

THE DIAPASON

APRIL, 2002



Christ Church, Episcopal, Plano, Texas
Specification on pages 20-21

Letters to the Editor

"Toaster" debate

Coming back to the "toaster" discussion in the July 2001 issue, I would like to challenge a point made by Mr. Gawthrop. [The discussion began with Letters to the Editor in the May 2001 issue, and continued with a guest editorial in June 2001, and more letters in the July, August and September issues.—Ed.] If digital musical instruments have been "proven to answer real musical concerns in a manner which is satisfying . . ." then perhaps we hear with different ears. "Market acceptance" does not equate with "artistic merit." I would not care to hear Mr. Gawthrop's exquisite choral music rendered by a digitally augmented or simulated choir for one second, although many in the pews of churches would not care one bit about the issue and find it to be satisfying. Limited "market acceptance" of a composer's music does not infer that the more popular alternative has any artistic merit whatsoever.

That many churches find something far from any sort of ideal as meeting their needs may only indicate how divorced the arts have become from religion. Other real and less expensive musical instruments such as the piano can and do stand in place of the pipe organ in many houses of worship, and I only wonder what it says about organists as musicians that we would rather make music with an impostor device or "add-ons" than the best next alternative whatever that might be—even the unaccompanied voice. The word "ideal" is for me the key to this debate, and I think that organists should advocate for the ideal—there are too many other forces taking another course. I think we can all avoid "inescapable conclusions" about the legitimacy of digital and combination organs. The primary argument in their favor in almost all situations stems from financial imperatives, never artistic ones. That the argument that "hardly anyone can tell" has been used since the onset of the new technologies for sound production and is still used presupposes an admission that some can tell the difference. One might take a similar poll on the artistic merit of the Sistine Chapel ceiling and get similar results.

I have played all sorts of substitute organs, and when I do, I try to make the best music that I can. I have yet to find one that really does the job other than being an imitation—even after much tweaking. The illusion has various aspects, but it is always a mirage. Organists should not let themselves be derailed by a grandiose need for self-expression through the medium of apparently large and comprehensive instruments. We should come to grips with really poignant musical tone that only comes from acoustic sources and

live with that which can be made available to us in various circumstances.

The situation at St. Mark's, Philadelphia is another matter. [Letters to the Editor, May 2001] As to the digital voices, I have no comment. The pipe division once located in the area in question was, by reputation, a failure and removed for that reason. I understand that the real issue is acoustical, and it is much easier to blame the organ than fix the acoustics! As to the addition of E. M. Skinner voices, they do no harm although their inclusion is ironic in light of what the organ represents. As to the historical issue, perhaps even a positive (a pun, perhaps) change in St. Mark's acoustics would be an assault on the integrity of Don Harrison's masterpiece for it was voiced with the present acoustic in mind! That his work has survived without alteration to the original voices and windchests is something we can be thankful for. The blessing is that the "plug-in" apparatus can simply be unplugged when they grow tired of its sound and it starts to malfunction.

Truly many organs are of great historic interest and when recognized as such are worthy of special preservation. Other times it will become necessary to alter them to meet new needs, and at these times there will be a risk that something beautiful may be lost. At the same time something greater may be gained. It is good that there was much input on the St. Mark's situation, and from such well-informed and passionate individuals. The organ world has come far in this regard, but changes will continue to occur.

None of my comments should be misconstrued to indicate that I feel that the latest control technologies should not be incorporated into pipe organs of all types. Pipe organs are musical instruments, and to enhance their utility at no compromise to tone and musicality is, in my view, part of the art. I do not subscribe to the notion that there is no progress in art and society. Such a notion is pessimistic and destructive. But we must judge carefully those ideas and technologies that we embrace and put them to the most desirable uses.

Cheers for those who are finally speaking up on this issue. Hooray for APOBA which has found a mission in educating the public about what makes a real organ. I think the future of the pipe organ is a bright one if those who play don't give up on the cause. Let's dwell on the positive in this debate and get the word out that the pipe organ is alive and well and is an instrument for the 21st century.

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Here & There

Washington National Cathedral continues its organ recital series on Sundays at 5 pm: April 7, J. Reilly Lewis; 4/14, Erik Suter; 4/21, Donald Armitage; May 5, Enrico Zanovello; 5/26, Melanie Moll. For information: 202/537-6216; <Angela_Calo@Cathedral.org>.

St. Mary's Cathedral, San Francisco, continues its music series on Sunday afternoons: April 7, Lawrence Strohm; 4/21, Cathedral Choir of Boys and Girls, Cathedral Schola Cantorum; May 5, Michael Smith; 5/12, Vantage Brass; 5/26, Cathedral Choir. For information: 415/567-2020 x213.

The Oundle International Festival presents "Pulling out the Stops," April 12-14 at Oundle, Northamptonshire. The event is a residential course for beginner organists; faculty includes

Sarah Baldock; Simon Williams; James Lloyd Thomas; James Parsons, and others; <www.oundlefestival.org.uk>.

The Central Arkansas AGO chapter, Lyon College, Batesville, and the Batesville Arts Council will present Will Headlee on April 13 at 2 pm at the Christian Scientist Society of Batesville. The organ there is a 1960 Flentrop of two manuals, 19 stops, and 26 ranks, and the program is a recreation of the dedication recital played by E. Power Biggs on September 11, 1960. The recital will be preceded by a lunch and a lecture on the history of the organ and the church by Allen L. (Pat) Crouch, designer of the church, who was instrumental in the installation of the organ. For information: <www.cacago.org>.

The Cathedral Church of All Saints, Halifax, Nova Scotia, Canada,

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presents its spring series of organ recitals on Tuesdays at 12:10 pm: April 16, James Burchill; 4/23, Ross MacLean; 4/30, 5/14, 5/21, James Burchill. For information: 902/423-6002.

Presbyterian Homes, Evanston, Illinois, continues its organ recital series at Elliott Chapel: (Mondays at 1:30 pm) April 22, Ross Updegraff; May 20, Jill Hunt; June 24, Robert Wagner; (Thursday, 7:15 pm) May 9, Jan Hora. For information: 847/446-3423.

St. Luke's Church, Evanston, Illinois, will present its 29th annual **Bach Week Festival** May 3-12, with Richard Webster, music director. The schedule includes concerts on Friday, May 3, at 8 pm and 10:15 pm; Sunday, May 5, at 7 pm; Friday, May 10, at 8 pm and 10:15 pm; and Sunday, May 12, 7 pm; and includes performances by the Bach Week Festival Chorus and Orchestra, as well as guest instrumentalists and vocalists. Among the offerings are *The Seasons*, Vivaldi; *Royal Fireworks Music*, Handel; Cantatas 50, 35, and 71, Bach, in addition to numerous chamber works. The church's restored 1922 E. M. Skinner organ is featured in each concert, played by Christine Kraemer, Merlin Lehman, Margaret Kemper, and Eric Budzynski. For information: 847/549-7929; <bachwk@aol.com>.

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The Church of St. Joseph, Bronxville, New York, has announced its spring music events: May 5 (at West Center Church) and 19 (at Church of St. Joseph), Vaughan Williams, *Dona Nobis Pacem*, sung by the combined choirs of West Center Church and the Church of St. Joseph; May 12, Pote, *Oh, Jonah*, sung by the children's choir; John Strybos, director; Arnold Ostlund, organist. For information: 914/337-9205; <jpstrybos@aol.com>.

The International Association of Organ Documentation will present its 2002 conference May 9-11, devoted to the 1870 E. & G.G. Hook organ formerly in the Unitarian Church, Woburn, Massachusetts, and now in the Kirche zum Heiligen Kreuz, in Berlin, Germany. The three-manual, 39-stop Hook was purchased in 1991 and restored in 2001 by the Hermann Eule Organ Company of Bautzen. Dedication festivities included a recital by Thomas Murray. (See the article by Lois & Quentin Regestein in the October 2001 issue of THE DIAPASON, p. 14.) The conference features lectures on topics relating to organbuilding in New England and in Berlin (Barbara Owen, Fritz Noack, John Bishop), and recitals (Arvid Gast, George Bozeman). Information: <www.hook-orgel.de>, <aedv.cs.tu-berlin.de/projects/ordea/iaod-tagung>.

The Incorporated Association of Organists presents its 16th London Organ Day on May 18 at the Grosvenor Chapel, Mayfair, and St. George's Church, Hanover Square. The schedule includes lectures, masterclasses, and recitals; presenters include Johannes Geffert, Margaret Phillips, Dominic Gwynn, Richard Hobson, and others. For information: Rowland Wateridge, 7 Collins Lane, Hursley, Winchester SO21 2JX, U.K.

The Barlow Prize 2002 will award a \$10,000 commission for a major new work for organ. The 15–20 minute work is expected to meet the highest artistic requirements of the organ. There are no restrictions with regard to musical style, nationality, age, gender, race, religion, or political persuasion. The application must include a résumé, two recent scores and recordings of the scores. A performing consortium of five American organists will premiere the work in 2004: Frederick Swann, Christopher Young, Pamela Decker, Kimberly Marshall, and Don Cook. The deadline for applications is June 1. The winner will be announced before September 1. For information: Lynda Palma, 801/378-8204, <www.byu.edu/music/barlow>.

The Royal College of Organists Performer of the Year 2002 Competition takes place September 16–21 at Symphony Hall in Birmingham, England. There will be three public rounds culminating in a concerto final. First prize is £4000; runner up £2500; third prize £1500; and audience prize £500. Judges include Judith Bingham, Peter Hurford, Todd Wilson, and Ben van Oosten, along with artistic director Thomas Trotter. Deadline for applications is May 1. For information: 020 7936 3606.

The Organ Library, the research and reference facility of the Boston AGO chapter, has announced a new schedule. Formerly open only on Mondays, the collection is now open also on Thursdays from 10:30 am to 4 pm, and is housed at the School of Theology of Boston University. Founded in 1975, the collection features pipe organ literature (4000+ items) and recordings (700+ items), including works of lesser-known 19th and 20th-century composers, as well as the papers of E. Power Biggs, Catharine Crozier, T. Tertius Noble, Lillian Murtagh, and Arthur Howes. For information: <orglib@bu.edu>.

The choristers of **The Madeleine Choir School** sang a concert in honor of the 6th annual Founders Day celebration on March 10 at the Cathedral of the Madeleine, Salt Lake City, Utah. The first rehearsal took place on March 19, 1990, of what was then an after-school part-time program at the cathedral. Today the choir, led by Gregory Glenn, has grown into a full-time school for talented youngsters in grades four through eight. The concert included *Mass for Five Voices*, Byrd; *Cantata 131*, Bach; *Three Graduals*, Bruckner; and *Three American Hymn Settings*, Nestor. For information: 801/994-4662.

Trinity Episcopal Church and the Santa Barbara AGO chapter presented a Bach Birthday Bash on March 10 at Trinity Episcopal Church, Santa Barbara, California. The program featured works for organ and harpsichord played by David Gell, as well as chamber music performed by the Anapamu Chamber Players.

The Chancel Choir, the Sine Nomine Singers, and instrumentalists of **First Presbyterian Church**, Lynchburg, Virginia, presented a program on February 24 entitled "Music in Times of War and Peace." The program was dedicated to the memory and in honor of victims and survivors of the September 11 tragedy, and included works of Callahan, Vierne, Burgon, Britten, Barber, Mozart, Hovhaness, Lloyd Webber, Haydn, Elgar, and Hovland. Gordon and Barbara Betenbaugh are organists and choirmasters of the church.

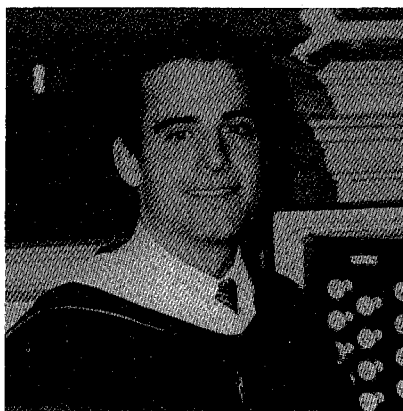
Appointments



Jason Charneski

Jason Charneski has been appointed director of music and the arts at the First Church of Christ (Center Church) in Hartford, Connecticut, where he succeeds Charles Miller. In addition to directing the church's choir and playing the Austin organ (IV/65, 1954, 1969), he is responsible for the church's outreach program into the community and city elementary schools through concerts and other events. Mr. Charneski leaves a similar position at Bethany Covenant Church in Berlin, Connecticut, and has previously served churches in North Carolina and New York. He holds a master's degree from the North Carolina School of the Arts, where he studied with John Mitchener, and received a bachelor's degree, with distinction, from the Eastman School of Music, studying organ with David Higgs and improvisation with Richard Erickson and Gerre Hancock. Charneski is sub-dean of the Greater Hartford AGO chapter and has served as festival accompanist for the annual summer workshop presented by CONCORA (Connecticut Choral Artists).

Christopher Urban has been appointed associate organist at First Presbyterian Church, Arlington



Christopher Urban

Heights, Illinois. The position includes playing for two Sunday services as well as special services throughout the year on the church's 39-rank Schantz organ, and accompanying the 80-voice Chancel Choir and the Chamber Singers ensemble. Mr. Urban joins the music staff, working with Leon Nelson, director of music, in a large and diverse music program which includes a concert series for the 2000-member congregation. He has studied organ with William Evans and Marilyn Keiser and is a graduate of Indiana University with a degree in economics and political science. Urban is a research statistician at A. C. Nielsen in Schaumburg, Illinois.

Here & There

George Bozeman, Jr. will play a recital of all-American music at the Kirche zum Heiligen Kreuz in Berlin-Kreuzberg, Germany, on May 11. The organ is E. & G. G. Hook Opus 553, built in 1870 for the First Unitarian Church in Woburn, Massachusetts. It was recently restored by the Eule firm of Bautzen, Germany, and installed in Berlin-Kreuzberg's Holy Cross Church. The recital is part of the International Association of Organ Documentation conference May 9–11. Mr. Bozeman will also present a paper on American composers. On May 17, he will repeat the program on the Cavallé-Coll organ in L'Eglise de Notre Dame, St. Dizier, France.



Craig Cramer

Craig Cramer will begin his 10th annual European recital tour on May 5 at 4 pm with a performance on the 1720 Koenig organ at the Basilika, Kloster Steinfeld. All concerts this year take place in Germany: May 9, St. Willibald Kirche, Munich-Laim; May 12, Heilig Geist Kirche, Bielefeld; May 19, the Benedictine Abbey at Himmerod; May 20, Katholische Pfarrkirche St. Peter und Paul, Freinsheim; and May 26, Katholische Pfarrkirche St. Cyriakus, Ruchheim/Pfalz. In addition Cramer will make a CD recording on the recently restored 1-manual 1818 Geib organ in Ruchheim.

Pamela Decker was awarded tenure and promotion to associate professor of organ and theory at the University of



Pamela Decker

Arizona, Tucson, in April 2001. In 2000, she was named the recipient of the College of Fine Arts Excellence in Teaching Award for the 1999–2000 school year. Decker maintains a recital career under the management of Phyllis Stringham Concert Management and is active as a composer. C.F. Peters recently accepted her work "Portales" (harpsichord duo) for publication, and in the recent past her works have been performed by more than 50 performers in at least 12 countries.



Alfred Fedak

Alfred Fedak was awarded a prize by the John Ness Beck Foundation for his composition *Christus Paradox* (GIA Publications G-5463). The purpose of the foundation is to encourage and foster composers of traditional sacred choral music. Fedak currently serves as minister of music and arts at Westminster Presbyterian Church, Albany, New York. For information: 708/496-3800.



Joan Lippincott

Joan Lippincott is featured on a new recording, *Sinfonia: J.S. Bach*, on the Gothic label (G 49130). Assisted by an instrumental ensemble, Ms. Lippincott performs on the Fritts organ at Princeton Theological Seminary. The program includes sinfonias, arias, and choruses from Cantatas 35, 169, 49, 120, 21, 146, and 188, arranged into concertos for organ and instrumental ensemble. For information: 800/735-4720; <www.loft.cc>.



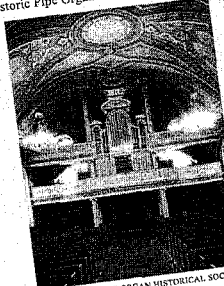
The Chancel Choir of First United Methodist Church, Charlottesville, Virginia, singing the prelude before Evensong at Washington National Cathedral on September 23. C. Ralph Mills, minister of music, played an organ recital at 5 pm on the same day.

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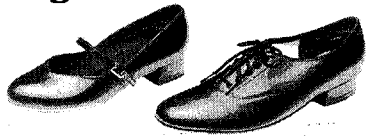
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Adrian Lucas

Adrian Lucas is featured on a new recording, *Adrian Lucas plays organ music from Worcester*, Vol. 1 in The English Cathedral Series, on the Regent label (REGCD 159). Recorded on the 1925 Harrison & Harrison organ at Worcester Cathedral, which was restored in 1997 by Nicholson & Co., the program includes works of Walton, Elgar, Blair, Stravinsky, Parry, Tchaikovsky, Tomlinson, Chopin, and Wagner. For information: 01902 424 377; <regent.records@btinternet.com>

A new work by **J. Christopher Pardini**, *Toccata on "Amazing Grace"*, has been published by GIA Publications (G-5523, \$8.00). The new setting of the hymn tune New Britain was composed for the "Hour of Power" at the Crystal Cathedral, where Pardini serves as organist. For information: 708/496-3800; <www.giamusic.com>

Melody Steed is featured on a new recording, *New Vintage: New Music for Trumpet & Organ*, on the Gothic label (G 49127). Ms. Steed performs on the Gabriel Kney organ at Grace & Holy Trinity Cathedral, Kansas City, and is assisted by trumpeter Keith Benjamin in works by Samuel Adler, Donald Freund, Eugene O'Brien, James Moberley, and Stephen Beck. For information: 800/735-4720.



Marcia Van Oyen

Marcia Van Oyen is featured on a new recording, *Visions of Eternity*, on the Raven label (OAR 570). The CD was recorded on the Buzard Opus 21 organ at Glenview Community Church in Glenview, Illinois, where Van Oyen is director of music and organist. The recording takes its title from the work *Visions of Eternity* by Frank Ferko, which Van Oyen commissioned. With the theme of resurrection and eternal life, the program also includes *Rhapsody in C#-minor*, op. 17, no. 3, *Psalms Prelude II*, op. 32; Howells; *Prière*, Franck; *Te Deum*, Langlais; *Amazing Grace*, Shearing; *Deep River*, Utterback; *In Paradisum*, Fedak; *Alleluys*, Preston; and *Victimae paschali laudes*, Tournemire. For information: 804/353-9226; <www.ravened.com>

Sacred choral music of **Nicholas Wilton** is featured on a new recording, *Magnificat*, on the Philangelus label. Sung by the group Magnificat, directed by Philip Cave, the program includes 14 selections by Wilton. Ten tracks from the CD can be heard at the composer's web site <www.catholicmusic.co.uk>, and the disc is available for \$15. For information: <www.watercolouricons.com>

The **Institute of British Organ Building** has announced the release of its new annual publication, *Organ Building* (replacing "The Organ-builder"). The aim of the publication is to review and feature work completed during the past year by British organ builders. The contents include articles and a review of the preceding year, along with general articles related to the British organ-building world. The 2001 issue includes many photographs and drawings; each project is presented with

commentary by consultants, builders, and players. There is an interview with Olivier Latry who shares his view on the relationship among organ design, voicing, and musical performance. Other articles are by Alan Howarth, Ian Bell, Didier Grassin, Kenneth Tickell, Jonathan Ambrosino, John Mander, John Norman, and others. Available from the Organ Literature Foundation, \$21 (plus \$3 postage), 781/848-1388; <organlitfnd@juno.com>

Bärenreiter-Verlag has announced the release of *Alexandre Guilmant: Selected Organ Works, Vol. 2*, edited by Wolf Kalipp. The critical edition, which is part of the series "Classics of French Organ Music," includes Sonatas 5 through 8. The tri-lingual publication evaluates previously unexplored source material and is accompanied by a detailed preface, a critical report, and a catalog of sources. For information: <www.baerenreiter.com>

Pape Verlag Berlin has announced the release of the CD-ROM of Marco Brandazza: *Bibliography of the Organ*. With 28,000 titles, the preface and introduction are in English, French, Italian, and German. The CD also contains a complete list of all German organ building companies with telephone and fax numbers, e-mail and Internet addresses. Available for \$75 (plus \$3 postage) from The Organ Literature Foundation, 781/848-1388; e-mail: <organlitfnd@juno.com>

The **Choir of All Saints Church**, Atlanta, Raymond & Elizabeth Chenault, organists & choirmasters, is featured on two recent recordings on the Towerhill label. *Promised Land* is a collection of 21 choral and solo spirituals by White, Luboff, Burleigh, Moore, Dawson, and others. A *Christmas Alleluia* includes music of Dirksen, Paulus, Floyd, Hadley, Major, Nelson, and Britten. The choir will sing at the Piccolo Spoleto Festival in Charleston on the choral artists series. For information: <www.towerhill-recording.com>

CONCORA (Connecticut Choral Artists) is featured on a new recording, *Bach: The Six Motets*. Under the direction of Richard Coffey, artistic director, the group is joined by members of the Orchestra New England in *Lobet den Herrn, alle Heiden*, BWV 230; *Komm, Jesu, komm*, BWV 229; *Fürchte dich nicht*, BWV 228; *Der Geist hilft unser Schwachheit auf*, BWV 226; *Jesu, meine Freude*, BWV 227; *Singt dem Herrn ein neues Lied*, BWV 225. For information: 860/224-7500; <www.CONCORA.org>

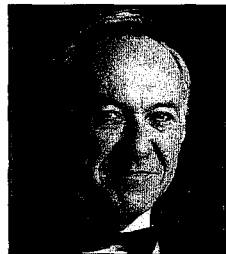
Reference Recordings has announced the release of *Richard Danielpour: An American Requiem* (RR-97). The work was commissioned by the Pacific Symphony Orchestra and is dedicated to the lives lost on September 11. The orchestra, under the direction of Carl St. Clair, is joined by three vocal soloists and the Pacific Chorale, John Alexander, artistic director. For information: 650/355-1892; <www.ReferenceRecordings.com>

The **Choir of Trinity Church**, Wall Street, New York, is featured on a new recording, *Christmas at Trinity*, with organist and director of music Owen Burdick, on the Naxos label (8.555886). The program includes 23 traditional carols, mostly British arrangements of British carols, and was recorded at Trinity Church in February 2001. For information: <www.naxos.com>

The **Girl Choristers of Wells Cathedral** are featured on a new recording, *Ave Maria*, on the Lammas label (LAMM 132D), with director Malcolm Archer, organist Rupert Gough, and violinist Rachel Gough. The program includes works of Saint-Saëns, Archer, Roth, Fauré, Rheinberger (*Mass in E-flat*, op. 155), Harvey, Dalby, and Karg-Elert (*Third Symphonic Canzona*, op. 85, no. 3). For information: <www.lammas.co.uk>

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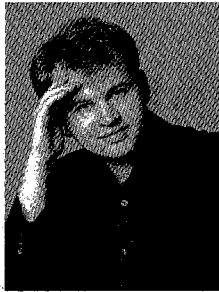
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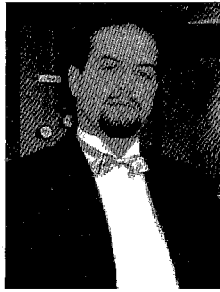
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Dallas Winner
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new to roster



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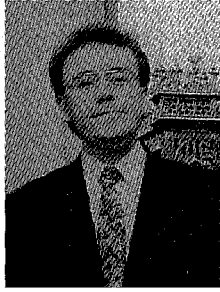
Laughton & O'Meara
trumpet & organ



Janice Beck



Jonathan Biggers



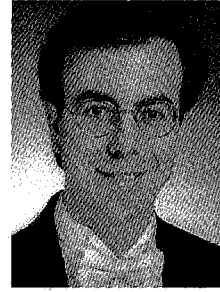
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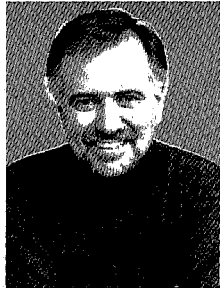
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Jeremy Filsell



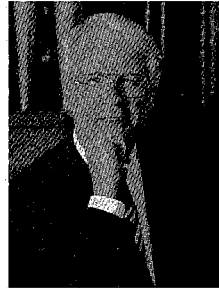
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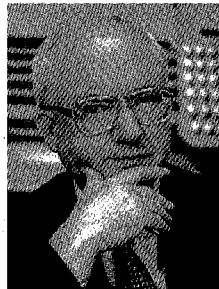
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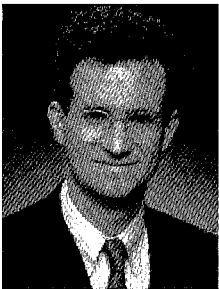
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Carole Terry



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Marianne Webb



John Scott Whiteley

Harpsichord News

by Larry Palmer

Remembering Igor

Igor Kipnis, performer on the harpsichord, clavichord, fortepiano, and the modern piano, prolific and celebrated recording artist, born September 27, 1930 in Berlin; died January 23, 2002, in West Redding, Connecticut.

