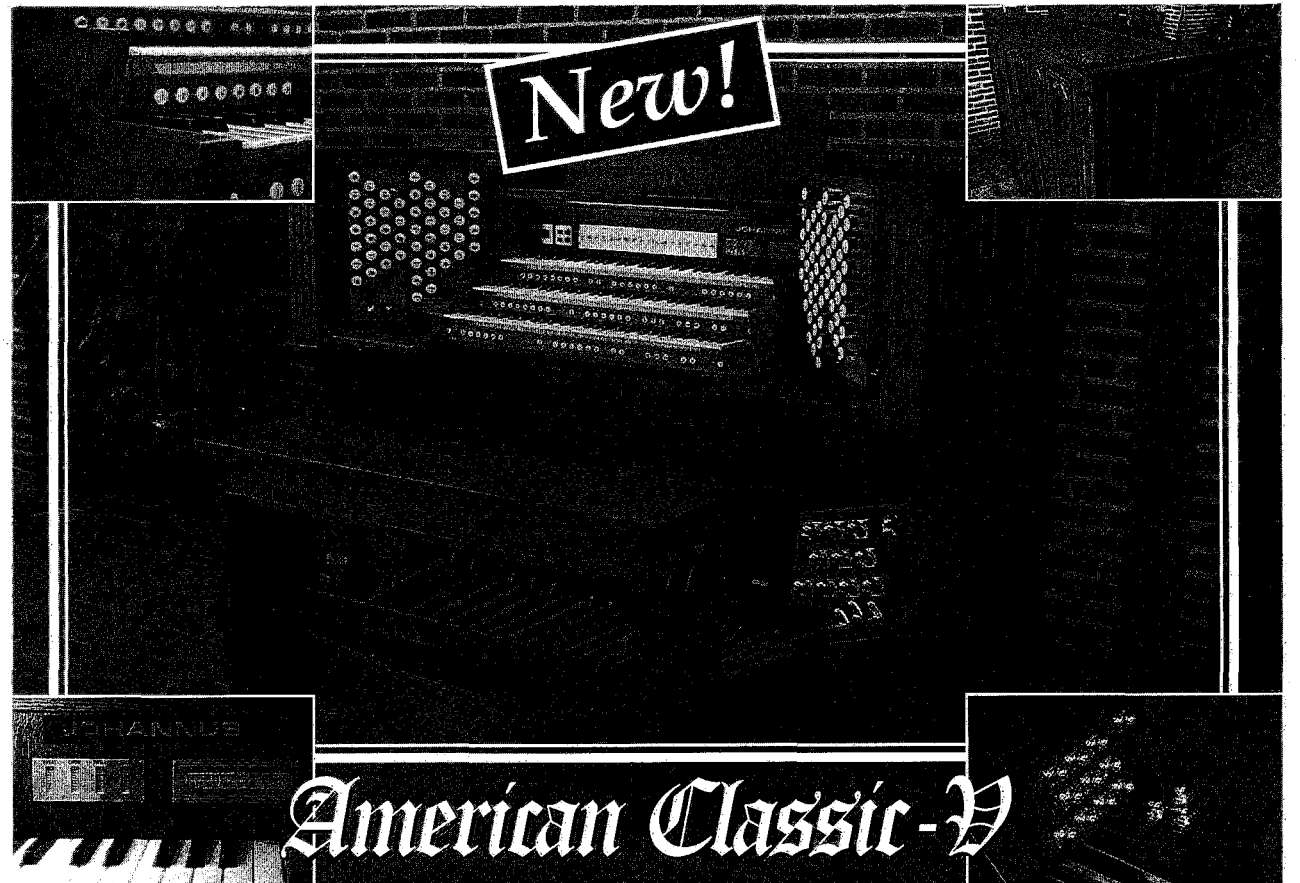
C. P. E. Bach.

For this first volume John Kitchen presents a program which includes three of the 13 chorale settings from the *Clavierübung* published during his time at Zeitz after 1744 (in each case the chorale has two settings, the second of which in most instances has the chorale as a solo for the RH over 16th notes, followed by a required realization of the chorale from the melody and figured bass provided), two trios, in E-flat and F, a large-scale Prelude and Fugue in F-minor (the prelude is clearly based on Bach's B-minor, while the first theme of the carefully wrought double fugue owes its genesis to the Fugue in C-minor), a *Fantasia à gusto italiano*, three separate fugues, in c-minor, a-minor and F, a short prelude in C, and seven chorale preludes.

The organ chosen for this volume was built in 1998 by Frobenius of Denmark, the first one in Scotland. Its two manuals have beautifully voiced ranks, the Great including 8' and 4' Diapasons and Flutes, a Quint 2 2/3', Octave 2', IV-rank Mixture and a Trumpet. The Swell offers three 8' stops (the Celeste is not used in this recording), 4' and 2' Flutes, a Quint of 1 1/2', a II-rank Sesquialtera, and a rather powerful Oboe [sic]. The Pedal contains four stops, a Subbass 16', Hohlflute and Principal 8', and a 16' Basun. The softer pedal flues are frequently barely audible in the bottom

octave, which spoils the effect of the writing in some of the chorale settings as well as in the two trios. The Swell tremulant is used three times; in the RH solo in *Nun freut euch* with the Gedeckt, Waldflute and Quint, its beats are most noticeable, and to the reviewer seemed to detract from the syncopations in the flowing three-part accompaniment, but in *Ach Gott, erhöre mein Seufzen*, in the RH with just the Gedeckt it is far less intrusive, and more subtle, as in the adagio of the trio in E-flat.

The other, shorter, setting of *Nun freut euch* is very close in style to that used by Bach in his *Orgelbüchlein*; here the full resources of the organ are heard to splendid effect. Of the remaining chorale settings played here, the Trumpet and Octave are used for the chorale melody in *Vom Himmel hoch* over LH arpeggiated figuration on the flutes. This is the sole manuals-only setting on the disc. In *Ach Herr, mich armen Sünder* the Oboe is used for the RH solo against three-part accompaniment on Swell and Pedal, with a noticeable chuff when the long notes are released. Two settings of *Herzlich Lieb hab ich* are presented, in the one with a decorated CF the melody is played on the Swell Flutes plus Sesquialtera, this combination having a pleasant tang of reediness over the Great Octave for the accompaniment. Here the lack of definition in the pedal is particularly evident. The second setting



PEDAL	CHOIR	GREAT	SWELL	SOLO
17 Ranks 16 voices	20 Ranks 17 Voices	23 Ranks 19 Voices	21 Ranks 19 Voices	9 Ranks 9 Voices
Open Wood 32'	Spitz Principal 8'	Montre 16'	Bourdon 16'	Bombarde Harmonique 16'
Contra Subbass 32'	Bourdon 8'	Open Diapason 8'	Geigen Principal 8'	Trompette Harmonique 8'
Diapason 16'	Erzähler 8'	Principal 8'	Rohrflute 8'	Clairon Harmonique 4'
Subbass 16'	Erzähler Celeste 8'	Stopped Flute 8'	Viola di Gamba 8'	Flauto Mirabilis 8'
Echo-Bourdon CH* 16'	Octave 4'	Flauto Dolce 8'	Vox Celeste 8'	Flute-Transverse 4'
Violon SW** 16'	Flute 4'	Flauto Dolce Cel. 8'	Octave 4'	
Octave 8'	Nasard 2 2/3'	Gemshorn 8'	Koppelflute 4'	
Gedeckt 8'	Principal 2'	Octave 4'	Viola 4'	Corno di Bassetto 8'
Choralbass 4'	Piccolo 2'	Open Flute 4'	Flute Twelfth 2 2/3'	Cor Anglais 8'
Rauschpfeife III	Superquint 1 1/3'	Twelfth 2 2/3'	Octave 2'	French Horn 8'
Contra Bombarde 32'	Sifflöte 1'	Fifteenth 2'	Waldflute 2'	Tuba Major 8'
Contra Trumpet 16'	Sesquialtera II	Flute 2'	Tierce 1 3/5'	
Basson 16'	Cymbel III	Fourniture IV	Plein Jeu IV	Tremulant
Trumpet 8'	State Trumpet 8'	Scharff III	Fagotto 16'	
State Trumpet 8'	Echo Trumpet 8'	Contra Trumpet 16'	State Trumpet 8'	
Claron 4'	Krummhorn 8'	State Trumpet 8'	Trompette 8'	
	Tremulant	Trumpet 8'	Oboe 8'	
		Klarine 4'	Vox Humana 8'	
		Tremulant	Claron 4'	
		Chimes	Tremulant	
		Great Unison Off		
		Great - Great 4'	Swell - Swell 16'	
		Choir - Great 16'	Swell Unison Off	
		Choir - Great 8'	Swell - Swell 4'	
		Choir - Great 4'		
		Swell - Great 16'	Solo - Swell 8'	
		Swell - Great 8'		
		Swell - Great 4'		
		Solo - Great 8'		

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"pro organo pleno" again owes much to Bach's *Orgelbüchlein* style.

The two trios both consist of a slow movement followed by a quicker one and are among the more galant works, not showing so much contrapuntal independence in the linear writing. The *Fantasia à gusto italiano* may possibly be a transcription of a cello piece, according to John Kitchen.

The registration chosen offers plenty of contrast, and the playing is technically and stylistically secure in these difficult pieces. This CD, which includes a booklet with a brief description of the pieces played and the instrument, and a list of the registrations for each piece, is highly recommended.

Complete organ works of Johann Ludwig Krebs (1713-80), Vol. Two. Played by John Kitchen on the organ of St. Salvator's Chapel, University of St. Andrews. Priory PRCD735; TT 72:44. Available from The Organ Historical Society, 804/353-9226, <www.ohscatalog.org>, \$14.98 (plus \$2.50 shipping).

This second volume of the complete organ works of J. L. Krebs is played by John Kitchen on the 4-manual instrument by the Austrian builder Gregor Hradetzky. (The Bombarde provides the reeds omitted from the Great, and is used only in the closing bars of the last piece.) The Great contains 8' and 4' Diapasons and Flutes, a Superoctave 2' and a Mixture VI-VIII. The Swell similarly contains flues up to 2', a Mixture of similar ranks, a Cornet, Fagott, Trumpet and Oboe. The Positiv also contains mutations up to Larigot and a Krummhorn. The Pedal division possesses flues up to 2', a IV-rank Mixture, and 16' and 4' reeds.

John Kitchen continues the presentation of a variety of pieces in different genres, the disc commencing with a virtuoso pedal passage at the start of the large scale Prelude and Fugue in E. The prelude fully exploits the possibilities of writing for two manuals, and the relative simplicity of the fugue

subject owes much to the ricercars of previous generations. A lengthy Fugue in C-minor is preceded by a short prelude on this recording, although not connected thematically or in the MS. A Fantasia in F which requires the resources of three manuals to provide tonal contrasts is both harmonically simpler and more galant than the Fugue which follows. In the two longer fugues we hear the principal manual choruses up to Mixture, but the reeds are used only in the Pedal to reinforce and underpin, which works splendidly.

Also included are a further three trios, of which those in d-minor and a-minor are in single movements and have pedal lines which contribute much to the development of the thematic material. The tremulant, featured in the RH with the Gedeckt in the d-minor trio, is gently unobtrusive. The two-movement trio in E-flat is a much less serious work with a far simpler pedal part, owing much more to the galant style. In the second movement we hear the Positiv 8' and 4' Flutes plus the Larigot, which demonstrate how such careful voicing renders a transparent clarity to the line.

The rest of the pieces played are chorale-based, including two sets from the *Clavierübung*, a set of 13 chorales each of which is presented in three ways: the first presents a prelude on the chorale using free material, in the second the melody is given out in the RH over arpeggiated figurations, and the set closes with the melody and bass, with the organist expected to realize the harmony from the figured bass which is given. In the chorale on *Von Gott will ich nicht lassen*, the Positiv 8' and 4' Flutes plus Nazard offer a delightfully reedy tang, as does even more so the combination of 8' and 4' Flutes plus Tierce in *Jesus meine Zuversicht*.

There are six chorale preludes played here. In both *Herr Gott dich loben alle wir* and *Herr Jesu Christ der höchstes Gut*, the chorale melody is in the treble, judiciously varied and ornamented in the repeats. In the first of these, the Swell Cornet is used effectively for the melody, against the Great Hohlfute and Octave, while on this recording the Pedal is heard quite clearly in its role of basso continuo. In the second piece, which is far more chromatic, the solo is entrusted to the Krummhorn backed up by the 8' and 4' Flutes; it weaves in and out of the three-part accompaniment on the Swell and Pedal, every note receiving care.

There are two settings of *Freu dich sehr*, the first of which is similar to many of the chorale preludes in the *Orgelbüchlein*, the melody carried in the treble against repeated figures in the other parts, all played on the one manual, here using the Great up to Mixture. The other setting is a far more elaborate Fantasia for two keyboards with the highly ornamented melody in the treble here played on the appropriate Positiv ranks combined to make a Cornet. Again much digital dexterity is displayed as both parts of the accompaniment frequently cross the melodic line. In *Wir glauben all an einen Gott, Vater*, the solo in the tenor is played on the Oboe against another highly active accompaniment. The recording finishes with the three verses and the Amen of *Wir glauben all an einen Gott*. Here we are back in the world of Bach, Buxtehude, and Weckmann with a magnificent and solemn grandeur, as within eight minutes the rhetorical possibilities are explored to the full including some splen-

did chromatic passages in verse two. For the Amen, the Bombarde Trumpet is coupled to Great and Pedal bringing this CD to a most exciting climax.

The registration chosen offers plenty of contrast, and the playing is technically and stylistically secure in these difficult pieces. This CD includes a booklet giving brief information about the pieces and the registrations used. John Kitchen is to be commended for making these recordings so that we can hear this magnificent music, far too neglected in concerts. I look forward to hearing the next volume with great enthusiasm.

—John Collins
West Sussex, England

From the Land of Bach. Played by Robert Clark. Calcante CD034. Available from Calcante Recordings Ltd., 209 Eastern Heights Drive, Ithaca, NY 14850. \$14.98.

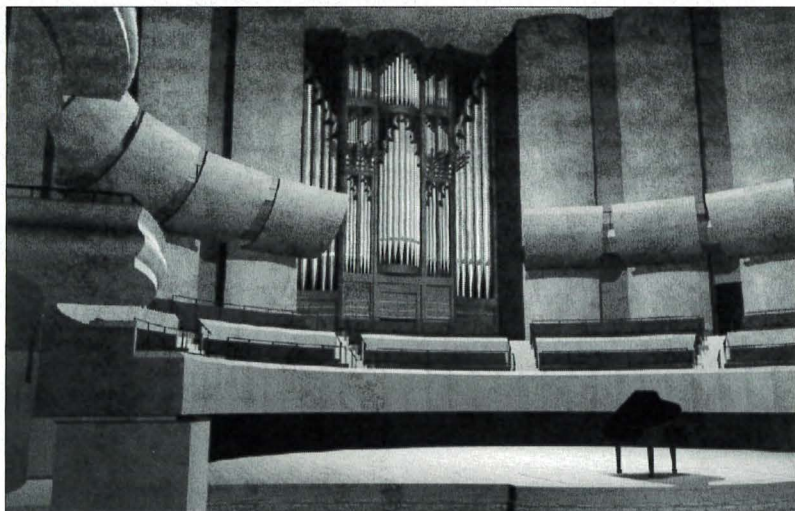
The CD (62 minutes) contains: *Concerto in G Major after Johann Ernst* (BWV 592), *Prelude and Fugue (Toccata) in E Major* (BWV 566), *Valet will ich dir geben* (BWV 736), *Herzlich tut mich verlangen* (BWV 727), all by Bach; *Pas-samezzo* (SSWV 1071), by Samuel Scheidt; *Six Fugues on B-A-C-H* (Op. 60, nos. 4 & 5), by Schumann; *Prelude in E-Flat Major* and *Prelude in E-Flat Minor* (from *Grosse Präludien*), by Johann Christian Kittel; *Sonata no. 3 in A Major*, by Mendelssohn.

The organ is the 1992 Fritts instrument at Arizona State University, a two-manual of 28 stops (about 39 ranks). It is a distinctly "baroque" instrument with optional wind stabilizer, flat, straight pedalboard, and Kellner "Bach" temperament. It has very good baroque-type reeds and excellent flutes, which are used to good effect in the charming Kittel preludes. The principal chorus sounds a bit dull, however. On this recording, either the acoustics or possibly the microphone placement cause real problems.

Robert Clark scarcely needs an introduction. He taught at the University of Michigan and then at Arizona State University from 1981 until his retirement in 1998. He is a well-known recitalist and an acknowledged specialist in early German music. His performance here seems to me rather uneven, largely because of the problems mentioned above. Scheidt's wonderful "Pas-samezzo" surely needs a crisp, detached sound. Here much of the passage work sounds smeared, apparently by acoustic or microphone difficulties. A forceful, energetic performance of the neglected Bach prelude and fugue is not helped by surprisingly indistinct inner parts.

Clark's performance of the Bach concerto comes off beautifully, although for my taste the brilliant final toccata, done with very full registration, rather overbalances the sparkling first movement. *Valet will ich dir geben* is also done with a registration that stresses brilliance, perhaps at the expense of clarity. Rather unexpectedly, both Clark and the organ sound most at home in the Schumann and Mendelssohn pieces. This performance of the Mendelssohn sonata, done at a very good clip, is a joy to listen to.

The accompanying notes, including much information on the organ and an excellent short essay on the music and its background by Clark, are very good. One quibble: why is the only photograph a picture of Erfurt rather than a picture of the Arizona State organ? The



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only connection to Erfurt is through Kittel, but he did not work at either of the two churches seen in the picture!

I found the organ, at least as heard here, mildly disappointing, but this is an enjoyable program of fairly unhackneyed works that will be a welcome addition to many collections.

—W. G. Marigold
Urbana, Illinois

New Organ Music

Jacques Ibert, Choral pour Orgue.
Alphonse Leduc AL 29 186.

If non-organists have sometimes accused so-called organ composers of writing music that only an organist can love, perhaps organists can set the bar unfairly high for those who only occasionally composed for the organ. As it happens, Jacques Ibert's (1890–1962) only three organ works (from 1917) are not at all deserving of the neglect which has befallen them since they were first published in the 1920s. The work reissued here may well have been conservative by 1917 standards, but its lush modal harmonies, soaring melodies, clear form, and thoroughly idiomatic writing make for an essay in the late French romantic style that will be difficult for most modern organists to resist. Lasting about eight minutes, the technical demands required of the player are modest, though the large and sonorous harmonization of the opening chorale statement will test the reach (or Pedal couplers) of many organists. Though this work would be most effective in a large, reverberant room, most American organists will have little trouble making sense of this beautiful work. Indeed, large room or not, the thrilling harmonic approach to the final triple fortissimo C-sharp major chords alone is well worth the price of admission.

