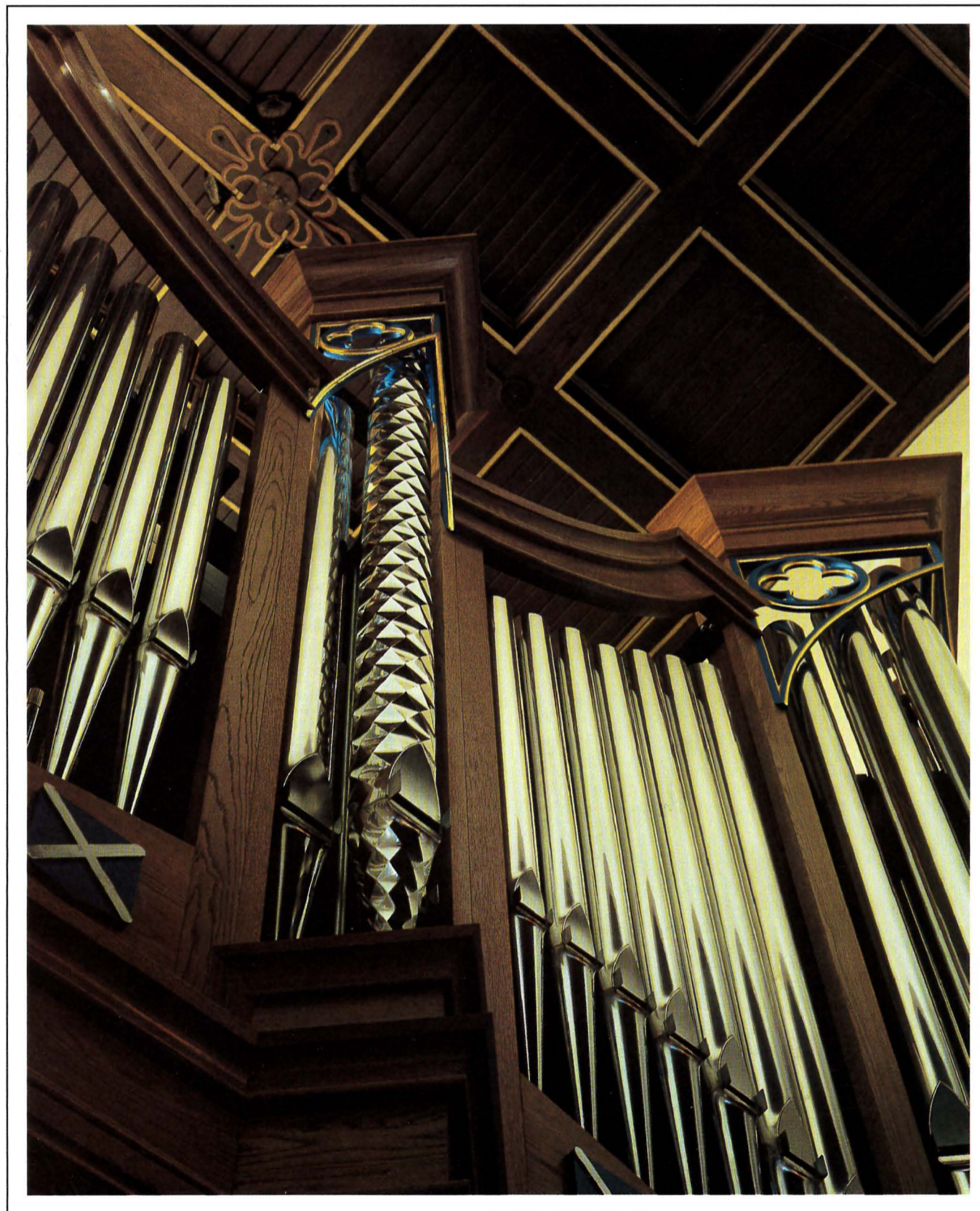


THE DIAPASON

JUNE, 2002



St. Andrew's Episcopal Church, Denver, Colorado
Specification on page 22

Letters to the Editor

Igor Kipnis

I just wanted to tell you how much I appreciated Larry Palmer's tribute to Igor Kipnis (April, 2002, p. 6). As his four-hand piano partner for the past several years, I also was privy to some of the stories Mr. Palmer mentioned in his article. Igor's quirky sense of humor was always a source of joy for me, and I appreciate the way Mr. Palmer highlighted this aspect of his personality.

Many thanks for including this piece in Harpsichord News!