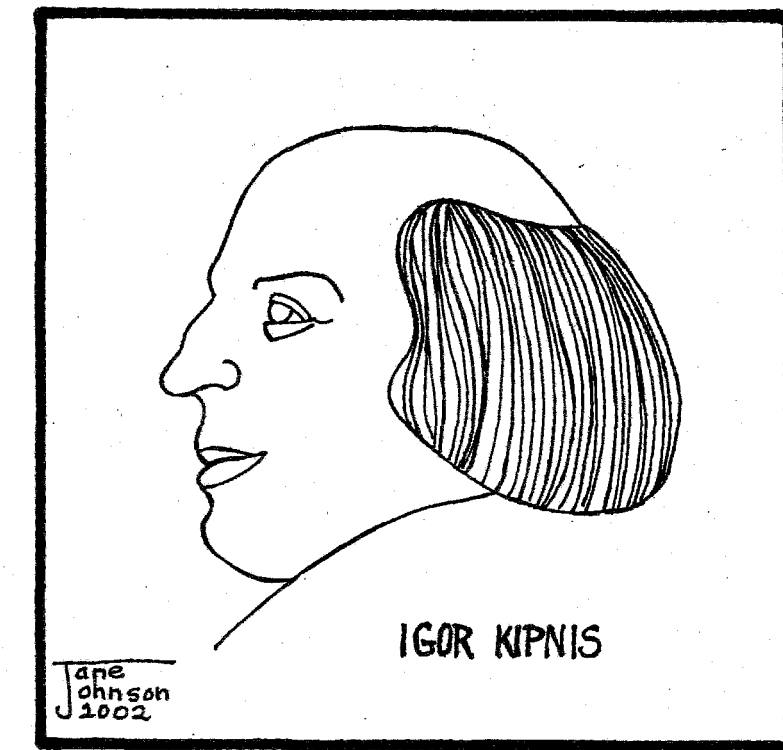
Bare statistics provide the "book-ends." But what of the life? The following pastiche of notes and clippings from my "Igor File" should help to give a partial picture of an engaging musical career, as well as a personality not devoid of humor.

- From unused research notes for my book *Harpsichord in America* comes this notice, surely the first public one for the future artist who would become such an expert at the public relations game.

The Musical Courier, 8 November 1930, page 18: **IGOR KIPNIS Arrives in America.** Alexander Kipnis [the great Ukrainian bass singer] had to obtain a special Russian passport to bring his three-week-old son to the U. S. (aboard the *SS Europa*).

- Kipnis profiles himself as a contributing editor of *Stereo Review* (February 1977, page 138) and tells how he first discovered the harpsichord:

After detailing his musical ancestry (including maternal grandfather Henriot Levy, head of the piano department of the American Conservatory in Chicago, uncle Hans Henriot, one of the first conductors of the Utah Symphony, and, of course, his father, leading bass of the Metropolitan Opera) Igor described a youthful project: earning enough money to buy Edwin Fischer's piano recording of Bach's *Well-Tempered Clavier*, which, to his initial dismay, contained two additional records of the second *English Suite* played by Wanda



Igor Kipnis (drawing by Jane Johnson)

Landowska on the harpsichord. But from hearing this "filler" recording came an interest in trying Landowska's strange instrument. This happened during his years at Harvard, where, majoring in social relations, he got the opportunity to put his hands on a harpsichord in Randall Thompson's Handel course.

- My first correspondence with Kipnis:

A letter from Igor, dated March 21, 1971, answered my query about his not including Hugo Distler's *Christmas Story* in a list of suggested Christmas music recordings for a *Stereo Review* article, and noted his availability to play a solo harpsichord recital in Dallas for the 1972 national convention of the American Guild of Organists. [Although

his manager Albert Kay was able to offer a generous discount from Kipnis' regular fee, it was still a considerable amount since the harpsichordist would have to transport his instrument halfway across the United States. The convention program committee felt that it could not budget that much for a "non-organ" event.]

- A report (by William Bender) on Kipnis' debut with the New York Philharmonic (*Time*, 13 January 1975):

"To perform [baroque] music the player must have a flawless ability to shape the form, then a knack for making embellishments sound both natural and exciting. Kipnis has both these talents in abundance. Indeed, it is doubtful whether any harpsichordist now performing can match his particular combination of formal restraint, interpretive flair and sheer energy. Certainly that was the case last week as Kipnis made a successful New York Philharmonic debut playing two diverse works under Conductor Pierre Boulez—Bach's *Brandenburg Concerto No. 5* and Falla's *Harpsichord Concerto* (1926)."

- Kipnis' curiosity about the early 20th-century harpsichord repertoire lead to occasional letters between us concerning this topic of mutual interest. His 1976 Angel recording of favorite encore pieces (*Bach Goes to Town*) included Francis Thomé's *Rigodon* (c. 1893), which still holds a place of honor as the earliest-known solo work of the modern harpsichord revival. Igor generously responded to my search for publication information, enabling me to find my own antiquarian copy of the work.

- In Dallas in the early 1980's for a performance of Francis Poulenc's *Concert Champêtre* (for which the Symphony rented my 1968 Dowd harpsichord), Igor asked me, at dinner, if I had any idea how to find the score for Duke Ellington's only harpsichord piece. I was able to return his earlier favor by sharing the facsimile of *A Single Petal of a Rose* (found in Ule Troxler's catalog *Antoinette Vischer* [Basel, 1976]). Igor had made his own arrangement of Ellington's opus by the time he came back to Texas to play at Austin College in Sherman in September 1985, and enjoyed playing it. Jazz was a favored pastime.

- It took Igor of the eagle eye to observe the surprisingly early date on

Mario Castelnuovo-Tedesco's *English Suite* (1909) when he was reviewing Frances Bedford's indispensable catalog *Harpsichord and Clavichord Music of the 20th Century*, and it was he who followed through on the history of this first solo harpsichord work actually to be composed in the 20th century.

- The same eagle eyes read my "Murder and the Harpsichord" (first installment) in *THE DIAPASON* (July 1991). Igor sent me another excerpt which included his name in author Joseph Hansen's sixth Dave Brandstetter mystery, *Gravedigger*. And, in typical Igor fashion, the accompanying note was written on City of Leavenworth (!)—Office of the City Attorney—letterhead, undoubtedly acquired during a concert visit to Kansas.

- "A Musician's Hobby Is Behind the Camera" read the title of an article in *The New York Times* for January 21, 1990. Valerie Cruice detailed the background of the 41 photographs (an accidental number or a Bach tribute?) in Igor's exhibition of his photographs at the Mark Twain Library, Redding, Connecticut. Portraits (many of them of conductors at work), buildings, flora and fauna, abstracts, and "scenics," the photos were taken between 1945 and 1989. A simple program-fold "catalog" of the exhibit (which Igor sent me) includes some charming vignettes of the circumstances under which the pictures were taken. My favorite, accompanying a portrait of Yousuf Karsh and Alexander Kipnis:

"When I recently rediscovered the slightly damaged negative of the photo I had shot at the age of fifteen, I called up the secretary at Karsh's New York office to inquire just for my own information as to the exact date of his session with my father. Several days later, to my great astonishment the photographer himself was on the phone, giving me the information and apparently delighted that such a picture still existed (Karsh, now 81, was 37 at the time of that shooting). My wife and I made a date to have dinner with Karsh and his wife, Estrellita, in New York, and at the Café des Artistes, after having given him a copy of that photograph I summoned enough nerve to ask whether he might consider doing my portrait. 'Yes, I would be interested,' he replied, 'but only on the condition that your son, Jeremy, takes a picture of the two of us after I have finished, just as you did when I photographed your father.'"

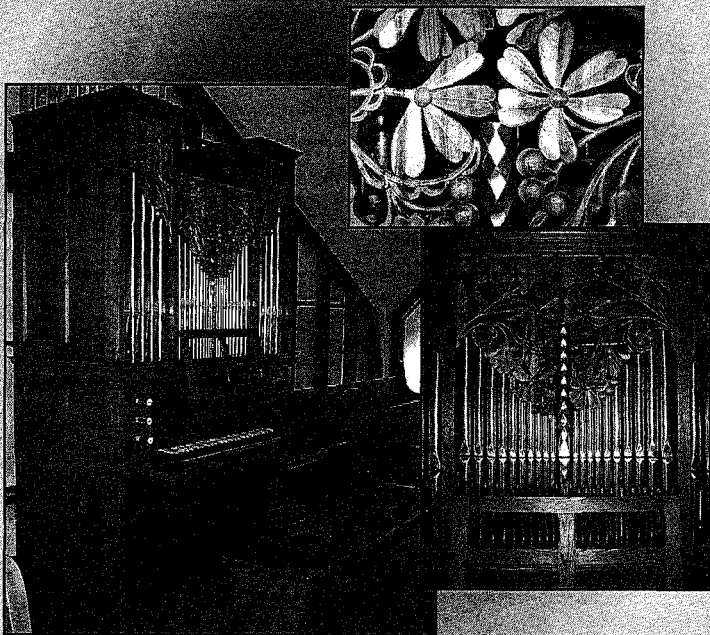
- Communication from Igor, with an inscription—For your "funny items" file:

Orono, Maine: Noted harpsichord soloist Igor Kipnis will perform with the New Stockholm Chamber Orchestra, conducted by James DePriest . . . **The performance features a money-back guarantee.** "This is an opportunity for people who might never have attended a classical music event in their lives to try something new with no risk at all," said Joel Katz, executive director of the Maine Center for the Arts. [*Bangor Daily News*, 1-2 April 1989].

Life, unfortunately, does not imitate art with a "money-back guarantee." It is unlikely that Igor will send any more whimsical communications, unless he is able to find that elusive link which enables him to join the "E-mail from the Hereafter" crowd. But having left a plethora of recorded performances, his music-making will be with us in perpetuity. The many who were introduced to the instrument and its music by this individualistic player have much for which to thank the harpsichord's "Prince Igor." ■

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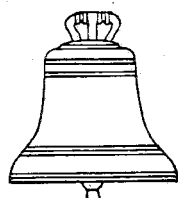
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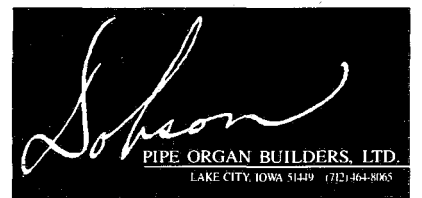
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Music for Voices and Organ

by James McCray

Chorus with Handbells

For bells are the voice of the church.
They have tones that touch and search
The hearts of young and old.

Henry Wadsworth Longfellow
The Bells of San Blas

Benjamin Franklin in *Poor Richard's Almanac* said, "The bells call others to Church, but itself never minds the sermon." This certainly is not true with handbell choirs. There are many ringers who come to each rehearsal with an enthusiasm often unparalleled in instrumental ensembles. They join the group and stay in it for years.

Ringling handbells is a unique type of musical expression. There is a kind of *klangfarben* system that is at work because performers have only a very

few different tones to play. Individuals who play in a concert band also are a gestalt part of the group, but there they often play entire musical phrases and sometimes are featured in solos. With handbells, unless one is able to do solo ringing, the function of the performer is to be a contributor to a phrase or musical line. For some musicians this is a frustration, yet for those inveterate, passionate ringers, that is not a problem. They know their role in the scheme of things and happily fulfill it with the limited number of bells assigned to them.

This special feature of handbell choirs fascinates the congregation. When the bells perform, the listeners tend to strain their necks trying to watch the ringers busily work their magic at the tables.

Choral groups that perform with bell choirs usually create an even warmer sensitivity to the music. The handbells have a naturally beautiful sound which, when added to voices, tends to expand the color of both, even in unison. Of course the addition of a text points the

listener in a specific direction of understanding. When the bells play alone and the title of the piece is something innocuous such as "Meditation" or "Psalm," the listener tends to follow sound, not meaning. But, with the choir singing "Glory to God" while the handbells are ringing with them, there is no doubt of the intent of the composer.

One small problem of the joint venture concerns the conductor. Who conducts? Do both choral and handbell directors conduct their own groups? Who is truly in charge? Sometimes the use of two conductors is required because of the separation of the groups, making it impossible to see one conductor. This, then, really becomes a team effort.

In the final analysis, however, congregations love hearing choirs with handbells. Directors should make an effort to program at least two works each season. Keep in mind those words of Charles Lamb in his *Essays Of Elia* when he mused, "Bells, the music highest bordering upon heaven." The reviews this

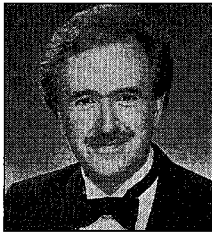
month all feature combined works. Happy ringing and singing!

Sancta Maria, J. Edmund Hughes. SATB and 5 handbells, Santa Barbara Music Publishing, SBM 373, \$1.40 (M-).

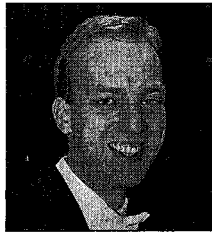
The five handbells are played freely as a lyric line which serves as an introduction for various musical phrases; they could be played by members of the choir. This motet combines two Latin texts, *Ave Maria* and *Ubi Caritas*, which are treated separately so that the women sing one text while the men sing the other in a responsorial fashion. The choral lines also are free and in a chant style. The music is somewhat chordal for the final statement, which dissolves into a quiet Amen that is followed by the last statement by the bells.

Ring out Ye Bells of Hope, Joseph Martin. SATB, 3-5 octaves of handbells, Flammer of Shawnee Press, Inc., EA 5166, \$1.40 (M).

There is a separate handbell part



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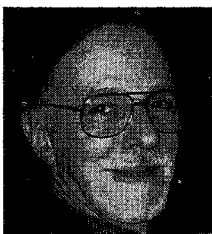


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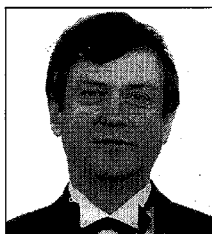
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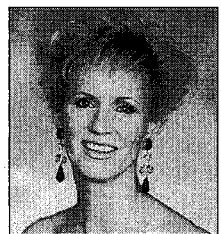
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(HP5409, \$2.95) that is written to accompany the choir, eliminating the need for a keyboard. This part is extensive, often playing nine-note chords, and includes a solo for the handbell choir for the first 43 measures, making the bells a true equal partner with the choir. The music is based on Croft's hymn tune *St. Anne*. The choral music is very easy, in two parts with minimal divisi. Here is a chance to let the handbell director conduct the piece which, clearly, places the emphasis on the handbells.

Music of Creation, Anna Laura Page. SATB, children's choir, and optional 3-octave handbell choir, Choristers Guild, CGA875, \$1.50 (E).

A separate handbell part is available (CGB230, \$2.95). The choral score contains all parts. The children's music is for them alone and/or with a unison adult choir. The piano part sets the mood, and handbells often play their chords in blocks of sound, adding shakes to give a new dimension to the character. This welcome piece brings together various elements of the music program for one celebrative anthem.

Rejoice, Give Thanks, and Sing!, Dale Wood. SATB and organ, with optional brass quartet, timpani, congregation, and 3-octave handbells, Sacred Music Press, 10/1255 S, \$1.20 (M-).

Brass parts include 2 trumpets and 2 trombones; their cues are in the choral score. All instrumental parts are published separately. The choral writing is simple, on two staves, and primarily homophonic. The congregation joins at the end as all sing the hymn tune *Marion*.

This Is the Day the Lord Has Made, Charles R. Renick. SATB, cantor, assembly, brass quartet, timpani and 7 handbells, G.I.A. Publications, G-4804, \$1.30 (M-).

This setting includes an opening and closing antiphon, three choral stanzas, with instrumental introduction and closing area. The congregation's part is on the back cover for duplication and they

sing the antiphon after hearing it sung by the cantor. The choral stanzas are unaccompanied, free, and have the same music for all three. The choral score has all parts included on separate staves; instrumental parts are published separately also (G-4804 INST.). The handbells primarily play static chords, adding color to the sound.

Built on the Rock, John Behnke. SATB, organ, 2 trumpets, 2 trombones, congregation, and 3-5 octave handbells, Concordia Publishing House, 97-6914, \$15.00 full score, \$1.25 choral score (M).

The full score contains separate instrumental parts. Behnke's arrangement is designed so that the handbell part can be played as an independent composition, without the choir. The setting consists of an extended handbell introduction followed by five variants of the hymn tune *Kirken Den Er Et Gammelt Hus*. The brass music is accompanimental; the choral parts are very easy. This is a pragmatic setting that will sound effective, involve diverse parts of the church music program, and be useful for all types of choirs.

Worship Leaders, Mark Patterson. Unison/two part, piano, and optional 2-octave handbells, Choristers Guild, CGA897, \$1.70 (E).

There are four brief settings for various parts of the worship service such as introit, benediction, etc. Separate handbell parts are included with the choral score, and they also could be played by handchimes with the children's choir. The handbell music is very easy, linear in style with a limited number of bells for each setting.

Book Reviews

Alexander Schreiner: The California Years, by Kenneth Udy. Warren, MI: Harmonie Park Press, 1999, 188 pages, \$35.00. 800/422-4880,

<hpp@wwnet.com>, <www.harmoniemarkpress.com>.

Alexander Schreiner (1901-1987) was perhaps best known to an earlier generation of radio listeners of the 1940s for his weekly organ recitals from the Mormon Tabernacle in Salt Lake City, Utah, that were heard worldwide. These musical events, however, were a later stage in his remarkably active career that began shortly after he arrived in the United States from Germany in 1912 with his parents. As the book title indicates, the focus is on Schreiner's activities in southern California, chiefly in Los Angeles, in the 1920s and 1930s. The book is divided into two major parts: Part 1 covers Schreiner's early years in Salt Lake City and elsewhere; Part 2 consists of a listing of his collaborations with other instrumentalists during his organ recitals, a compilation of over 1,000 program notes he provided for his recitals, and a list of all of his organ recitals.

Part 1 (66 pages) is a reprint of an article that was published in *Music in Performance and Society: Essays in Honor of Roland Jackson* (Harmonie Park Press, 1997). It begins with biographical information about Schreiner's early musical studies in piano, violin, and guitar in Germany at the age of five. Then, soon after his arrival in Salt Lake City in 1912, an inspiring teacher who was one of the official organists of the Mormon Tabernacle introduced Schreiner to the organ and its repertory. Schreiner's career progressed rapidly, beginning with jobs as a theater organist while he was still a high-school student and working on the standard organ repertory. Advanced study in Paris after 1924 included contacts first with Widor and then with Vierne, who provided him with a written recommendation as "an organist of the first rank."

Shortly after his return from France in 1926 Schreiner settled in Los Angeles, where he became principal organist at the huge Metropolitan Theater. This was followed by a series of appointments as organist at several large churches. Performance opportunities included daily organ recitals on a department store organ, guest recitals throughout southern California, dedicatory concerts, and both leadership and performing activities with the American Guild of Organists on both local and national levels.

Schreiner's most prestigious post was that of University Organist at the University of California, Los Angeles, 1926-1930, where he was involved with the installation of an important pipe organ in the new Royce Hall, and later as recitalist. Other topics in this part include Schreiner's repertory and interpretation (including arrangements and transcriptions), his assistance to music students performing solo concertos with organ accompaniment, teaching duties (including collaboration with Arnold Schoenberg who had joined the staff), and his frequent radio broadcasts. Schreiner resigned from his UCLA position in 1939 to become chief organist at the Mormon Tabernacle, a position that had been his dream for many years. Even so, he returned to UCLA on several occasions to perform again on the Royce Hall organ. An appendix to this part consists of Schreiner's reprinted article, "Broadcasting the Organ," which discusses specific technical and artistic problems on that topic.

Excerpts from newspapers of the time, photographs of Schreiner and other persons, illustrations of buildings and theatres, recital programs, and organ specifications supplement the descriptive commentary in this part.

Part 2 (111 pages) consists of three sections: Collaborations (15 pages), Program Notes (50 pages), and Repertory List (46 pages).

"Collaborations" presents an alphabetical listing of composers, sorted by instrument, of about 60 different concertos, involving 52 soloists or ensembles, in which Schreiner played the orchestral parts. With few exceptions, these are familiar works by mainstream composers.

"Program Notes" consists of Schreiner's written comments, arranged by composer, for his weekly recitals at UCLA over nine academic seasons. Although the author claims that these notes provide "a unique perspective regarding his interpretation and perception of the repertory he performed" (Preface), their extreme brevity in most cases restricts their scope to only minimal historical or structural information, so they fail to reveal anything significant about Schreiner's aesthetic standards or preferences.

"Repertory List," arranged by composer, presents data concerning the specific dates when particular pieces were played and their placement within the recitals. What were Schreiner's most favored composers? In an earlier section the author identifies these as "Bach and Vierne (along with Mendelssohn)," in connection with a Royce Hall Rededication Program in 1969 (p. 64), but this generalization is not confirmed by the raw data presented in this section. Assuming that "most favored" means "most frequently performed," an analysis of the data, including both original works and transcriptions, yields somewhat different results:

Bach	953
Wagner	359
Franck	225
Widor	190
Beethoven	162
Schreiner	130
Tchaikovsky	121
Handel	114
Guilmant	111
Vierne	105
Mendelssohn	85
Schumann	70
Liszt	68
Brahms	66, etc.

For statistically minded readers, the total numbers are: 4,576 pieces by 143 composers. So, on average, 21 percent of his recital pieces were by Bach, but only about 2 percent by Vierne and slightly less for Mendelssohn. There may be other hidden implications in these data, such as changing trends in musical taste over the years and Schreiner's program structure preferences, but the author does not explore these aspects.

Kenneth Udy's concluding assessment of Schreiner's devotion to the organ and its music, and to his profession as a recitalist, is that he was "one of this century's most eminent American organists . . . [who] ushered in a 'golden age' of organ playing in southern California which, some believe, remains unsurpassed in artistic merit and brilliance" (p. 4).

Since the highly readable presentation of Schreiner's California years in Part 1 presents intriguing descriptions of his life and times during the chosen period, readers and organ historians will no doubt hope that this chronicle of his productive life will be succeeded by a further account of his following forty-eight years at the Mormon Tabernacle.

—James B. Hartman
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► page 10

Alexander Schreiner

The California Years

by Kenneth Udy

This is the first published biography on the early career of Salt Lake Tabernacle organist Alexander Schreiner. It is a fascinating look at the young German immigrant, who, in the 1930s with only a high school education, laid the foundation of his stellar career in Southern California.

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► page 8: New Recordings

gives an effective performance of this, notwithstanding that there is nothing French about the sound of the reeds. The following track has the *Andante sostenuto* from Widor's *Symphonie Gothique*, and here the performance is not only effective but much more authentic-sounding as well.

Turning from the nineteenth-century French to the nineteenth-century English repertoire, William Aylesworth next plays S.S. Wesley's *Larghetto in F sharp minor*. Here very effective use is made of the organ's Swell Cornopean. After this the American nineteenth-century repertoire—obviously what the instrument was principally designed to perform—is represented by Horatio Parker's *Four Pieces*, Op. 36. It is a pity that the CD does not include anything from the nineteenth-century German repertoire, since E. & G.C. Hook & Hastings were felt to reflect German influences on nineteenth-century American organ-building and German music might therefore be expected to come off rather well on such an instrument.

The Parker pieces are followed by a return to the French Romantic repertoire with Saint-Saëns' well-known *Fantaisie in E-flat*. Aylesworth here places extreme emphasis on the rhythm and takes the piece at a strangely sedate pace, and I find his interpretation rather unusual and indeed a little disconcerting. Rather more successful is his interpretation of Saint-Saëns' *Rhapsodie I* from *Trois rhapsodies*, where he very effectively builds to a climax and drops down again, giving at the same time a very effective demonstration of some of the organ's softer moods.

This is followed by a couple of pieces by Lefébure-Wély. As in the case of Widor's Third Symphony, Lefébure-Wély's *Sortie* comes off rather well in spite of the un-French sound of the Hook reeds. The *Andante*, subtitled *Hymn of the Nuns*, makes very effective use of the strings and Vox Humana. Finally there are two pieces by Lem-

mens. The first of these, the *Prélude à 5 parties* is strongly contrapuntal and displays the influence of Bach and Mendelssohn. The final track is the well-known Lemmens *Fanfare*, and once again the organ demonstrates how good the French repertoire can sound even in the absence of authentic-sounding reeds. Altogether this is a very interesting CD and well worth listening to.

—John L. Speller
St. Louis, Missouri

Johann Ludwig Krebs: Clavier-Übung. William Porter, organist. Loft Recordings LRCD 1026. Available from Loft Recordings at store@loftrecordings.com, or toll-free at 877/783-LOFT. \$16.98.