Claude Debussy, Fuge über ein Thema von Jules Massenet.
Doblinger DM 1250.

In his excellent introductory remarks, editor Otto Biba explains that the manuscript of this contrapuntal exercise from Debussy's student years was acquired by the Gesellschaft der Musikfreunde in Vienna in 1995. Though not specifically designated for organ by the composer, Biba makes a convincing case for organ performance, noting that at the time the work was written, Debussy sat in on the organ classes of César Franck. It might come as a surprise to many that the student Debussy twice received commendations for his counterpoint, and the present piece is certainly not to be dismissed as a mere academic exercise. There are some genuinely beautiful passages, including the sequences at measures 39–41 and measures 57–60. Occasionally the voices become rather entangled on the page (the original was written on four staves), though these spots can easily be worked out by careful fingering. Either the composer or the editor has failed to note a few obviously missing accidentals: players will certainly want to change the soprano D in measure 62 to a D-flat, and the tenor B-flat in measure 77 to a B-natural. While this piece is not great Debussy, it is a very effective fugue, and an individual contribution to the literature for our instrument by a composer whose voice would otherwise be lacking.

Pamela Decker, Rio abajo rio.
Wayne Leupold Editions WL610004.
No price given.

This large, eighteen-minute work was commissioned for the 2000 national convention of the American Guild of Organists in Seattle, where it was premiered at St. Mark's Cathedral by Christa Rakich. Its Latino inspiration is readily evident not only in its main title, but in the headings of the three movements (*Boliviana*, *Diferencias*, *Fantasia*), and in its use of Latino hymn tunes and dance forms (the boliviana and the tango). These titles might well

prepare one to expect a gimmicky piece that cashes in on catchy rhythms for easy appeal, but the lure of this sophisticated work lies in its carefully constructed form, original harmonic language, and beautiful treatment of melody. Of particular note are the serpentine chromatic harmonies that undergird the liting melodic writing of the second movement—at once both disconcerting and irresistible. The final movement's orchestral scope makes room for everything from delicate arabesques to an angular tango, concluding with a thrilling toccata. In short, this is an important addition to the literature for the organ, and while not every player will be able to conquer its virtuoso challenges, it deserves to be played and heard often.

—Gregory Crowell
Grand Rapids, Michigan

Robert Powell: Early American Hymn-Tune Preludes, sets 1 and 2.
Concordia 97-6673 and 97-6679.
\$11.95 each volume.

Set one contains preludes on *Coronation*, *Foundation*, *I Will Arise*, *Majesty*, *My Home*, *Promised Land*, *Prospect*, *Shepherds Rejoice* and *The Morning Trumpet*. Volume two's preludes are based on *Distress*, *Leander*, *Light*, *North Port*, *Sagina*, *Simple Gifts*, *Social* and *Warrenton*. Each of these preludes

is carefully thought out and would make fine church service music. Several of the preludes in contrasting style could also be gathered together as a suite for recitals. Powell has been able to create settings in broadly contrasting compositional styles or moods, including triple-meter dances (*Leander*), duple-meter dances (*Sagina*, *Majesty*), lyric melodies with arpeggiated accompaniments (*Promised Land*, *Light*), sturdy marches (*Foundation*, *Coronation*), and a delightfully Hugo Distlerian setting of *Simple Gifts*. Nonetheless, I doubt that anyone would be tempted to perform either of the two sets in its entirety, because the underlying pentatonic, modal and open intervallic structure of the hymn-tunes themselves creates a certain predictable sameness that is hard to disguise or avoid with even the most clever settings.

Robert Powell: The Trinity Collection, Six Hymns for the Holy Trinity.
H.W. Gray (Warner Brothers)
CB9002. \$7.95.

Robert Powell has produced an extremely useful volume of relatively easy hymn settings (*Allein Gott*, *Albany*, *Charleston*, *Gott Vater sei Gepreisen*, *Moultrie* and *Crofts 136*). The compositional idioms include a heroically Wagnerian processional (*Albany*), a graceful neobaroque trio (*Allein Gott*), and a romantic cantilena (*Moultrie*). The

baroque-style partita based on *Gott Vater sei Gepreisen* with its four variations (en taille, bicinium, gigue and organo pleno) is also particularly ingratiating. Easily within the grasp of most players and highly recommended for church use.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

New Handbell Music

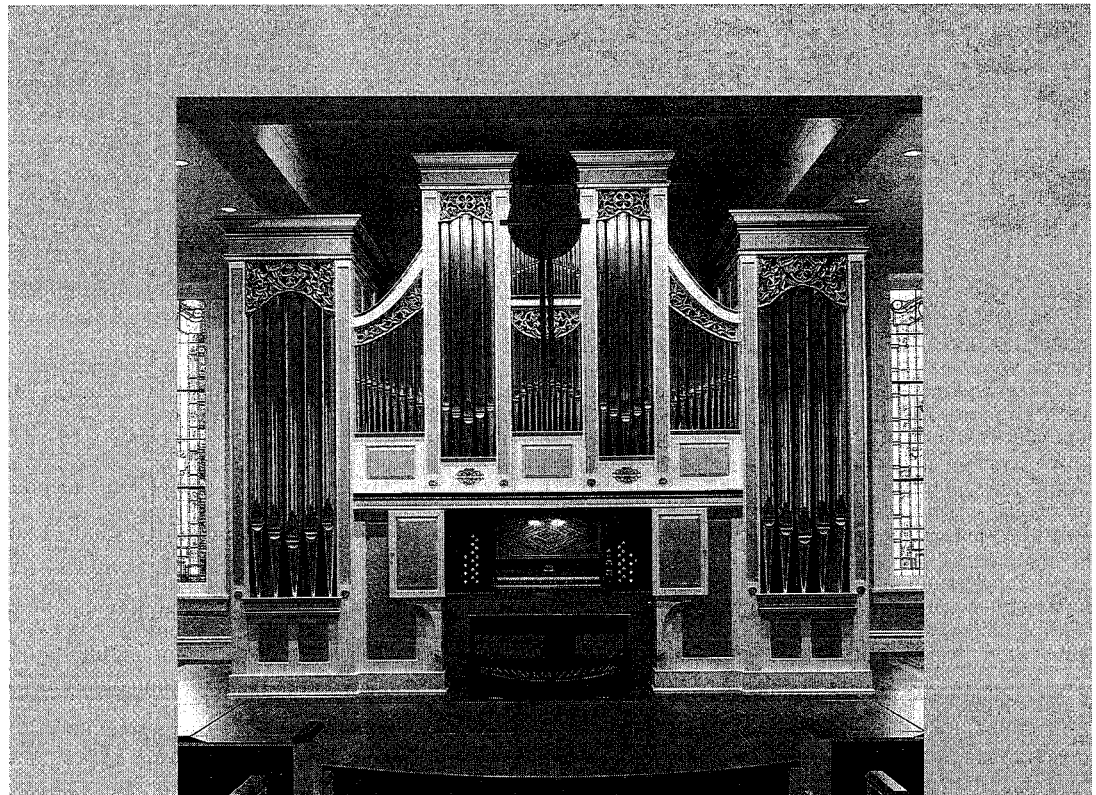
The Stars and Stripes Forever, John Philip Sousa, trans. William H. Griffin, for 5 or 6 octaves of handbells with optional 4 octaves choirs.
Beckenhorst Press, Inc., HB195, \$3.95, Level V (D).

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—Leon Nelson
Arlington Heights, Illinois

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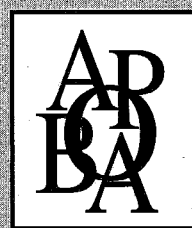
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The University of Michigan

41st Conference on Organ and Church Music

The University of Michigan's 41st Conference on Organ Music, October 7-10, 2001, under the direction of Marilyn Mason, featured the music of France with the theme, "The French Connection." Most of the music presented was French or French-connected.

The conference opened at Hill Auditorium with a splendid performance of Johannes Brahms' "Ein Deutsches Requiem," featuring a choir of 300 from the University of Michigan Women's and Men's Glee Clubs and the Smith College Glee Club, conducted, respectively, by Sandra Snow, Jerry Blackstone, and Jonathan Hirsh. Stephen Lussmann, baritone, and Kimberley Dolanski, soprano, were the soloists along with the Brahms Festival Orchestra. Each conductor took his/her turn conducting.

On Sunday night graduate students in the School of Music, representing the studios of Robert Glasgow, James Kibbie, and Marilyn Mason, performed works by Bolcom, Vierne, Duruflé, Hakim, Messiaen, and Widor at Hill Auditorium. The organists featured were Gregory Hand, David Dockery, David Saunders, Noriko Ernst, Jean Randall, and Brennan Szafron.

James Wagner, candidate for the A. Mus. D. degree at Michigan, presented a lecture/recital: "The French Influence in Bach: Parallel, Contrary, and Oblique Motion." Mr. Wagner effectively mixed the lecture with performances on the C. B. Fisk organ in Blanche Anderson Moore Hall, and included works by Titelouze, Raison, de Grigny, and three works by J.S. Bach.

Robert Bates, associate professor of organ, Moore School of Music at the University of Houston, presented two sessions. The first, "Early French Organ Music," included works by Caurroy, Titelouze, Racquet, Louis and François Couperin, Guilain, Louis-Claude Daquin, and two anonymous composers. Cantor David Troiano sang *alternatim* chants. During the second session, "Alternation Practice in Early French Organ Music," Dr. Bates took us beyond what is generally covered in a typical medieval music course! Providing various examples of chant, he worked with a group of better-than-usual sight-readers. Bates revealed himself to be a relaxed player and thoroughly knowledgeable about his subject matter.

Ralph Kneeream, organist and music director, Temple Sinai, Delray Beach, Florida, presented two lectures on

Tournemire's *Sept Chorals Poèmes-d'Orgue pour les sept paroles du Christ*, Op. 67 and *l'Orgue Mystique*. Dr. Kneeream's admiration for Tournemire was clear as he showed him to be a great teacher as well as a prolific composer. We were given a notable insight into Tournemire's use of the chorale in the manner of Franck, as well as his use of simple meters and tempo changes. Organist Jean Randall performed Tournemire's *Dominica X Post Pentecosten* (#36) and the *Paraphrase Carillon, In Assumptione B.M.V.* (#35) (*l'Orgue Mystique*).

The conference was treated to a delightful, spontaneous, and informative lecture by Marie-Claire Alain on aspects of the life of her brother, Jehan Alain. Mme. Alain played passages of music as she discussed members of her family and provided other invaluable insights into their music. On Tuesday evening Mme. Alain presented a recital at the First Congregational Church on the Wilhelm organ featuring works by de Grigny, Marchand, Balbastre, J. S. Bach, Albert Alain, and five compositions by Jehan Alain, concluding with *Litanies*.

Jean-Pierre Lecaudey, organist at St. Martin, Saint-Remy-de-Provence, France, played a challenging program of the *Three Chorals* of Cesar Franck and the *Suite*, Op. 5, by Duruflé. A very accurate player, he was at home with these works and took the Duruflé Toccata at a breathtaking tempo.

Lecaudey was heard in an informative and helpful session, "Franck's Chorales: Tournemire, the Third Hand at the Piano with his Master." His handouts were of particular value as they dealt with important matters of registration and interpretation. This writer found his knowledge of the registers and couplers on the organ at St. Clotilde, the church in Paris where Franck presided, to be extremely useful.

Dr. Jesse Eschbach, chair, keyboard studies division, University of North Texas, presented an enlightening lecture on "Tournemire's Teaching Methods." He offered a detailed handout with such salient materials as: Significant Biographical Dates in the Life of Charles A. Tournemire; Principal Works for Organ of Charles Tournemire, a compilation from *The New Grove* (Darasse) and *Catalogue* (Fauquet); along with the specifications of six



Norma Stevlingson, Robert Glasgow, Robert Bates, Marilyn Mason, and Jean-Pierre Lecaudey



Marie-Claire Alain & Marilyn Mason

instruments that figured prominently in Tournemire's life. Armed with these and other materials and data, Dr. Eschbach proceeded to speak about Tournemire's perspective on such matters as organ building, technical preparation, and improvisation.

On Wednesday, October 10, the second lecture by Eschbach, "Rousseau, Revolution and Restoration," covered the historical setting and the influence of French culture upon the arts. Rousseau, commenting on imagination

writes: "The world of reality has its limits but the world of imagination is boundless."

Michele Johns in her "Choral Reading Session" offered a varied packet of music by Charpentier, Vierne, Jordan, and included two published works by Michigan graduates Larry Visser and Kevin Hildebrand.

Three alums of the doctoral program were heard on the Wilhelm organ. Darlene Kuperas played de Grigny's *Pangua Lingua* and a Dandrieu *Noël* with careful articulations; Michael Elsbernde sang the *alternatim*. Huw Lewis gave us a broad palette of many colors in works by Gounod, Vierne, and Lefébure-Wély. Evelyn Lim evidenced solid understanding of the French manner with stylish articulations and *inégaux* in the de Grigny *Veni Creator*, and David Troiano provided a satisfying *alternatim* to the five versets.

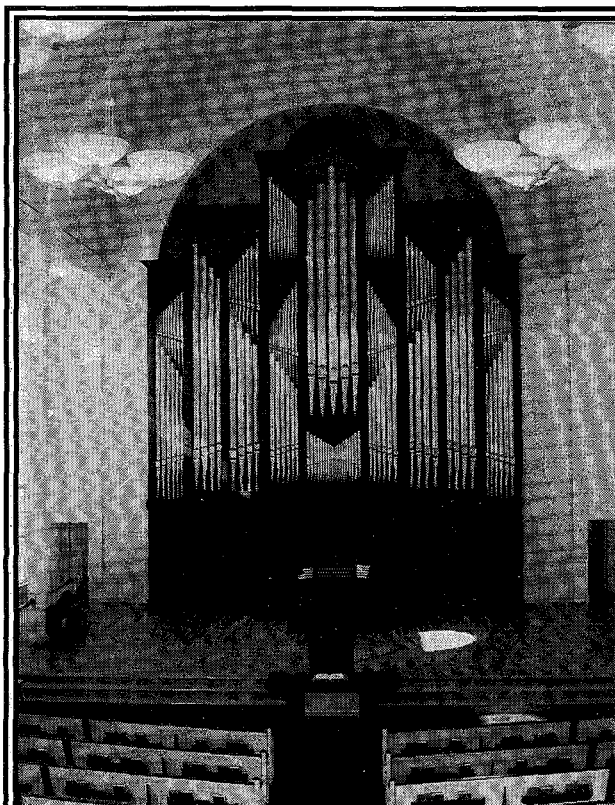
The lecture with Marie-Claire Alain and Norma Stevlingson focused on their work on the *Alain Compendium*. Mme. Alain's master class on Couperin's *Convent Mass* was inspiring and thorough.

On Wednesday evening, Christian Teeuwsen provided imaginative programming at the Fisk organ in the School of Music. Bach's *Pièce d'Orgue*, imitating with its shape the *Offertories* of de Grigny and Couperin, is unique in its formal structure—it has no relatives in the Bach canon. Teeuwsen's registrations were imaginative, and utilized the many possibilities of the Marilyn Mason Organ.

This was an altogether wonderful conference with fine players and informed presenters who delighted attendees.

—Herman D. Taylor
Professor of Music
Eastern Illinois University
Charleston, Illinois

—Donald W. Williams
Faculty, Concordia College
Ann Arbor, Michigan



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The Oaxaca Congress 2001: "The Restoration of Organs in Latin America"

James Wyly

It is paradoxical in the organ world that the most widely-researched and famous old organ type, the north European baroque, is represented by relatively few examples that have survived in unaltered condition, while the most widely-diffused and perhaps the commonest old organ type, the Ibero-American organ, remains relatively strange and unknown, even among organists and organ historians. In fact, organs in the style of Spanish and Portuguese baroque instruments were built throughout Latin America from the seventeenth to the first part of the twentieth century. No one knows how many of these organs survive today, but it is increasingly obvious that there are a great many. As of today, several hundred have been documented in Mexico alone, though many parts of that country remain to be investigated. Very old organs (some apparently from the sixteenth century) have been found in Perú and now instruments are appearing in Bolivia, Ecuador, Brazil, and other countries. Most of these organs are unplayable and in total disrepair; but on the other hand, a large number of the known examples appear never to have been significantly altered from their original states. The result is an immense repository of historic instruments which only now are beginning to be recognized as supremely important parts of their national patrimonies. Restoration projects are beginning to be undertaken, concerts are played, old music is discovered, and the history of the organ and its literature is turning out to be very different from what it was imagined to be even fifteen years ago. Naturally, with the increased attention comes increasing risk that precious instruments will be thoughtlessly altered in the name of restoration, while the urgency grows daily of saving important instruments in imminent danger of being junked or of succumbing irreversibly to decay.

It is against this background that nearly a hundred organ historians, organ builders, restorers, curators, organists, and officials of cultural institutions convened in the Mexican city of Oaxaca from November 29 to December 3, 2001, for a congress, "The Restoration of Organs in Latin America." Organized by the Instituto de Organos Históricos de Oaxaca (known as "IOHIO", pronounced "yo-yo") under the direction of Cicely Winter and Edward Pepe, the meeting centered around the old baroque-style organs of the state of Oaxaca, of which fifty-one have presently been discovered and six restored to playable condition.

The congress felt to all the participants like a very important event, both from the standpoint of defining issues and proposing solutions relating to preservation of this organ heritage and from the standpoint of establishing an international community of experts and interested parties concerned with the Ibero-American organ. Connections were made and projects discussed which will be influential in the preservation of organs all over the Americas. There follow some highlights and impressions from the congress's proceedings.

The congress

The congress opened at the IOHIO offices on Thursday afternoon, with welcoming speeches by representatives of IOHIO (Cicely Winter and Ed Pepe) and of the sponsoring Mexican cultural institutions. These included the National Institute of Anthropology and History and the Cultural Foundation of Banamex, which has underwritten a number of organ restorations and research projects. The remainder of the sessions were held in a beautifully restored hall of the Biblioteca Burgoa, which houses an enormous collection of Oaxacan colonial archives in a former Dominican convent next to the spectacularly decorated church of Santo Domingo (the two organs of which disappeared in the last century). Everywhere careful planning, attention to detail, and concern for the comfort and enjoyment of the participants were evident; clearly this congress was a major item on the agendas of all the sponsoring institutions, which were fully aware of the cultural importance of its concerns.