Karen Kushner

Reading Town Hall

As a subscriber to THE DIAPASON may I place on record my enjoyment to reading it.

In the February 2002 issue (page 12) John Speller has reviewed the Priory recording of the Reading Town Hall organ that was made as soon as the organ restoration had been completed and before it had settled down. I had been in discussions with Priory over many years in trying to get this organ recorded on CD. The two earlier long-playing discs have long been unobtainable.

Whilst Mr. Speller has clearly reviewed the disc I feel his final comment is very unfair. He clearly does not appreciate the finer qualities of the instrument or the fact that Priory strives to record music that is not "top of the pops" in the "Great Organ Series," neither can he have any idea of the many obstructions made in making any records of the instrument.

As Hon Treasurer of The Berkshire Organists' Association, the Town Hall organ has been our main concern over very many years. The historic restoration was controversial as it put the organ back to a pitch not compatible with other instruments, there are no thumb pistons, no modern aids to playing, the action is heavy (Barker lever in part), trigger swell pedal, etc. Therefore it is difficult to have some of the repertoire a modern instrument can handle. Another problem we have is that the Town Hall building houses other functions, and all make more revenue than organ activity. We have the greatest difficulty in gaining access, and concerts are few. The next concert will be given by John Scott of St. Paul's Cathedral, London on 12th November 2002. The authorities, having had the lottery grant for the organ, which saved the complex, now make the organ the least available part to be able to use, and without which, no restoration would have been completed.

If any of your readers wish to know more about the organ and the Town Hall, our Association has published a book on the instrument. This costs £8.50 UK plus air-mail postage. For the sum of \$25 I will send by return any orders! (I have received dollar bills by post, providing they are enclosed in a non-visible envelope, cheques incur an £8 bank charge each, cash is cheaper to exchange.) 92 The Hawthorns, Charvil, Berkshire RG10 9TS, UK.

Yours faithfully
Mark D. Jameson, Hon Treasurer
The Berkshire Organists' Association
Affiliated to The Incorporated Association of Organists
Registered Charity No 298088
www.berkshireorganists.org.uk

Dr. Speller replies

I certainly did not intend my review to suggest that the restoration of the Reading Town Hall organ was not a worthwhile project, and indeed think I was at pains to point out that early Willis organs are at a premium and that the organbuilders have done an excellent job of restoring this one. I have had first-hand experience of a number of early and late Father Willis organs, and though I have not heard the Reading instrument in the flesh I do think the CD probably reflects the sound of the instrument fairly accurately. On further consideration, in light of this, Mr.

Jameson's comment that my last sentence was unfair in not recommending the CD is perhaps in some ways justified, since those wishing to experience the sound of an early Willis will indeed find it a valuable resource.

In reviewing the CD, however, my main concern was to ask myself whether most readers of THE DIAPASON would find it an enjoyable CD to buy and listen to. What I was trying to convey was that the rather stringy sound of this instrument is very different from the much warmer sound of other Victorian English organs—say, the Hill organ at Eton College or the Lewis organ at Southwark Cathedral—and that I think that the majority of readers would find a Hill or Lewis organ considerably more attractive.

So far as the repertoire is concerned, all I can say is that every other Priory recording I have ever heard contained some extremely interesting—even if sometimes relatively unknown—pieces, but that this one left me completely cold. Again, I think the consensus would be with me here.

John Speller

"Toaster" debate

Carl Schwartz asserts in his recent letter (April 2002, page 2) that he would not care to hear my choral music (or, one presumes, *any* choral music) rendered by a "digitally augmented or simulated choir" and in this we are in agreement. After all, no one has yet spent 30 years and many millions of dollars in an attempt to simulate a chorus by digital means. When someone does so, you may be certain that the results will claim my full and respectful attention, in an effort to judge their success with an open mind. Who knows how effective it might be? In the real world, however, numerous firms *have* devoted decades and huge sums to the attempt to simulate pipes, and the best of the results are now good enough, musical enough, and persuasive enough that I am quite content, as a composer of organ music, to have my works performed upon them.

"Market acceptance," asserts Dr. Schwartz, "does not equate with artistic merit." I cheerfully grant that the connection is not a one-to-one equivalence. On the other hand, consider the market: the current issue of *Music Trades* magazine shows that the total retail market for digital organs last year was in excess of \$100 million. Would Dr. Schwartz have us believe that *every single one* of these instruments was sold to a cretin or a philistine unable to distinguish a Blockflöte from a bandsaw? I trust you'll forgive me if I find that difficult to credit; I know of a number of digital installations which I consider to have "artistic merit" and which I would happily recommend to any church, college, university, or civic auditorium in the country. Dr. Schwartz is free to disagree, but so doing in such absolute terms strikes deeply at his credibility.