Johann Ludwig Krebs' *Clavier-Übung* is a short essay in late eighteenth-century chorale technique by an accomplished student of J. S. Bach. Each of the thirteen chorale tunes is given a short, witty Praeambulum, followed by a straightforward cantus firmus setting, and finally a bold four-part harmonization. While it might be easy to dismiss this music as so much post-Baroque fluff, the truth is that Krebs commanded a marvelously colorful sense of style, with admirable melodic invention and harmonic flair. The music ranges from the delightfully galant (*Sei Lob und Ehr'*) to the truly heartfelt (*Christ lag in Todesbanden, Warum betrübst du dich*).

These short pieces, each with its own character, prove a perfect vehicle for a tour of the exceptionally beautiful organ in the village church of Gammalkil, Sweden, captured here in a luminous recording by engineer Roger Sherman. Built very much in the central German tradition by Swedish builder Pehr Schiörlin in 1806, the organ survived largely intact over the years until it was skillfully restored in 1996 by the firm of Akerman and Lund. Organist William Porter is perfectly in synch with both the organ and the music, bringing the two together with whimsy, sensitivity,

virtuosity, and a touch as dynamic and expressive as that of a fine clavichordist. The inclusion of two pedaliter chorale settings as a bonus serves to prove that elaborate counterpoint and beautiful organs were created well beyond Bach's time, and it is indeed a pleasure to have these late examples revived in our own.

Le Grand Orgue Cavallé-Coll de Sacré-Cœur à Paris: Daniel Roth Improvisations. Mottete CD-10751; available from the Organ Historical Society, \$14.98 (plus \$2.50 shipping); 804/353-9226; <www.ohscatalog.org>.

Lasting just over 49 minutes, this disc contains nine improvisations: *Fanfare; Récit de Cornet; Grand Plein Jeu sur l'hymne "Pange lingua"; Chaconne sur les jeux de fonds; Scherzetto sur "Victimae paschali laudes"; Méditation sur "Ubi caritas"; Fantaisie sur le choral "Wachet auf, ruft uns die Stimme"; Dialogue de cornets; Postlude pour le temps pascal.*

Of all of the famous organs in Parisian churches, none has quite as fascinating a pedigree as the instrument in the Sacré-Cœur. Originally built in 1898 for an aristocrat's castle near Biarritz, its seventy stops not only made it the largest house organ in the world, but put it in a class with the only slightly larger instrument in Notre-Dame Cathedral! The room where the organ was installed was not especially large, and as its owner used it primarily to play Wagner transcriptions, the original organ was rich in foundations and poor in mixtures. Not until the organ was removed from the castle and rebuilt by Charles Mutin for installation in the newly constructed Sacré-Cœur in 1914 did it receive much of the upperwork and reeds that it boasts today. The organ soon fell into a state of rather deplorable disrepair, and it was not until the late 1970s that then titular organist Daniel Roth launched an effort to have the organ restored. With the restoration complete in 1985, it fell to Roth to highlight the unique qualities of this long dormant instrument.

These improvisations, recorded shortly after the completion of the restoration, provide a fascinating traversal of the organ's resources. Each of the nine musical essays focuses on a particular registration (reeds, cornets, plein jeu, foundations, etc.), increasing in intensity and complexity until the closing postlude for Easter season. Detailed notes by Günter Lade on the organ, including a detailed specification of the organ and information (in German) on original and reconstructed work, make this a particularly fine witness to the instrument's present state. The recording itself was made while the church was open to the public. Under normal circumstances the fairly frequent coughs and creaking pews might be a distraction, yet here they only serve to remind us that this is music of the moment, captured more as a privilege than a right. Indeed, the resulting sense of being present at the music's creation is made all the more immediate, and we are encouraged to listen

even more intently to this very special instrument.

—Gregory Crowell
Grand Rapids, Michigan

Bach im Regensburger Dom. Franz Josef Stoiber, organ, and the Regensburger Domsopranen (literally "cathedral sparrows"), Roland Büchner, Director. Motette CD 50721. Available from the Organ Historical Society, \$14.98 plus \$2.50 shipping; 804/353-9226; <www.ohscatalog.org>.

The well-filled disc (74½ minutes) contains *Präludium und Fuge Es-Dur*, BWV 552; *Erbarm dich mein*, BWV 721; *Fantasia super "Valet will ich dir geben"*, BWV 735; *Jesus meine Zuversicht*, BWV 728; *Wir Christenleut*, BWV 710; *Concerto d-Moll nach Vivaldi*, BWV 596; *Herr Jesus Christ, dich zu uns wend*, BWV 709; *Nun freut euch*, BWV 734; *Wer nur den lieben Gott läßt walten*, BWV 690 & 691; *Toccata und Fuge d-Moll ("Dorische")*, BWV 538.

A pleasant bonus on this recording is the singing of the justly famous cathedral choir, which sings the chorale after each chorale prelude. The men and boys choir is the oldest in Germany and almost certainly in all of Europe; the choir school was established in 975!

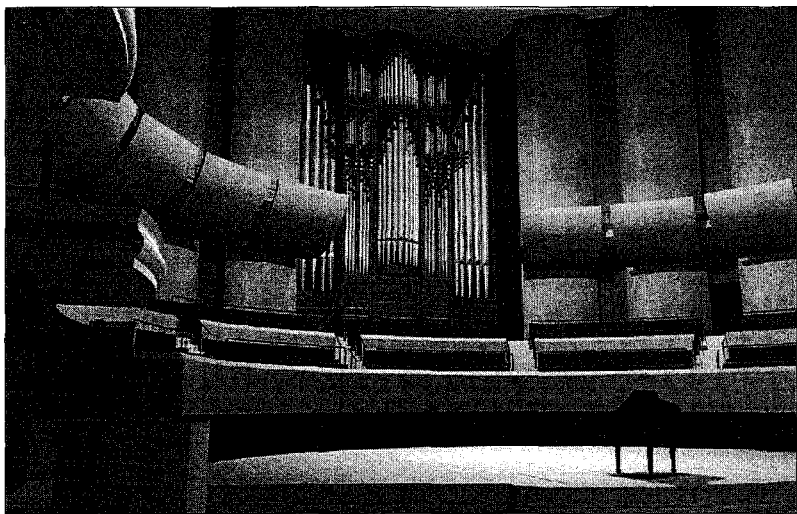
Stoiber, born 1959, studied with the cathedral organists Walther Schuster in Passau and Eberhard Kraus in Regensburg, at the conservatories in Würzburg and Stuttgart, and with Peter Planavsky in Vienna. He has taught at the Catholic music academy in Regensburg since 1989, was named cathedral organist in 1996, and organ instructor at the cathedral choir school in 1997. He is active as a recitalist and author.

I found Stoiber's Bach playing very impressive. His performances of the chorale preludes are quite introspective; in one or two cases he allows the tempo to vary a little too much. The solo voices of the organ are excellent, and a (variable?) tremulant is extremely effective. The Vivaldi concerto is sprightly and meticulously phrased. Stoiber's treatment of the St. Anne fugue is interesting; he uses the same manual plenum and full pedal with reeds on parts one and three. The really impressive performance on the recording is for me the Dorian Toccata and Fugue. Stoiber and the organ give as clear an account of the closely written counterpoint in the toccata as I have ever heard, and careful phrasing and articulation make the progress of the magnificent fugue apparent and impressive.

It is difficult to discuss the organ used here, for reasons that will become apparent. The organ, III/43 (about 64 ranks), was built by the Swiss firm Matthis in 1989. It consists of a very complete two-manual and pedal organ of more or less baroque type plus a fairly Romantic Swell. The instrument has excellent principal choruses, a fine independent Pedal, and very nicely regulated reeds.

The problems are the result of the

► page 12



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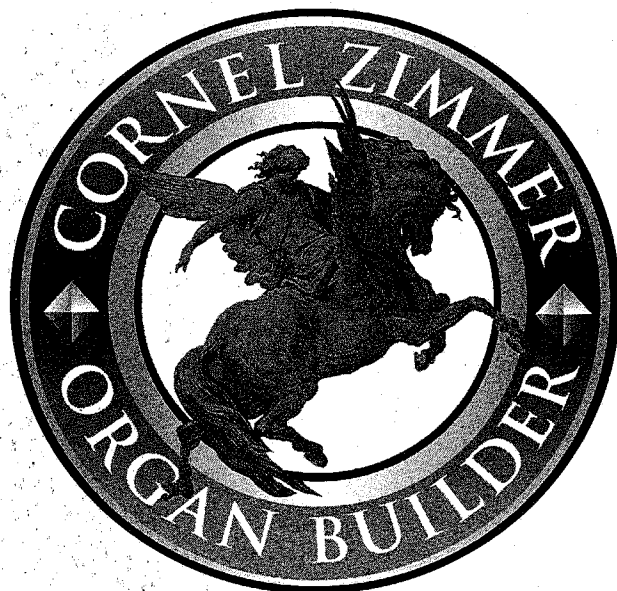
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placement of the organ. As Stoiber quite rightly says in his notes, Regensburg Cathedral, a magnificent Gothic building, has no real cathedral organ. The present organ, like all its predecessors since the early 19th century, is located behind the main altar—the Positiv is actually tucked away to one side. Stoiber refers to the organ as a large "Chororgel," more than adequate for liturgical purposes or to support performances by the choir, which in Regensburg sings from the chancel. I happen to be very familiar with the building, and an organ situated behind the altar does not sound at all impressive in the nave. On this recording, the Matthis instrument does sound impressive, but it is fairly certain that the recording microphones were placed well up in the chancel, in other words in a place that is not accessible to a visitor or to a congregation! Stoiber implies that there are plans to build a cathedral organ in a more suitable location. Previous plans of that sort have foundered, not primarily because of financial problems, but as a result of aesthetic objections, which, incidentally, are valid but scarcely insuperable.

The accompanying brochure, German with a good English translation, contains excellent notes on the music and good articles on the cathedral, its organ, and its choir. There are also excellent color photographs.

A most enjoyable Bach recital, well played on a very good organ. The only reservation is in fact the reminder that the organ may not sound so impressive if you actually visit the church!

—W. G. Marigold
Urbana, Illinois

uted Theodore Presser Co.), \$3.75.

These seven miniatures are taken from 13 *Chorale Preludes*, Op. 79b (composed 1901–03), by Max Reger (1873–1916). In general stylistic terms, they clearly show the composer's indebtedness to Bach, and one may suspect that Brahms' somber *Eleven Chorale Preludes*, Op. 122 (composed 1897; published posthumously 1902) were also influential. Reger uses his customary pervasive chromatic coloring, and dense, contrapuntal textures, which he blends with the hymn tunes into a series of works of ethereal beauty. The pieces call for a modest two-manual instrument with pedals; an enclosed division is not required.

The chorale melodies, which are not identified in this edition, are all presented unadorned and are clearly audible. The clear enunciation of the preexistent tunes is most obvious in four of the preludes in which the chorale melody is soloed by the right hand in the soprano register on one manual, with the accompaniment provided below by the left hand and feet. The hymn tunes are blended more into their surroundings in the third prelude, where the tune is presented in an inner voice in the tenor register, and in the canonic treatments of the preexistent melodies in the last two pieces. All are one page in length, except one that is two pages long, and all are slow, introspective works.

The *Seven Chorale Preludes* are technically easy, and the profusion of editorial markings that indicate the manual, finger, and foot to use, suggest that the edition is principally for students. Printed on good quality paper, the music is generously spaced out on the pages for easy reading, though one may well feel that there are too many fingerings and pedal markings. Particularly recommended as an introduction to organists who have not yet played Reger's music.

Bios, Piet Kee. Bärenreiter-Verlag, Kassel, Germany, 1997, BA 7651, Euro 18.50. (There is no fixed uniform price in U.S. dollars; the price

depends on the individual American dealers.)

During his long career, the Dutch concert organist, teacher, and composer Piet Kee (born 1927) was organist of the churches of St. Laurens, Alkmaar (1952–1987), and St. Bavo, Haarlem (1956–1989), The Netherlands, where he performed on the 1722–25 instrument by Frans Caspar Schmitzer and 1738 Christiaan Müller organ, respectively. Not surprisingly, his connection with these famous organs influenced the works he wrote for solo organ, including *Two Organ Pieces* (1960), *Fantasia on "Wachet auf, ruft uns die Stimme"* (1962), *Chorale Prelude on "Aus tiefer Not schrei ich zu dir"* (1966), *Gedenck-Clanck* (1976), *Confrontation* (for 3 barrel organs and church organ) (1979), *Bios* (1997), and *The Organ* (premiered in 2000).

In the case of *Bios*, the influence of these historical instruments may be seen in the transparent textures (it is, incidentally, almost entirely for manuals) that call for precise, clean articulation and bright pipe timbres. Familiarity with, and liking of, these ancient organs may have also affected Kee's choice of registration indications that suggest a large three-manual organ with an abundance of mutation stops, but no swell pedal. There is nothing old about the idiom, however, which is pointillistic, with nervously twitching motifs that seem to be always undergoing transformations, and dissonant, nontraditional melodic contours and harmonic syntax.

In his Preface to the score, Kee explains that the title comes from the Greek word for life, "bios." From this title, one might anticipate a programmatic work, and, indeed, perhaps it is concerned with existentialism, but palpably there are also strong Neo-Baroque/Classical absolute musical elements present. Seven sections comprise the composition, almost all of which are separated by a brief pause. Kee suggests that these sections might be called: 1. Essence (which contains all the germ material for the whole composition, including, in the second half, a refrain of striking motifs that continually reappear in the ensuing sections); 2. Double (a variation of section 1); 3. Bicinium; 4. Scherzando; 5. Rotating Bases (the first call for the pedals in the piece); 6. Whispering (featuring ostinato passages in which the same soft note is repeated continuously); 7. In Modo Cancrizans (the refrain in retrograde, followed by an unbridled close).

Bios could be a stimulating new progressive work for first-class recitalists.

Variations on a Gregorian Theme, Jennifer Bate. Kevin Mayhew Limited, 2000, Catalogue No. 1400246 (distributed by Mel Bay Publications, Inc.), \$6.95.

The predisposition of Jennifer Bate (born 1944) to build new organ works on preexistent themes that she demonstrated in three of her four previous works—*Toccata on a Theme of Martin Shaw* (1980), *Introduction and Variations on an Old French Carol* (1983), and *Homage to 1685* (1985)—continues in this latest composition. *Variations on a Gregorian Theme* is a set of six character variations on the Gregorian chant *Conditor alme siderum* from Vespers on the first Sunday in Advent. The duration is six minutes, and the composer says in her note in the score that the work is "intended to be effective on virtually

any [organ with two manuals and pedals, and] . . . is written for the player of average ability."

Bate is a magnificent organist, and the registrations she gives for each piece are often ingenious and add to the effect of the music. For example, Variation 1, which is cast as a musette, consists of a two-voice canon for hands, the leader voice enunciated on the great manual flute 4', the follower on the swell principal 4', with an open fifth drone played on the pedal 8' flute. There are distinct echoes of the Baroque stylized dance in Variation 2, a courante, with the pre-existent theme played by the left hand in long notes in the tenor register, with flowing Bachian sixteenth-note counterpoint in the right hand on another manual, and a "marching bass" pedal. The theme is hidden in an inner part in Variation 3, a waltz in five parts, but it rings out clearly as a long-noted bass cantus firmus played on a soft 16' reed stop under gentle arpeggios on the swell celestes in Variation 4, a romance. Marked *Alla marcia*, the lively Variation 5 has the Gregorian melody in the pedal, against a backdrop of lurching, rhythmic, wide-ranging two-part counterpoint. Variation 6, consistent with the intimate nature of the Variations, is not a rousing finale that brings down the curtain on the work, but a dreamy canonic sarabande titled "Homage to Percy Whitlock." Bate's intimate knowledge of Whitlock's oeuvre is reflected in the reminiscences of his style. For example, the sumptuously rich expressive sonorities, with the chant initially presented canonically in the right hand part on the swell diapason 8' and in the pedal on a 4' flute stop, surrounded by three free soft sustained manual parts, is very redolent of Whitlock.

In *Variations on a Gregorian Theme* Baroque and more recent styles are amalgamated. Voice-leading is quite traditional and there are key signatures and a sense of tonality. The music is predominantly mildly dissonant, with cross-relations adding tartness, but a fondness for transparent textures alleviates any tendency towards really strident acerbic dissonance.

Bate's work should appeal to a wide spectrum of organists.

—Peter Hardwick
Brechin, Ontario

John A. Behnke. 5 Preludes of Praise. Concordia 97-6753. \$8.00.

These five hymn preludes include a brilliant fanfare on "Nun danket," a broad processional on "Repton," a propulsively energetic triple-meter dance on "The Ash Grove," and wonderfully luxuriant harmonic meditations on "Christe sanctorum" and "So nimm denn meine Haende," with the cantus firmus in the bass and tenor voices, respectively. Each setting is beautifully written and will be immediately appealing to both performer and congregation. This is contemporary liturgical composition at its very best!

Naji Hakim. Rhapsody for Organ Duet. H.W. Gray GB00690. \$6.50.

This important addition to the literature for two players at one organ is a five-movement work that was commissioned by Raymond and Elizabeth Chenault for the 1982 AGO national convention in Atlanta, Georgia. The odd-numbered movements are quick and highly rhythmic in nature; the even-

New Organ Music

Seven Chorale Preludes, Max Reger. PWM Edition, Kraków, Poland, 1996, ISBN 83-224-2501-5 (distrib-

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numbered movements are essentially lyric. Clearly, the piece draws heavily on mid-20th century neoclassicism with lots of added tones, polychords and some bitonality. The harmonies are consistently spicy, but there are sufficient harmonic anchors and directional tones to keep the piece at an approachable level for both performer and audience. Since unnecessary density is avoided in the spacing of chord tones, the textures are quite clean and open. The rhythm is quite clearly organized in mostly duplet and triple meters, without excessive asymmetricality. The level of difficulty is moderate, and one can only hope that this work will find the many performances that it deserves.

Joyce Jones. Three for Lent. Morning Star MSM-10-326. \$8.00.

Joyce Jones has produced a set of preludes based on "Hamburg," "Martyrdom" (2 settings), and "Herzliebster Jesu." The "Hamburg" setting includes a throbbing bass in the style of Bach's Air on the G-String; "Herzliebster Jesu" receives a neobaroque melismatic treatment; and "Martyrdom" includes phrases of the cantus firmus in the pedal alternating with a newly-composed ritornello. These pieces are carefully thought out and easily within the technical grasp of virtually any organist. Highly recommended for church services during Lent or for communion, especially if preparation time is limited.

Johann Andreas Koberich. Orgelwerke. Editions Kunzelman GM579.

German organist Johann Koberich (1714-1791) is represented here by a selection of six pieces that reveal a fascinating mixture of early baroque and early classical influences. The toccatas no. 11 and 19 are very backward-looking with many elements of keyboard music from the early 1600's clearly evident: improvisatory manual figuration organized by long pedal points, *durezza e ligature* harmonic applications and frequent use of *tutti di salti* figurations. The sonata no. 2 and three pieces from his collection "Rivulus Septemfluvius" are in a gallant style with simple binary and ternary forms, mostly two-voice writing, Alberti basses, and lots of elegant filigree and ornamentation. Because of the rather disparate styles that are present in a single composer, these pieces are quite fascinating from a musicological viewpoint, although I doubt that there is much to hold a modern audience's attention.

A.W. Leupold. Passacaglia in b minor, op. 8. Baerenreiter 8256.

A.W. Leupold was trained in Berlin in the second half of the 19th century, and his harmonic language echoes the conservative idiom of Rheinberger, rather than the more impressionistic idiom of his contemporary Karg-Elert, or the extreme chromaticism of Max Reger. This passacaglia is rather unorthodox in several respects. The customary basso ostinato is not present for much of the piece. Also, instead of seamlessly progressing from one variation to the next, there are often rests that demarcate each variation. The disjointed characteristic is further intensified by a constant churning of both tempos and moods from one variation to the next. The cumulative effect is that of a set of character variations with considerable inventiveness in terms of both texture and style in each segment. Moderately difficult to perform, this piece is recommended for anyone who enjoys interesting music that is off the beaten path.

Lionel Rogg. Toccata Capricciosa (pour petit ou grand orgue).

Lemoine 26 885HL. \$12.95. Available from Theodore Presser.

As indicated by the subtitle, this piece can be played on either a large or small instrument. Even the use of pedals is optional, and I am certain that the piece would work well on a piano. A rather jazzy sounding rhythmic motive pervades the piece in quasi-ostinato fashion within a harmonic milieu that is generously peppered with minor seconds and major sevenths that give the piece a sardonic, almost grotesque atmosphere. Because of the propulsive, heavily syncopated rhythms, this work has much to hold one's attention, and it wonderfully proves that a piece can adopt a consistently contemporary harmonic language and be not only accessible but entertaining to both performer and audience alike.

Peter Schickele. Variations on a Medieval Theme. Elkan-Vogel 163-00044. \$4.95.

Radio show host, composer and P.D.Q. Bach scholar Peter Schickele has written a set of three variations on Matteo de Perugia's haunting *Plus oncques dames n'a mercy*. The initial statement is essentially a straightforward setting of the theme that captures its shifting duplet and triplet subdivisions of the beat and its harmonic structures that often feature parallel open intervals. Schickele's variations retain these

medieval characteristics so faithfully that it is difficult to determine where Matteo ceases and Schickele begins. Indeed, as Schickele points out, his variations are written in such a way that it is as though the rhythmic and harmonic conventions and common practices of the renaissance through the romantic era never prevailed. Certainly an interesting piece, it could perhaps be used as a quiet service prelude or as a recital filler.

Leo Sowerby. Classic Concerto for Organ and String Orchestra, organ with piano reduction. Leo Sowerby Foundation, distributed by Theodore Presser H. 278. \$20.00.

Leo Sowerby. Concerto Piece for Organ and Orchestra, organ with piano reduction. Leo Sowerby Foundation H. 407, distributed by Theodore Presser. \$20.00.

Leo Sowerby. Medieval Poem for Organ and Orchestra, organ with piano reduction. Leo Sowerby Foundation H. 179b, distributed by Theodore Presser. \$20.00.

The Sowerby Foundation is to be applauded for its publication (in progress) of every composition of twentieth-century American composer Leo Sowerby. Not only are many organ works that have already been deleted from the H.W. Gray catalog being reprinted by the Foundation, but all of the previously unpublished pieces will

ultimately find their way into print. Three large-scale concerted works for organ and large ensemble have recently been reprinted. These works reveal a very opulent, post-romantic idiom in the *Medieval Poem*, which contrasts rather sharply with a very lean, bright, succinct neoclassicism in both the 3-movement concerto and the ternary-form concertpiece. In these versions with reductions of the orchestra and string orchestra parts for piano, the two pieces with the more open, lean neoclassical textures seem to fare better; the *Medieval Poem* with its very dense, luxuriant orchestral scoring seems to be less successful in the piano reduction which is unable to provide neither the bulk of sound nor the highly varied timbres that are available from a large romantic instrumental ensemble. Each of the pieces is well worth hearing and should have active positions in the repertoire. The concerto, which was commissioned by E. Power Biggs and first performed in his weekly radio broadcast of April 9, 1944, is quite perky and would work well on an organ with relatively modest resources. There is a fine recording of the *Medieval Poem* with David Craighead as soloist and the Classic Concerto with David Mulbury as soloist on Marco Polo compact disc 8.223725.