Friday, Sunday, and Monday were devoted to presentations and discussions while Saturday was given over to an all-day field trip in two luxuriously appointed buses which took us to five villages with five organs—three restored and two derelict but reasonably complete. Evenings were given over to concerts, while the midday breaks involved long lunches and a crash course in the justifiably famous Oaxacan cuisine. There was plenty of time at meals, on the buses, and in the delightful cafés

that surround Oaxaca's main square for intense informal discussion. It is hard to imagine that any participant could have left Oaxaca without a lot of new friends and a head spinning with music and new information—and an enormous sense of gratitude to IOHIO and all its hard work in putting together such a congenial, successful and glitch-free event.

The participants

Participants came from thirteen European and American countries and included many internationally-known names among the organ builders, performers, and experts. Among the foreign organists, organ builders, and organ scholars were Federico Acetores (Spain), Michael Barone (U.S.A.), Guy Bovet (Switzerland), Lynn Edwards (Canada), Henk van Eeken (Netherlands), Elisa Freixo (Brazil), Roberto Fresco (Spain), Cristina García Banegas (Uruguay), Enrique Godoy (Argentina), Gerhard Grenzing (Spain), Laurence Libin (U.S.A.), Christoph Metzler (Switzerland), Piotr Nawrot (Bolivia), Pascal Quióirin (France), Susan Tattershall (U.S.A.), and your reporter. Our Mexican colleagues included Eduardo Bribiesca, Gustavo Delgado, José Luis Falcón, Horacio Franco, Mercedes Gómez Urquiza, Daniel Guzmán, Eduardo López Calzada, José Suárez Molina, Aurelio Tello, Victor Urbán,



Congress participants admiring the organ and the magnificent stone vaulting in the church of Santo Domingo, Yanhuítlan; c.1690 organ, restored by Pascal Quoirin. (photo by James Wyly)

María Teresa Uriarte, Alfonso Vega Núñez, Alejandro Vélez, and Joaquín Wesslowski.

The official languages of the congress were Spanish and English, and simultaneous translation of the presentations made them accessible to speakers of either. While many of the participants'

names were known to one another, it was new to realize that all brought to the congress major expertise in Ibero-American organs. It was possible to perceive for the first time the full scope of understanding of a topic that had always previously been relatively obscure and difficult of access.

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Lawrence Libin of New York's Metropolitan Museum examines the 1686 organ at Oaxaca's Basilica of La Soledad. Restoration by Pieter Visser and Ignacio Zapata. (photo by James Wyly)

The organs

Dispositions of the three restored organs used for the five evening concerts appear below. The reader should bear in mind that the original chest of the cathedral organ does not exist and there is doubt as to whether the old parts of the chest at La Soledad are original. Thus, both dispositions are reconstructions, and neither is entirely typical

of what might be called the Oaxacan style. The Soledad disposition is especially unusual, though the restorer points to evidence for its almost bizarre-seeming pitches on the surviving old parts of the windchest.

The Tlacoahuaya organ, on the other hand, with its breaking high-pitched stops and duplications of 4' and 2' principals in the right hand, seems to



The organ of Oaxaca Cathedral. The top part of the case is c.1690; below the impost it is modern. The organ now stands at the back of the gallery around the *capilla mayor* and faces toward the high altar. It is unlikely that this was its original location. Restoration by Susan Tattershall. (photo by Mary Wyly)

conform more closely to a style in which a fair number of Oaxacan organs appear to have been built. (More extensive research on the many unrestored organs will be necessary to confirm this theory.) It was originally a 4' organ, the reeds and 8' stopped register having been added in 1735.

Current research suggests that eighteenth-century Oaxacan organ dispositions did not stress color-stops and mixtures to the degree that, for example, Pueblan or Castilian organs did, but instead were dominated almost exclusively by a plenum made of separately-drawing, virtually identically scaled principal ranks, within which breaks and duplications of treble octave pitches gave each of the four octaves of the keyboard its own tone color. Quint-sounding ranks were few in relation to octave- and unison-sounding ones.

When polyphony is played on such an ensemble it can sound as though each voice were being played on a different registration. Nevertheless, there are possibilities for solo-accompaniment sounds between treble and bass halves of the keyboard, which facilitate the playing of Iberian *medios registros*. As in Spain and Portugal, in Oaxaca façade trumpets were almost universally added to extant organs of any size in the first decades of the eighteenth century. At the same time, the Tlacoahuaya organ was given its 8' foundation stop, composed of covered pipes.

Church of San Jerónimo, Tlacoahuaya
Organ built c. 1720, enlarged 1735
and later
Restored to 1735 state by Susan
Tattershall, 1990-91

Manual C-c3, 45 notes, short bass octave,
divided at c1-c#1.

Left hand
Flautado 4'
Bajoncillo 4' (interior)
Octava 2'
Quincena 1'
Diez y Novena 3/8'
Veintidocena 1/2°
Bardón 8'
*breaks to 1' at c#

Right hand
Trompeta en batalla 8' (façade)
Flautado 4'
Octava 2'
Docena 1 1/2°
Flautado segundo 4'
Octava segunda 2'
Bardón 8'
Pajaritos
*breaks to 2 3/8' at c#2

Oaxaca City Cathedral
Organ built c. 1690, altered many times
Reconstructed by Susan Tattershall,
1997

Manual C-c3, 45 notes, short bass octave,
divided at c1-c#1.

Left hand
Flautado 8'
Trompeta Real 8'
Lleno, III rks.
Diez y Novena 1 1/2°
Quincena 2'
Flauta en octava 4'
Bardón 8'
Tambor

Right hand
Trompeta Real 8'
Diez y Novena 1 1/2°
Lleno, IV rks.
Quincena 2'
Octava 4'
Flauta en octava 4'
Corneta, IV rks.
Flautado 8'
Clarín 8'
Pajaritos

Oaxaca City, Basilica of La Soledad
Organ case 1686, organ possibly
late 18th century
Restored by Peter Visser, 1997, with
the assistance of Ignacio Zapata; Gus-
tavo Delgado Parra and Ofelia Gómez
Castellanos, consultants.

Manual C-c3, 45 notes, short bass octave,
divided at c1-c#1.

Left hand
Flautado Mayor 8'
Bajoncillo 4'
Flautado Bardón 8'
Octava 4'
Docena 2 1/2°
Tapadillo 4'
Veintidocena 1'
Quincena 2'
Veintisetena 3/8'
Tercia 1 1/2°
Trompeta Real 8'
Lleno, III rks.

Right hand
Flautado Mayor 8'
Clarín 8'
Flautado Bardón 8'
Octava 4'
Flauta 5 1/2°
Quinta 5 1/2°
Tapadillo 4'
Octava segunda 4'
Quincena 2'
Docena 2 1/2°
Tercia 3 1/2°
Octava tercera 4'
Lleno, III rks.
Quincena segunda 2'
Trompeta Real 8'

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Roberto Fresco takes a bow after his concert at Oaxaca Cathedral. With him are Cicely Winter (left) and Susan Tattershall (right). (photo by IOHIO Congreso)



Cristina García Banegas (left) and Elisa Freixo (right) conduct a masterclass at San Jerónimo, Tlacoahuaya. (photo by James Wyly)



Seventeenth-century painted front pipes at the church of San Jerónimo, Tlacoahuaya. (photo by James Wyly)

The presentations

All but one of the days of the congress were devoted to a comprehensive series of relatively short presentations concerning the myriad problems and issues surrounding the restoration of old organs, most especially old organs in Mexico and South America. Many of them broke totally new ground, and it is to be hoped that they can be collected and published at some time in the future.

Friday's and Sunday's presentations were devoted to "General Topics of Restoration." Speakers on Friday were:

- Teresit Loera, Ma. del Perpetuo Socorro Villareal Escárraga and Eduardo López Calzada (Mexico): "The Conservation and Protection of the National Historic Patrimony according to Federal Law"

- Lawrence Libin (U.S.A.): "Organ Conservation from a Museum Perspective"

- Hans Davidsson (Sweden): "The Research Project of North German Organs at the University of Göteborg, Sweden"

- Henk van Eeken (Netherlands): "Regulations in the Netherlands for the Protection and Conservation of Historic Monuments during the Last Fifty Years"

- Pascal Quioirin (France): "Organ Restorations in France, South America and Mexico: Comparisons"

- Gerhard Grenzing (Spain): "Introduction to the Origin and Stylistic Development of the Iberian Organ, Schools and Influences"

On Sunday December 2 the speakers were:

- Joaquín Wesslowski (Mexico): "Organ Restorations in Mexico"

- Susan Tattershall (U.S.A.): "The Overarching Challenges of Organ Restoration in Mexico"

- Aurelio Tello (Mexico): "Organists and Organ Builders in Oaxaca Cathedral, the First Music Center in Colonial Oaxaca"

- Edward Pepe (U.S.A.): "References to the Organ in the Oaxaca Cathedral in the Letters of the Organbuilder Tomás Ríos"

- Piotr Nawrot (Bolivia): "Historic Organs in Bolivia from the XVII-XX Centuries"

- Elisa Freixo (Brazil): "The Schnitger Organ in Mariana, Brazil"

- Eduardo Bribiesca, José-Luís Falcón, and Alejandro Madrigal (Mexico): "Organ Building in Mexico"

- Christoph Metzler (Switzerland): "An Organ Built by Arp Schnitger (1701) and its History"

- Henk van Eeken (Netherlands): "The Importance of the Idea of Process Reconstruction for the Manufacture and Restoration of Organ Pipes"

- Gerhard Grenzing (Spain): "A Technical Evaluation of Spanish Organs"

Monday's discussions related to the question of regulations concerning the treatment and use of historic organs. Speakers were:

- Victor Urbán (Mexico): "Organs, Organ Music and Organists in Spain and Mexico during the XVIth, XVIIth and XVIIIth Centuries"

- Alfonso Vega Núñez (Mexico): "Activities of the Academia Mexicana de Música Antigua para Organo"

- Mercedes Gómez and Daniel Guzmán (Mexico): "Projects and Programs of the National School of

Restoration of the Instituto Nacional de Antropología e Historia"

- Josué Gastelloú (Mexico): "Catalogue and Documentation of the Historic Organs of Puebla and Tlaxcala"

- Guy Bovet (Switzerland): "Catalogue and Documentation of the Historic Organs of Mexico (UNESCO/Pro Helvetia)"

- Maria Teresa Uriarte (Mexico): "Project to Document and Catalogue Colonial Sculpture in the Churches of Oaxaca"

- Cecila Winter (Mexico) and Edward Pepe (U.S.A.): "Activities and Future Project of the Instituto de Organos Históricos de Oaxaca"

- Monserrat Torrent (Spain) (read in absentia): "The Restoration of a Historic Organ from the Point of View of an Interpreter"

The concerts

The five evenings of the congress were devoted to concerts on restored Oaxacan organs. The performers displayed the highest level of sensitive musicianship in dealing with the instruments and the literature. It is noteworthy that the people of Oaxaca came out in force for these concerts, all of which involved full churches; and the lovely musical instruments and sensitive playing put up no discernible barriers for the non-professional segments of the audiences, even though the programs consisted largely of long-dead Iberian and Latin American composers whose names are not exactly household words. The combination of instruments, music, and performers was irresistible, and all the concerts drew long, enthusiastic applause.

Guy Bovet (Switzerland) played the opening concert on the extremely forward and colorful c. 1720 organ at San Jerónimo, Tlacoahuaya. Bovet specializes in the old Spanish repertory, and under his hands works of Cabezon, Correa de Arauxo, Cabanilles, and Blasco de Nebra came fully to life, aided by the organ's quarter-comma meantone temperament. Bovet is also a master at improvisation, and concluded his program with an improvisation on Oaxacan themes.

The next evening Roberto Fresco (Spain) brought the audience to its feet, cheering, at the conclusion of his program at Oaxaca Cathedral. In addition to Spanish Renaissance and Baroque works, Fresco played seventeenth-century works by Byrd, Sweelinck, Storace, Strozzi, and Weckmann; the elegant organ and Fresco's sensitive ear, profound acquaintance with the repertory, and sure technique combined to make a memorable evening.

Saturday's trip to the villages concluded with a return to Tlacoahuaya, where Cristina García Banegas's (Uruguay) concert consisted almost entirely of seventeenth- and eighteenth-century organ music composed in the new world, either by Spanish and Portuguese immigrants or indigenous composers. García Banegas's playing brought to life a few examples of an enormous repertory, the bulk of which remains hidden in central and south American archives, and gave us a tantalizing glimpse of how much magnificent old music survives that is still completely unknown to us.

Sunday evening Elisa Freixo (Brazil) played Italian and Spanish music at the city church of La Soledad. As in García Banegas's playing, Freixo's approach to this music stresses its rhythms and

singing lines considerably more than is done in the north American traditions to which we here are accustomed. Again, the effect was to bring the music to life in a way that was convincing and exciting, both for musical amateurs and scholars.

The final concert, at Oaxaca Cathedral, brought together the virtuoso Mexican recorder player Horacio Franco and the organist José Suárez Molina, also of Mexico, in a program of baroque trio sonatas, some of Mexican origin (one by Selma y Salaverde and two anonymous works) and some by Fontana and Bach. Franco's playing is a high-wire act of extravagant ornamentation and hair-raising tempos, all governed by an extroverted kind of historically informed musicianship and effortless technique that make for the most exciting kind of performances imaginable. The concert provided a final burst of spectacular fireworks with which to close the congress.

The Oaxaca Protocol

The climax of the congress was the unanimous adoption of a document known as "The Oaxaca Protocol," setting out standards and conditions for the restoration of old organs in Oaxaca. It is to be proposed that this document become a part of Mexican law regulating the administration of the national

patrimony. The full document is too long to include here; there follows its summary of principles:

Oaxaca Protocol 2001

Summary of Principles for the Conservation and Restoration of Organs in Latin America

1. There exists a great number of historically and artistically important organs, some of which represent a unique synthesis of indigenous and European cultures. The organ is a multifaceted instrument that embodies many arts and crafts and, when properly conserved, allows one to imagine the voices of the past.

2. For purposes of this document, an organ will be considered historic if it is fifty years of age or older.

3. There exists the need to foster standards and controls for the cataloging, documentation, conservation, restoration, and maintenance of these instruments.

4. This protocol is the result of an international conference ("The Restoration of Organs in Latin America") held November 29 to December 3, 2001 in Oaxaca, Mexico by the Instituto de Organos Históricos de Oaxaca in cooperation with the Instituto Nacional de Antropología e Historia, the Instituto Nacional de Bellas Artes, the Consejo Nacional para la Cultura y las Artes, the Instituto Oaxaqueño de las Culturas, the embassies in Mexico of Spain, France, The Netherlands, Uruguay and Switzerland, Pro-Helvetia, and the Amigos de Oaxaca Foundation.

5. All parties who deal with these organs must agree to abide by the Oaxaca Protocol 2001.

6. In cases where these principles cannot be observed, work on historic organs must not be undertaken.

James Wyly is an organ historian and holds a doctorate in music from the University of Missouri. He also holds a doctorate in clinical psychology, and practices psychotherapy in Chicago. He performs on the organ and harpsichord with Ars Musica Chicago.

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French Organ Music Seminar 2001

Paris Week, July 2-9, 2001

Kay McAfee

The ninth biennial seminar attracted 80 participants who assembled in Paris anticipating the first week of playing time on the great instruments, lessons and classes with master teachers, participants' recitals, and the hospitality of our gracious hosts. At the Paris Conservatory, director Christina Harmon introduced co-director Marie-Louise Langlais, who received a warm round of applause. Participants introduced themselves and greeted old friends from previous seminars. Two student scholarship winners were announced: Josh Melson of Cherry Hill, New Jersey and a student at Centenary College in Shreveport, Louisiana; and Victor Johnson, a student at the University of Texas at Arlington and organist/composer-in-residence at Hamilton Park Baptist Church in Richardson, Texas.

The seminar always includes discourses about the instruments, improvisations by resident organists, and playing time for participants at the Schola Cantorum, Notre Dame de Paris, Les Invalides, Saint-Roch, La Madeleine, Sainte-Clotilde, La Trinité, Notre-Dame-des-Champs, Saint-Severin, Saint-Etienne-du-Mont, and Saint-Sulpice. The itinerary this year added visits to Notre Dame d'Auteuil, Saint-Augustin, Saint-Vincent-de-Paul, Saint-Eustace, and Dupré's home at Meudon.

Group and private lessons took place throughout the week with instructors Yanka Hekimova (Saint Eustace), Naji Hakim (La Trinité), Françoise Levechin (Saint-Roch), Lynne Davis (American Cathedral), François Espinasse (Saint Severin), Susan Landale (Les Invalides), and Marie-Louise Langlais (Sainte-Clotilde).

Participants who had contributed to the student scholarship fund were treated to a lovely wine and cheese reception at the apartment of Daniel and Odile Roth. Roth led everyone to his basement studio which houses a two-manual organ and a grand piano. The walls are filled with posters, memorabilia, and photographs, including those of Schweitzer, Widor, Bach, Franck, and Conrad Bernier. Letters and musical quotes from Kodály, Widor, Schmitt, Messiaen, Guilmant, and Deutillieux overlook the study. Later in the week, Roth, titular organist at Saint-Sulpice, would give the history of the instrument, improvise, and spend nearly six hours assisting participants to play.

Paris Conservatory

At the Conservatory, Jean-Charles Robin, 19-year-old student of Mme. Langlais, improvised on the tune "National Hymn" (God of Our Fathers), given an interesting twist by David Erwin who submitted it. Mme. Langlais solicited literature and performers for the participants' recital at St-Roch.

Saint-Augustin

Saint-Augustin, within short walking distance of the Paris Conservatory, was Gigout's church. He was titulaire there from 1863 until his death in 1925. Assistant organist Didier Matry played Gigout, a Cochereau improvisation, and his own improvisation.



The Clicquot-Cavaillé-Coll organ at Saint-Roch, site of the participants' recital

Saint-Roch

Sylvie Mallet, David Erwin, and Mme. Langlais assisted for the recital at St-Roch. Advertised in the Paris weekly publication for arts events, the program attracted a great number of listeners. Eighteen participants played the marvelous four-manual, 53-stop, 1770 Clicquot instrument which was restored and enlarged by Cavaillé-Coll from 1840 to 1862. It boasts reeds which are among the most powerful in Paris. Literature included works by de Grigny, du Mage, François and Louis Couperin, Clérambault, Hakim, Vierne, Honegger, Langlais, Salomé, Widor, Sejan, and Lanquetuit. Performers included Mary Milligan (Denver, Colorado), Yolanda Yang (Irvine, California), Jay MacCubbin (Providence, Rhode Island), Helen Van Abbema Rodgers (Fairhope, Alabama), Shinook Lee (New York City), Josh Melson, Thomas Hanna (West Palm Beach, Florida), Jack W. Jones (Palm Beach, Florida), Esther Wideman (Philadelphia, Pennsylvania), Kay McAfee (Arkadelphia, Arkansas), Carl Schwartz (Silver Spring, Maryland), Eunice Ford (Huntsville, Alabama), David Erwin (Alexandria, Virginia), John Walko (San Francisco, California), Barbara Reid (Dallas, Texas), Lois Holdridge (Fullerton, California),

Angela Kraft Cross (San Francisco), and Randy Runyon (Oxford, Ohio).

La Trinité

Naji Hakim, titular organist at La Trinité, was protégé and designated successor of Messiaen. New seminar participants as well as returning veterans enjoy the devotion of Parisian organists to the heritage of their instruments and the tribute paid their predecessors. None is more enthusiastic than Hakim. Guilmant's heritage at La Trinité includes the story of his horror at returning from America to find his instrument dismantled and destroyed. Cavaillé-Coll rebuilt the organ and today it exists as the instrument best suited for Messiaen's music.

Hakim played the outer movements of Messiaen's *Messe de la Pentecôte*. He spoke of Messiaen's improvisation and how he freely moved within many styles: Classical, Mendelssohn, Widor. The *Livre du Saint Sacrement* exploits Messiaen's improvisatory gifts. Hakim played his newest composition, *The Last Judgement*, which incorporates plain-song melodies: "Dies Irae," "In Paradisum," Alleluia of the Epiphany, and Gloria from *Missa de Angelis*. He improvised on "The Star Spangled Banner" since this group was there on July 4.



FOMS participant Yolanda Yang plays at Notre-Dame-des-Champs, assisted by Marie-Bernadette Dufourcet

Notre-Dames-des-Champs

Marie-Bernadette Dufourcet, titular organist at Notre-Dame-des-Champs, treated participants to the sound of the 90% original Cavaillé-Coll design and disposition. It contains one of the most beautiful harmonic flutes and rich montres.

Saint-Vincent-de-Paul

At Saint-Vincent-de-Paul, where Léon Boëllmann served as titular organist, Marie-Louise Langlais introduced

Pierre Cambourian, the current titulaire, who played the 1849 Cavaillé-Coll choir organ. Its action and stops have remained untouched and it enjoys exquisite balance of foundations, mutations, and reeds. Of three manuals with a short Récit, it has a beautiful harmonic flute, vox humana, and 16' basson on the Récit. The church was designed in the Neo-Classical style, after La Madeleine. The four-manual Cavaillé-Coll Grand Orgue, originally comparable to the La Madeleine organ, is now of Neo-Classical design, refurbished by Gonzalez in 1970, and nothing plays on the fourth manual. It is of 66 stops, although 91 were originally planned. Participants enjoyed generous playing time.

Saint-Louis des Invalides

In the evening the entire group gathered at Eglise Saint Louis des Invalides to hear informative discussion and playing by Susan Landale, who is one of three organists for the church. The Thierry family built the first instrument, a four-manual organ, from 1679 to 1687. The Clicquot family (who were also in the champagne business) looked after it. Louis XIV's architect, Jules-Hardouin Mansart, designed the case with its gilded sculptures. Some pipework remains from Thierry: the cromorne, fonds, bourdon and doublette in the Grand Orgue, and Positiv nazard and 2'. In 1843 a full-scale restoration was ordered. Three firms submitted proposals: Cavaillé-Coll, Ducroquet, and the winner of the contract, Gadault. Gadault built a third-rate Romantic organ, completely destroying the Classical organ of Thierry. There are, however, very fine reeds in the Swell. The Gadault organ was dedicated in 1853.

In 1942, Bernard Gavoty, a pupil of Dupré and a respected and feared music critic, was appointed organist at Les Invalides. He moved within elegant Parisian circles, and was the right person to collect money for a rebuild of the organ. In 1955, it was decided to engage the Beuchet-Debierre firm, which was instructed to build a Neo-Classical instrument. The console was electrified and the compass of manuals and pedals extended. The chamades were added in 1979.

According to Landale, the principal miscalculation of the Neo-Classical movement was the idea that if there were mixtures one could play Bach. It didn't matter if the mixtures didn't fit well with the foundations. The other problem was cramming a large amount of pipes into a small space (the original case) in order to get more ranks. As a result, the scaling went smaller and the sound was thinner. But to consider the music of Tournemire, Duruflé, Mes-

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saien, and Langlais from 1930 to 1970 is to hear music which was influenced by the Neo-Classical sound.

The last overhaul of cleaning and tuning the organ was in 1980. There are plans for another overhaul in 2003 which will include rewiring the organ. The organ contains 61 stops, including cornets on both the Great and Swell.

Ms. Landale discussed Tournemire, his work and his legacy, and played two of the improvisations: *Ave Maris Stella* and *Te Deum*. These improvisations had been recorded at Sainte-Clotilde to wax discs in 1913. Duruflé transcribed the improvisations in the 1950s. Besides the two Tournemire improvisations, Ms. Landale played a piece by Petr Eben, who followed Tournemire's lead in the prodigious use of Gregorian chant.

Sainte-Clotilde

The entire group assembled at Sainte-Clotilde to hear Marie-Louise Langlais discuss the organ, to hear participants play, and to enjoy a demonstration and improvisation by Jacques Taddei, titular organist of Sainte-Clotilde and director of the Paris Conservatory. Mme. Langlais met the group outside to talk about the history of the church.

The parish was wealthy and Cavallé-Coll was engaged to build the organ. The organ is 46 stops, small by Cavallé-Coll standards. Franck served as organist here from 1859-1890. Pierre served from 1890-1898, Tournemire from 1898-1939, and Langlais from 1945-1987. Mme. Langlais mentioned that she tried to get Langlais to retire in the mid-1980s, as he really was not able to climb the steps to the loft. He declared that he was determined to "stay one year longer than Tournemire," and he did.

Tournemire was a devotee of Baroque music, both German and Spanish. He tried to transform the Sainte-Clotilde organ to accommodate these styles. In 1933, he enlarged the Positiv by adding mutations and he also directed enlargement of the Swell. This changed the balance of the organ. More changes were made by Langlais in 1962. With Jacques Taddei and Marie-Louise Langlais as consultants, the organ is currently undergoing yet another restoration. The goal is to return it as much as possible to the original Cavallé-Coll voicing and disposition while maintaining the tonal design for playing also the music of Tournemire and Langlais. The organ builder in charge is Bernard Dargassies, who also has worked at Saint-Augustin, La Madeleine, and Saint-Étienne-du-Mont. Restoration of the original wind pressure, addition of a second motor for the blower, and restoration of the stop action is in process. The organ, and especially the 8' foundation ensemble, sounds more powerful, while the reeds have remained unchanged. At this point, the organ is as close to the original Cavallé-Coll since the restoration by Tournemire in 1933.

David Erwin played the Franck E Major Choral using exclusively the Franck stops including signature stops of great beauty: vox humana, Swell trompette and hautbois combined, and the solo harmonic flute. Mme. Langlais played part of the *Seven Words of Christ* by Tournemire, and Angela Kraft Cross played "La Nativité" from the *Poèmes Évangéliques* by Langlais.

Mme. Langlais introduced Jacques Taddei, who demonstrated the solo and ensemble stops of the organ: 1. Positiv and Grand Orgue flutes in a scherzo; 2. The Récit gamba and celestes with the beautiful Positiv clarinet (really a cromorne); 3. Grand Orgue trumpet with fonds of the Récit; 4. Positiv cromorne with cornet of the Grand Orgue; 5. Ensemble of fonds of the Grand Orgue and Positiv and fonds of the Swell including oboe; 6. Flutes of the Grand Orgue and Récit which have been restored as harmonic flutes; 7. Restored larigot and 1', added by Tournemire in 1913, are now more integrated into the organ. Taddei then improvised on two themes submitted by Mme. Langlais: a Breton folk song and the hymn "If thou but suffer God to guide thee."

For the July 8 Sunday Mass at Sainte-



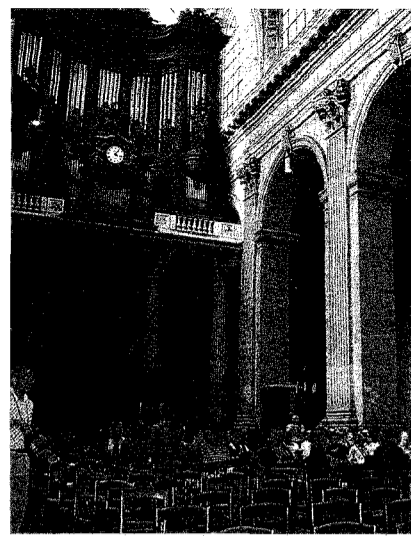
Daniel Roth relates the history of the Cavallé-Coll organ at Saint-Sulpice

Clotilde, six seminar participants were invited by Mme. Langlais to present musical offerings during the service. Literature included: *Improvisation on Ave Maris Stella* (Tournemire), Louise Bass (Albuquerque, New Mexico); *Grand Jeu* (Corrette), John Walko; *Choral Dorien* (Alain), Jack Jones; "Mon âme cherche un fin paisable" (from *Nine Pieces*, Langlais), John Walko; "Communion" (from *Suite Médiévale*, Langlais), Kay McAfee; *Variations on a theme of Janequin* (Alain), Jill Hunt (Evanston, Illinois); "Final" (from *Symphonie I*, Vierne), Angela Kraft Cross.

Saint-Sulpice

At Saint-Sulpice, a massive Roman style church with rounded interior arch-

es, tourists are dazzled by the huge paintings in its side-chapels, two of them by Delacroix. The imposing case of the Grand Orgue, designed by the 18th-century architect of the church, Monsieur Chalgrin, matches the enormity and weight of the interior. Organists at Saint-Sulpice have included Guillaume Nivers, Clérambault, Lefébure-Wély, Widor, Dupré, Grunenwald, and presently, Daniel Roth. Clicquot built the first instrument in 1781. That organ was of five manuals: Half-Récit, Half-Echo, Récit, Bombarde, Grand Orgue, and Positiv. In 1835, a proposed restoration by Callinet was begun but was abandoned; 60,000 francs and twenty years later, Cavallé-Coll undertook the project. At the time there were three organs in the church, the Grand Orgue,



Participants awaiting playing time at Saint-Sulpice

a Choir organ, and a smaller instrument owned by the Dauphin. Cavallé-Coll restored all of them, and the choir organ survives today. The grand orgue is of 102 stops, including the original Clicquot pipework which Cavallé-Coll carefully preserved. At the completion of the work in 1862, the dedication featured César Franck, Camille Saint-Saëns, Alexandre Guilmant, and Gaylord Schmidt (the titulaire at the time).

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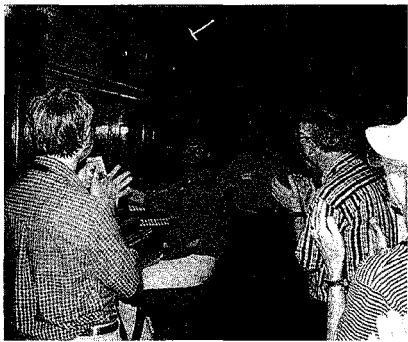
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In 1863 Lefébure-Wély was appointed organist, and when he died six years later, Cavallé-Coll recommended Widor as titulaire. Because of Widor's youth (26) and the observation that "he plays like a German," many letters of protest were written. However, Widor was named "provisional" organist and remained for 63 years. Further maintenance of the organ occurred in 1903 (Mutin, Cavallé-Coll's successor) and in 1991 (Renaud).

Neither Widor nor his successor Dupré (1933-1971) allowed any major changes in the pipework at Saint-Sulpice through the *Orgelbewegung* and neo-classic movements of the 20th century. Widor supervised cleaning of the organ three times and in the 1920s an electric blower was added. Dupré had the organ cleaned and repaired in the 1950s. The unbroken tenure of over 100 years by these two organist-composers effected the presence of a largely unaltered example of Cavallé-Coll's tonal design.



Frédéric Blanc improvises at Notre-Dame-d'Auteuil

Notre Dame d'Auteuil

At Notre Dame d'Auteuil in a quiet, upscale neighborhood close to the southwest boundary of Paris, Frédéric Blanc, who was one of the last students of Marie-Madeleine Duruflé, introduced Mme. Duruflé's sister, Elaine Chevalier. She is a member of the parish and head of the new Duruflé Foundation. Blanc, a gifted musician, has been titular organist here for 2½ years. The organ is very special because it is an unaltered 1885 Cavallé-Coll. Widor and Dallier played the inauguration. Mutin restored the organ in 1912 and again in 1937-38 under the direction of Vierne and with approval from Duruflé and Dupré. An electrified console was added.

The organ was virtually ignored through the Neo-Classical movement and managed to remain untouched, primarily because the organist who preceded Blanc was there for fifty years, and the instrument remained "closed." It is of three manuals and 53 stops with both *Récit* and *Positiv* under expression.

Blanc then conducted a session concerning the tradition of improvisation practiced by French organists who study the art from the time they are

young children. Improvisation is always a mix of composition and freedom. Control is necessary, with effective use of stop combinations: flutes and fonds, solo stops with celestes, and with a mixture of counterpoint and chordal harmonies. Blanc: "Start simply. Control the harmony according to theoretical principles. A chosen theme should have both melodic and rhythmic interest. In prelude for the service or providing meditation for communion, there should be a plan for the shape of the form." He talked about how ideas come quickly for the good improviser and that those ideas have to be molded quickly. The time spent practicing improvisation will result in the tools for being free with those ideas that come quickly.

Saint-Étienne-du-Mont

Across from the Pantheon and near the beautiful Luxembourg Gardens is located Saint-Étienne-du-Mont, the church where Maurice and Marie-Madeleine Duruflé served for over 50 years. There was an organ here first in 1633 to which François Clicquot contributed. Today only the magnificent case survives along with some of the original Clicquot pipes. Randy Runyon, French professor at Miami of Ohio University, introduced and translated for Vincent Warnier, the talented young winner of the Grand Prix International d'Orgue de Chartres in 1992, who assumed the post of titulaire here upon the death of Mme. Duruflé.

Warnier related the history of the organ, which evolved very differently than other Parisian instruments. In the 19th century, when the romantic and symphonic sound was valued, Cavallé-Coll was asked to restore the organ, the work for which was completed in 1863. He added many Romantic voices—fonds, harmonic flute, an expressive *Récit* with *voix celeste*—and a Barker machine.

In 1930, at age 28, Duruflé was named titular organist. He arrived to find the organ virtually unplayable, and with Vierne and Dupré, they envisioned a restoration. But WWII intervened. Duruflé had to play a choir organ of only 12 stops for 25 years. In 1955 the organ was finally restored. Duruflé had been Vierne's assistant at Notre-Dame and he very much wanted to recreate that organ here. The 48 ranks became 90, and the new electrified console was placed to the right of the instrument.

Because the original case was small, the pipes were spread out. Above the west entrance doors, pipes are visible with some placed on their sides. The Echo manual is completely to the side of the original case, and gives a sense of mystery to the tonal palette. This is not an historical restoration, but the dynamic range is enormous, with impressionistic colors and an impressive tutti. In 1989, Mme. Duruflé enlisted the Dargassies firm to restore the organ. At that time the console was further modern-

ized, mixtures were revoiced, and fonds and an *en chamade* were added. Today the organ is an eclectic instrument.

La Madeleine

At La Madeleine, François Henri-Houbart, titular organist for the past 22 years, related the history of the colorful musicians and composers who have served this most civic and visible of Parisian churches. During Lefébure-Wély's era in the early 19th century, the church was considered "an annex of the Opéra Comique," because the music heard was often of the salon and theatrical varieties. When Houbart arrived, the organ was in a poor state of repair. Houbart oversaw a restoration of the windchests, the restoration of the wind pressure as prescribed by Cavallé-Coll, and the modification of the newer stops so that they integrate well within the original pipework.

The organ (1845-46) is Cavallé-Coll's second large instrument after Saint-Denis and Notre-Dame-de-Lorette. This instrument, originally of 48 stops, represents the transition to the Romantic-symphonic ethos of Cavallé-Coll. The fonds, reeds, and *plein jeu* provide a Classic foundation (after Dom Bédos). There is no cromorne or cornet. The *Récit* is the same as Sainte-Clotilde but without the *voix celeste*. The organ has a large quantity of flutes, especially harmonic flutes, representing Cavallé-Coll's transition to the orchestral organ. Today the organ has 58 stops, with 46 from the original instrument.

The organ underwent a restoration in 1927 for which Widor played the dedicatory recital. The program included his *Suite Latine*, which was written for the occasion. The console was electrified in 1971. The heritage of organists include Fessy, Lefébure-Wély, Saint-Saëns, Dubois, Fauré, Dallier, and Demessieux. Fauré was first the choir organist and he assisted Saint-Saëns. When Fauré became titulaire, Nadia Boulanger was his assistant. Clara Schumann, Franz Liszt, and Anton Rubenstein frequented the organ loft.

The choir organ was also built by Cavallé-Coll. At first it had only one keyboard, but he added another to encompass 20 stops. It was restored in 1997. The bassoon, oboe, and clarion are original stops. Houbart's fine improvisation included demonstration of the Cavallé-Coll stops, then of the newer stops, then all together. Houbart related that once every three years he plays an all-Lefébure-Wély Mass, which he would do that evening at 6 pm, Sunday at 11 am, and Sunday evening at 6 pm. For participants who wanted to attend, about ten people at a time could visit the organ loft. He mentioned that Lefébure-Wély wrote a number of excellent anthems and choral music for the Mass, and that Saint-Saëns, who was a detractor, actually admired his improvisations.

Schola Cantorum

At the Schola Cantorum, Mme. Langlais told of the school and its Mutin organ (Mutin took over the firm after Cavallé-Coll's death). Founded in 1896 by Charles Bordes, Alexandre Guilmant, and Vincent d'Indy, it was established for the study of the restoration of Gregorian chant after Solesmes and to re-introduce the Grand Orgue. The Schola was not as competitive as the Conservatory. A temple of "non-official" music, teachers included Guilmant, Vierne, the Duruflés, Grunenwald, Langlais, Satie, Martinů, and Turina. Students included Milhaud, Roussel, and Debussy.