—Warren Apple
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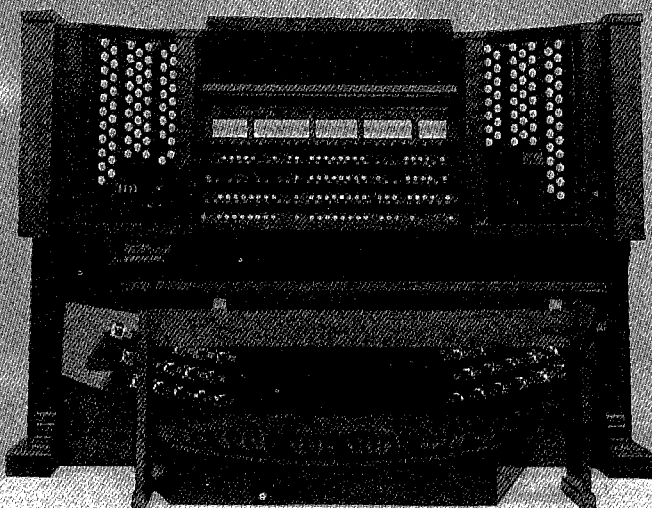
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Contra bombarde	16'
Trompette harmonique	8'
Hautbois	8'
Vox humana	8'
Claron	4'
Tremulant	
Midi	
Swell to swell	16'
Swell to swell	4'
Swell unison off	4'

CHOIR:	
Dulciana	16'
Spitz principal	8'
Spitz principal celeste	8'
Bourdon	8'
Erzähler	8'
Erzähler celeste	8'
Koppelflöte	4'
Octave	4'
Nazard	2 2/3'
Flageolet	2'
Tierce	1 3/4'
Largot	1 1/2'
Cymbal	II-IV
Dulzian	16'
Krummhorn	8'
Trompette	8'

Stake trumpet	8'
Schalmei	4'
Tremulant	
Midi	
Choir to choir	16'
Choir to choir	4'
Choir unison off	
SOLO	
Montre	8'
Orchestral flute	8'
Violin cello	8'
Cello celeste	8'
Octave	4'
Grand furniture	VI
Clarinete	8'
English horn	8'

Tuba major	8'
Bombarde	8'
Tremulant	
Midi	
Solo to solo	16'
Solo to solo	4'
Solo unison off	
ETHEREAL	
Gemshorn	16'
Flauto dolce	8'
Dolce celeste	8'
Aeoline	8'
Aeoline celeste	8'
Echo flute	4'
Dulciana	4'
Unda maris	4'
Regal	8'
Harp	
Tremulant	
Midi	
Ethereal to ethereal	16'
Ethereal to ethereal	4'
Ethereal unison off	

PEDAL	
Open wood	32'
Contra bourdon	32'
Principal	16'
Violone	16'
Bourdon	16'
Flüte ouverte (CH-I)	16'
Lieblich gedackt (SW)	16'
Gemshorn (CH)	16'
Principal	8'
Bourdon	8'
Still gedackt	8'
Violone	8'
Choralbass	4'
Flüte	4'
Rauschpfeife	IV
Contra bombarde	32'
Bombarde	16'
Contra fagotto	16'
Trumpet	8'
Claron	4'
Midi	
ETHEREAL PEDAL	
Echo bourdon	16'
Echo flute	8'



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An Extraordinary Musical Odyssey: Paul Jacobs' Messiaen Marathon

Frank Ferko

Without a doubt, Olivier Messiaen was the most innovative composer of organ music in the last century. The organ was Messiaen's own instrument, so he spent much of his life exploring its musical possibilities as related to color and texture, alongside his larger pursuit of a unique musical expression based on personal studies of theology, ornithology, rhythm, modes, and musical structures. Messiaen's published output for the instrument was significant: seven multi-movement cycles and five single-movement works (four published during his lifetime, and one published posthumously), totaling approximately 8½ hours of music. The works range in style from Debussy-influenced, triadic harmony-based works to highly cerebral, academically-influenced works of serial pointillism.

Portrait of the Composer: a Brief Overview

Messiaen's early works were clearly "the next step" after Impressionism, and they have often been classified by the term *post-Impressionistic*. After the Second World War Messiaen entered a phase of experimentation with serialism which encompassed the organization of pitches (or sometimes entire harmonic structures as distinct units), rhythms, articulations, and dynamics. Simultaneously, Pierre Boulez experimented with serializing these parameters in his own works, which eventually resulted in the concept of total serialization. Messiaen's interest in serialization on any level was short-lived, and within a few years he moved on to incorporating notated bird song into his works. The songs of the birds provided an enormous palette of pitch and rhythmic variety—without serialization—which resulted in a seemingly simple, free-flowing kind of music that could be combined with the ever-developing harmonic language rooted in the composer's earlier works.

During the 1940s Messiaen's interest in other kinds of composition increased, so that he wrote nothing for the organ between 1940 and 1949, but instead, his attention was turned to piano music, orchestral works, and a certain amount of vocal composition. Exploring the musical possibilities of these media provided the composer with further development of his compositional technique which is not always represented in the organ works that followed. For example, his developmental technique of *agrandissement asymétrique* can be found rather abundantly in his piano works of the 1940s and 50s but not at all in any of the organ works. Similarly, he explored new and unusual vocal effects in such works as *Harawi* (1945) and even to some degree in *Trois petites liturgies de la Présence Divine* (1944) and even explored electronic composition primarily through his interest in the Ondes Martenot.

The 1950s and 60s provided a time for the new procedures to be incorporated into the composer's established portfolio of compositional techniques so that the result was fresh and innovative but always recognizable as distinctly that of Messiaen. One such technique developed in his organ cycle of 1969, *Méditations sur le Mystère de la Sainte Trinité*, was the musical alphabet/gram-



Paul Jacobs

mar system which he called "communicable language." This technique allowed the composer to write theological statements into the music in order to clarify and intensify the meaning of particular musical passages. The composer was pleased enough with this technique that he used communicable language in the final organ cycle, *Livre du Saint Sacrement*. In 1983, at the time of the premiere of his opera, *Saint François d'Assise*, Messiaen announced publicly that he would compose no more; the opera represented a summation of all of the musical techniques used throughout his career, and there was nothing more for him to say. However, in the following year he went on to compose his longest organ cycle ever. In 18 movements (and about two hours of performance time) *Livre du Saint Sacrement* represents another summation of Messiaen's thoughts: a summation of his theological beliefs expressed through the vast array of musical techniques and thematic ideas which he had developed over a career spanning nearly 60 years and particularly expressed through the medium of the organ.

The Marathon

It has now been a decade since the

death of Olivier Messiaen, and during these past ten years the importance of his contribution to the organ repertoire has steadily increased. Indeed, these works collectively stand as one of the towering achievements in all of organ composition. The sheer intensity and technical difficulty inherent in these works have defied complete performances in public. Although a few artists

presenting—at each one—the complete organ works of Messiaen. (January 11, Fourth Presbyterian Church, Chicago; February 22, Basilica of the National Shrine of the Immaculate Conception, Washington, DC; March 9, St. Philip's Cathedral, Atlanta; March 17, Grace Cathedral, San Francisco; May 9, Basilica of St. Mary, Minneapolis; and June 14–15, St. James Cathedral, Seattle.) Each marathon (except the last, in Seattle) presents the works in six installments throughout one day: short concerts, each of which includes a small group of pieces or a single, multi-movement cycle. The six segments are separated by short breaks so that the audience (and presumably, the performer) can have a few moments of rest before moving on to the next destination.

Although the Chicago audience was permitted to come and go during the concert, many of us remained for the entire marathon in order to experience the complete journey. The six component concerts of the day were organized as follows:

I. *L'Ascension* and *Messe de la Pentecôte*

II. *Les Corps Glorieux* and *Diptyque* (offered in this order rather than that printed in the program)

III. *Apparition de l'Eglise éternelle*, *Verset pour la Fête de la Dédicace*, and *Livre d'Orgue*

IV. *Méditations sur le Mystère de la Sainte Trinité*

V. *Le Banquet Céleste* and *La Nativité du Seigneur*

VI. *Livre du Saint Sacrement*.

The only work not included in this program was the posthumously published *Monodie*. Each program segment was preceded by a few brief statements by Mr. Jacobs about the music in that portion of the program. There was no extensive commentary nor were there printed program notes to clutter the mind or influence the thinking of the listener. It was the intention of the performer to allow the listeners to hear the music in its pure form as Messiaen wrote it. The only comment which appeared in the program was a general note from the organist, as follows: "It is a tremendous blessing for me to offer these concerts of the complete organ works of Olivier Messiaen in honor of the tenth anniversary of the composer's death. Messiaen, without doubt, is one of the greatest musical minds and souls of the twentieth century and has profoundly affected my life. I am extremely grateful to be able to share his work with you."

It is not the purpose of this article to provide a detailed critique of the performances of these works, but some general comments are certainly in order for an event of this magnitude. One of the distinctive characteristics of Messiaen's music is his use of *color*: harmonic color, instrumental color, and in Messiaen's own experience, visual color, which he perceived from music through synaesthesia. Harmonic color was achieved, of course, through his complex system of juxtaposing either very simple chordal structures or very dense ones—often derived from impressionistic models—with pitches from his own modes. In his own personal experience the colors were generated by the resonance in the music. Messiaen's music never depended completely on the instrument or the acoustics to generate its resonance; he wrote the resonance directly into the harmonies. For this reason in particular, pitch accuracy in the performance of this music has always been of the utmost importance.

All of his organ works were composed for the organ at La Trinité in Paris, an instrument which underwent several changes in tonal design during the '60s years that Messiaen served there as organist. The composer was quite meticu-

have recorded the complete organ works during the past 20 years or so, the recordings have been made under controlled conditions and without an audience. Jon Gillock is among the very few organists to present the entire body of Messiaen's organ works in a live concert setting, and even his presentation occurred over a period of time in a series of separate concerts. It would be almost unthinkable for one person to present them all in a single extended concert.

Enter Paul Jacobs. A quiet, unassuming master's degree student in his mid-twenties, Paul Jacobs has entered the organ concert circuit doing what some people might consider to be the impossible. Having performed the complete organ works of Bach in two separate series of concerts and then later in a single 18-hour marathon concert, Mr. Jacobs has distinguished himself as the only living organist to have performed all of those works himself in a single, live concert event. After having achieved some notoriety for the accomplishment, Mr. Jacobs turned his sights in an entirely different direction: the complete organ works of Olivier Messiaen.

On January 11 at 12:10 p.m., at Fourth Presbyterian Church in Chicago, Paul Jacobs set out on an expansive spiritual journey into that mystical, colorful, intensely beautiful sound world of Olivier Messiaen—and he let us go with him. For the next 8½ hours those of us who were fortunate enough to be there found ourselves transported, from one magnificent region of Messiaen's sound universe to another, a tour of the aural galaxies. We experienced, at various times, bursts of brilliant nebulas, choruses of ecstatic birds amid the liquid chant of medieval monks, and at other times, towering architectural wonders surrounded by mathematical complexities and occasionally enhanced by mysterious handwriting on the walls. This is a deeply spiritual sound world, a place where one goes for respite, meditation and prayer, but also for the extraordinary experience of an almost unbearable joy, and it was difficult to return.

This concert was the first in a series of six marathon concerts, organized over a period of six months in different cities across the U.S., in which Mr. Jacobs is

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lous in specifying in each score the tone colors that he wanted to be used at any given time within a piece, and each work had stop specifications appropriate to the Trinité organ at the time of the work's completion. Thus, the later works encompass a wider palette of tone colors than the earlier works. For American performers this frequently presents problems since many American instruments do not come equipped with the required stops for Messiaen's works, and they often lack the appropriate voicing.

In this particular setting, given the placement of the organ console in relation to the pipework, the performer was faced with the additional challenge of trying to hear balances and colors the way the audience would hear them. Paul Jacobs rose to the challenge effectively and used the 126-rank Aeolian-Skinner organ to its best advantage. Each color was carefully selected to comply with the composer's demands, and yet the performer was sensitive enough to utilize some variety in his stop selection in order to make the most of the instrument's available tonal resources. These color nuances were particularly noticeable in quiet passages, such as the closing section of the second movement of *L'Ascension*, the "Offertoire" movement of *Messe de la Pentecôte*, and in several of the extended passages of bird song in the two late cycles. Throughout the day I did notice a few departures from the score in Mr. Jacobs's stop selections, but his intentions always seemed to be in service of the music, and the overall effect of his color palette was quite successful.

For most audiences, the least accessible of Messiaen's organ works is *Livre d'Orgue*, dating from 1951. Anyone entering Fourth Presbyterian Church between 2:55 p.m. and about 3:40 p.m. would have been treated to the most complex, disjunct, cerebral, technically difficult—and yet colorful and solidly constructed—music ever conceived for the organ. Mr. Jacobs explained in his verbal comments prior to this portion of the program that "this piece is not about beauty; it's about time, color and light." Knowing full well that this work would not be a favorite among most people in the audience, Mr. Jacobs wisely placed it in the middle of the day when, presumably, the attendance level would be relatively low. Although some people did leave during *Livre d'Orgue*, I was pleasantly surprised to see how many stayed to experience this very challenging music. Their continued presence served as a testament to the music itself and to the confidence with which Mr. Jacobs presented it.

As the day progressed the music returned to the more familiar sounds of works dating from the early years of Messiaen's career, but then concluded with the composer's final, crowning achievement in organ composition, *Livre du Saint Sacrement*. This is the work that truly summarized it all: Messiaen's thoughts on musical composition, his intense religious beliefs, his admiration for the music of the birds, and the myriad colors which he perceived visually and aurally. What an appropriate and exciting way for our musical odyssey to end!

Portrait of the Artist: an Interview

So what brought about this phenomenon of performing all of the Messiaen organ works in one concert? Why the marathon? I had the opportunity to discuss this and other matters with Paul Jacobs prior to his concert, and the resulting portrait that I was able to construct of this young musician was most impressive. The marathon, he explained, has a practical side to it. Since he is a full-time student, it would not be possible for him to go out to various cities and present the Messiaen works in a series of multiple concerts in each city, over the course of a full week, before going on to the next city. It would be much more efficient and practical to present them all in one day and then move on. From the standpoint of one in

the audience, I would say that the marathon presentation allows the listener really to embark on this magnificent musical journey, to become immersed in Messiaen's unique sound world without interruption, and also to hear the works comparatively with each other and to experience the musical growth and development of the composer as this vast *oeuvre* unfolds before us.

With so much exciting organ music out there in the world, some of it by composers who are much more popular with audiences than Messiaen, why present Messiaen's complete organ works? Mr. Jacobs had much to say on this topic, and his comments are summarized as follows: Olivier Messiaen offers a message that no other composer of any era has offered. There is an intense conviction in this music and a relentless joy—all of the time. The seriousness in Messiaen's music is not based on sorrow or sadness, but rather, it is based on joy. One can be overwhelmingly crushed by the joy in this music, and that makes it extremely attractive. Messiaen was perfectly sincere and said what he believed, what needed to be said, and he was not concerned with the audience's reaction. There is no ego in this music. Messiaen's inspiration came from God, and he saw it as his obligation to use his musical gift to create this sincere and intensely joyful music. Mr. Jacobs went on to comment that "we need to hear

more of Messiaen's message, especially after September 11th."

When asked how difficult it is to prepare a very challenging concert as this, Mr. Jacobs responded that there really is no trick to it. He prepares, in part, by reading about the life and works of the composer, but he refrains from listening to existing recordings of the works which he is about to learn. Successful performance of the music comes from the plain, hard work of dedicated daily practice. For him learning new music has become second nature, and he feels an extreme devotion to it. In further comments about Messiaen, Mr. Jacobs explained that he always believed that Messiaen's work—and certainly the sincerity of the work—can be appreciated by everyone. The style and the creative process may need some explanation for the audience to get the most out of it, but lengthy explanations are really not necessary. Anyone can grasp and understand the beauties of Messiaen's music, and people should have the opportunity to hear it.

These artistic beliefs were quite evident in the performance I heard, a performance by a very sincere and dedicated artist. I suppose that as Mr. Jacobs continues to perform this music, his interpretations will undergo some change. That kind of change is part of the process of artistic growth, and that is always a good thing. Mr. Jacobs ex-

pressed that he is not interested in "entertaining," but rather, he is interested in using his own gifts to share this very worthy music with others and to allow them the opportunity to experience what he himself has experienced through hearing it. I wish him well, and I am looking forward to hearing more musical performances by this phenomenally gifted and intelligent young artist. ■

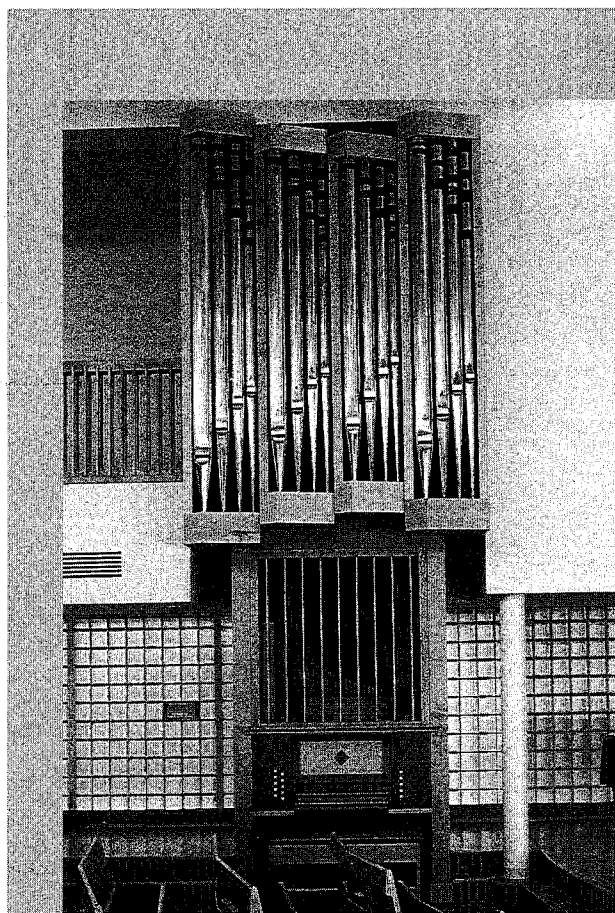
Note

1. Other organ compositions by Messiaen do exist, but they remain unpublished at this time.

*Frank Ferko is a well-established Chicago composer whose musical output has included numerous organ compositions in addition to works for chorus, vocal solo, chamber ensembles, and orchestra. Currently Composer-in-Residence with the Dale Warland Singers, Mr. Ferko spends part of his time each year in the Twin Cities. Mr. Ferko holds a B.M. degree in piano and organ performance from Valparaiso University, an M.M. degree in music theory from Syracuse University, and a D.M. degree in composition from Northwestern University. His teachers have included Philip Gehring and Will O. Headlee (organ), Howard Boatwright (theory), Richard Wienhorst and Alan Stout (composition). His master's thesis was an analysis of Olivier Messiaen's piano cycle *Vingt regards sur l'Enfant-Jésus*. As a scholar of the music of Olivier Messiaen, Mr. Ferko has lectured extensively on Messiaen's organ music and has performed many of Messiaen's works in concert.*

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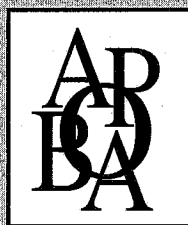
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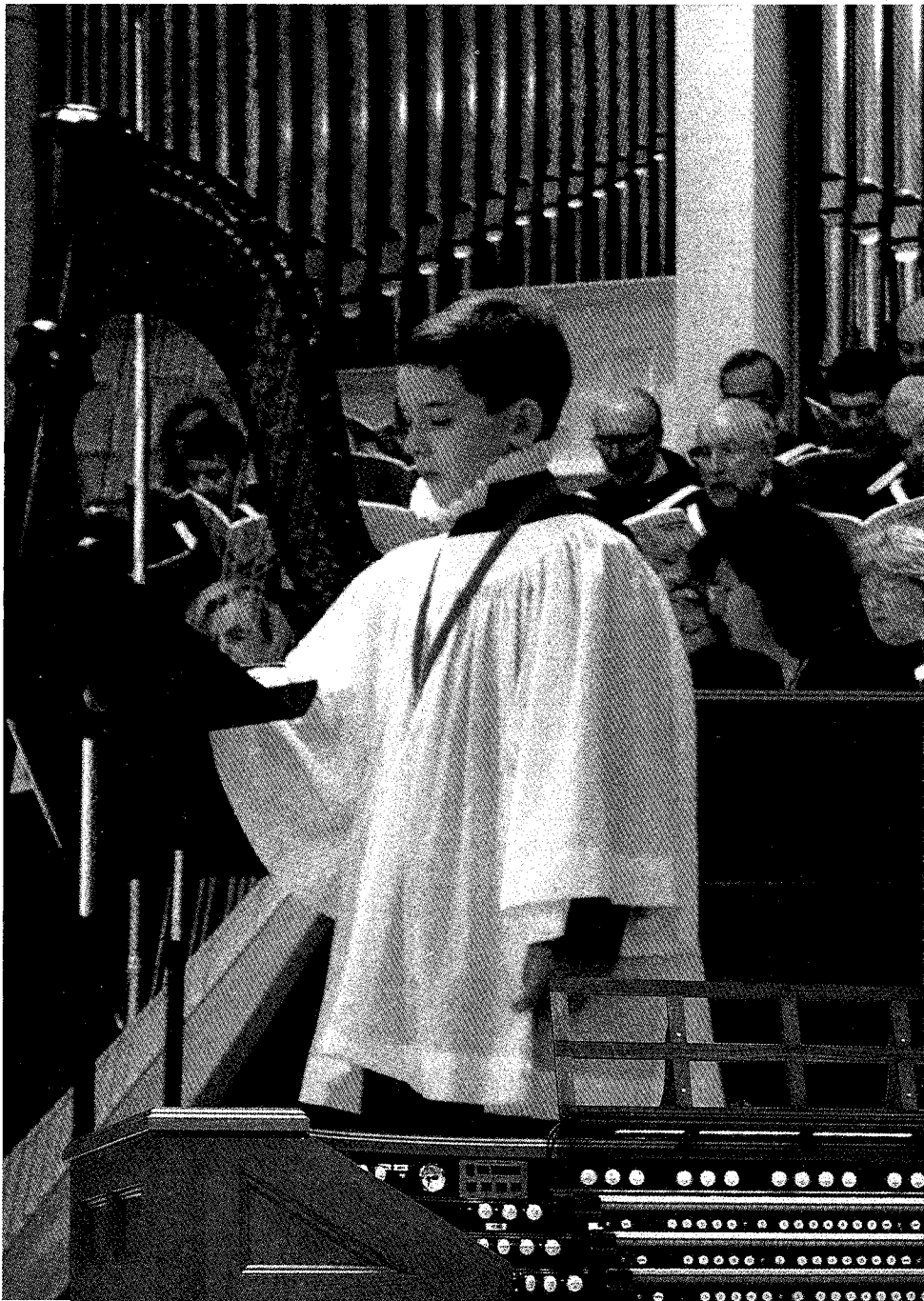
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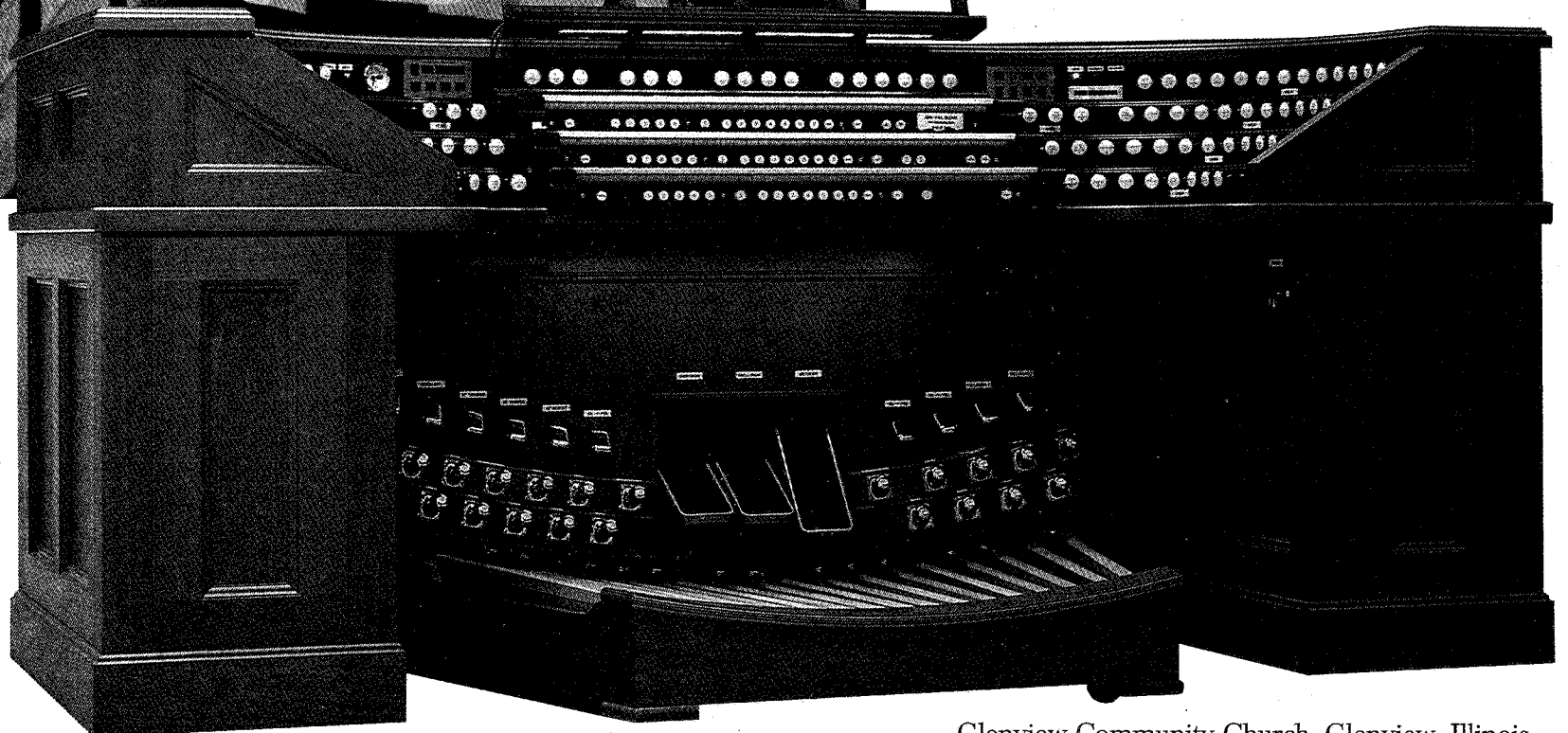
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French Organ Music Seminar 2001

Alsace Week, July 10–14, 2001

Kay McAfee

After a week of the Paris portion of the French Organ Music Seminar (see report in the March issue), with journeys to Caen and Chartres, 45 participants boarded the train from Gare du Nord on July 10 to journey to "the garden of France," Alsace. For four days, the group would travel the length and breadth of this beautiful region rich in agriculture and vineyards, nestled in the Rhine valley between the French Vosges mountains and the Rhine river. Its villages and towns, between Mulhouse in the south, Strasbourg in the north, and Colmar at the center, boast over one thousand organs in its many lovely churches.