One of Mme. Langlais's students, Verouchka Nikitine, played a fine recital which included Vierne, "Allegro et Cantilene" (*Symphonie* 3); Widor, "Allegro" (*Symphonie* 6); Langlais, "Communion" (*Suite Médiévale*); and Jean-Louis Florentz (b. 1947), two movements from *Laudes*. Participants enjoyed a light buffet supper prepared by Mme. Langlais and her daughter Caroline.

Participants chose among several churches to attend Sunday morning. The afternoon event was a recital at

Notre-Dame-de-Paris which consisted of music of Mendelssohn and Bach. The church was full and pleasantly respectful as the recital proceeded. The organist experienced difficulty with registration changes, and it was somewhat disappointing to hear an all-German recital on this, the largest instrument in Paris. Playing time was allowed after the cathedral closed its doors to the public.

Saint-Étienne, Caen, Chartres

Participants boarded a bus for the 200 kilometer drive through the lovely countryside to Normandy and the city of Caen. Saint-Étienne houses a large Cavallé-Coll instrument which is among the three finest and largely unaltered organs of the builder. The others are at Saint-Sulpice and at Saint-Ouen in Rouen. Phillip Klais, president of the Klais firm of Bonn, Germany, introduced tonal director Heinz-Gunter Habbig. Habbig studied with the last voicer of the Cavallé-Coll tradition, and he has made extensive studies of the organs at Saint-Ouen, Saint-Omer, Saint-Sulpice, and Saint-Sernin. Habbig has directed several Cavallé-Coll restorations, and his presentation of this instrument and discussion of the Cavallé-Coll ethos was filled with reverence for the work of such a master craftsman.

The Abbey Church of Caen was a famous center of art education in the Middle Ages, but there is no record of an organ until the 15th century. In May of 1562, Protestants ransacked the church and ruined the organ. 200 years later, in 1737, the monks engaged a builder in Ouen and that organ's oak case, from 1741, its towers crowned with flower pots, remains today. On February 10, 1745, the organ was completed, a remarkable 18th-century specimen with five manuals and 61 stops. The first three manuals had a compass of 53 notes, a first in France, and the pedal was complete with a 16' and cornet.

The organ was endangered during the French revolution but suffered only neglect. In 1859 there was a restoration, and by 1877 more repairs were needed, and Cavallé-Coll was asked to give an opinion. It was decided, with approval of Guilmant, that the old case and old façade pipes would be retained, with an addition of 8 stops. New wind chests and blower, new action, and new pipework were built in one year; the manual compass was increased to 56 notes. On March 3, 1885, Guilmant played the dedication recital. Repairs were needed in 1899 and the organ was given excellent care through to 1944. In January of 1975, the Secretary of Culture placed the instrument on the National Register of Historic Monuments. In 1998-99 there was another restoration.

Lynne Davis, a native of Michigan who has lived in France for 30 years, has for five years been Professor of the National Regional Conservatory at Caen. She studied with Marie-Claire Alain, Jean Langlais, and the Duruflés. Her studio of 20-25 students is privileged to practice and take lessons at Saint-Étienne and also to play the choir organ which is a Baroque instrument. After speaking of her immense affection for this great instrument, Ms. Davis played "Nef" and "Rosace" from *Byzantine Sketches* by Mulet, *Cantabile* by Franck, and *Toccata* by Vierne. Participants were then allowed generous playing time.

Part of the group continued on to Chartres to hear assistant organist Laurent Bois play and then all had the opportunity to play the great 1971 Danion-Gonzalez organ of 69 stops.

Participants returned to Paris and prepared to depart for Alsace for the second week of the French Organ Music Seminar. ■

(A report on the Alsace week will appear in a later issue of THE DIAPASON.)

Kay McAfee is professor of organ and music history at Henderson State University in Arkadelphia, Arkansas, where she also serves as organist for First United Methodist Church.

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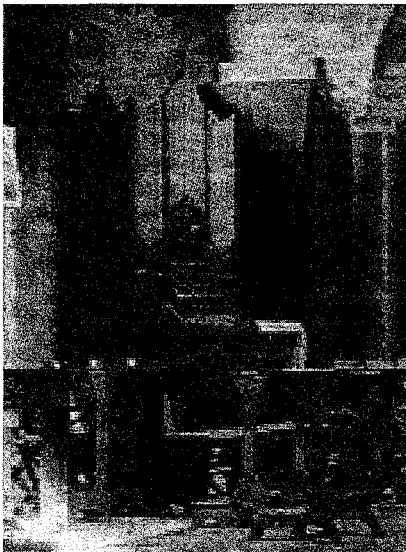
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The organs of the National Shrine, past and present

The Nave South Gallery Organ and the Chancel West Gallery Organ of the Upper Church, installed in 1965 by M. P. Möller (Op. 9702) were the gifts of Francis Cardinal Spellman, Archbishop of New York, the Catholic Chaplains and military personnel of the United States in honor of the deceased chaplains and members of the armed forces. The installation of these instruments was the culmination of a dream that began more than fifty years before. In 1911, then-Msgr. Shahan, 4th Rector of The Catholic University of America and the future founder of the National Shrine, was pleading his cause for the construction of a new University chapel, albeit a "chapel" of considerable size and grandeur. Among the reasons listed for this new structure was the need for a "suitable space for the teaching and practice of ecclesiastical music, so much insisted on by [Pope] Pius X." The "chapel," in fact, was to be "a beautiful National Shrine" located on the University grounds. Shahan's vision for the Shrine was not only that of a place of worship and devotion but also one of education and "a monument to artistic truth."

Instruments of the Crypt Church I

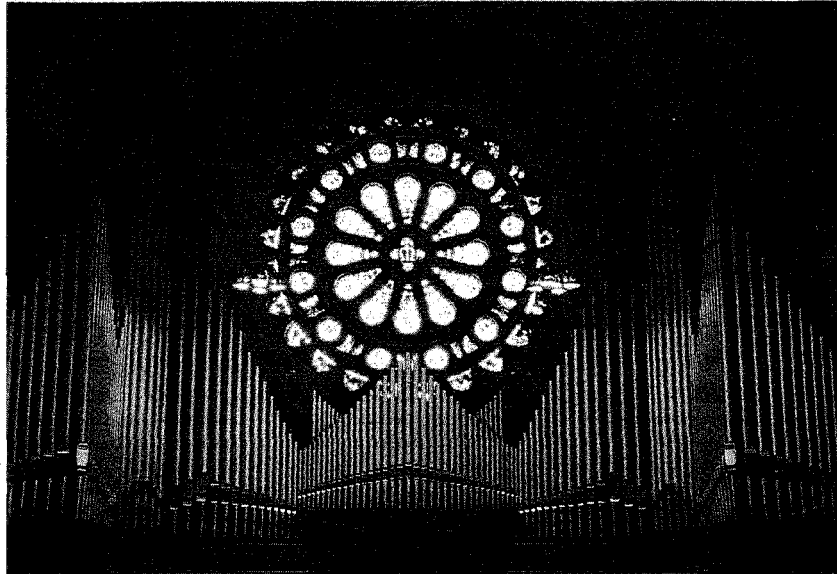
Following the dedication of the cornerstone in 1920, it would be another four years before the first public Mass would be celebrated in the Crypt Church (24 April 1924). Amid the grime and noise of construction, which lasted another three years, worship services were held with continuing regularity, replete with all the grandeur and spectacle that a construction site could muster.



Reed organ in the Crypt Church, 1924

From the beginning, music was a vital and treasured component of worship at the Shrine. An organ was in use as early as 1924. Photographs from 19 April 1924 reveal the presence of a small harmonium. Another picture from September of that same year shows a different instrument with a "pipe display"—rather attractive—seated on top. This reed organ remained in use for at least one year, as verified by photographs from the spring of 1925. In November of that year, yet another harmonium is pictured. There are no records—at least at this writing—that address the rental and/or purchase of these instruments, further compounding the incertitude of their pedigree and history.

Sometime between 1927 and 1932, the Hall Organ Company of West Haven, Connecticut installed a two-manual pipe organ with the console in



Present Nave South Gallery Organ façade by Goulding & Wood, Inc. (photo credit Tom Wachs)

the southwest corner of the Crypt Church, a section that the architects referred to as "the Choir of Angels." Evidence as to the existence of this instrument is found in a bill dated 9 November 1932, which indicates that Hall accepted a "reed organ" as a credit (\$350) towards the new organ, the total cost of which was \$5,629.75.



Hall Organ in the Crypt Church

In 1933-1934, yet another organ, a *Vox Organo*, by Musical Research Products, Inc., Philadelphia, Pennsylvania, was installed. This instrument, donated in honor of Bishop Thomas J. Shahan, founder of the Shrine, remained in use for the next three decades. This four-manual organ retained the Great, Swell, and the two pedal 16' flues of the Hall instrument, adding new Choir and Solo divisions and five additional Pedal stops in a matching façade at the southeast corner of the Crypt nave, at a cost of \$12,444.60. Firmin Swinnen, private organist of Pierre S. Dupont and the University of Delaware, performed the dedication recital on 7 June 1934. It was reported that a "generous and varied program of selections" by Franck, Bach, Schumann, Schubert, Palmgren, McAmis, Widor, and Dvorak was performed.

On Sunday afternoon 24 October 1937, Marcel Dupré made his Washington debut on the *Vox Organo*. This program included the recital debut of his daughter, Mlle. Marguerite Dupré, pianist, who was billed as the "companion artist." The concert was held under the auspices of the local chapter of the American Guild of Organists.

Construction of the Upper Church

Construction of the Shrine came to a halt with the completion of the entire

lower level in 1933 and the onset of economic hardship. It was not until after World War II that thoughts of building again began to surface. In the fall of 1953, the beginning of the Marian Year to commemorate the centenary of the proclamation of the dogma of the Immaculate Conception, the American bishops announced their plan to erect the Upper Church and complete the construction of the National Shrine. A nationwide appeal for \$8 million in building funds was begun, which featured nationwide televised talks and appeals by prominent church historians and bishops.

The following year, on 15 November, the first day of a two-day convocation marking the closing of the Marian Year, Most Reverend Patrick A. O'Boyle, Archbishop of Washington, representing the members of the American hierarchy, blessed the resumption of construction on the National Shrine.

Planning the Upper Church organs

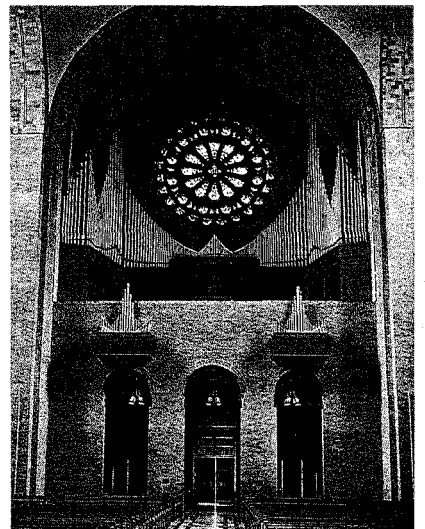
As the superstructure inched skyward, logistics for the day of dedication were a topic of much discussion. As early as 8 December 1958, it was publicized that the Upper Church was to have a "\$250,000 pipe organ, one of the largest in the country." Cardinal Spellman, Archbishop of New York, wrote that he began soliciting funds as early as 1953 and had already collected almost half of the amount. Ever the optimist, Spellman hoped to have the organ installed in time for the dedication. On that Friday morning, 20 November 1959, dawn broke revealing a Baldwin electronic organ, Model 10A, and five tone cabinets, Model Q, in the sanctuary of the National Shrine.

Spellman's dream instrument of ten major divisions occupying two general locations, with the major portion installed in the sanctuary and the remaining "musical adornments" in the south gallery, was still on the boards. As in life, "location" is everything, even in the church. Thus, a special committee was convened to address this topic. Included among its members were Messrs. Gammons and St. George, organ consultants. In the committee minutes of 30 June 1961, Mr. St. George stated that they did not support the idea of a divided organ in two tribunals of the chancel. Fr. Selner of the Theological College, who was not a member of the committee, along with committee members Fr. Russell Woollen, a composer and teacher of liturgical music and director of the choir at the university, and Dr. Conrad

Bernier, teacher and university organist, strongly opposed the installation of a two-tribunal organ, citing their "annoying" experience with the *Vox Organo* in the Crypt Church. In the end, it was decided that there be an "organ adequate for liturgical and choir purposes" in the sanctuary and a *grand orgue* in the south gallery. Among the marginalia of these meetings, it was noted that a resident music program (music director, organists, and choir) had never been discussed but would be essential to the Shrine's success.

Organ builder and design consultants named

M. P. Möller, Inc., of Hagerstown, Maryland, won the bid to build the organ. Mr. Edward B. Gammons and Mr. Paul St. George, organ consultants to architects Maginnis, Walsh and Kennedy, designed the instrument (chancel and gallery) along with John H. Hose of Möller. This instrument was "international" in its composition, including Bolivian tin pipe alloys, treated German leathers, Spanish Pontifical Trumpet made of bronze(!), keys of genuine ivory and ebony and enough electrical wiring running the 325 ft. from console to console and inside the instruments, that if stretched end to end would reach from New York to San Francisco and beyond.



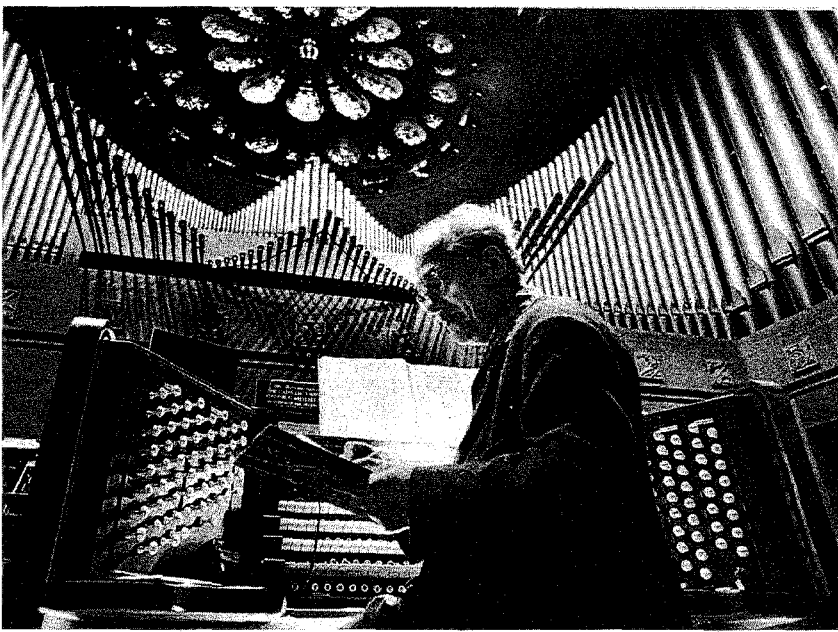
South Gallery "before" façade

The organ (chancel and gallery) weighed in at 116,500 pounds; the largest wood pipe (low C of the 32' Contre Bourdon), which contained 230 board feet of lumber, weighed 520 pounds. The largest metal pipe, 32 feet in length (37 feet including the pipe foot and the tuning extension at the top) weighed 825 pounds; the smallest had a sounding length of 3/8 of an inch. The organ was more than three years in the building and at various times more than 400 people participated in its manufacture. The fine tuning and voicing of the organ was completed by mid-November 1964.

It was heralded as "unique" and built "specifically to meet the physical and liturgical requirements of the building." The size of the building, which gives a feeling of "spaciousness," has a reverberation that can last as long as five seconds. The great distances were precisely one of the reasons for placing a smaller organ in the chancel.

1965 dedication 1972 Messiaen premiere

On 25 April 1965, this leviathan of an instrument was aroused from its "silent waiting." Accordingly, Dr. Charles M. Courboin, St. Patrick's Cathedral, New York, played the initial concert prior to



Olivier Messiaen at the Gallery Organ

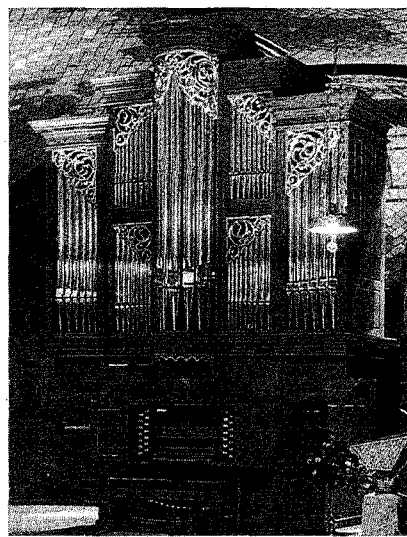
the dedication Mass that was celebrated by Francis Cardinal Spellman, Archbishop of New York. That evening Robert F. Twynham, organist and choir-master at the Cathedral of Mary Our Queen, Baltimore, performed. The dedicatory festivities continued through Sunday, 2 May, with performances by Frederick Swann, The Riverside Church, New York, on Thursday; and Berj Zamkochian, organist of the Boston Symphony and Boston Pops Orchestras, on Sunday.

Möller Opus 9702 was a "thoughtful combination of several traditions in organ building." In 1983, Olivier Messiaen who had in 1972 performed the world premiere of his *Méditations sur le Mystère de la Sainte Trinité* on the south gallery organ, remarked that it was a "very special instrument with typical American flutes, gedacks, celeste stops, etc., but with a neobaroque positif, for example, a Cromorne, Piccolo, Larigot, etc.—very pretty. I enjoyed

myself very greatly at it, and I had the sound palettes of the 19th and 18th centuries simultaneously at my disposal. As well as that, there were 'Spanish trumpets'—I used them two or three times. An overpowering effect, which really knocks the listeners flat." [See THE DIAPASON, March 1989, T. Tikker, "The Organs of Olivier Messiaen, Part 4: Organs in America" for source of this, and for other quotations from Messiaen's remembrances of the premiere, in preparation for which he had spent ten eight-hour days at the organ, selecting registrations and practicing.]

Instruments of the Crypt Church II

By this time, the *Vox Organo* of 1934 had endured the water, soot, dust, and pounding of five years of construction. The instrument had faithfully served the Crypt but was beyond repair. The Shrine, now being "organ rich," dismantled the *Vox* and replaced it with the Baldwin—also in the southwest cor-



Present Crypt Organ by Schudi

ner—that had served the Upper Church since 1959. By the 1970s, however, the Crypt was again in need of an instrument. Planning for a new organ began in 1983. Four years later, the Schudi, Opus 38, was dedicated in the Crypt Church. This instrument stands in contrast to those in the Upper Church. It is an historically-based German Baroque organ instrument with a modified tonal design of the master organ-builder Gottfried Silbermann—contemporary, colleague and friend of J. S. Bach. During the construction and installation of the Schudi, a 2-manual moveable Positiv cabinet organ, built by Möller (Op. 11671, 1984), was used in the Crypt. After the installation of the Schudi, it was relocated to the Blessed Sacrament Chapel in the Upper Church, from whence it can be moved to the chancel for use as continuo instrument.

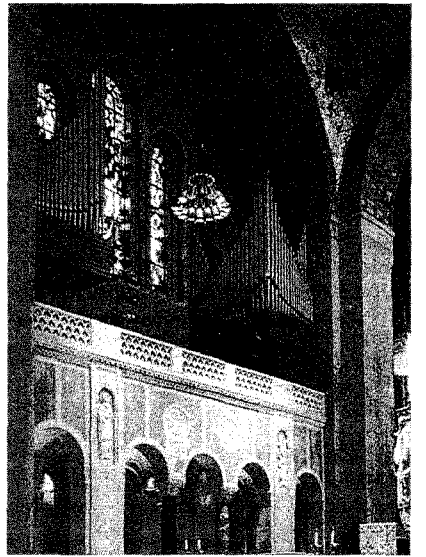
Recordings and recitals

The "marvelous art of Archimedes" affords the performer so many tonal effects, "so many combinations." Accordingly, numerous recordings have been made on these instruments. Included among them are: 1967, Maurice and Madeleine Chevalier Durulé, the chancel and gallery organs in solo and duo, re-released in 1999 as a CD (Gothic); 1969, Tenth Anniversary of the Dedication of the Upper Church: A *Solemn Mass for Peace*, composed for the occasion by Jean Langlais, Organist of the Basilica of St. Clotilde, Paris, recorded live; 1971, a two-record album by Marilyn Mason; 1979, Gunther Kaunzinger, *César Franck: Das Orgelwerk*; 1992, Frederick Swann, *The Mystic Organ*; 1995, Robert Grogan, *Times and Seasons*, liturgical organ music by 20th-century composers, and *In Dulci Jubilo*, Christmas music for organ; 2001, Peter Latona, *An Organ Pilgrimage*, music performed on all four of the pipe organs of the Basilica.

Among the many recitalists who have graced the consoles at the Shrine and signed the guest book are: E. Power Biggs, Frederick Swann, Simon Preston, Flor Peeters, Virgil Fox, Daniel Roth (who was Artist-in-Residence at the National Shrine during his two years as head of the Catholic University of America organ department, succeeded by Gunther Kaunzinger in the same appointments), Gillian Weir (who returned with the BBC to record Messiaen's complete organ works), Pierre Cochereau, and Philippe Lefebvre of Notre-Dame Cathedral in Paris.



Blessed Sacrament Chapel Organ



Chancel Organ

Renovation plans and selection of builder

After thirty-five years of service, these organs displayed significant signs of wear and increasing mechanical problems. The musicians of the Basilica saw in this the opportunity not only to remedy the mechanical deterioration of the instrument, but an opportunity to make desirable modifications to the overall tonal design of the instrument. A product of its time, the instrument's flue pipes were relatively small in scaling given the immensity of the upper church. While the Pedal and Bombarde divisions have always been effective in filling out the bottom and crowning the top of the ensemble sound, the foundational stops never quite seemed to carry their own weight. Consequently, planning for strategic repairs and renovations began. Seven qualified firms were approached for proposals and recommendations for the project, and of these, Goulding & Wood, Indianapolis, was eventually selected to prepare, in consultation with the musicians of the National Shrine, a master plan for the complete renovation and augmentation of both instruments.

The Nave South Gallery Organ reconstruction project had first taken physical shape, in fact, with the commissioning of a marble sculpture (*The Universal Call to Holiness*) for the south wall of the nave, where the two wind-chests of the organ's Rückpositiv division were located. Once removed from the wall, these two chests were first moved experimentally to the floor level of the organ gallery, to either side of the console, then removed from the building to the Goulding & Wood factory in Indianapolis to be reconstructed as two separable divisions, with new electro-pneumatic slider chests¹ and installed into the main body of the organ on the same pipework level as the other divisions of the organ, at the left and right "front corners." This relocation of the Positives required modifications to the original façade.

The initial designs for the new façade

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Noehren Plays Bach The famed teacher and organist recorded these works in 1980 in sessions at The Cathedral of St. John the Evangelist in Milwaukee and First Presbyterian Church, Buffalo, on organs that he, himself, built. At last, these elegant performances by a great artist and leader of organ culture can now be heard by all! Excellent sound quality! Fleur de Lis FL0101 \$12.98 to OHS members, \$14.98 to others

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Bach at Naumburg At St. Wenzel's Church in the small city of Naumburg in eastern Germany (about 30 miles from Leipzig), Robert Clark makes the very first recording on the newly-restored 1746 Zacharias Hildebrandt organ. Bach probably led St. Wenzel's to select Hildebrandt as the builder of this organ, and Bach and Gottfried Silbermann inspected the organ upon its completion. The \$2.5 million restoration began in 1993 and was entrusted to the Eule firm of Bautzen. The restored organ was dedicated in December, 2000. The very informative, 32-page CD booklet relates much information about the organ and its history, and establishes the strong argument that no other organ connected with Bach, whether the organ survives or not, has such "inestimable significance as an ideal 'Bach organ'.... That of all those organs, it is *this* very one that not only has survived, but may again be heard just as Bach heard it when he first played it in 1746—this has to be accounted a miracle of the highest order," writes Quentin Faulkner in the CD booklet. Calcante CD-041 2-CD set for the price of one CD, \$14.98

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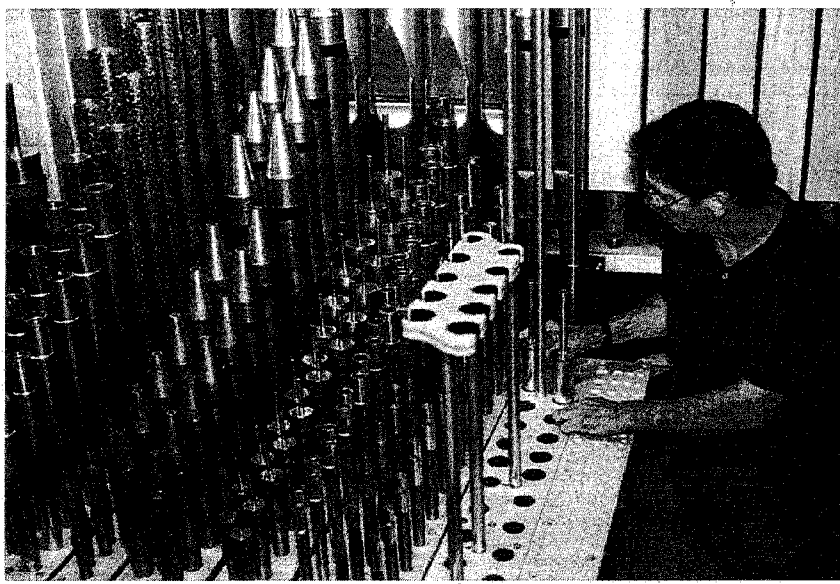
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Brandon Woods, of Goulding & Wood, Inc., installing pipes in the Positive division

by Goulding & Wood, as well as those submitted by other organ builders, were viewed as not in total harmony with the architecture and design of the Basilica, and new artistic concepts were solicited. At this time Philip Klais (Klais Orgelbau, Bonn) was engaged as design consultant for the project.

Klais emphasized the importance of preserving the character of the original design and discouraged the addition of any casework around the façade pipes. Theoretically, casework aids in sound projection. This however, was not the case with the Müller, which has two divisions (Swell and Choir) located in chambers behind the Great and Bombarde pipework. Klais further pointed out that the weakest element in the organ's original design, from an aesthetic perspective, was the lack of visual tension in the center of the façade, evidenced by the amount of empty space beneath the great rose window. The determination was then made to accent the height rather than the width of the façade and to leave the pipes free of casework. After several "brainstorming" proposals, a final design concept was approved.

The new design concept was given to Goulding & Wood to make the necessary modifications demanded by their intimate knowledge of the instrument. Although it may have been rather unorthodox having two firms involved in the same project, Thomas Wood and John Goulding worked well in concert with their German colleague. As recommended, wood cases were omitted and the façade pipework outline was significantly modified to provide space for the installation of the new Positive divisions. A new rank of pipes at 21½' forms two additional peaks located on either side of the rose window creating the 64' resultant. Two smaller peaks located in the center beneath the window are made up of the 8' Principal and Diapason ranks of the Great and Bombarde respectively. Other new larger-scale pipes at 16' pitch were installed at left and right in the façade, resulting in entirely new pipework across the entire front of the instrument (save for the eight largest 32' Pedal pipes on each side which remained in place).

The installation of the reconstructed Positive divisions and the additional large-scale pipes necessary for the re-designed façade began during the summer of 2001. At this time, final details such as the gold tinting of all façade pipes and the installation of all new golden oak panels and molding across the base of the instrument were completed.

While the redesign of the façade was a major element of the initial stages of the project, disbursements were first and foremost for the improvement of the instrument's tonal and mechanical design, specifically: 1) reconstruction of the Positive division as two new divisions containing over 1600 pipes (including a significant amount of new pipework for both additional and replaced ranks) set on new slider-action chests, with both Positives (Left and

Right) based on a 16' plenum and with broader scaling; 2) over 200 new large-scale pipes to help round out the overall tonal design and complete the façade; and 3) a new four-manual console capable of controlling both organs, replete with the latest technology, making the instrument reliable and flexible.

2001: completion of the first major stage; plans for the future

The newly renovated and reconstructed South Gallery Positives and façade were inaugurated on the Solemnity of All Saints, 2001, marking the completion of the first major phase of the long-term project, which had begun at Easter 2000 with the installation of the new south gallery console and associated control system (with 128-memory combination action). The new console includes stop knobs for the chancel organ; when the new twin console for the chancel is installed, either organ or both will be playable from either console. Future phases of renovation are, for the chancel instrument, in addition to the planned new console, tonal modifications and façade pipework changes, and for the south gallery organ, tonal modifications to the remaining enclosed and unenclosed divisions. The specification appearing with this article represents the planned end-result of the completed renovation. At present, only the Positive divisions have the listed specification; although the Great does have its new manual 32' stop, controlling the 32' (+16' extension) Violone, and the Pedal a new Gemshorn 16' (in the façade) as well as new fifth-sounding pipes for the added resultant 64' Gravis-siment. The famed Pontifical Trumpet, which sounded so clearly in Olivier Messiaen's memory from his premiere, is now playable from the Great and Bombarde as well as the original Choir manual location (but still, fortunately, not in the Pedal!).

Liturgy, the summit toward which the activity of the Church is directed, is the source of its life. The organs of the Upper Church were originally constructed during the early days of liturgical reform, uncertain of all that would follow but confident in the instrument's "wonderful splendor." It was and is the ethos of liturgy that keeps the bellows filled and the pipes sounding. It is fitting then, that at their completion, the great organs of the Upper Church more than ever before will "powerfully lift up the spirit to God."

—Peter Latona, D.M.A., Director of Music

—Robert Grogan, D.M.A., Organist and Carillonneur

—Geraldine M. Rohling, Ph.D., Archivist

Note

1. See article in THE DIAPASON, September 1991, by Thomas Wood: "The Electro-Pneumatic Slider and Pallet Windchest" ("EPS" or electro-pneumatic slider action uses electro-pneumatic key-to-note-channel control with slider/pallet windchest, a key-to-pipe action that might be described as an "interior Barker-lever" action).

Cover photo credit Tom Wachs

Basilica of the National Shrine of the Immaculate Conception

Gallery Organ

GREAT (Manual II)

- 32' Contre Violone (Ped)
- 16' Violone (ext)
- 8' Principal
- 8' Violone (ext)
- 8' Harmonic Flute
- 8' Chimney Flute
- 5½' Gross Quint
- 4' Octave
- 4' Spitz Flute
- 3½' Gross Terz
- 2½' Quint
- 2' Super Octave
- 1½' Terz
- 1½' Mixture IV-VI
- ½' Scharf IV-VI
- 16' Fagot
- 8' Trumpet
- 4' Clarion
- 8' Pontifical Trumpet (Bombarde)
- Tremolo

SWELL (Manual III)

- 16' Virole
- 16' Gedeckt
- 8' Principal
- 8' Bourdon
- 8' Orchestral Flute
- 8' Virole (ext)
- 8' Virole céleste (Low C)
- 8' Gemshorn
- 8' Gemshorn céleste (Low G)
- 4' Octave
- 4' Traverse Flute
- 2½' Twelfth
- 2' Fifteenth
- 2' Zauber Flute
- 1½' Seventeenth
- 1½' Nineteenth
- 2' Plein Jeu III-IV
- 1' Fourniture III-IV
- ½' Cymbale III
- 16' Bombarde
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon
- Tremolo

CHOIR (Manual I)

- 16' Quintaton
- 8' Principal
- 8' Flûte à cheminée
- 8' Salicional
- 8' Salicional céleste (Tenor C)
- 8' Flûte douce
- 8' Flûte céleste (Tenor C)
- 4' Fugara
- 4' Flûte conique
- 2½' Nazard
- 2' Flageolet
- 2' Flûte à bec
- 1½' Tierce
- 1½' Larigot
- 1' Piccolo
- 1½' Mixture IV
- 16' Basson
- 8' Petite Trompette
- 8' Clarinette
- 8' Chalumeau
- 4' Hautbois-Clairon
- 8' Pontifical Trumpet (Bombarde)
- Tremolo

POSITIVE LEFT (Manual I)

- 16' Geigen
- 8' Principal
- 8' Rohrflöte
- 4' Principal
- 4' Koppelflöte
- 2½' Rohr Nasat
- 2' Octave
- 2' Spielflöte
- 1½' Terzflöte
- 1½' Quintflöte
- 1½' Mixture IV
- 8' Trompette
- Tremolo

POSITIVE RIGHT (Manual I)

- 16' Singend Gedeckt
- 8' Holz Gedeckt
- 4' Principal
- 4' Hohlflöte
- 2' Principal
- 2' Blockflöte
- 1' Sifföte
- ½' Mixture IV
- 8' Krummhorn
- Tremolo

BOMBARDE (Manual IV)

- 8' Diapason
- 8' Open Flute
- 4' Octave Major
- 4' Harmonic Flute
- 2' Mixture V
- 8' Cornet VI
- 16' Bombarde Harmonique
- 8' Trompette Harmonique
- 8' Clairon Harmonique
- 8' Pontifical Trumpet
- Tower Bells

PEDAL

- 64' Gravis-siment (1-12 resultant)
- 32' Contre Violone
- 32' Contre Bourdon
- 16' Contre Basse
- 16' Principal
- 16' Violone (ext)
- 16' Gemshorn
- 16' Virole (Sw)
- 16' Bourdon
- 16' Gedeckt (Sw)
- 16' Quintaton (Ch)
- 10½' Gross Quint
- 8' Octave
- 8' Violone (ext)
- 8' Stopped Flute
- 8' Gedeckt (Sw)
- 5½' Quint (from Harmonics IV)
- 4' Choral Bass
- 4' Open Flute
- 2' Octave Bass
- 2' Höhl Flute
- 2½' Rauschquint II
- 1½' Mixture II
- ½' Scharf II
- 6½' Harmonics IV
- 32' Contre Bombarde
- 32' Contre Basson (ext Ch)
- 16' Bombarde (ext)
- 16' Posaune
- 16' Fagot (Gt)
- 16' Basson (Ch)
- 8' Trumpet
- 8' Fagot (Gt)
- 4' Clarion
- 4' Rohr Schalmel

Chancel Organ

GREAT (Manual II)

- 16' Violone
- 16' Bourdon
- 8' Principal
- 8' Violone (ext)
- 8' Flûte ouverte
- 8' Bourdon
- 4' Octave
- 4' Flûte à fuseau
- 2½' Nasat
- 2' Super Octave
- 2' Flûte à bec
- 1½' Terz
- 1½' Mixture IV
- 8' Trumpet
- 8' Bombarde (ext Ped)
- Tremolo

SWELL (Manual III)

- 16' Gedeckt
- 8' Principal
- 8' Virole
- 8' Virole céleste (Low G)
- 8' Gedeckt (ext)
- 4' Octave
- 4' Harmonic Flute
- 2' Super Octave
- 1½' Quint
- 2' Plein Jeu III-IV
- 16' Basson-Hautbois
- 8' Trompette
- 8' Hautbois (ext)
- 4' Clairon
- 8' Bombarde (Gt)
- Tremolo

CHOIR (Manual I)


- 16' Dolcan
- 8' Diapason
- 8' Rohr Flute
- 8' Dolcan (ext)
- 8' Dolcan céleste (Low G)
- 4' Fugara
- 4' Block Flute
- 2½' Nazard
- 2' Principal
- 2' Spitz Flute
- 1½' Tierce
- 2' Fourniture III
- ½' Cymbale II
- 8' Como di Bassetto
- 8' Bombarde (Gt)
- Tremolo

PEDAL

- 32' Contre Bourdon (ext)
- 16' Principal
- 16' Violone (Gt)
- 16' Bourdon (Gt)
- 16' Soubasse
- 16' Gedeckt (Sw)
- 16' Dolcan (Ch)
- 8' Octave
- 8' Violone (Gt)
- 8' Stopped Flute
- 8' Gedeckt (Sw)
- 4' Choral Bass
- 4' Open Flute
- 2' Octave Bass
- 2½' Rauschquint II
- 1½' Mixture II
- 32' Contre Basson (ext Sw)
- 16' Bombarde
- 16' Basson (Sw)
- 8' Bombarde (ext)
- 8' Basson (Sw)
- 4' Chalumeau



Fabry, Inc., Fox Lake, Illinois, has completed the first phase of a three-phase program for the rebuilding and tonal additions for the three-manual, 26-rank Aeolian-Skinner organ at Marytown Kolbe Shrine, Libertyville, Illinois. Phase one included a solid state conversion of the console, new manual keyboards, and multiplex system. The console is prepared for the MIDI resource system and tonal additions. The organ had been altered considerably by previous technicians. Phase two, scheduled for early 2002, will include a total re-leathering and several mechanical changes. Phase three will be completed in late 2002, consisting of several tonal additions. Brother Juniper Kriss, O.F.M., was instrumental in getting the project completed. Photography is by Photographic Design of Racine, Wisconsin; the console was completed by David G. Fabry; installation was by Joseph Poland.