Predigerkirche, Basel

Upon arrival in Mulhouse, Marie Louise Langlais and Sylvie Mallet directed everyone across the border into Basel, Switzerland to visit two churches. We arrived at the Predigerkirche (Catholic) where Mme. Langlais introduced Emmanuel Le Divellec and Brigitte Salvisberg, young husband and wife who are both former students of Mme. Langlais. Divellec is organist of the French church in Bern and teaches at the Bern Conservatory. He told of the church, which originally housed a 13th-century Dominican monastery on the site. The organ was built by Johann Andreas Silbermann in 1766. It had one manual and 14 or 16 stops. Silbermann built a Rückpositiv in 1768, bringing the total to 28 stops.

In 1875 the instrument was enlarged, but it became difficult to play and was neglected until 1974. The firm of Metzler reconstructed the original organ in 1978, adding a flute 4' and larigot to the Positiv and prestant and four furniture to the Pedal. Tuning is Werckmeister, and the disposition is French "with a German accent." Divellec played several parts of the Guilain 2nd Suite: Plein jeu, Tierce en taille, Cromorne en taille, Basse de trompette, Cromorne and Flûtes; and Caprice sur les Grand Jeu from the Clérambault 2nd Suite. Participants were given playing time.

Then Brigitte Salvisberg discussed the choir organ which is mounted above the choir on the north side. At the time of the restoration of the church in 1975, an imprint of the original organ was found on the wall. The contract from a Johannes Tugy and a description of this organ from 1487–1493 were also found. In 1985, the Netherlands builder Bernhard Edskes reconstructed the instrument of two manuals with short compass. Manual I has principal, gedeckt, octave 4' and 2' and a hornle, which is a sesquialtera-type stop. The second manual contains a regal and a 4' and 2'. Salvisberg played *O dulcis Maria* by Hofhaimer, three Renaissance dances by Hans Neusiedler, and the "Fortuna" variations by Scheidt.

For participants, the change from the large cathedral churches of Paris, Caen, and Chartres during the previous week of the seminar was striking and refreshing. Most of the churches we visited here seat from 200 to 800 people.

St. Josephkirche

Next we were transported to St. Josephkirche to hear an exquisite 1904 instrument built by the firm of Kuhn. Organist Willy Kenz ushered us into the 1902 neo-Baroque church, where the membership has been multicultural. Near the end of the 19th century, Catholic immigrants from Germany and Italy moved to Basel to work, and this was their church. The organ is of 43 stops of three manuals and is a historic treasure. Manual I has a 16' bourdon, four 8' stops including gemshorn, a cornet, flûte harmonique 4', octav 4' and 2', quint, mixture, and trompette. Manual II has a 16' nachthorn, geigen, flute, viola, dolce, quintaton, gemshorn, transverse flute 4', waldflöte 2', sesquialtera, zimbél, and English horn. The Swell contains gedeckt 16' and 8', two strings and a voix celeste, flute and string 4', plein jeu, flute 2', oboe, and schalmey. The Pedal has four 16' stops, two 8', and posaupe 16'. In 1934 four stops were added, and in 1992 the Kuhn firm rebuilt the instrument. The tuning is

low: A=435.

In this resonant room, the music is stunning. The Swell box is very effective, and the organ is perfect for German Romantic music. Kenz played a Kodály Introtit, "Andante" from Mendelssohn's 6th sonata, Karg-Elert's *Nun danket alle Gott*, and Brahms' *Schmücke dich*. Participants eagerly climbed to the rear gallery to play. Afterwards, the church staff prepared a fine meal for all.

Elisabethkirche

The evening brought a concert at the Elisabethkirche, a Protestant church. The organ is from 1861 by the Belgian firm of Merklin, which was a rival of Cavallé-Coll. Originally of two manuals (with a third of only one stop) and 29 stops, the present case is the original one of 1864. The primary manual had 16' and 8' principals, salicional, octav and flöte 4', 2½', and cornett 8'. The second manual had only an 8' gedeckt. Manual III featured flute 16' and two 8' flutes, flute 4', cymbel 1', and oboe. The Pedal had three 16' and two 8' stops. The firm of Zimmermann added four new stops in 1899 and rebuilt the organ in 1913. Theodor Kuhn replaced the Merklin reeds in 1937. It is definitely a French instrument.

Two of Mme. Langlais's former students, Emmanuel Le Divellec and Suzanne Kern, demonstrated the organ. Kern, who studied with Scheidegger, Bovet, and Marie-Louise and Jean Langlais, is the current organist of the church. She played the 4th Sonata of Mendelssohn, *Chant de Fleur* from *Prière to the Virgin* by Florentz, and Tournemire improvisation on "Victimae paschali laudes." Divellec played the Franck *Cantabile*, Alain *Le jardin suspendu* (with lovely strings and very effective *pp-ppp* dynamics), and *Pièce solennelle* by Jacques Ibert.

Saint-Jean, Mulhouse

The next day the group traveled to Mulhouse to the Protestant Saint-Jean Temple. This is a special place for Marie-Louise Langlais as it was her first professional appointment. The organ is an Alfred Kern (1972) reconstruction of a 1766 Johann-Andreas Silbermann organ of three manuals. The beautiful case is from the 18th-century instrument. The church is small, seating perhaps 150 people. The Rückpositiv is very close to the pew aisles which face the pulpit and are perpendicular to the organ. There are 26 stops, with mutations on each manual—Grand Orgue, Echo, and Positiv de dos.

Sylvie Mallet demonstrated the solo stops of the organ by playing a Tierce en taille, the beautiful positif cromorne, an 8' and 2½' (there is a nasard on each manual), the plein jeu, and the reeds and cornet, with an 8' and 1' echo. She demonstrated the tremolo by playing the Grand Orgue vox humana, montre 8', and Positiv 8' and 1'. When the organ was dedicated in 1972, Jean Langlais wrote and played his *Suite Baroque* for the occasion. The organ plays both French and German music well. Participants played Langlais, Bach, and Soler.

Saint-Étienne

The Gothic-style Catholic church of Saint-Étienne was a short walk away. The organ is a late-period Cavallé-Coll with a neo-Baroque Positiv by Roethinger. The reeds of the Swell are as powerful as at Saint-Ouen and Saint-

Étienne in Caen. Several participants played pieces which demonstrated the various colors of the organ.

Organ building in Alsace

Daniel Roth, a native of Mulhouse in Alsace, assumed leadership as our guide into the small towns and villages of Alsace. He was accompanied by Pierre Chevreaux, organist at Saint-Martin in Masevaux. Within the 170 km of the wine route are nestled 100 towns. All of the instruments the group was privileged to hear and play represent the combination of German and French influence in organbuilding. Rheinberger, Buxtehude, and Bach sound well as does the music of the 18th-century French Classical composers.

The first stop was the little village of Oltingue and the Church of Saint Martin. M. Roth gave a historical background of the region and the import of its history upon the development of organ building in Alsace. Occupied by the Romans in 58 B.C., Alsace eventually came under the rule of the Allemandes (407 A.D.) and the Holy Roman Empire (870 A.D.). At that time the Vosges mountains formed the French border with Germany and Switzerland. The French desired to stretch the border to the Rhine, and finally took the land in 1648. In 1870 Alsace again came under German rule. After WWI, France again ruled. In 1939 the Nazis captured Alsace, and after WWII it again became part of France. In Strasbourg, the organ builder Edmund Roethinger (1866–1953) saw Alsace change nationalities four times. Alsatian culture has taken the best from the culture of France and Germany. It is true also with organ building. Alsatians demonstrate a great love of music and of the organ.

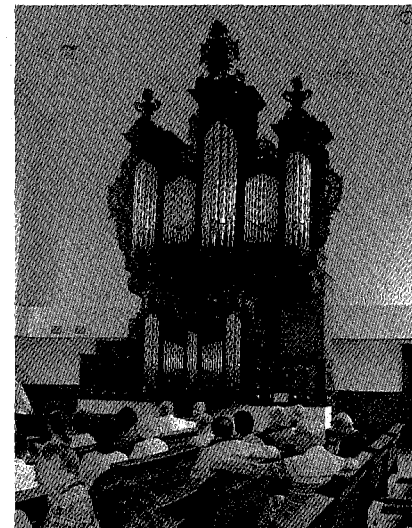
In 1792 Alsace listed 300 organs. In 1844, the number had doubled to 600, and after 1980, 1004 instruments, many of them historically significant, were to be found in this small region. In the 1870s, when Alsace was under German rule, there were many active German organ builders, but Alsatians resisted the German tonal ideal—a hard sound, loud mixtures, and high wind pressures. At the end of the 19th and in the early 20th century, there was an Alsatian organ reform, with the desire being to rediscover the organs of Silbermann. The Alsatian Albert Schweitzer was important in this movement. Schweitzer loved French organs, and this was revealed especially in his trips to Paris to study the instruments of Cavallé-Coll.

This movement was not the *Orgelbewegung*, which came later and was even more radical. Many Romantic organs were destroyed in the zeal to build organs with little fundamental tone, high-pitched mixtures, and absence of gambas. The French manifestation of this revolution occurred partially in the Neo-Classical movement of the 1930s.

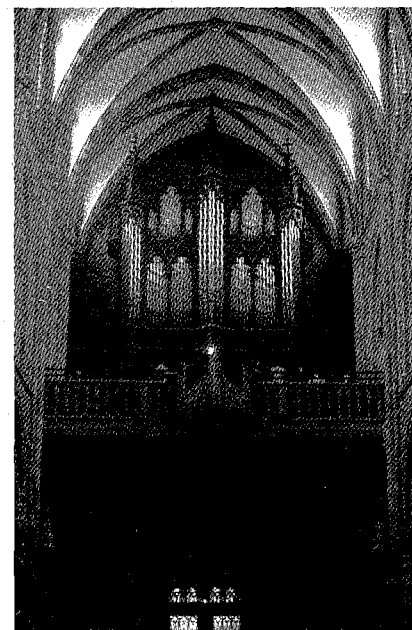
In the 1950s, there was a Baroque-reform movement in Alsace, which reacted against the Neo-Classical movement in other parts of France. Alfred Kern's 1963 instrument at Saint-Séverin in Paris is an example of a tonal design from this reform movement. Kern's family were builders from Strasbourg in Alsace. The participants in this movement sought a better understanding of the old instruments and to make possible the playing of Bach and other German music as well as Classical French music. The 1970s then saw the revival of interest in the Romantic organs.

Saint-Martin, Oltingue

The Oltingue church of Saint Martin is of neo-Baroque style. The organ was built in 1843 by Joseph (1795–1857) and Claude (1803–1874) Callinet, sons of François Callinet (1754–1820) who began the family business. The organ was cleaned in 1941, and in 1978 Gas-



1972 Alfred Kern reconstruction of 1766 Johann-Andreas Silbermann organ at Saint-Jean Temple, Mulhouse

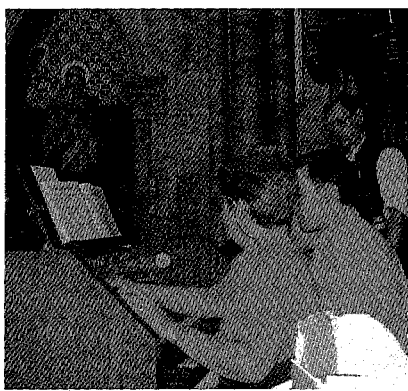


Saint-Etienne (RC), Mulhouse, Cavallé-Coll organ with Roethinger neo-Baroque Positiv

ton Kern of Strasbourg rebuilt the façade pipes and restored the blending of the French and German influences of Callinet. It features a bourdon 16', montre 8', and sifflet 1', with four furniture, a beautiful cornet, and trompette 8' and clairon 4' in the Grand Orgue. The Positiv has bourdon 8', flûte 8', a flûte 4' which plays at 8' in the lower range, and a basson-hautbois which is a free reed. There is also a gamba (Roth noted that Silbermann did not build gambas). The ophicleide in the pedal is also a free reed, which Roth said makes "an odd noise." Roth improvised for us and then participants were able to play.

Église de Masevaux

We traveled east to Masevaux to visit the church of our co-host, Pierre Chevreaux. Église de Masevaux (St. Martin) is a modern building, as the previous building with its Callinet organ burned in 1966. Alfred Kern built the gallery organ in 1975. It has 40 stops distributed over four manuals and a dramatic case which spreads completely across the wide gallery. The disposition is Grand Orgue with 16', 8' montre, flûte 4', prestant, gemshorn 2', cornet, four furniture, cymbale, trompette, and clarion. The Oberwerk has flûtes 8', 4', 2', larigot, cymbale and chalumeau. The Echo (42 notes) has flûtes 8' and 4', cornet and voix humaine (the only stop that is enclosed). The Positif de dos has viole and bourdon, flûte 4', prestant, 2½', 1½', 2', 1', four furniture, cromorne, and voix humaine. The Pedal includes flûtes 16', 8', prestant, cor de nuit 2', four furniture, posaupe 16', trompette, and cornet 2'.



Marie-Louise Langlais assists David Erwin at Saint-Étienne, Mulhouse



Andreas Silbermann organ (1730) at Ebersmünster



Daniel Roth assists Barbara Reid of Dallas, Texas, at Ebersmünster masterclass

There is also a two-manual choir organ by Curt Schwenkedel (1972) which of the German Baroque style. It features brilliant mixtures which are loud and harsh.

Pierre Chevreau is artistic director for an international organ festival here. 2001 was the 25th year for the event, with recitals during July, August, and September.

Ebersmünster

We traveled north to Ebersmünster, a town that is east of the north-south motorway and still in the valley. On the way we saw high in the hills to the West Koenigsburg Castle and Chateau de Kentsheim, two imposing structures that can be seen from great distances and which complement the picturesque scenery. Across from the church, we caught sight of one of the many man-made stork nests (occupied with parents and chicks) for which Alsace is famous. The towers of this Baroque church crown a beautifully-proportioned building. Once a Benedictine abbey, the choir was completed in the 17th century. In 1709 the towers were added. Nave and transepts were finished 1725-27, and in 1730-73, Andreas Silbermann placed the organ in the west gallery; the organ case is spectacularly beautiful. Silbermann (1678-1734) established the Strasbourg firm and after studying his craft with Thierry in Paris, settled in Alsace. His sons Gott-

fried (1683-1753) and Johann Andreas (1717-1766) carried on, but Gottfried moved back to Saxony.

The specification is almost French Classical. Only the bombarde 16' in the Pedal is different. This was added to French instruments in the late 18th century and only to those which were the largest. The Pedal originally had flûtes 8' and 4' with trompette and clarion. The clarion was added in 1732, as was the Swell trompette. Today the organ is of 29 stops, three manuals with Echo (25 notes), Positif de dos, and Grand Orgue (each with 49 notes). In 1782, Johann Hosias Silbermann added a new pedalboard and bellows. In 1857, Martin Wetzel, a Strasbourg builder, added the bombarde. A cleaning was done in 1921, and in 1939 Roethinger added another new pedalboard, altered the voicing, and changed the bombarde and trompette. In 1998-2000, a complete restoration was undertaken in an attempt to restore the Silbermann voicing.

Protestant Temple, Barr

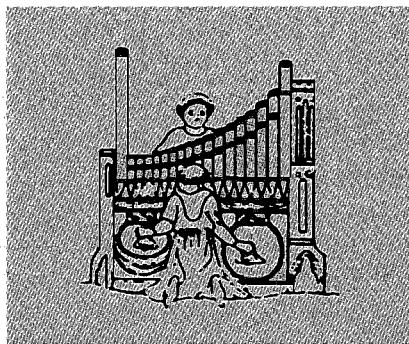
We journeyed next across the valley and into the foothills of the Vosges mountains to one of the wine villages, Barr, where we arrived at the Protestant Temple, which is Lutheran—unusual because most of the Protestant churches here are Calvinist. There is no nave and no transepts. The pulpit is the focal point of the church with pews arranged in front and on the sides. The church was built in 1852, but the tower is from the 12th century and was restored and made higher in the 15th century.

The first organ here was placed by the Silbermann family in 1739. The present organ, from 1852, is exceptionally large for the building. It was built by Stierh, a family of organists first headed by the father and then by his three sons: Joseph (1792-1867), Ferdinand (1803-1872), and Savier (1806-1873). The firm added an associate—Mockers—and together they placed this instrument. There are four manuals: Positif de dos, Grand orgue, Echo expressif, and Grand Orgue (suite)—trompette and clairon only. There are three 16' stops and three 4' stops in the G.O. The fugara 4' is a German gamba. The Pedal features a wooden 16' basson and violincello 8'. The Positif has a cor des alpes 8' which is a conical reed. The voix celeste 4' is not a celeste but only a narrow-scaled string stop. The Echo, under expression, was very unusual for that time. It contains a basson-hautbois and voix humaine. There were restorations in 1895, 1924, and 1948. In 1977, Gaston Kern undertook the last restoration. M. Roth demonstrated the gambas 16', 8', and 4' of the G.O.; the montre 8', and the plenum and reeds, and then played a passacaglia by Rheinberger (Sonata #8). Then participants were allowed to try the organ.

Saint Martin, Erstein

We traveled back into the valley, across the motorway, and arrived at Erstein and the Romanesque-style church of Saint Martin. Welcoming us was an official of the regional council as well as a representative of the mayor's office. The organ is a historic monument. In 1905, there was creation of a separation of church and state in France. All of the organs now belong to the towns. This one, recently restored, is under the auspices of a regional council.

The organ of 1914 was built by Edmond-Alexandre Roethinger of Strasbourg. As with other instruments, its specification represents a combina-



tion of French and German traditions. The flûte of the Grand Orgue, the geigen principal of the Positif, the principal 8' of the Swell, and the posaune of the Pedal are all under high wind pressure, which was typical of German organ building at the end of the 19th century. The stops are designated by the word "Starkton-" indicating their higher wind pressure. The bombarde and trompette of the swell are of French voicing. The harmonia aetherea of the swell is a 3-rank mixture of string pipes, and there is an unda maris on the Positif. The Récit and Positif are both under expression. This organ's 64 stops make it the largest instrument heard thus far in Alsace. There are seven 8' stops on the Grand orgue and Positif and eight 8' stops on the Récit.

M. Roth improvised and then demonstrated individual stops. The clarinet on the Positif is especially beautiful. He conducted a masterclass with Barbara Reid, Jill Hunt, and Angela Kraft Cross performing Franck, *Pièce Héroïque*; Dupré, *B-major Prelude*; and Widor, *Allegro from Symphonie VI*.

Saint-Thomas, Strasbourg

We traveled to Strasbourg for the last day, arriving first at Saint-Thomas Protestant cathedral, dating from 1740-41. The organ, over the entrance door, is by Johann-Andreas Silbermann. Its beautiful oak case is of wonderful proportions. The rounded central tower of the Grand Orgue is of unusual design. There is a matching rounded tower in the Positif de dos. The organ comprises three manuals and 31 stops and is tuned at low pitch, but in equal temperament. In 1790 a trumpet was added to the Echo manual, and in the 19th century Wetzel added some Romantic stops, including a salicional. More changes occurred in 1860. In 1979, Alfred Kern, a specialist in the aesthetic of Silbermann, restored the original, but he left the romantic stops in the Echo division. Albert Schweitzer established a tradition of playing an all-Bach recital each July 28, the anniversary of Bach's death. The tradition carries on today.

The Positif plenum, jeu de tierce, and cromorne are original Silbermann pipes as are those of the entire Grand Orgue and Pedal. The Echo division recalls the

Romantic period. The only 16' flue in the Pedal is a soubasse. The montre of the Grand Orgue is especially beautiful and singing. French Classical music sounds well here, but so does Bach, Buxtehude, and the other German Baroque composers. M. Roth first improvised. Participants played such works as Buxtehude, *Prelude, Fugue and Chaconne*; Bach, *G-minor Fantasia, D-minor Toccata*, and chorale preludes *Nun komm der Heiden Heiland* and *O mensch bewein*. The tremolo is especially beautiful.

Notre-Dame Cathedral, Strasbourg

We proceeded to the great Notre-Dame Cathedral of Strasbourg. The church, begun in 1015, has a Romanesque choir from the 11th and 12th centuries. The Gothic nave is from 1275. The spire of the west façade was finished in 1439. The organ hangs high on the triforium gallery near the west entrance, about two bays away. Christoph Mantoux, Professor of organ at the Strasbourg Conservatory, played a French Classical suite. The vox humana is especially beautiful.

The opportunities afforded by the biennial British and French Organ Music Seminars are evident in both the number of people who return to them and to the growing diversity of participants. Not only do these events attract professional organists who desire to play the great instruments of England and France, but there are those who are self-taught aficionados of the organ and those of other professions who love the organ and its music. Investment brokers, art historians, physicians, and computer programmers are part of these groups. Organ historians among the participants provide excellent outlines ahead of the seminars chronicling the timelines of British and French organists, composers, builders, and British influence on American organ building. Organists of all levels of experience—beginners to professionals—are allowed equal access to the instruments and to gifts of the faculty. ■

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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New Organs

Cover
The Wicks Organ Company,
Highland, Illinois
Christ Church, Episcopal,
Plano, Texas
Opus 6390

The newly installed Wicks organ in Christ Church, Episcopal in Plano, Texas represents a culmination of the best of Wicks organs from the past century. North Texas area sales director John Dill has been instrumental in the appointment of Wicks as the builder, the visual and tonal design of the organ, and making the needs, desires, and wishes of the church into a successful instrument. He writes:

Rare is the opportunity afforded to pipe organ firms to be in on the ground floor of the construction of the buildings in which their instruments will be played. It is more common for instruments to be built for existing buildings with the purchasers allowing little in the way of alterations to enhance the acoustic of the space. This was not the case at Christ Church. It was clearly understood from the beginning that this place would be special for not only the spoken word but also for the sung. Discussions with the church and architect first began in January of 1996. Decisions in the design acoustics in the church were made with this organ in mind from the very beginning.

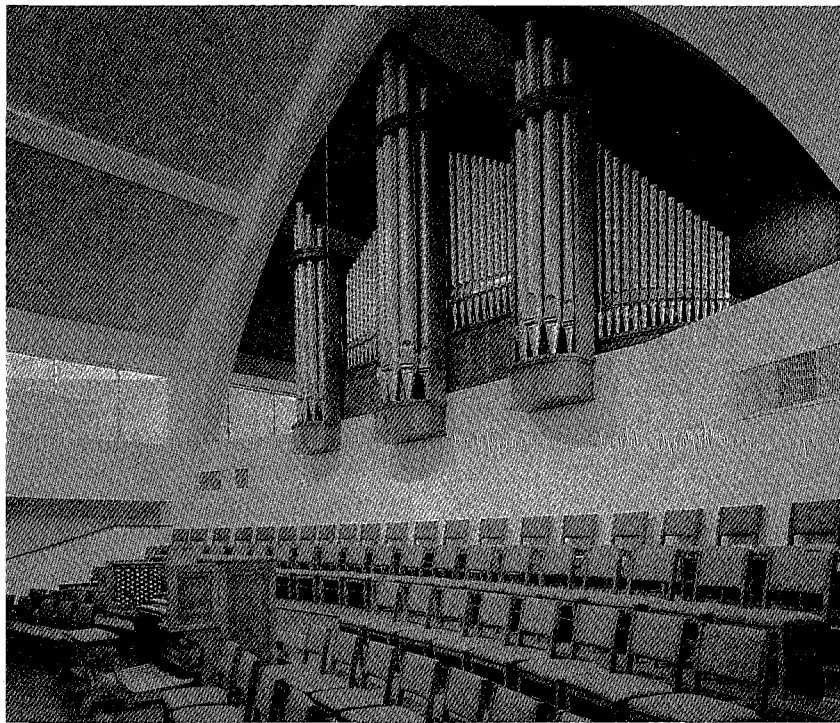
It was determined that the instrument was to be of English influence, based on the denomination of the congregation as well as its musical tastes. The instrument was to be as versatile as possible and it was to promote good performance practice of many different genres of music. We avoided the concept of an "eclectic" design because an instrument cannot be all things to all pieces and still be true to itself. We preferred to work on the premise that the instrument would be an American version of an English organ with an emphasis on Bach, the French Classic and of course 20th-century English. There was one major principle of G. Donald Harrison's for which we aimed on this point: "The finest ensemble is produced by many ranks, none of which is loud in themselves." (From a letter to Ralph Downes, dated January 14, 1949.) The instrument also depends on its ability to fill the room either with flutes, diapasons, or reeds independently.

Wicks has a long history of romantic instruments, and that influence was put to use here. Wicks Opus 1228 was built

in 1934 in the Church of St. Alphonsus Liguori, "The Rock Church," of St. Louis, Missouri, under the direction of John Henry Wick, son of company founder John Wick. This grand instrument served as the genesis for the current project and contains some of the first work done by Henry Vincent Willis for the Wicks firm. Voicing untouched, this instrument has remained "as installed" with the exception of an updated relay in the 1980s. It was not our intention to use leathered upper lips or strings the size of soda straws, but the overall sound was a model for Christ Church. St. Alphonsus was also used for the concept of the modern façade. Our intention was not to turn back the clock but rather to find the best possible place to stop its pendulum.

The space for the instrument is in the rear of the nave in a balcony above the choir loft. It has a concrete floor, with cinder block chambers. The empty spaces in the blocks were filled with a high-density filler to give a greater solidity to the walls, and the surfaces of the blocks were sealed. The expression shades are extra thick and beveled so that a tight seal is achieved. When the boxes are closed and all the stops are engaged, the organ gives what I like to call "The Caged Lion" effect. Special attention was given to the earliest stages of the expression motors to produce a uniform crescendo and not allow too much of a crescendo at the beginning. The Choir and Swell are immediately behind the Great and Pedal, standing side by side, with the Choir on the left as one faces the instrument. One difficulty arose with the presence of a large band of windows that encircle the entire room. They are beautiful and give the room an open-air feeling but absorb a great deal of the lower registers. To solve this problem, a second layer of drywall on the ceiling and the assistance of the Walker Technical Company were employed. Their 32' stops and reinforcements of the lower registers in combination with a more rigid ceiling negate the presence of this abundance of glass.

The nave of the church is quite large, so I was not worried about the instrument being overbearing; nevertheless, an instrument in this kind of environment should never be found lacking on any level. Soft delicate stops were a must. No matter how loud you play the instrument, it is not harsh, brittle, or painful, yet there is no doubt of its



Gallery organ

power. The pipework begins some twenty-five feet above the heads of the congregation, so the sound fills the room from above.

The Great has two unison Diapasons, the first at 42 scale and the second at 46. The term "Diapason" was used to denote an "ah" vowel and less of an "e" in the sustained timbre of the pipes. The entire Great is on 4½ inches of wind pressure. John Sperling, tonal director of the Wicks Organ Company, succeeded with the blend of these two stops as well as with all the pipework. Mr. Sperling called for the Great unison Trumpet to have a 3½-inch resonator at 8' c with Schalmey tongues. It blends with the flue chorus and has the greatest fire of the chorus reeds, but it is not thin or brittle. The instrument performs its duties very well without the need for constant usage of the sub and super couplers. Indeed such couplers can be seen as a luxury on this instrument rather than a necessity.

There has long been a tradition of eclecticism in which Great organs would "theoretically" fill the room, Swell organs would be more or less as powerful as the Great but under expression, and if there were a Choir organ, it



Church of St. Alphonsus Liguori

would be the weakest division with all the nice little stops for delicate counterpoint and buzzy reeds. It was decided that the literature to be played on this organ would be better served by a Choir with a larger than usual chorus of Diapasons. The 8' Diapason is at 44 scale and the 4' octave is at 56 with a wind pressure of 5½ inches. They are clear in tone and sing well into the room. The Swell and Choir chambers are no more than 7 feet 4 inches in depth to preserve their presence. The scales of the pipework would not allow the chambers to be any shallower. The Choir has the largest scaled Trumpet. It is 4½ inches at 8' c and has less fire than the Great or Swell Trumpets, but no less strength. The Clarinet is full in volume and rich in tone. It is reminiscent of a Bassett Horn and can be accompanied by all the strings in the Swell. Moreover, the English Horn, like the Clarinet, sings throughout the room with clarity and depth.

The French influence is evident in the Swell reeds. It is the one place that we leave English and American nomenclature behind. The Trompette is a 4-inch scale and uses post horn shallots. The entire division is on 5½ inches of wind pressure. The reeds add strength to the ensemble of this division, as well as the entire instrument, but do not overwhelm it. With an 8' Cello Diapason, 8' Chimney Flute, and an 8' Viole, there is no wanting for a solid 8' flue chorus in this division.

In the Pedal division, the Diapason chorus is as follows: 30 scale at 16' c, 43



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Chancel console

at 8' c, and 55 at 4' c. These are each independent ranks. The balcony and chancel organs include four 32' digital stops that solidly reinforce the entire organ without being overbearing.

Many have said that an organ of this size should have a fourth manual, but it possesses a legitimate layout of a large three-manual organ. There are two identical consoles, one in the choir loft and one at the chancel. They are built to AGO specifications with adjustable benches, hardwood keys on both the naturals and accidentals, and heavier wooden drawknobs than normally might be used. The only difference in the two consoles is the locking roll-top on the chancel console. Both have built in casters and roll with remarkable ease considering their size and girth. The 99-level memory systems are independent of one another. The divisional pistons in the Great affect both the Great and Chancel Great and the Swell and Pedal divisional pistons work similarly. Enough main cable was provided so that the chancel console may be moved to the far side of the altar, if desired, and the gallery console may be moved throughout the loft. When one of the consoles is turned on, the other comes on as well. One feature that the organist must become accustomed to is leaving the chamber shoes closed since they will not close at one console if they are open at the other. It goes against what is taught, but, electric swell motors open the shades automatically when the organ is off. Indicator lights were added to show the stages of the shades as well as the Crescendo Pedal. The organ is equipped with four programmable Crescendos and three "Full Organ" pistons. The first brings on all the flue work with division couplers only at unison, the second adds the reeds, and the third draws the super couplers. The organist can reprogram these if desired. English and American nomenclature were used as much as possible except for the main reeds in the Swell, the Rohr Schalmey in the Chancel Pedal and the Zimbelstern which can be turned on with a thumb or toe piston. Wicks' Direct-Electric® action is used throughout the organ, the same action that continues to function flawlessly in the organ in the church of St. Alphonsus Liguori.

Now a word about the chancel divisions: these are all digital, and no apolo-

gies will be made for this. Many would consider the addition of digital voices in such a place a travesty but the attitude of the ministry of Christ Church was functional, musical, and down to earth. These divisions work and they work well. Walker Technical was brought in on this project since we knew there would be no room for a 32' Open Wood as well as a number of other large and expensive stops that the church wanted. There is more than enough space in the chancel for at least 60 ranks if the church so desires to add them in the future. The digital voices in the chancel total some 39 ranks.

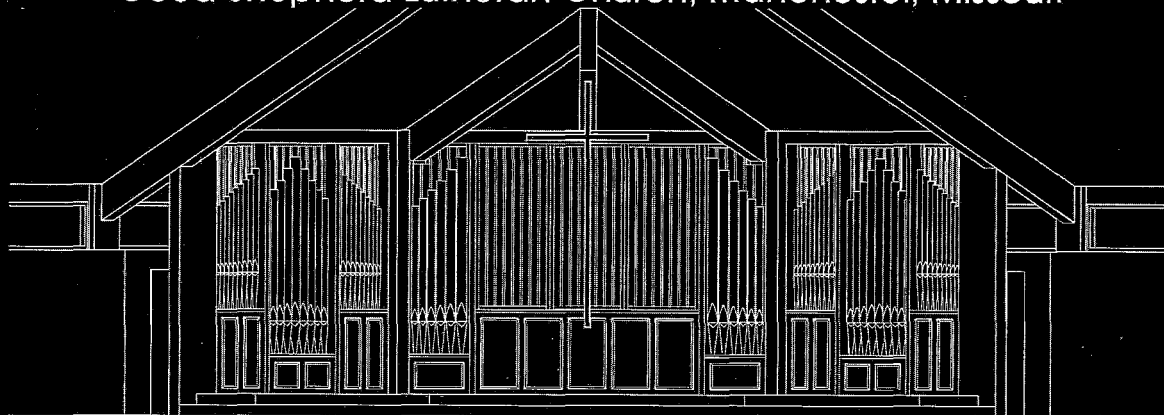
One final note: I would like to thank Robert Capra of Memphis, Tennessee, regional director for the Wicks Organ Company, as well as Bob Walker, founder of Walker Technical, for their superb jobs of tonal finishing.

—John Dill

The Wicks Organ Company, Opus 6390
Christ Church, Episcopal, Plano, Texas

GREAT 4½" W.P.		PEDAL 4½" W.P.	
16	Double Open Diapason	32	Open Wood (digital)
8	First Diapason	32	Flute (digital)
8	Second Diapason	16	Open Diapason (Gt 1st Diap)
8	Harmonic Flute	16	Violone
8	Bourdon	16	Bourdon (Gt)
8	Gemshorn (Ch)	16	Flute (Sw)
8	Gemshorn Celeste (Ch)	16	Soft Flute
4	Octave	10%	Quint Flute (Sw)
4	Spire Flute	8	Octave (Gt 4' Oct)
2	Super Octave	8	Bourdon
V	First Mixture	4	Super Octave
IV	Second Mixture	IV	Mixture
16	Double Trumpet	32	Double Trombone (digital)
8	Trumpet	16	Trombone
4	Octave Trumpet	16	Trumpet (Ch)
	Harp	16	Bassoon (Sw)
8	Tuba (Ch)	8	Trumpet (Gt)
	Chimes	4	Trumpet (Gt)
	MIDI On		MIDI On
SWELL (expressive) 5½" W.P.		CHANCEL GREAT (expressive) (digital)	
16	Flute (ext)	16	Violone
8	Cello Diapason	8	Diapason
8	Cello Celeste	8	Violone
8	Chimney Flute	8	Bourdon
8	Viol	8	Flute Celeste II
8	Viol Celeste	4	Octave
8	Flute Celeste II	4	Harmonic Flute
4	Principal	2	Super Octave
4	Traverse Flute	IV	Mixture
2%	Nazard	8	Cornopean
2	Flute		Tremolo
1%	Tierce		MIDI On
V	Mixture	CHANCEL SWELL (expressive) (digital)	
16	Contre Trompette	8	Viola Pomposa
8	Trompette	8	Viola Celeste
8	Oboe	8	Chimney Flute
8	Vox Humana	8	Erzähler Celeste II
4	Claron	4	Principal
	Tremulant	4	Open Flute
	MIDI On	2	Fife
CHOIR (expressive) 5½" W.P.		IV	Mixture
8	Diapason	16	Double Trumpet
8	Stopped Flute	8	Trumpet
8	Gemshorn	8	Flugel Horn
8	Gemshorn Celeste	4	Octave Trumpet
4	Octave		Tremolo
4	Open Flute	8	Fanfare Trumpet
2%	Nazard	CHANCEL PEDAL (expressive) (digital)	
2	Recorder	32	Double Violon
1%	Tierce	16	Diapason
1%	Quint	16	Violone
1	Sifflöte	16	Subbass
IV	Mixture	8	Octave
8	Trumpet	8	Flute
8	Clarinnet	4	Super Octave
8	English Horn	16	Trombone
	Tremulant	8	Trumpet
8	Tuba	4	Rohr Schalmey
	Chimes		
	MIDI On		

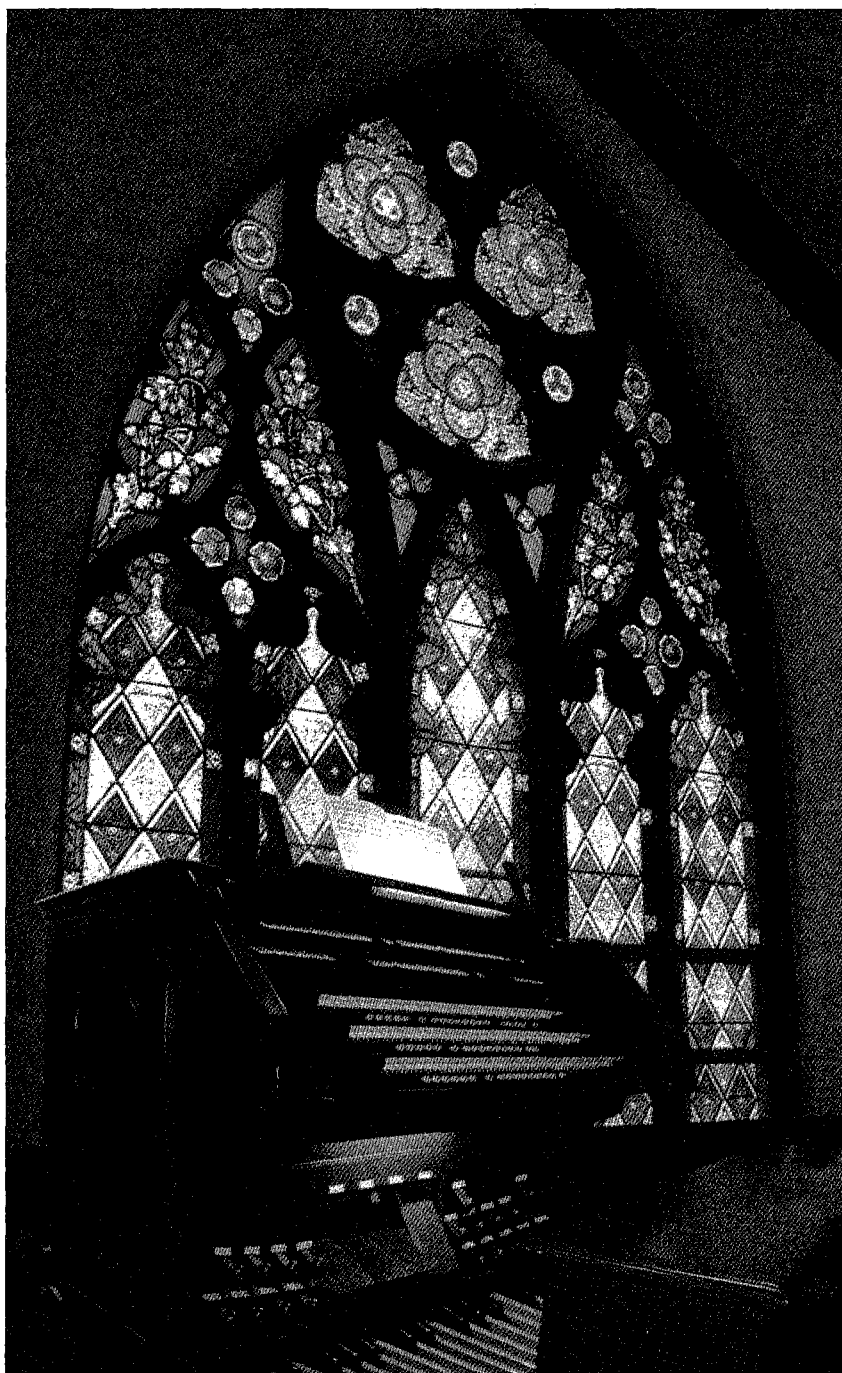
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Lewis & Hitchcock, Beltsville, Maryland, has rebuilt the 1929 Möller organ at First Presbyterian Church of Cumberland, Maryland. The proposal was to rebuild the organ, keeping the original tonal plan, but using unit electro-pneumatic action for the manual windchests, to eliminate the problems of pneumatic duplexing, and rebuild the Gallery division into a true choral accompaniment organ. We wanted to restore the original sound of the organ, make it mechanically reliable for a long time, and provide enough organ sound to accompany the choir in the rear gallery.

The original sound of the organ had been changed over the years, in an attempt to update it to a more modern sound. While well-intentioned, it had been done by several persons in conflicting styles. The action of the instrument had also deteriorated over time, causing dead notes and ciphers. Very little of the organ was usable. In addition, the portion of the organ that was in the gallery was not originally intended to accompany the choir, and there was little for the organist to select from.

Our work consisted of removing the organ to our factory a section at a time. In the factory the mechanisms were renewed. The pipework was also returned to the original positions as much as possible. What had disappeared over the years was either replaced with duplicates, or with a more modern sound that would blend with the original pipework. In addition the Gallery division was doubled in size, so that the organist would have two manuals and pedal to accompany the choir. The former Gallery division is now a complete Gallery organ, and can be used by itself or in combination with the Chancel organ. As the various divisions were returned to the church, the pipework was voiced and regulated to find its proper place in the tonal spectrum of the instrument. The result is a very flexible instrument that will provide music for the church for generations to come.

—Gerald L. Piercey,
Lewis & Hitchcock, Inc.

- GREAT (enclosed with Choir)**
 16' Double Diapason (73 pipes)
 8' First Open Diapason (61 pipes, 1-12 new)
 8' Second Open Diapason (ext, 16')
 8' Doppelflute (73 pipes)
 8' Melodia (85 pipes)
 8' Gemshorn (61 pipes)
 4' Octave (Ch 8' Eng Diap)
 4' Harmonic Flute (Ch 8' Harm Fl)
 2' Mixture III (183 pipes, moved)
 8' Tromba (61 pipes, new)
 Chimes (20 tubes, in Gallery)

- GALLERY GREAT**
 8' Echo Flute (85 pipes)
 4' Principal (73 pipes, new)
 4' Fern Flute (ext)
 2 2/4' Quint (61 pipes, moved)
 2' Principal (ext)
 1 1/2' Quint (ext)

- SWELL**
 16' Lieblich Gedeckt (97 pipes)
 8' Violin Diapason (73 pipes, 1-24 new)
 8' Gedeckt (ext)
 8' Salicional (73 pipes)
 8' Voix Celeste (tc, 61 pipes)
 4' Principal (ext)
 4' Gedeckt Flute (ext)
 4' Salicet (ext)
 2 2/4' Nazard (61 pipes, new)
 2' Flute (ext)
 1 1/2' Larigot (ext)
 8' Oboe (73 pipes, moved)
 Tremulant

- GALLERY SWELL**
 8' Rohr Flöte (73 pipes, moved)
 8' Muted Viole (61 pipes)
 8' Muted Viole Celeste (tc, 49 pipes)
 4' Rohr Flöte (ext)
 2' Flute (ext, Gal Gt)
 8' Petite Trompette (61 pipes, moved)

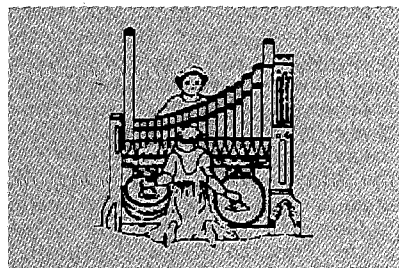
- CHOIR**
 8' English Diapason (73 pipes, 1-12 new)
 8' Doppelflute (Gt)
 8' Harmonic Flute (73 pipes, 1-12 new)
 8' Gemshorn (Gt)
 8' Celeste (61 pipes, 1-12 new)
 4' Traverse Flute (ext, Gt Melodia)
 2' Flute (ext, Gt Melodia)
 2 2/4' Cornet II (122 pipes, new)
 8' Clarinet (61 pipes)
 Tremulant
 Harp (49 bars)
 8' Tromba (Gt)

- PEDAL**
 32' Resultant
 16' First Open Diapason (44 pipes)
 16' Second Open Diapason (Gt)
 16' Bourdon (44 pipes)
 16' Lieblich Gedeckt (Sw)
 8' Diapason (Gt 16')
 8' Bass Flute (ext, 1st Open)
 8' Bourdon (ext)
 16' Trombone (ext, Gt)

- GALLERY PEDAL**
 16' Gedeckt (ext, Gal Gt)
 8' Flute (Gal Gt)
 4' Rohr Flöte (Gal Sw)

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Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; jbutera@sgcmail.com

Jaeckel, Inc., Duluth, Minnesota, has built a new organ, opus 24, for Christ Lutheran Church in Superior, Wisconsin. The two-manual and pedal organ comprises nine stops and 10 ranks; mechanical key (suspended) action and mechanical stop action. Belows and blower are inside the cabinet, which is made of solid white oak. Manual naturals are of bone. Stop knobs are of rosewood with inserted hand-lettered porcelain name plates. Tuning is according to Vallotti; manual/pedal compass is 56/30.

MANUAL I

- 8' Principal (75% tin)
- 8' Rohrflöte (18 wood, 38 of 15% tin)
- 4' Principal (15%)
- 2' Mixtur III (15%)
- 8' Schalmey (50%)

MANUAL II

- 8' Rohrflöte (Gt)
- 4' Spitzflöte (15%)
- 2' Principal (75%)

PEDAL

- 16' Subbass (wood)

Couplers

- I/Ped
- II/Ped



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Summer Institutes Workshops & Conferences

Berkshire Choral Festival

June 2-9, Santa Fe, New Mexico.
July 7-14, 14-21, 21-28, 28-August 4,
August 4-11, Sheffield, Massachusetts.
July 21-28, Canterbury, England.
September 15-22, Salzburg, Austria.

Classes, lectures, rehearsals, concerts; Nicholas Cleobury, Duain Wolfe, J. Reilly Lewis, Vance George, Jane Glover, John Oliver, Tom Hall, Heinz Ferlesch.

Contact: Berkshire Choral Festival, 245 N. Undermountain Rd., Sheffield, MA 01257; <www.choralfest.org>.

Cavallé-Coll in Oberlin

June 12-15, Oberlin Conservatory.
Celebration of the Fisk organ at Oberlin, co-sponsored by the Oberlin Conservatory of Music and the Westfield Center. Recitals, lecture-demonstrations, papers, demonstrations of organs at Oberlin. David Boe, Jean Boyer, Fenner Douglass, Martin Jean, Ann Labounsky, John Near, William Porter, others.

Contact: 888/544-0619, <www.westfield.org>.

Montreat Conference on Worship & Music

June 16-22, 23-29, Montreat, North Carolina.

Seminars, classes, choirs, organ masterclasses, worship services; Don Saliers, John Ferguson, Sue Ellen Page, Ben Hutto, Carole Terry, Michael Corzine, others.

Contact: P.O. Box 969, Montreat, NC 28757-0969; <www.montreat.org>.

AAM 2002 Conference

June 16-21, Jackson, Mississippi.
Association of Anglican Musicians annual conference; concerts, workshops, worship services; John Paul, Shawn Leopard, Aaron Parks, Michael Sitton.

Contact: Ellen Johnston, conference chair, 622/844-9734; <ellenj@dixie-net.com>.

St. John's Summer Courses

June 17-July 26, St. John's School of Theology, Collegeville, Minnesota.

Courses in liturgy, music, theology; Leo Nestor, Richard Proulx, Mark Rhoads, others.

Contact: School of Theology, Attn: MB Banken, P.O. Box 7288, Collegeville, MN 56321-7288; 800/361-8318; <www.csbsju.edu>.

Visser & Associates, Tomball, Texas, has built a new organ for Concordia University, Austin, Texas. The organ is based on a standard design developed by Visser. Dr. Faythe Freese, organ professor at the school, was the consultant and helped develop the stoplist. The chapel of Concordia is right along US Highway 35 in Austin, so there is a lot of traffic noise along with poor acoustics. The action for Manual I is backfall as in early American organs, and the action for Manual II is a square and lever action. The wind system is built with schwimmers fed from a static wind regulator. The wind pressure is 70mm WC and the root scale of the Prinzipal 8' is 138 - 80 - 50 - 28 - 17 - 13 with a 1/4 labium. Mechanical key and electric stop action; combination action, 8 generals, 6 divisionals; case of oak solids and veneers; tuning A440 @21 C, equal temperament.

The design was developed by Pieter Visser who also did the voicing and tonal finishing. All the pipes were made by Pascal Boissonnet at the Visser shop, including all the reeds. The façade is made of pure hammered lead. The hammering was accomplished with a new hammering machine developed by Michael Visser, who also supervised the construction of the instrument. Eric Walden was the shop foreman.

MANUAL I

- 16' Quintaton (wood, TC)
- 8' Prinzipal (hammered, enfacade)
- 8' Rohrflöte (20% tin)
- 4' Oktav (20%)
- 2' Waldflöte (20%)
- 1 1/2' Mixtur III (70%)
- 8' Trompete (50%)

MANUAL II (expressive)

- 8' Gedeckt (lead, 1-12 wood)
- 8' Salizional (70%)
- 8' Celeste TC (70%)
- 4' Flöte (20%)
- 2 1/2' Nasat (20%)
- 2' Prinzipal (20%)
- 1 1/2' Terz (20%)
- 1 1/2' Larigot (70%)
- 8' Krummhorn (50%)

PEDAL

- 16' Prinzipal (12 electr, 20 Gt)
- 16' Subbass (wood)
- 8' Prinzipal (fr Gt and 4' Choralbass)
- 8' Gedeckt (ext)
- 4' Choralbass (lead)
- 2' Mixtur II
- 16' Fagot (lead, HL)

Tremulant
Man II/Man I
Man I/Ped
Man II/Ped

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National Catholic Youth Choir

June 23–July 11, Collegeville, Minnesota.
Rehearsals, classes, field trips, concerts, liturgies; open to Catholic students entering grades 10, 11, and 12; Anthony Ruff, Axel Theimer, others.
Contact: Michelle Plombon, 320/363-2062;
<www.CatholicYouthChoir.org>.