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- GREAT**
- 16' Bourdon (wired)
 - 8' Principal
 - 8' Spitzflöte
 - 4' Octave
 - 4' Koppel Flute (prep)
 - II Grave Mixture
 - Chimes (prep)
 - Tremolo
 - Gt 16-UO-4

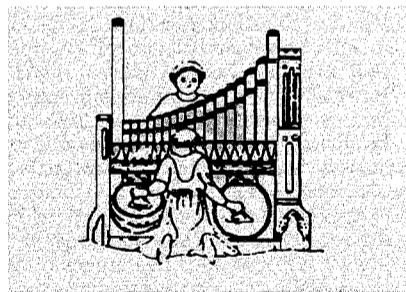
- SWELL**
- 8' Chimney Flute
 - 8' Viole de Gamba
 - 8' Viole Celeste
 - 8' Flauto Dolce
 - 8' Flute Celeste
 - 4' Spitz Octave (prep)
 - 4' Gemshorn
 - 2' Super Octave
 - 1 1/2' Larigot (prep)
 - III Mixture
 - 8' Trumpet
 - 4' Oboe
 - Tremolo
 - Sw 16-UO-4

- CHOIR**
- 8' Cor de Nuit
 - 8' Dulciana
 - 8' Unda Maris
 - 4' Prestant (prep)
 - 4' Flute Harmonique
 - 4' Zabor Flute
 - 2' Block Flute
 - 1 1/2' Tierce (prep)
 - 8' French Horn
 - Tremolo
 - Ch 16-UO-4

- PEDAL**
- 32' Resultant (wired)
 - 16' Contra Bass
 - 16' Bourdon
 - 16' Lieblich Gedeckt (Sw)
 - 8' Principal
 - 8' Bourdon
 - 4' Choral Bass
 - 32' Bombarde (prep)
 - 16' Trombone (prep)
 - 8' Trumpet (wired)

- Couplers**
- Sw/Ped 8-4
 - Gt/Ped 8-4
 - Ch/Ped 8-4
 - MIDI/Ped
 - Sw/Gt 16-8-4
 - Ch/Gt 16-8-4
 - MIDI/Gt
 - Sw/Ch 16-8-4
 - MIDI/Ch
 - Ch/Sw
 - Gt/Sw
 - MIDI/Sw

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

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

UNITED STATES

East of the Mississippi

15 MARCH

John Weaver; First Church Congregational-UCC, Nashua, NH 8 pm

Daniel Zaretsky; Trinity Church, Boston, MA 12:15 pm

Susan Landale; St. Peter's Episcopal, Albany, NY 7 pm

Daniel Roth; Princeton University Chapel, Princeton, NJ 7:30 pm

Gordon Turk, with The Juilliard Trombone Choir; St. Mary's Episcopal, Wayne, PA 7:30 pm

Adrienne Cox Olson; St. Helena's Episcopal, Beaufort, SC 12 noon

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

Ann Elise Smoot; Trinity Lutheran, Akron, OH 8 pm

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

Urban Baroque; First Presbyterian, Chicago, IL 12:10 pm

Frederick Swann; St. Andrew's Lutheran, Mahtomedi, MN 7:30 pm

16 MARCH

New England Spiritual Ensemble; Kingswood Regional H.S., Wolfeboro, NH 8 pm

Gordon Turk, Widor festival; Princeton University Chapel, Princeton, NJ 10 am

Daniel Roth; Princeton University Chapel, Princeton, NJ 2 pm

Marilyn Mason, Dupré, *Stations of the Cross*; First Presbyterian, York, PA 7:30 pm

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

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 8 pm

Cj Sambach, Informance; Market Street Presbyterian, Lima, OH 10 am

Barbara Bruns; St. Giles Episcopal, Northbrook, IL 8 pm

17 MARCH

Cherry Rhodes; Adolphus Busch Hall, Cambridge, MA 8 pm

Ross Wood; St. Thomas, New York, NY 5:15 pm

Peter Stoltzfus; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm

Jeffrey DeVault & Michael Lodico; Ursinus College, Collegeville, PA 4 pm

Fauré, *Requiem*; St. Gregory's Episcopal, Bryn Mawr, PA 5 pm

Ji-Yoen Choi; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Christopher Young, with choir, Evensong and Durufle *Requiem*; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm

Simply Gershwin (Paul Bisaccia, piano, with John Whitley, tenor); St. Gregory's Episcopal, Boca Raton, FL 4 pm

Joan Lippincott; Christ Church, Pensacola, FL 4 pm

Thomas Murray; St. Luke's Episcopal, Atlanta, GA 7 pm

Simon Preston; Severance Hall, Cleveland, OH 3 pm

Cj Sambach; Market Street Presbyterian, Lima, OH 3 pm

John Weaver; First Presbyterian, Bristol, TN 3 pm

Tom Trenney; Cathedral Church of the Advent, Birmingham, AL 4 pm

Lenten Evensong; Independent Presbyterian, Birmingham, AL 5 pm

18 MARCH

Christopher Young, lecture; Trinity-by-the-Cove Episcopal, Naples, FL

Todd Wilson, with choir & orchestra, Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

19 MARCH

Bach, *St. Matthew Passion*; St. Thomas, New York, NY 7:30 pm

Robert Gant; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

20 MARCH

Anthony Newman; St. Bartholomew's, New York, NY 7:30 pm
University Circle Chorale; Kulas Hall, Cleveland Institute of Music, Cleveland, OH 8 pm

21 MARCH

Robert August; Adolphus Busch Hall, Cambridge, MA 12:15 pm
Music of the Baroque; St. Paul's, Chicago, IL 8 pm
Janice Beck; Rollins College, Winter Park, FL 8 pm

22 MARCH

Brian Jones; Trinity Church, Boston, MA 12:15 pm
McNeil Robinson; Concordia College, Bronxville, NY 8 pm
Ann Elise Smoot; United Methodist Church, Saratoga Springs, NY 8 pm
Daniel Zaretsky; St. Mary's Episcopal, Wayne, PA 7:30 pm
John Whiteside; First United Methodist, Charlottesville, VA 12:15 pm
Music of the Baroque; First United Methodist, Evanston, IL 8 pm
David Mulbury; Fourth Presbyterian, Chicago, IL 12:10 pm
William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm
The Westminster Choir; Fourth Presbyterian, Chicago, IL 8 pm

24 MARCH

Martin Jean; Woolsey Hall, Yale University, New Haven, CT 8 pm
St. Andrew Chorale, Monteverdi *Vespers of 1610*; Madison Avenue Presbyterian, New York, NY 4 pm
Gerre Hancock; St. Thomas, New York, NY 5:15 pm
Paul Jacobs; The Palms Presbyterian, Jacksonville Beach, FL 4 pm
Handel, *St. John Passion*; First United Methodist, Charlottesville, VA 7:30 pm
University Circle Chorale; St. Stanislaus, Cleveland, OH 3 pm
Aaron David Miller, with orchestra; Monroe Street Methodist, Toledo, OH 7 pm
Marilyn Mason, Dupré, *Stations of the Cross*; St. Joseph Cathedral, Columbus, OH 7:30 pm
Thomas Weisflog, with reader; Rockefeller Chapel, Chicago, IL 3 pm

25 MARCH

Marilyn Mason, masterclass; St. Joseph Cathedral, Columbus, OH 7:30 pm
Paul Vander Weele; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 MARCH

American Baroque; Cleveland Museum of Art, Cleveland, OH 7:30 pm

29 MARCH

Bach, *St. John Passion*; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm
James David Christie; Jacoby Symphony Hall, Jacksonville, FL 8 pm

31 MARCH

Judith Hancock & Thomas Bara; St. Thomas, New York, NY 2:30 pm
The Amici Singers; Longwood Gardens, Kennett Square, PA 2:30 pm

4 APRIL

Andrew Holman; Adolphus Busch Hall, Cambridge, MA 12:15 pm
Paul Bisaccia; The Hartford, Hartford, CT 5:30 pm
Sándor Szabó; Our Lady of Sorrows, South Orange, NJ 3 pm
Texas Boys Choir; St. John's Episcopal, Savannah, GA 7:30 pm

5 APRIL

Jason Abel; Trinity Church, Boston, MA 12:15 pm
Bethany Chamber Choir; Bethany Presbyterian, Rochester, NY 7:30 pm
Donald Sutherland; Church of the Reformation, Washington, DC 7:30 pm
Miae Park; St. Helena's Episcopal, Beaufort, SC 12 noon
Gerre Hancock; Clayton State College, Morrow, GA 8:15 pm
Huelgas Ensemble; Rockefeller Chapel, Chicago, IL 8 pm

7 APRIL

Kei Koito; College of the Holy Cross, Worcester, MA 3 pm
Tom Trenney, with the Greece Symphony; Bethany Presbyterian, Rochester, NY 3 pm
Svein Amund Skara; Cathedral of St. Patrick, New York, NY 4:45 pm
Cameron Carpenter; St. Thomas, New York, NY 5:15 pm
John Walker; St. Monica's, Sussex, NJ 4 pm
Lorenz Maycher; St. John's Evangelical Lutheran, Easton, PA 3 pm
Jean-Pierre Leguay; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Robert Parkins; Duke University Chapel, Durham, NC 2:30 pm and 5 pm

John Obetz; St. Petersburg Junior College, St. Petersburg, FL 2 pm and 5 pm
Gerre Hancock; Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm
Thierry Escaich; Wabash College, Crawfordsville, IN 3 pm
Richard Webster; The Parish Church of St. Luke, Evanston, IL 5 pm
Wisconsin Baroque Ensemble; St. Paul Lutheran Church, Beloit, WI 4 pm

8 APRIL

Tewkesbury Abbey Choir of Men and Boys; St. Mary's Episcopal, Wayne, PA 7:30 pm
Thierry Escaich, master class; Wabash College, Crawfordsville, IN 10 am

9 APRIL

John Rose; Trinity College Chapel, Hartford, CT 5 pm
William Gudger, with soprano and trumpet; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

10 APRIL

Bach, Complete Motets; St. Bartholomew's, New York, NY 6:30 pm
James O'Donnell; St. Agnes Cathedral, Rockville Centre, NY 7:30 pm
Joan Lippincott; St. Ignatius Loyola, New York, NY 8 pm
David Higgs; Central Synagogue, New York, NY 8 pm
Winchester Cathedral Choir; Trinity Church, Vero Beach, FL 7:30 pm

11 APRIL

Gail Archer; Adolphus Busch Hall, Cambridge, MA 12:15 pm
George Wessner & Fred Davies; Kirk of Dunedin, Dunedin, FL 8 pm

12 APRIL

Ken Cowan; Trinity Church, Boston, MA 12:15 pm
Kevin Birch; Immaculate Conception Church, Boston, MA 8 pm
Victoria Wagner; St. Paul R.C. Cathedral, Pittsburgh, PA 8 pm
Cj Sambach, Informance; First Presbyterian, West Chester, PA 7:30 pm
Maurice Clerc; Old Presbyterian Meeting House, Alexandria, VA 8 pm
Erwan LePrado; First Scots Presbyterian, Charleston, SC
George Wessner & Fred Davies; Kirk of Dunedin, Dunedin, FL 8 pm
Winchester Cathedral Choir; St. Paul's Episcopal, Chattanooga, TN 7 pm
James O'Donnell; The Cathedral of St. Paul, Birmingham, AL 7:30 pm

13 APRIL

Scott Parry, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Herndon Spillman; First United Church of Christ, Reading, PA 10 am
Christa Rakich, masterclass; St. John's Episcopal, Hagerstown, MD 10 am
George Wessner & Fred Davies; Kirk of Dunedin, Dunedin, FL 2 pm
David Briggs; St. Norbert Abbey, De Pere, WI 2 pm

14 APRIL

George Bozeman, Jr.; First Congregational, Woburn, MA 3 pm
Carole Terry; Binghamton University, Binghamton, NY 4 pm
Aaron David Miller; Cathedral of the Incarnation, Garden City, NY 7 pm
Nicolas Kynaston; Grace Episcopal, Brooklyn Heights, NY 4 pm
Terry Heisey; St. Thomas, New York, NY 5:15 pm
Sándor Szabó; Our Lady of Sorrows, South Orange, NJ 3 pm
Brahms, *Requiem*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Herndon Spillman; First United Church of Christ, Reading, PA 4 pm
Gordon Turk; St. Andrews UCC Church, Lancaster, PA 4 pm
Christa Rakich; St. John's Episcopal, Hagerstown, MD 7 pm
Paul Jacobs; John Knox Presbyterian, Greenville, SC 4 pm
Jane Watts; St. Gregory's Episcopal, Boca Raton, FL 4 pm
Simply Gershwin; Trinity-by-the-Cove Episcopal; Naples, FL 4 pm
Todd Wilson; The First Congregational Church, Columbus, OH 4 pm
Erwan LePrado; Broad Street Presbyterian, Columbus, OH 7 pm
Winchester Cathedral Choir; Cathedral of St. Phillip, Atlanta, GA 7:30 pm
Kirstin Synnestevedt, Alan Laufman memorial recital; St. John Lutheran, Wilmette, IL 4 pm
John Gouwens; The Culver Academies, Culver, IN 7:30 pm

15 APRIL

Victoria Sirota, workshop; Holmdel Community UCC, Holmdel, NJ 7 pm
Winchester Cathedral Choir; Christ Episcopal, Macon, GA 8 pm

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The Texas Boys Choir; St. James Episcopal,
Birmingham, MI 7:30 pm
Olivier Latry; University of St. Thomas, St.
Paul, MN 8:15 pm

16 APRIL

Claudia Dumschat; Church of the Holy
Apostles, New York, NY 7:30 pm
Seung-ran Kim; St. Luke's Chapel, Medical
University of SC, Charleston, SC 12:15 pm

17 APRIL

Winchester Cathedral Choir; The Reformed
Church, Bronxville, NY 7:30 pm

18 APRIL

Brent Maguire; Adolphus Busch Hall, Cam-
bridge, MA 12:15 pm
Olivier Latry; River Center, Columbus State
University, Columbus, GA 7:30 pm

19 APRIL

Michael Kleinschmidt; Trinity Church,
Boston, MA 12:15 pm
Richard Heschke; Concordia College,
Bronxville, NY 8 pm

Nicolas Kynaston; St. Stephen's Episcopal,
Richmond, VA 8 pm
John Mitchener; St. Paul's Episcopal, Win-
ston-Salem, NC 8 pm

Delores Bruch; St. Helena's Episcopal,
Beaufort, SC 12 noon
James Diaz; Trinity Lutheran, Akron, OH 8
pm

Erwan Le Prado; Fourth Presbyterian, Chica-
go, IL 7:30 pm

Choral concert; Rockefeller Chapel, Chicago,
IL 8 pm

Linda Andrews & Anita Werling; First Pres-
byterian, Macomb, IL 7:30 pm

Douglas Cleveland; Chapel of St. John the
Divine, Champaign, IL 8 pm

Kimberly Marshall; First Presbyterian,
Springfield, IL

20 APRIL

Sequentia; Immaculate Conception Church,
Boston, MA 8 pm

Choral concert; St. Peter's, Morristown, NJ
7:30 pm

Robin Austin, carillon; Longwood Gardens,
Kennett Square, PA 2:30 pm

21 APRIL

Gillian Weir; First United Methodist, Sch-
enectady, NY 3 pm

James Hildreth; St. Thomas, New York, NY
5:15 pm

Mark Peterson; Plymouth Church of the Pil-
grims, Brooklyn, NY 8 pm

Stefan Engels; The United Methodist
Church, Red Bank, NJ 4 pm

Gerre Hancock, with choir, hymn festival; St.
Paul's, Doylestown, PA 4 pm

Olivier Latry; St. Ann's, Washington, DC 4
pm

Paul Bisaccia, piano; First Congregational
Church, Hendersonville, NC 3 pm

Erwan Le Prado; Christ Church Episcopal,
Pensacola, FL

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

Mozart, *Requiem*; First Presbyterian, Arling-
ton Heights, IL 4 pm

•Scott Eakins, Lee Erickson, Mark Koenig,
& Sr. Mary Jane Wagner; St. Augustine of
Hippo, Milwaukee, WI 3 pm

22 APRIL

Ross Updegraff; Elliott Chapel, Presbyterian
Homes, Evanston, IL 1:30 pm

23 APRIL

Gillian Weir; Christ & St. Luke's Church, Nor-
folk, VA 7:30 pm

William Gudger, with brass; St. Luke's
Chapel, Medical University of SC, Charleston,
SC 12:15 pm

26 APRIL

Heinrich Christensen; Trinity Church,
Boston, MA 12:15 pm

C.P.E. Bach, *St. Matthew Passion*; Harvard
University, Cambridge, MA 8 pm

Erwan Le Prado; St. Paul's Episcopal Cath-
edral, Buffalo, NY 7:30 pm

David Craighead; The Presbyterian Church
of Chestnut Hill, Philadelphia, PA 8 pm

Melanie Martin; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

27 APRIL

The Men of CONCORA; First Lutheran, New
Britain, CT 5 pm

Jon Gillock; St. Paul Lutheran, Allentown,
PA 10 am

Doug Gefvert, carillon; Longwood Gardens,
Kennett Square, PA 2:30 pm

John Gouwens, carillon; The Culver Acade-
mies, Culver, IN 4 pm

Stephen Hamilton; Kingsport Symphony
Orchestra, Kingsport, TN 8:15 pm

28 APRIL

The Men of CONCORA; St. John's Episcopal,
West Hartford, CT 5 pm

John Weaver; US Military Academy, West
Point, NY 3 pm

Durullé, *Requiem*; Bethany Presbyterian,
Rochester, NY 11 am

John Baratta; Cathedral of St. Patrick, New
York, NY 4:45 pm

Judith Hancock; St. Thomas, New York, NY
5:15 pm

Seton Hall University Choir; Our Lady of Sor-
rows, South Orange, NJ 3 pm

Monte Maxwell; Ursinus College, Col-
legeville, PA 4 pm

Mendelssohn, *Elijah* (selections); Old Presby-
terian Meeting House, Alexandria, VA 8:30 am
and 11 am