LPM Summer Music Conference

June 25–29, Carthage College, Kenosha, Wisconsin.
Leadership program for musicians; church music topics, organ masterclasses, worship, improvisation, ecumenical issues; David Cherwien, Carol Doran, Raymond Glover, Paul Westermeyer, Marilyn Keiser, others.
Contact: 703/250-6757;
<www.lpm-online.org>.

Oregon Bach Festival Master Class in Conducting

June 27–July 14, Eugene, Oregon.
Rehearsals, seminars, lectures, concerts; Helmuth Rilling, Thomas Somerville, Anton Armstrong, others; Bach, *Christmas Oratorio*, *Mass in b-minor*; Bruckner, *Te Deum*, Mendelssohn, *Symphony No. 1*; Penderecki, *Credo*.
Contact: 541/346-5666;
<www.oregonbachfestival.com>.

Princeton Early Keyboard Center Summer Workshops

July 1–5, "The Well-Tempered Clavier" of J. S. Bach; Colin Tilney, Gavin Black, and others; study of the work itself, instruments, tuning and history of tuning, techniques, and history of Bach performance.
July 8–11, Introduction to the Harpsichord, with Gavin Black; the schedule includes individual daily lessons, unlimited practice time, classes on touch and articulation, fingering, ornamentation, historical styles of instruments, harpsichord maintenance, tuning and temperament, etc.
July 12–13, performance-oriented workshop with Keith Hill; explore the craft of performance; several new Hill instruments will be used.
Contact: Princeton Early Keyboard Center, 609/430-0396;
<gavin@pekc.org>, <www.pekc.org>.

University of Michigan Summer Harpsichord Workshops

July 1–5, John Bull and Peter Philips.
July 8–12, Domenico Scarlatti.
Led by Edward Parmentier; brochure and information available on web site.
Contact: Edward Parmentier, University of Michigan, <eparment@umich.edu>, <www.umich.edu/summer>.

40th International Summer Academy

July 7–26, Haarlem, The Netherlands.
Three-week courses on Bach and improvisation with Hans Fagius, Lorenzo Ghielmi, Ewald Koorman, Jos van der Kooy, Loïc Mallié; 8-day courses on Italian music, Mendelssohn-Brahms-Reger, North German, Old Spanish, Liszt & contemporary, and Franck, with Liuwe Tamminga, Ludger Lohmann, Wolfgang Zerer, Montserrat Torrent, Pieter Dirksen, Zsigmond Szathmáry, Joris Verdin; 4-day workshop on music of Jehan Alain led by Marie-Claire Alain; organs by Müller (1738), Van Covelent/Hess (1532/1791), Ahrend & Brunzema (1968), Adema (1923), and Sauer (1889). Also 44th Improvisation Competition, July 2–4.
Contact: Stichting Internationaal Orgelconcours, P.O. Box 3333, 2001 DH Haarlem, The Netherlands; (+31)(0)23 511 5733;
<www.organfestival.nl>.

Organ Academy

July 7–13, Saessolsheim (Alsace, France).
Courses on Sweelinck, Scheidt, Bach, Couperin, Marchand, de Grigny, Franck, and improvisation; faculty includes Michel Bouvard, Freddy Eichelberger, Claude Roser, Francis Jacob; organs by Bernard Aubertin (1995) and others.
Contact: Association des Amis de l'Orgue, 32, rue Principale, F-67270 Saessolsheim; ph/fax (03) 88 70 52 75;
<http://perso.wanadoo.fr/asamos/>.

Westminster Worship & Music Conference

July 7–13, Westminster College, New Wilmington, Pennsylvania.
Choirs, seminars, workshops, worship services; C. Michael Hawn, Robert Brewer, Timothy Sharp, Randal McChesney, others.
Contact: Presbyterian Association of Musicians, 888/728-7228, x5288;
<www.pam.pcusa.org>.

Albuquerque Worship & Music Conference

July 14–19, Albuquerque, New Mexico.
Choirs, seminars, workshops, worship services for children, youth, and adults; Laura Ellis, Bradley Ellingboe, Karen Thompson, others.
Contact: Fane Downs, 281/444-8861, <faned@northwoods.org>, <www.pam.pcusa.org>.

Hymn Society Annual Conference

July 14–18, Winston-Salem, North Carolina.
80th anniversary conference of the Hymn Society in the United States and Canada; hymn festivals, plenary ses-

sions, workshop sessions, worship services; William Rowan, Paul Westermeyer, Hal Hopson, Paul Weber, Ruth Duck, Brian Wren, David Ashley White, Austin Lovelace, others.
Contact: The Hymn Society, Boston University School of Theology, 745 Commonwealth Ave., Boston, MA 02215-1401; <www.hymnsociety.org>.

Sewanee Church Music Conference

July 15–21, Sewanee and Monteagle, Tennessee.
52nd annual conference at the University of the South and the DuBose Conference Center; classes, workshops, reading sessions, choir training, worship services, concerts; Malcolm Archer, Peter Conte, Keith Shafer, others.
Contact: James Brinson, 901/767-6987; Keith Shafer, 706/724-2485;
<www.sewaneeconf.com>.

International Summer Music Academy

July 19–August 8, Leipzig, Germany.
Organ classes taught by Jean-Claude Zehnder, workshops by Ulrich Böhme, Arvid Gast, and Christoph Krummacher; sessions on well-known Leipzig organs, visits to historical organs (Silbermann), and concert at the Thomaskirche; private and class lessons, masterclasses, lectures, workshops, excursions.
Contact: Joel Shapiro, +49 341 2144 642; <www.hmt-leipzig.de>.

IAO Congress 2002

July 19–23, Paris, France.
Incorporated Association of Organists annual congress; venues include Notre Dame, St. Clotilde, St. Sulpice, St. Eustache, St. Etienne du Mont, St. Augustine, La Trinité, others; led by Ian Tracey.
Contact: IAO Congress Organizer, 23 Blackberry Dr., Frampton Cotterell, Bristol BS36 2SL, UK.

Chesapeake Bay Choral Workshop

July 22–26, St. Michaels, Maryland.
Lectures, reading sessions, rehearsals, and masterclasses, led by Rodney Eichenberger.
Contact: 800/432-5095;
<www.musicate.com>.

Bruges Early Music Festival

July 26–August 11, Bruges, Belgium.
Concerts, interpretation classes, instrument exhibition, and competition.
Contact: <www.musica-antiqua.com>.

Harpsichord Workshop XIV

July 29–August 3, SMU-in-Taos, New Mexico.
Harpsichord repertoire class (Byrd, Bull, J.S., W.F., and C.P.E. Bach, Balbastre, and contemporary); individual private instruction; tuning sessions in two unequal temperaments; recitals, excursions, organ repertoire session; Larry Palmer, Barbara Baird, Richard Kingston. College credit through Southern Methodist University.
Contact: Dr. Larry Palmer, 214/768-3273; <lpalmer@mail.smu.edu>.

Académie J.S. Bach

August 4–10, Porrentruy, Switzerland.
Courses on music of Bach given on the J. Ahrend organ at the Jesuit Church, Porrentruy, Switzerland; conducted by Michael Radulescu; recitals by Radulescu and participants; several organs for practice.
Contact: 41 32 466 51 09,
<www.promusica.ch>.

University of Nebraska-Lincoln Organ Conference

August 12–16, Naumburg, Germany.
The conference takes place at St. Wenzel's Church, Naumburg, Germany, on the 1746 Hildebrandt organ; Christoph Wolff, Robert Clark, Quentin Faulkner, George Ritchie; the conference is within the context of a 2-week tour (August 8–22) of sites relating to Luther and Bach.
Contact: George Ritchie, 402/472-2980, <gritchiel@unl.edu>; or Quentin Faulkner, 402/472-2976, <qfaulkner1@unl.edu>.

Fribourg Organ Academy

August 28–31, Poschiavo, Switzerland.
Masterclasses, concerts, visits to historical organs in Graubünden, course on J.S. Bach; Jean-Claude Zehnder, Maurizio Croci.
Contact: +41 26 470 00 89,
<www.academieorgue.ch/inscription>.

Clavichord Performers' Workshop

September 11–14, Magnano, Italy.
Fourth annual workshop held in the Piedmont region of Italy; advanced course on the clavichord and its influence on harpsichord, organ, and fortepiano performance; Derek Adlam, Menno Van Delft, and Bernard Brauchli.
Contact: Musica Antica Magnano, 39 015 67 92 60;
<bbrauchl@worldcom.ch>.

Calendar

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

UNITED STATES East of the Mississippi

15 APRIL
•Victoria Sirota, workshop; Holmdel Community UCC, Holmdel, NJ 7 pm
Winchester Cathedral Choir; Christ Episcopal, Macon, GA 8 pm
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, Cambridge, 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, Winston-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, Chicago, IL 7:30 pm
Choral concert; Rockefeller Chapel, Chicago, IL 8 pm
Linda Andrews & Anita Werling; First Presbyterian, Macomb, IL 7:30 pm
Douglas Cleveland; Chapel of St. John the Divine, Champaign, IL 8 pm
Kimberly Marshall; First Presbyterian, Springfield, IL 7:30 pm

20 APRIL
Sequentia; Immaculate Conception Church, Boston, MA 8 pm
+James Barry, with chorus and instruments; Christ Church Cathedral, Hartford, CT 8 pm
Choral concert; St. Peter's, Morristown, NJ 7:30 pm
Robin Austin, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Paul Jacobs, master class; Grandin Court Baptist Church, Roanoke, VA 1 pm



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APRIL #0214 – Mozart, Mendelssohn and Mahler . . . Matt Curlee, Alexander Frey, Frederick Hohman and others play a collection of transcriptions drawn from the repertoire of the symphony orchestra.

#0215 – Oberlin's New 'French' Fisk . . . David Boe and Haskell Thomson perform inaugural weekend concerts featuring the 76-rank C. B. Fisk organ in Finney Chapel at Oberlin College in Ohio.

#0216 – The American Muse . . . a sampler of somewhat unusual and extraordinarily characterful works and instruments by American composers and organbuilders.

#0217 – King Widor . . . five players present a composite performance of Charles-Marie Widor's most famous solo work (*Symphony No. 5*) and a lavish, seldom-heard score for organ and orchestra.

#0218 – Attuned to Messiaen . . . we present a user's guide to the work of Olivier Messiaen (1908–1992) and some of the 20th century's most original and profoundly spiritual organ repertoire.

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21 APRIL
Gillian Weir; First United Methodist, Schenectady, NY 3 pm
James Hildreth; St. Thomas, New York, NY 5:15 pm
Mark Peterson; Plymouth Church of the Pilgrims, 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
Donald Armitage; Washington National Cathedral, Washington, DC 5 pm
Paul Jacobs; Grandin Court Baptist Church, Roanoke, VA 3 pm
Paul Bisaccia, piano; First Congregational Church, Hendersonville, NC 3 pm
Erwan Le Prado; Christ Church Episcopal, Pensacola, FL 7:30 pm
Todd Wilson and the Cleveland Boy Choir; The Church of the Covenant, Cleveland, OH 8 pm
 Musica Trinitatis; Trinity Episcopal, Fort Wayne, IN 5 pm
Huw Lewis; St. Mary's-on-Highlands Episcopal, Birmingham, AL 3 pm
 Mozart, *Requiem*; First Presbyterian, Arlington 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, Norfolk, VA 7:30 pm
William Gudger, with brass; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Kimberly Marshall; Illinois College, Jacksonville, IL 7:30 pm

25 APRIL
 Royal Danish Chapel Choir; First Presbyterian, Lynchburg, VA 7:30 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
•Cameron Carpenter; First Presbyterian, Utica, NY 7:30 pm
Erwan Le Prado; St. Paul's Episcopal Cathedral, 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, master class; St. Paul Lutheran, Allentown, PA 10 am
Doug Gefvert, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
Stephen Hamilton, with orchestra; Toy F. Reid (Eastman) Employee Center, Kingsport, TN 8:15 pm

28 APRIL
 The Men of CONCORA; St. John's Episcopal, West Hartford, CT 4 pm
John Weaver; US Military Academy, West Point, NY 3 pm
 Durufle, *Requiem*; Bethany Presbyterian, Rochester, NY 11 am
Maxine Thevenot; Christ Episcopal, Manhasset, NY 5 pm
David Hurd; St. Gabriel's Episcopal, Hollis, NY 4 pm
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 Sorrows, South Orange, NJ 3 pm
Jon Gillock; St. Paul Lutheran, Allentown, PA 3 pm
John Walker; The Presbyterian Church, Sewickley, PA 3 pm
Monte Maxwell; Ursinus College, Collegeville, PA 4 pm
 Mendelssohn, *Elijah* (selections); Old Presbyterian 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 Durufle *Requiem*; Severance Hall, Cleveland, OH 3 pm
Sr. Evelyn Brokish, OSF; Cathedral of the Holy Angels, Gary, IN 3 pm
Stephen Hamilton; Paramount Center for the Performing Arts, Kingsport, TN 2 pm
Erwan LePrado; Weidner Center for the Performing Arts, Green Bay, WI 4 pm

29 APRIL
Peter Richard Conte; Allen Organ Company, Macungie, PA 8:30 pm

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

1 MAY
Todd Wilson and the Burning River Brass; The Church of the Covenant, Cleveland, OH 8 pm

3 MAY
Brenda Leach; Trinity Church, Boston, MA 12:15 pm
 Youth choral concert; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm
Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
David Eaton; St. Helena's Episcopal, Beaufort, SC 12 noon
Diane Meredith Belcher, Poulenc Concerto; Jacoby Hall, Jacksonville, FL 8 pm
Stefan Engels; Clayton State College, Morrow, GA 8:15 pm
Christine Kraemer, Bach Week Festival; St. Luke, Evanston, IL 8 pm
Doug Schneider, harpsichord, with instruments, Bach Week Festival; St. Luke, Evanston, IL 10:15 pm

4 MAY
Stephen Tharp; Spencerville Seventh-day Adventist Church, Silver Spring, MD 4 pm
John Weaver; St. Mark's Locust St., Philadelphia, PA 4 pm
Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
 Ensemble Amarcord; Green Bay West High School Auditorium, Green Bay, WI 7:30 pm

5 MAY
Paul Bisaccia, piano; New Britain Art Museum, New Britain, CT
 Vaughan Williams, *Dona Nobis Pacem*; West Center Church, Bronxville, NY 11 am
Maxine Thevenot; St. Michael's Episcopal, New York, NY 4 pm
John Ogasapian; St. Thomas, New York, NY 5:15 pm

G. Dene Barnard; St. Stephen's Episcopal, Millburn, NJ 4 pm
 Choral concert; Our Lady of Sorrows, South Orange, NJ 4 pm
Lee Milhous & David McConnell, followed by Evensong; St. Paul's, Doylestown, PA 5 pm
 Ensemble Amarcord; Central Presbyterian, Chambersburg, PA 4:30 pm
Enrico Zanovello; Washington National Cathedral, Washington, DC 5 pm
 Choral concert, with orchestra, First Presbyterian, Lynchburg, VA 4 pm
Marilyn Keiser; First Presbyterian, Newton, NC 4 pm
 Dayton Bach Society; Kettering Seventh-day Adventist Church, Dayton, OH 4 pm
Ken Cowan; First United Methodist, Painesville, OH 7:30 pm
 Choral Guild of Atlanta; Peachtree Road United Methodist, Atlanta GA 5 pm
 Choral concert; Independent Presbyterian Church, Birmingham, AL 4 pm
Derek Nickels; First United Methodist, Oak Park, IL 4 pm
Merlin Lehman, Bach Week Festival; St. Luke, Evanston, IL 7 pm

6 MAY
 Ensemble Amarcord; Blessed Sacrament Cathedral, Greensburg, PA 8 pm

7 MAY
 Ensemble Amarcord, First Unitarian Church, Rochester, NY 7:30 pm

8 MAY
 Seraphim; Rockefeller Chapel, Chicago, IL 7:30 pm

9 MAY
 Canterbury Choral Society; Church of the Heavenly Rest, New York, NY 4 pm
 The Bach Sinfonia; Church of the Ascension and St. Agnes, Washington, DC 3 pm
Kitty Yang; National City Christian Church, Washington, DC 12:15 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
 South Bend Chamber Singers; First Presbyterian, South Bend, IN 7:30 pm
 Cathedral Choir and orchestra; Cathedral Church of the Advent, Birmingham, AL 6 pm
Jan Hora; Elliott Chapel at Presbyterian Homes, Evanston, IL 7:15 pm

10 MAY
John Pagett; First Church, Nashua, NH 8 pm
Thomas Joyce; Trinity Church, Boston, MA 12:15 pm
Frederick Swann; West Center Church, Bronxville, NY 8 pm
Stephen Hamilton; Grace Episcopal, Anderson, SC 7:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Todd Wilson, Durufle *Requiem*; St. Mary's Cathedral, Memphis, TN 7:30 pm

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Margaret Kemper, Bach Week Festival; St. Luke, Evanston, IL 8 pm
David Schrader, harpsichord, Bach Week Festival; St. Luke, Evanston, IL 10:15 pm

11 MAY
Choral Evensong; St. Peter's, Morristown, NJ 5 pm
John Widmann, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm

12 MAY
Christopher Hathaway; Cathedral of St. Patrick, New York, NY 4:45 pm
Joan Lippincott; St. Thomas, New York, NY 5:15 pm
Handbell concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm
Frederick Swann; The Church of the Apostles UCC, Lancaster, PA 7:30 pm
John Widmann, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Donald Fellows, with trumpet; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm
True North Brass; First Ev. Lutheran, Ellicott City, MD 3 pm
John Mitchener; St. Stephen's Episcopal, Durham, NC 4 pm
Judith Hancock; St. Andrew's Episcopal, Tampa, FL 5 pm
Eric Budzynski, Bach Week Festival; St. Luke, Evanston, IL 7 pm

13 MAY
Frederick Swann, workshop; The Church of the Apostles UCC, Lancaster, PA 7:30 pm

15 MAY
Ronald Ebrecht; Church of the Holy Apostles, New York, NY 7:30 pm

16 MAY
Christopher Johnson; National City Christian Church, Washington, DC 12:15 pm

17 MAY
Robert Love; Memorial Music Hall, Methuen, MA 8 pm
Harold Stover; Trinity Church, Boston, MA 12:15 pm
Christa Rakich; Immaculate Conception, Boston, MA 8 pm
Paul Jacobs; United Methodist Church, Saratoga Springs, NY 8 pm
Thomas Murray; Grace Episcopal, Utica, NY 7:30 pm
Frederick Swann; Shadyside Presbyterian, Pittsburgh, PA 8 pm
Stefan Engels; St. Christopher's-by-the-River, Gates Mills, OH 7:30 pm
Marko Petricic; Fourth Presbyterian, Chicago, IL 12:10 pm
William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm

18 MAY
Gloriae Dei Cantores; Church of the Transfiguration, Rock Harbor, Orleans, MA 8 pm
Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

19 MAY
Ken Cowan; St. Paul's Episcopal Cathedral, Syracuse, NY 4 pm
Vaughan Williams, *Dona Nobis Pacem*; Church of St. Joseph, Bronxville, NY 3 pm
Canterbury Choral Society; Church of the Heavenly Rest, New York, NY 4 pm
Frank Crosio; St. Thomas, New York, NY 5:15 pm
Maxine Thevenot with chorus, *Fauré Requiem*; St. John the Baptist, New York, NY 7 pm
Anita Werling; The Park Church, Elmira, NY 4 pm

Frederick Swann, in Mendelssohn's *Elijah*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
The Bach Sinfonia; Church of the Ascension & St. Agnes, Washington, DC 3 pm
American Boychoir; First Presbyterian, Lynchburg, VA 11 am
Children's Choir of Central Virginia; First Presbyterian, Lynchburg, VA 3 pm
True North Brass; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
Steven Egler, with flute; Trinity Episcopal, Fort Wayne, IN 4 pm
South Bend Chamber Singers; First Presbyterian, South Bend, IN 7:30 pm
Christopher Herrick; All Saints Cathedral, Episcopal, Milwaukee, WI 3 pm
Alan Morrison; St. Luke's Episcopal, Evanston, IL 5 pm

20 MAY
Henry Glass, workshop; Westbrook Park United Methodist, Canton, OH 7:30 pm
Jill Hunt; Elliott Chapel at Presbyterian Homes, Evanston, IL 1:30 pm

21 MAY
Frederick Swann; Elm Park Methodist, Scranton, PA 7:30 pm

24 MAY
Barbara Bruns; Trinity Church, Boston, MA 12:15 pm

26 MAY
Joyful Noise; Ozawa Hall at Tanglewood, Lenox, MA 5 pm
Wm. Glenn Osborne; Cathedral of St. Patrick, New York, NY 4:45 pm
Melanie Moll; Washington National Cathedral, Washington, DC 5 pm

29 MAY
Libor Dudas; Memorial Music Hall, Methuen, MA 8 pm

30 MAY
Paul Skevington, with trumpet; National City Christian Church, Washington, DC 12:15 pm

31 MAY
Daniel Lamoureux; Trinity Church, Boston, MA 12:15 pm
Robert Nicholls; Fourth Presbyterian, Chicago, IL 12:10 pm

UNITED STATES West of the Mississippi

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, 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
Compline; St. James, Los Angeles, CA 8:30 pm

3 MAY
Ensemble Amarcord; First United Methodist, Brookings, SD 7 pm

4 MAY
True North Brass, masterclass; Blaine School Dist. Perf. Arts Center, Blaine, WA 1 pm

5 MAY
Mozart *Requiem*; First Presbyterian, Midland, TX 7:30 pm
True North Brass; Blaine School Dist. Perf. Arts Center, Blaine, WA 3:30 pm
Michael Smith; St. Mary's Cathedral, San Francisco, CA 3:30 pm

•James Welch; Mission Church, Santa Clara University, Santa Clara, CA 2:30 pm

6 MAY

Elizabeth Berghout; Bales Hall, University of Kansas, Lawrence, KS 7:30 pm

Mary Preston, with Seattle Symphony; Benaroya Hall, Seattle, WA 7:30 pm

9 MAY

Paul Jacobs, Messiaen marathon; Basilica of St. Mary, Minneapolis, MN 1 pm

11 MAY

David Higgs, masterclass; Leawood United Methodist, Leawood, KS 10 am

12 MAY

David Higgs; Leawood United Methodist, Leawood, KS 4 pm

Roger Sherman; Pacific Lutheran University, Tacoma, WA 3 pm

Jeremy Filsell; St. James's Episcopal, Los Angeles, CA 5:45 pm

13 MAY

Martin Jean; First Presbyterian of Granada Hills, Northridge, CA 8 pm

17 MAY

•Ken Cowan & Tom Trenney; Pulaski Heights United Methodist, Little Rock, AR 7:30 pm

18 MAY

Mary Beth Bennett, Robert Gallagher, James Kosnik, Alison Luedecke, Lynn Trapp; St. Olaf, Minneapolis, MN 7:30 pm

19 MAY

Compline, in chant; St. Stephen Presbyterian, Fort Worth, TX 6 pm

Carole Terry; St. Paul's Episcopal, Bellingham, WA 3 pm

Kimberly Marshall; Epiphany Parish, Seattle, WA 4 pm

•AGO Members' Recital; Grace Lutheran, Santa Barbara, CA 3:30 pm

Peter Richard Conte; First Congregational, Los Angeles, CA 4 pm

21 MAY

Klint Kraus, demonstration; St. James Cathedral, Seattle, WA 10 am (also May 22)

24 MAY

Joseph Adam; St. James Cathedral, Seattle, WA 8 pm

26 MAY

Choral concert; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Compline; St. James, Los Angeles, CA 8:30 pm

30 MAY

Hatsumi Miura, with Seattle Symphony; Benaroya Hall, Seattle, WA 7:30 pm

INTERNATIONAL

16 APRIL

Catherine Ennis, with piano; St. Lawrence Jewry, London, England 1 pm

David Goode, with Howard Goodall; Symphony Hall, Birmingham, England 8 pm

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

17 APRIL

Ian Tracey; St. James Road Methodist, Southampton, England 7:30 pm

Steven Grahl; St. Marylebone 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

David Briggs; Parish Church of Emmanuel, Sutton Coldfield, England 7:30 pm

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

21 APRIL

Thomas Bielfeldt; St. Paul's Cathedral, London, England 5 pm

Ian Hare; Halifax Parish Church, Halifax, England 7:30 pm

Mark King; Cathedral of the Holy Trinity, Paris, France 4:30 pm

John Rose; Cathedral of Notre Dame, Paris, France 5:15 pm

23 APRIL

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

24 APRIL

Ian Tracey; Renfield St. Stephen's, Glasgow, Scotland 7:30 pm

Andrew Millington; The Temple Church, London, England 1:15 pm

26 APRIL

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

True North Brass; St. Thomas Performing Arts Association, St. Thomas, Ontario, Canada 8 pm

27 APRIL

Andrew Fletcher; Victoria Hall, Stoke-on-Trent, England 12 noon

Philip Tordoff; Halifax Parish Church, Halifax, England 12 noon

Anne Page; All Saints Haslingfield, Cambridge, England 7:30 pm

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

1 MAY

Catherine Ennis; The Temple Church, London, England 1:15 pm

Per Ryden; Holy Trinity, London, England 1:15 pm

2 MAY

Gillian Weir, masterclass; Symphony Hall, Birmingham, England 9:30 am

Gillian Weir; Symphony Hall, Birmingham, England 7:30 pm

3 MAY

Gillian Weir, with orchestra; Symphony Hall, Birmingham, England 7:30 pm

4 MAY

Eric van der Kolk; Halifax Parish Church, Halifax, England 7:30 pm

5 MAY

Craig Cramer; Basilika, Steinfeld, Germany 4 pm

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

6 MAY

Graham Eccles; Liverpool Cathedral, Liverpool, England 11:15 am

7 MAY

William Renwick; St. Paul's Cathedral, London, Ontario, Canada 12:15 pm

8 MAY

Colin Walsh; The Temple Church, London, England 1:15 pm

Ian Tracey; St. Wilfrid, Bognor Regis, England 7:30 pm

Justin Bischof; St. James United Church, Montréal, Québec, Canada 7:30 pm

9 MAY

Craig Cramer; St. Willibald, Munich-Laim, Germany

11 MAY

George Bozeman, Jr.; Kirche zum Heiligen Kreuz, Berlin-Kreuzberg, Germany 6 pm

Carol Ann Wareing; Halifax Parish Church, Halifax, England 12 noon

Christopher Whitton; All Saints Haslingfield, Cambridge, England 7:30 pm

12 MAY

Craig Cramer; Heilig Geist Kirche, Bielefeld, Germany

Phillippe Lefebvre; Parish Church of Emmanuel, Sutton Coldfield, England 4 pm

13 MAY

Thomas Trotter; Symphony Hall, Birmingham, England 1 pm

Ann Elise Smoot; All Souls, London, England 7:30 pm

14 MAY

Carol Williams; Oxford Town Hall, Oxford, England 1 pm

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

15 MAY

True North Brass; Music Fest Canada, Calgary, Alberta, Canada

16 MAY

Carol Williams; St. John's Smith Square, London, England 1 pm

True North Brass; Music Fest Canada, Calgary, Alberta, Canada 7 pm

17 MAY

George Bozeman, Jr.; L'Eglise de Notre Dame, St. Dizier, France 8:30 pm

John McGreal; St. Dominic's Priory, London, England 7:30 pm

True North Brass; Music Fest Canada, Calgary, Alberta, Canada

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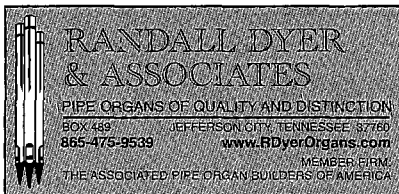
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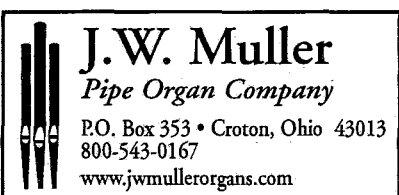


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18 MAY
Colin Wright; Beverley Minster, Beverley, England 6 pm
John Scott; St. Peter's Sudbury, Suffolk, England 7:15 pm
Gerard Brooks; St. Mary's, Chesham, Bucks, England
Christopher Rathbone; Halifax Parish Church, Halifax, England 7:30 pm
True North Brass; Music Fest Canada, Calgary, Alberta, Canada
Sylvie Poirier & Philip Crozier, organ duets; Holy Rosary Cathedral, Vancouver, BC, Canada 7:30 pm

19 MAY
Craig Cramer; Benedictine Abbey, Himmerod, Germany
Gillian Weir; Palacio Euskalduna Jauregia, Bilbao, Spain 12 noon

20 MAY
Craig Cramer; Katholische Pfarrkirche St. Peter und Paul, Freinsheim/Pfalz, Germany

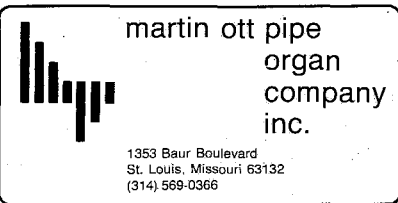
21 MAY
James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:10 pm

22 MAY
Carol Williams; The Temple Church, London, England 1:15 pm

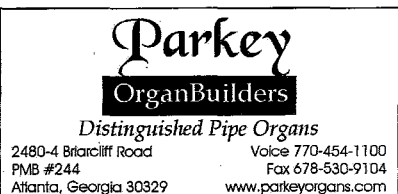
25 MAY
Philip Tordoff; Halifax Parish Church, Halifax, England 12 noon
Alexander Mason; St. John the Evangelist, London, England 7:30 pm

26 MAY
Craig Cramer; Katholische Pfarrkirche St. Cyriakus, Ruchheim/Pfalz, Germany
Robert Batt; Holy Rosary Cathedral, Vancouver, BC, Canada 4 pm

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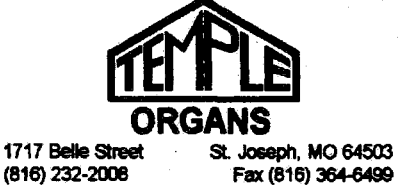
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27 MAY
Carol Williams; Kingston Parish Church, Kingston, England 1:15 pm

28 MAY
Carol Williams; St. Lawrence Jewry, London, England 1 pm

29 MAY
Martin Ellis; The Temple Church, London, England 1:15 pm

Organ Recitals

AGNES ARMSTRONG, Church of St. James, Albany, NY, December 16: *Rhapsodie sur des Noëls*, Gigout; *Von Himmel hoch, da komm' ich her*, Pachelbel; *Angelus! Prière aux anges gardiens*, Ave Maria von Arcadelt, Liszt; *La crèche: Pastorale et adoration*, Guilman; *Fugue sur un thème de Noël russe*, Glière; *Noël Vasco*, Gorosarri; *Noëls*, op. 60, Guilman.

MAHLON BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 2: *Fantasy and Fugue in a Pastoral* ("In Dulci Jubilo"), Bach; *Voluntary Concertato*, Goodwin; *The arrival of the Queen of Sheba*, Overture, Air, Hornpipe, Minuet, Coro (*The Water Music*), Handel; *Noël sur les flûtes*, *Noël varié*, Daquin; *Communion: St. Louis*, Balderston; *From Heaven above*, *Come all ye shepherds*, *Away in a manger*, *Good Christians*, *Rejoice!*, Young.

GORDON BETENBAUGH, with Barbara Betenbaugh, piano, First Presbyterian Church, Lynchburg, VA, November 11: *Jubilee (Images)*, Utterback; *Rhapsody in Blue*, Gershwin; *Deep Purple*, De Rose; *Meditation (Thais)*, Massenet; *Smoke Gets In Your Eyes*, Kern; *Polovtsian Dance (Prince Igor)*, Borodin; *Stardust*, Carmichael; *Ragtime*, op. 49, Callahan; *Fantasia in d*, Mozart; *Intermezzo (Cavalleria Rusticana)*, Mascagni; *O.K. Chorale*, Preloud (*Toot Suite [S.212]*) for Calliope or Organ, P.D.Q. Bach; *Spiritual*, Callahan; *The Stars and Stripes Forever*, Sousa.

DAVID BRIGGS, Kirk-in-the-Hills Church, Bloomfield Hills, MI, October 26: *Fugue a la Gigue*, BWV 577, Bach; *Improvisation: Suite in the style of the French "Grand Siècle"*, Prière, Franck; *Scherzo (Symphonie 2)*, Vierne; *Pavane pour en enfant defunt*, Ravel/Seutin; *Symphonie-Passion*, op. 23, Dupré; *Improvisation: Suite a la Française sur les theme populaires*, Briggs.

DAVID BURTON BROWN, St. Louis R.C. Church, Memphis, TN, December 2: *Fantasia in G*, BWV 572, *Wachet auf, ruft uns die Stimme*, BWV 645, *Meine Seele erhebt den Herren*, BWV 648, *Ach, bleib bei uns, Herr Jesu Christ*, BWV 649, Bach; *Pastorale*, Roger-Ducasse, *Introduction and Passacaglia*, Reger; *Two character pieces*, Archer; *Carillon-Sortie*, Mulet.

KENDALL CRILLY, MARTIN JEAN, PATRICK MCCRELESS, and THOMAS MURRAY, Yale University, New Haven, CT, November 11: *Toccata VI in F*, Muffat; *Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Three Church Sonatas*, Mozart; *Variations on Wer nur den lieben Gott lässt walten*, Pepping.

MATT CURLEE, Jacoby Symphony Hall, Jacksonville, FL, January 13: *Ikarus (Sagas)*, Guillon; *Variations on a Theme of Clement Jannequin*, Alain; *Annum per Annum*, Pärt; *Children's Songs*, no. 11, 6, and 20, Corea;

Deuxième Fantasia, Alain; *Trois Minutos con la Realidad*, Piazzolla adapt. Curlee; *Suite*, op. 5, Duruflé.

EMMA LOU DIEMER, Trinity Episcopal Church, Santa Barbara, CA, December 16: *Prepare the Way, O Zion*, Psalm 42, *Come, Thou Fount of Every Blessing*, Precious Lord, *Take My Hand*, Joyful, Joyful, *We Adore Thee*, *Think When I Read That Sweet Story of Old*, *What a Friend We Have in Jesus*, *Variations on "Abide With Me"*, Psalm 123, *Toccata for a Joyful Day*, *I Have Decided to Follow Jesus*, Diemer.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, December 23: *Fantasia on "Een Kindekeyn is ons geboren"*, Bull arr. Peeters; *Greensleeves*, Vaughan Williams arr. Roper; *Interlude on "Good King Wenceslaus"*, Lloyd Webber; *A Virgin most pure*, Haan; *On Christmas night all Christians sing*, Wassail! Wassail!, Russell; *Partita on "Coventry Carol"*, Barr; *Improvisation on "The First Nowell"*, Burton; *Postlude on "Adeste Fideles"*, Thiman; *Three versets on "Away in a manger"*, Blatchly; *Prelude on "God rest you merry, Gentlemen"*, Rutter; *Prelude on "The Holly and the Ivy"*, Sumsion; *A Christmas Fantasy on Old English Carols for Christmastide*, Best.

MARTIN JEAN, Yale University, New Haven, CT, December 8: *Praeludium in d*, BuxWV 139, *Nun komm, der Heiden Heiland*, BuxWV 211, *Puer natus in Bethlehem*, BuxWV 217, *In dulci jubilo*, BuxWV 197, *Wie schön leuchtet der Morgenstern*, BuxWV 223, *Magnificat primi toni*, BuxWV 203, *Buxtehude: Meine Seele erhebt den Herren*, BWV 753, *Nun komm, der Heiden Heiland*, BWV 659 and 661, *Lob sei dem allmächtigen Gott*, BWV 602, *Puer natus in Bethlehem*, BWV 603, *Gelobet seist du, Jesu Christ*, BWV 604, *In dulci jubilo*, BWV 608, *Wie schön leuchtet der Morgenstern*, BWV 739, *Prelude and Fugue in a*, BWV 543, Bach.

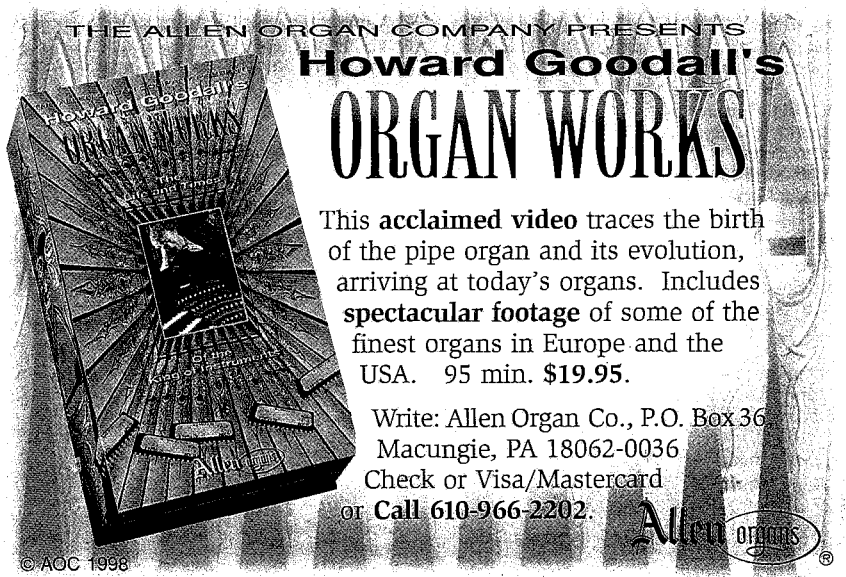
CALVERT JOHNSON, St. Francis Auditorium, Santa Fe, NM, November 16: *Praeludium in G*, Hense; *Soundings for Organ*, An-Ming; *Festival Overture*, Norman; *Fuga a 5*, *Etude über "Wie selig sind ihr Frommen"*, Smyth; *We Shall Overcome*, Willis; *Te Deum*, Demessieux.

NICOLAS KYNASTON, First Presbyterian Church, Columbus, GA, October 16: *Sonata in g*, C.P.E. Bach; *An Wasserflüssen Babylon*, BWV 653B, *Fuga sopra il Magnificat*, BWV 733, Bach; *Prelude and Fugue in b*, op. 35, no. 3, *Scherzo in c*, op. 16, no. 2, Mendelssohn/Kynaston; *Fantasia in C*, op. 157, Saint-Saëns; *Introduction et Allegro risoluto (Sonata VIII in A)*, op. 91, Guilman; *Consolation in E*, op. 65, no. 3, *Rhapsodie in c#*, op. 65, no. 1, Reger; *Homage to Handel*, Karg-Elert; *Toccata*, op. 12, Germani.

NANCY LANCASTER, The House of Hope Presbyterian Church, St. Paul, MN, December 24: *Von Himmel Hoch, da komm ich her*, BWV 738, Bach; *Wachet auf, ruft uns die Stimme*, Homilius; *Variations on Puer nobis nascitur*, Sweelinck; *Nun komm, der Heiden Heiland*, BWV 659 and 661, Bach; *Noël de Saintonge*, *Puer nobis nascitur*, Dandrieu; *Au jô deu de pubelle*, *Grand déi, ribbon ribeine*, Balbastre; *Noël Suisse*, Daquin; *Rhapsodie sur deux noëls*, Gigout; *I Wonder as I Wander*, Thomas; *O Come, O Come, Emmanuel*, *Silent Night*, Hampton; *Paeon on Divinum Mysterium*, Cook.

LUDGER LOHMANN, Yale University, New Haven, CT, November 18: *Sonata 20 in F*, op. 196, Rheinberger; *Sonata III in a*, op. 24, Ritter; *Introduction*, *Variations and*

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Fugue on an Original Theme in F#, op. 73, Reger.

JOHN OBETZ, Jacoby Symphony Hall, Jacksonville, FL, December 2: *Introduction and Passacaglia*, Reger; *Sonata in A*, op. 65, no. 3, Mendelssohn; *Nun komm, der Heiden Heiland, Passacaglia in c*, Bach; *La Nativité*, Langlais; *Michaud qui causoit ce grand bruit*, Corrette; *Tambourin sur des Noëls*, Charpentier; *Lo, How a Rose E'er Blooming, In Dulci Jubilo*, Kemner; *O God of Love (The Ghosts of Versailles)*, Corigliano arr. Dirksen; *The Star-Spangled Banner*, Paine.

BRUCE OELSCHLAGER, Westminster Presbyterian Church United, Gainesville, FL, November 11: *Bohemesque*, Wollstenholme; *18th Variation from a Rhapsody on a Theme of Paganini*, Rachmaninoff trans. Kimball; *Sonata No. 1 in e*, Rogers.

KAREL PAUKERT, clavichord & harpsichord, The Cleveland Museum of Art, Cleveland, OH, September 23: *Sonata in A, Fantasia in c*, C. P. E. Bach; *Prelude, Fugue and Postlude in g*, Böhm; *Partite diverse sopra: O Gott, du frommer Gott, Capriccio in B-flat*, Bach.

JAY PETERSON & RUDOLF ZUIDERVELD, First Presbyterian Church, Springfield, IL, December 31: *Under the Double Eagle*, op. 159, Wagner; *Minuet and Four Variations for two organs (Concerto VI)*, Soler; *The Old Year Has Passed, In Thee Is Gladness*, Bach; *Three Little Duets for two organs*, C. P. E. Bach; *Concert Variations on Auld Lang Syne*, op. 26, Thayer; *Adagio (Sonata in d)*, op. 30, Merkel; *O. K. Chorale (Toot Suite, S. 212°)*, P. D. Q. Bach; *The Stars and Stripes Forever*, Sousa arr. Chenuault.

PIERRE PINCEMAILLE, Westminster United Church, Winnipeg, Manitoba, Canada, November 18: *Choral No. 3 in a, Prelude, Fugue et Variation*, Franck; *Scherzo (Sym-*

phony 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*, Duruflé; *Le Banquet Céleste*, Messiaen; *Chorale and variations (Improvisation on a submitted theme)*.

SYLVIE POIRIER & PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, Canada, October 24: *Fantasy in f*, K. 594, Mozart; *Prelude and Fugue in B-flat*, Albrechtsberger; *Fugue in g*, K. 491, Mozart; *Adagio*, WoO 33/1, Beethoven; *Fantasy in f*, K. 608, Mozart.

JULANE SWANK, with Ruth Underwood Clark, flute, Theresa Hanebury, trumpet, and Grace Tice, oboe, Church of the Ascension, Episcopal, Houston, TX, January 6: *Sinfonia from Solomon*, Handel; *Sonata in g*, Telemann; *Concerto del Sigr. Meck (no. 3)*, Walther; *Once He Came in Blessing*, Burkhardt; *Ave, Ave, the Angel Sang*, Lau; *Andante Pastorale (Two Pieces for Oboe and Organ)*, op. 98, Rheinberger; *Suite Antique*, Rutter; *Concerto a 6 in E flat for Trumpet, Oboe and Organ*, Hertel.

STEPHEN THARP, Trinity Lutheran Church, Akron, OH, November 9: *Concerto in D*, BWV 972, Bach/Tharp; *Three Preludes and Fugues*, op. 109, Saint-Saëns; *Marche Pontificale (Symphonie I)*, op. 13, Widor; *Triptyque*, op. 51, Dupré.

JAROSLAV TUMA, The Cleveland Museum of Art, Cleveland, OH, November 11: *Partita in g*, BWV 768, Bach; *Phantasie in d*, Kuchar; *Improvisation*, Tuma; *Laudes*, Eben.

GARY VERKADE, with tape, The Cleveland Museum of Art, Cleveland, OH, October 28: *Justice, Equality and Beatings V*, Burt; *Tasmanian Toccata*, Nagorecka; *Antiphony X (Winded)*, Gaburo.

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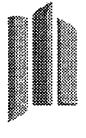
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Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir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

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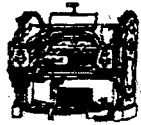
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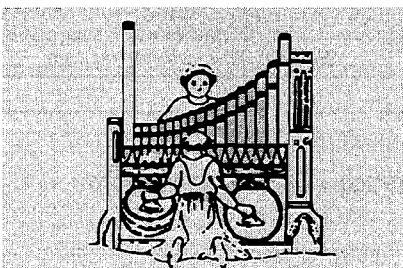
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1998 four-manual Schantz console and parquet wood movable platform, both in excellent condition; available mid-May 2002. (Church is purchasing a larger Schantz console.) Manual compass, 61 notes; 32-note concave radiating pedal board (AGO specifications). Cabinetry is solid oak, dark stain with gothic tracery; Harrison drawknobs; Gallery Gt: 16 knobs + sub, super, unison off; Gallery Sw: 21 knobs + sub, super, unison off; Pos: 22 knobs + sub, super, unison off; So: 9 knobs + sub, super, unison off; Gallery Ped: 22 knobs + pedal divide; Chancel Gt: 12 knobs + sub, super, unison off; Chancel Sw: 15 knobs + sub, super, unison off; Chancel Ped: 17 knobs. Cancel bars over each jamb. Full compliment of intermanual couplers: 33 tilting tablets + Gt/Pos transfer. Peterson 99-level solid state combination system with 4 crescendo settings. 8 divisional pistons per division. 4 coupler pistons. Tutti I and II. Express. shoes: Chancel Sw, Gallery Sw, Solo, Crescendo Ped. Console has a control for a two-sided swell box. Glass music rack. Adjustable bench (crank). Console cable length is 70'. Console has roll-top. Inquiries may be directed to Mark Bani, St. Vincent Ferrer Church, 212/744-2080. Asking \$38,000 (negotiable).

Warehouse Clearance—Many sets of used pipes. Five consoles including drawknob, stopkey and horseshoe. Used electric action windchests and blowers. Call 1-800/397-1242 for more details or write Levens Organ Company, PO Box 542, Buffalo, IA 52728 or e-mail at LevensOrg@aol.com.

Aeolian organ console, Skinner roll player, misc. chest parts, 30 ranks of pipes, string mixture and chest, French Horn, Spanish Flute, and Harp and Chimes (both restored); also large inventory of chest parts and good used pipework. Serious inquiries only. Reply Box Mar-2, THE DIAPASON.

All replies to box numbers that appear without an address should be sent to THE DIAPASON, 300 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

MISCELLANEOUS FOR SALE

Atlantic City Pipe Organ Company: New Inventory—Rebuild of Henry A. Burke, 1889: 16' Gamba mt/mitered, 48sc/44 w/chests, \$1,500; 8' harm trumpets, 4" & 5"sc, \$1,000 ea.; 8' capped oboe, 3-1/2" sc/61, \$850; twelfths, \$500 ea.; Fifteenth, \$450 ea.; 4' Octaves, \$400 ea.; III Mixture 17/19/22, \$900; III Cornet w/chest, \$1,000; Deagan 25-note Class A Chimes w/action, \$1,500. Hook #645: 3 8' Diapasons, 2 4' Octaves, \$400 ea.; 8' Salicional 62sc, 8' Dulciana 54sc, 4' Harmonic Flute 62sc, 8' Melodia, \$350 ea.; 16' Stopped Diapason, 8-1/4"x10" OD-73; 16' Manual Bourdon, 6-1/8"x7-1/2", OD-W/12 note offsets, \$575 ea.; 4' Flute D'Amore (Wood, Rohr), \$425. OSI, 1972: 8' capped Oboe, 2-1/4"sc, \$875; 2 6-rank Pitman chests, \$850 ea.; 7-rank, \$950; 3 30"x42" curtain valve regulators, \$250 ea.; 2 tremis, 5-stage swell motor, \$100 ea.; 25-note Mayland chimes, 1-1/2", action, relay, \$1,000; Misc. reeds, principals, strings, woods. Volume discounts, shipping. E-mail: acorgan@comcast.net, phone 609/641-9422.

Solid State Logic diode/coupler relay for sale. This relay was built for a 12 rank unit organ but never installed. Please call SSL at 703/933-0024 for details and specifications.

KD KAPS. Mixture tuning simplified. Set of 7, \$20.00. Box 9223, Bolton, CT 06043.

Organ pipes and parts. Send legal size SASE to A&J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550; 845/561-1480.

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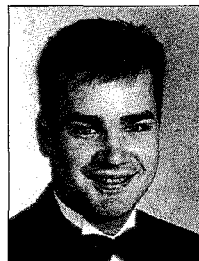
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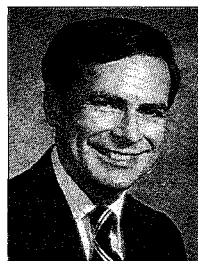
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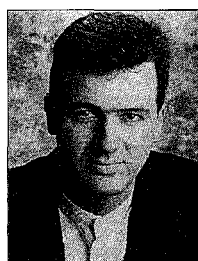
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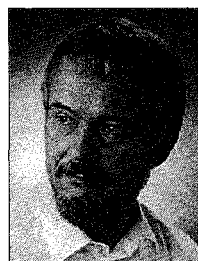
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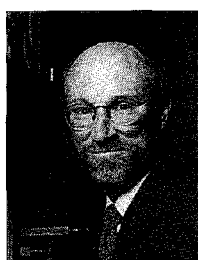
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