John Mitchener; West Market Street United
Methodist, Greensboro, NC 4 pm

•Members recital (Treasure Coast AGO);
Trinity Episcopal, Vero Beach, FL 4 pm

Todd Wilson, and Durullé *Requiem*; Sever-
ance Hall, Cleveland, OH 3 pm

Sr. Evelyn Brokish, OSF; Cathedral of the
Holy Angels, Gary, IN 3 pm

30 APRIL

Joan Lippincott; Lutheran Theological
Southern Seminary, Columbia, SC 7 pm

UNITED STATES

West of the Mississippi

15 MARCH

Marie-Claire Alain; Bales Organ Recital Hall,
University of Kansas, Lawrence, KS 7:30 pm

Clint Kraus; St. Mark's Cathedral, Seattle,
WA 7:30 pm

17 MARCH

Plymouth Music Series; Central Lutheran,
Minneapolis, MN 4 pm

Frederick Swann; Manchester United
Methodist, Manchester, MO 7 pm

Felix Hell; Christ the King Lutheran, Houston,
TX 5 pm

Paul Jacobs, Messiaen Marathon; Grace
Cathedral, San Francisco, CA 1 pm

Zephyr; All Saints' Episcopal, Beverly Hills,
CA 4 pm

18 MARCH

Diane Belcher; Community of Christ, Kansas
City, MO 8 pm

Frederick Swann, master class; Manchester
United Methodist, Manchester, MO 7:30 pm

Marie-Claire Alain; All Souls Episcopal, San
Diego, CA 7:30 pm

19 MARCH

Marie-Claire Alain, master class; St. Paul's
Cathedral, San Diego, CA 7 pm

22 MARCH

Richard Elliott; Mormon Tabernacle, Salt
Lake City, UT 7:30 pm

Craig Cramer; Trinity Episcopal, Reno, NV
7:30 pm

24 MARCH

Chiemi & Kiyo Watanabe; Floral Heights
United Methodist; Wichita Falls, TX 3 pm

Craig Cramer; Grace Lutheran, Tacoma, WA
7 pm

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

27 MARCH

Marilyn Mason, Dupré, *Stations of the Cross*;
Grace St. Paul Episcopal, Tucson, AZ 7 pm

28 MARCH

Anthony Newman, harpsichord, with Seattle
Symphony, Bach, *Brandenburg Concertos*;
Benaroya Hall, Seattle, WA 7:30 pm

29 MARCH

Anthony Newman, harpsichord, with Seattle
Symphony, Bach, *Brandenburg Concertos*;
Benaroya Hall, Seattle, WA 8 pm

30 MARCH

Anthony Newman, harpsichord, with Seattle
Symphony, Bach, *Brandenburg Concertos*;
Benaroya Hall, Seattle, WA 8 pm

31 MARCH

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

5 APRIL

Janet Ahrend; University of Washington,
Spokane, WA 12:30 pm and 8 pm

7 APRIL

Maurice Clerc; Trinity Episcopal Cathedral,
Little Rock, AR 3 pm

Frederick Swann; Trinity Episcopal, Tulsa,
OK 6:30 pm

Robert Bates; Trinity Lutheran, Lynnwood,
WA 7 pm

Catherine Crozier; Trinity Cathedral, Port-
land, OR 5 pm

Lawrence Strohm; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

Philip Smith, with Anglican Chorale; All
Saints' Episcopal, Beverly Hills, CA 5 pm

9 APRIL

Jean-Pierre Leguay; Shove Chapel, Col-
orado College, Colorado Springs, CO 7:30 pm

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12 APRIL
Joseph Adam; St. James Cathedral, Seattle, WA 7:45 pm
Thierry Escaich; All Souls Episcopal, San Diego, CA 7:30 pm

13 APRIL
Frederick Swann, master class; Zion United Church of Christ, St. Joseph, MO 10 am
Marilyn Keiser, master class; All Saints' Episcopal, Beverly Hills, CA 3 pm
Martin Jean; California Lutheran University, Thousand Oaks, CA 8 pm

14 APRIL
James O'Donnell; St. Peter's Episcopal, St. Louis, MO 5 pm
Frederick Swann; Zion United Church of Christ, St. Joseph, MO 3 pm
Thierry Escaich; Highland Park Presbyterian, Dallas, TX 7 pm
Marilyn Keiser; All Saints' Episcopal, Beverly Hills, CA 4 pm
Jiyoung Lee; St. James, Los Angeles, CA 5:45 pm
Douglas Cleveland; St. Mark Evangelical Lutheran, Anchorage, AK 4 pm

16 APRIL
Stephen Tharp; Wichita State University, Wichita, KS 7:30 pm
Gillian Weir; Westwood United Methodist, Los Angeles, CA 7:30 pm

18 APRIL
Kiyo & Chiemi Watanabe; Hope Presbyterian, Austin, TX 7:30 pm

19 APRIL
Guillermo Martinez; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm
Cj Sambach, Informance; Desert Skies United Methodist, Tucson, AZ 9, 11 am, 1 pm
Paul Klemme, with trumpet; University Presbyterian Church, Seattle, WA 7:30 pm
Winchester Cathedral Choir; Grace Cathedral, San Francisco, CA 7:30 pm

20 APRIL
Lynn Trapp, with ensemble; St. Olaf, Minneapolis, MN 7:30 pm
David Higgs, master class; The University of Iowa, Iowa City, IA 10 am

21 APRIL
David Higgs; University of Iowa, Iowa City, IA 8 pm
Martin Jean; Chapel of the Cross Lutheran, St. Louis, MO 5 pm
Choral evensong; Trinity Episcopal Cathedral, Little Rock, AR 5 pm
Kiyo & Chiemi Watanabe; First Presbyterian, Kerrville, TX 3 pm
Joseph Adam; Pacific Lutheran University, Tacoma, WA 3 pm
Cj Sambach; Desert Skies United Methodist, Tucson, AZ 3 pm
Choral concert; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Winchester Cathedral Choir; All Saints' Episcopal, Beverly Hills, CA 4 pm

23 APRIL
Ji-Yoen Choi; Organ Hall, University of Houston, Houston, TX 7:30 pm

26 APRIL
Peter Sykes; St. Mark's Cathedral, Seattle, WA 7:30 pm

27 APRIL
Plymouth Music Series; Orchestra Hall, Minneapolis, MN 8 pm

Marilyn Keiser, master class; Cherry Creek Presbyterian, Englewood, CO 9 am
David Higgs; St. Mark's Episcopal, Berkeley, CA 7:30 pm

28 APRIL
Orpheus Chamber Singers; First Unitarian Church of Dallas, Dallas, TX 7:30 pm
Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm
Marilyn Keiser; Cherry Creek Presbyterian, Englewood, CO 3 pm
Frederick Swann; St. John's Episcopal, Ross, CA 5 pm

INTERNATIONAL

15 MARCH
Catherine Ennis; St. Dominic's Priory, London, England 7:30 pm
Lionel Fotheringham; Chapel of St. Augustine, Tonbridge School, London, England 8 pm

16 MARCH
Nick Gale; St. George's RC Cathedral Southwark, London, England 1:05 pm
Christopher Eastwood; St. John the Evangelist, London, England 6:30 pm
Gillian Weir; Sacred Heart Church, Wimbledon, London, England 8 pm

17 MARCH
Emmanuel Le Divellec; Temple de LeLocle, LeLocle, Switzerland 5 pm

18 MARCH
Thomas Trotter; Symphony Hall, Birmingham, England 1 pm

19 MARCH
Robert Batt; Ryerson United Church, Vancouver, BC, Canada, 12:10 pm

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

21 MARCH
Clive Driskill-Smith; St. Johns' Smith Square, London, England 1 pm

23 MARCH
Gillian Weir; St. Oswald's, Oswestry, Shropshire, England 7:30 pm

24 MARCH
Sylvie Pagano, with trumpet and clarinet; Eglise de Massongex, Massongex, Switzerland 5 pm
Martin Sander; St. Paul's Cathedral, London, England 5 pm

26 MARCH
Christopher Herrick; Bridgewater Hall, Manchester, England 7:30 pm

27 MARCH
Choral concert; St. John the Evangelist, Hamilton, Ontario, Canada 7:30 pm

29 MARCH
Pater Ambros Koch; Ste-Trinité, Berne, Switzerland 6 pm

1 APRIL
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am

3 APRIL
Naji Hakim, master class; St. Trinité, Paris, France, through April 6
Richard Townend; Holy Trinity, London, England 1:15 pm

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 #0210 - Cherchez les Femmes ... Joan Lippincott, Katharine Pardee, Kathleen Scheide, Dorothy Papadakis and other women of exceptional musicianship lead us through a treasury of organ repertoire.
 #0211 - Vive la France! ... recitalist, composer and improviser Marie-Bernadette Dufourcet presents a cross-section of French music from the past century.
 #0212 - Chips Off the Old Bach ... Robert Clark, Anthony Newman, Catharine Crozier and others play transcriptions and rearrangements of, early works by, and homages to the greatest of all organist-composers, Johann Sebastian Bach.
 #0213 - He is Risen! ... involving everything from Gregorian chant to electric guitar, the organ provides provocative and inspiring music for the Christian Resurrection Festival (Easter).

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5 APRIL
McMaster Vocal Ensemble; McMaster University, Hamilton, Ontario, Canada 8 pm

8 APRIL
David Gammie; All Souls, London, England 7:30 pm

9 APRIL
Marie-Claire Alain; Royal Festival Hall, London, England 7:30 pm

10 APRIL
Kevin Bowyer; St. Mary's Guildford, London, England 1:10 pm

13 APRIL
Andrew Lucas; St. Albans Cathedral, London, England 5:30 pm

14 APRIL
Anne Froidebise; Eglise d'Auvernier, Auvernier, Switzerland 5 pm

16 APRIL
David Goode, with **Howard Goodall**; Royal College of Organists, London, England 8 pm
James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:10 pm

17 APRIL
Steven Grahl; St. Marybone Parish Church, London, England 6:30 pm

18 APRIL
Jonathan Scott; St. John's Smith Square, London, England 1 pm

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

20 APRIL
William McVicker; St. John the Evangelist, London, England 6:30 pm

21 APRIL
Thomas Bielfeldt; St. Paul's Cathedral, London, England 5 pm
Mark King; Cathedral of the Holy Trinity, Paris, France 4:30 pm
John Rose; Cathedral of Notre Dame, Paris, France

23 APRIL
Ross MacLean; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:10 pm

26 APRIL
Ken Cowan; St. Andrew's Presbyterian, Thorold, Ontario, Canada 8 pm

27 APRIL
Stephen Farr; St. John the Evangelist, London, England 7:30 pm

28 APRIL
Stefan King; St. Paul's Cathedral, London, England 5 pm
Sylvie Poirier & Philip Crozier; Eglise Saint-Frédéric, Drummondville, Québec, Canada 2:30 pm

30 APRIL
James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:10 pm

565, Bach; *Trio in the Style of Bach: Alles was du bist*, Nalle; *Ragtime for Four Hands and Four Feet*, Callahan; *Nocturne*, Albright; *Rodomantade*, Gawthrop.

JAMES I. BOSCHKER, First Lutheran Church, St. Peter, MN, November 16: *Prélude sur l'Introit de l'Épiphanie*, *Fugue sur le Thème du Carillon des heures de la Cathédrale de Soisson*, Durufé; *Ecce Lignum Crucis*, Heiller; *Mariales*, Hakim; *Attende Domine*, op. 8, *Te Deum*, op. 11, Demessieux.

DAVID BRIGGS, Trinity College, Hartford, CT, October 23: First Movement (*Symphony No. 5*), Widor; *Symphonie-Passion*, op. 23, Dupré; *Improvisation: Suite a la Française sur les theme populaires*, Briggs.

JAMES RUSSELL BROWN, St. Giles' Episcopal Church, Northbrook, IL, November 18: The End of Time (*The Hildegard Organ Cycle*), Ferko; *Vater unser im Himmelreich*, Böhm; *Prélude and Fugue in b*, BWV 544, Bach; *Alléluias sereins d'une âme qui désire le ciel (L'Ascension)*, Messiaen; *Prélude and Fugue on the name Alain*, Durufé.

WILLIAM D. GUDGER, Cathedral of St. Philip, Atlanta, GA, November 18: *Concerto in F*, HWV 295, Handel; *First Organbook*, Pinkham; *Choral No. 3 in a*, Franck.

PAUL JACOBS, St. Andrew's Lutheran Church, Portland, OR, November 18: *Sinfonia (Cantata No. 29)*, *Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in e*, BWV 528, *Prélude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on "America"*, Ives.

NICOLAS KYNASTON, Ascension and St. Agnes, Washington, DC, October 14: *Sonata in g*, C.P.E. Bach; *An Wasserflüssen Babylon*, BWV 653B, *Fuga sopra il Magnificat*, BWV 733, Bach; *Prélude and Fugue in b*, op. 35, no. 3, Mendelssohn arr. Kynaston; *Consolation in E*, op. 65, no. 3, *Rhapsodie in c#*, op. 65, no. 1, Reger; *Introduction et Allegro risoluto (Sonata VIII in A)*, op. 91, Guilman; *Hommage to Handel*, Karg-Elert; *Toccata*, op. 12, Germani.

ERWAN LEPRADO, Trinity College Chapel, Hartford, CT, November 6: *Grand Dialogue en Ut*, Marchand; *Recit de Tierce en Taille*, de Grigny; *Ach bleib' bei uns, Herr Jesu Christ*, BWV 649, *Wer nur den lieben Gott lässt walten*, BWV 647, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Concerto in d after Vivaldi*, BWV 596, Bach; *Cantilène (Third Symphony)*, Vierne; *Choral-Improvisation on Victimae Paschali Laudes*, Tournemire; *Improvisation*.

BRUCE NESWICK, Eastern Michigan University, Ypsilanti, MI, November 2: *Improvisation* on a submitted theme; *Choral II en si mineur*, Franck; *Toccata und Fugue in F-Dur*, BWV 540, Bach; *Symphonie I*, op. 14, Vierne; *Improvisation* on a submitted theme.

PIERRE PINCEMAILLE, Trinity Episcopal Church, Reno, NV, November 16: *Choral No. 3 in a*, *Prélude*, *Fugue et Variation*, Franck; *Scherzo (Symphony op. 13, no. 4)*, *Méditation (Symphony op. 13, no. 1)*, *Toccata (Symphony op. 42, no. 5)*, Widor; *Scherzo, Choral (Symphony No. 2)*, Vierne; *Choral varié sur Veni Creator*, Durufé; *Le Banquet Céleste*, Messiaen; *Chorale and variations (Improvisation on a submitted theme)*.

SYLVIE POIRIER and PHILIP CROZIER, Basilique Notre-Dame-du-Cap, Québec, Canada, November 4: *Sonate en ré mineur*, op. 30, Merkel; *Petite Suite*, Bédard; *Dance Suite for Organ Duet*, Kloppers; *Toccata Française sue le nom de H.E.L.M.U.T.*, Bölting; *Fugue à six parties et deux sujets à 4 mains*, Loret; *Suite de noëls*, Rioux.

DANIEL ROTH, Oberlin College Conservatory of Music, Oberlin, OH, November 3: *Offertoire sur les grands jeux*, Couperin; *Symphonic interlude (oratorio Redemption)*, Franck transcr. Roth; *Triptyque—Hommage à Pierre Cochereau*, Roth; *Improvisation; Sonata on the 94th Psalm*, Reubke.

RUDY SHACKELFORD, with Michael Damato, trumpet, and George Nelson, narrator, Bethany United Methodist Church, Gloucester Point, VA, November 18: *Triumphal March (Aida)*, Verdi arr. Mawby; *The Nutcracker Suite*, op. 71a, Tchaikovsky arr. Hohman.

STEPHEN THARP, Illinois College, Jacksonville, IL, September 4: *Concerto in D*, BWV 972, Bach/Tharp; *Triptyque*, Dupré; *Prière*, Franck; *Prélude, Scherzo and Passacaglia*, op. 41, Leighton.

CHARLES TOMPKINS, The Church of the Ascension (Episcopal), Hickory, NC, October 21: *Praeludium in e*, Bruhns; *Poolsche Dans*, Sweelinck; *Nun komm der Heiden Heiland*, BWV 659, *Prélude and Fugue in G*, BWV 541, Bach; *Sonata III (über alte Volkslieder)*, Hindemith; *Sonata in f*, op. 65 no. 1, Mendelssohn.

THOMAS TROTTER, First United Methodist Church, Little Rock, AR, November 13: *Concerto after Prince Johann Ernst*, BWV 592, *Passacaglia*, BWV 582, Bach; *Voluntary in C*, op. 5, no. 1, Stanley; *Capriccio*, Ireland; *Overture (Rienzi)*, Wagner arr. Lemare; *Prélude and Fugue on the name of ALAIN*, Durufé; *Ettrick Banks*, Weir; *Final (Hommage à Stravinsky)*, Hakim.

MARCIA VAN OYEN, Glenview Community Church, Glenview, IL, November 16: *Litanies*, Alain; *Byzantine Sketches*, Mulet; *Rubrics*, Locklair; *Moto ostinato*, Eben; *The Strife Is O'er*, Lovinofosse; *Victimae paschali laudes*, Tournemire.

ANITA WERLING, First Presbyterian Church, Macomb, IL, October 26: *Marche Religieuse*, op. 15, no. 2, Guilman; *Concerto in g*, op. 4, no. 1, Handel; *Toccata und Fugue in F*, BWV 540, Bach; *Prélude and Fugue in G*, op. 109, no. 2, Saint-Saëns; *Grande Pièce Symphonique*, op. 17, Franck.

Organ Recitals

DOUGLAS A. BECK, with Stephen Kogut, Lutheran Church of the Reformation, Washington, DC, November 2: *Annum per Annum*, Pärt; *Meaning of History*, Preparation for Christ, *The Effect of Love*, Completion of the Cosmos (*The Hildegard Organ Cycle*), Ferko; *Adagio*, *Toccata (Symphony V)*, Widor; *Toccata and Fugue in d*, BWV

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Attention readers: Due to unexpectedly low response, our "remote keyless entry for organ consoles" (December, p. 31) has ceased production. All orders placed before January 15 will be fulfilled, however, with the exception of the "tractor-beam" format. We regret the inconvenience. For further information: Box Remote-Con, THE DIAPASON.

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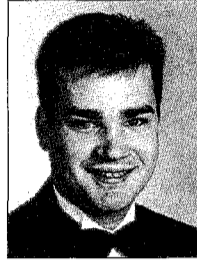
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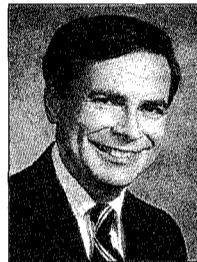
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