Upon due consideration, I believe I will stand by my original statement: digital instruments have been proven to answer real musical concerns in a manner which is satisfying, cost effective, and yes, even artistic.

Daniel E. Gawthrop
Composer
Stephens City, Virginia

Carl Schwartz replies

I am glad that on some points we can agree, and on the matter of digital sound, cordially, we disagree. I think that our arguments should rest on their merits, and it is for the readers to draw their own conclusions, if any, from our sincerely expressed opinions. I thank the editor for allowing unfettered and polite discussion of these topics in the pages of THE DIAPASON and Mr. Gawthrop for his kind response to my remarks.

Carl Schwartz, DMA
Silver Spring, Maryland

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Here & There

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, presents its summer organ recitals on Sunday evenings at 6 pm: June 2, Robert Grogan; 6/9, Christopher Berry; 6/16, Liya Petrides; 6/23, Randall Sheets; 6/30, Gail Archer; July 7, Hans Hielscher; 7/14, Leo Abbott; 7/21, Robert Dobey; 7/28, Eugenio Fagiani; August 4, William Picher; 8/11, Andrea Boudra; 8/18, David Lang; 8/25, Richard Pilliner. For information: 202/526-8300; <music@nationalshrine.com>.

St. James United Church, Montréal, Québec, Canada, has announced its summer recital series. Programs take place each Tuesday at 12:30 pm: June 4, McGill Sackbuts and Cornetts; 6/11, Michael Westwood; 4/18, Sylvie Poirier & Philip Crozier; 6/25, Gabriel Dessauer; July 2, Geoffrey Ward; 7/9, Sylvain Huneault; 7/16, Paul Jessen; 7/23, Jonathan Oldengarm; 7/30, Zygmunt Strzep; August 6, Lenore Alford; 8/13, flutist Claude Régimbald; 8/20, James Calkin; 8/27, Thierry Guffroy. For information: 514/288-9245.

The Cathedral of St. Patrick, New York City, has announced its summer organ series. The programs take place

on Sundays at 4:45 pm and began on May 26 with Wm. Glenn Osborne; the series continues: June 9, Joseph Negro; 6/16, Joseph Graffeo; 6/23, Timothy Lyons; July 14, Darryl Miller; 7/21, Eugenio Fagiani; 7/28, Joseph Smith; August 4, Aaron Comins; 8/11, Jennifer Pascual; 8/18, Antonius Bittmann; 8/25, David McCaffrey; September 1, Scott Foppiano; 9/15, Patrick Kabanda; 9/22, Suzanne Helfgot. For information: 212/753-2261, x245; <Shcspc@aol.com>.

The Lunchtime Organ Recital Series in Appleton and the Fox Cities takes place June 12–August 28 at various churches in the Fox Cities area of northeast Wisconsin. This year marks the seventh season of the concerts on Wednesdays from 12:15–12:45 pm: June 12, Sarah Mahler Hughes, First United Methodist Church, Appleton; 6/19, Marilynn Freeman, St. Paul's Lutheran Church, Neenah; 6/26, Daniel Steinert, Zion Lutheran Church, Appleton; July 3, Joanne West Peterson, First Presbyterian, Neenah; 7/10, Mary Kay Easty, First Congregational Church, Appleton; 7/17, Robert Unger, Faith Lutheran Church, Appleton; 7/24, Michael Simonini, St. Bernard's Catholic Church, Appleton; 7/31,

Naomi Rowley, First English Lutheran Church, Appleton; August 7, Collette Beuther, Prince of Peace Lutheran Church, Appleton; 8/14, Mark Bloedow, Memorial Presbyterian Church, Appleton; 8/21, Luann Stensberg, Trinity Lutheran Church, Neenah; and 8/28, John Skidmore, First Congregational Church, Appleton. For information: 920/734-3762; <fripl@athenet.net>.

The American Guild of Organists has announced the sites for this year's Pipe Organ Encounter programs for teens: June 16-20, Tulsa, Oklahoma; June 23-28, Urbana/Champaign, Illinois, and New Ulm, Minnesota; July 14-20, Tempe, Arizona, and Rochester, New York; August 17-21, Calgary, Alberta, Canada. For information: <www.agohq.org>.

The Spreckels Organ Society presents its 15th annual International Summer Organ Festival at the Spreckels Organ Pavilion, Balboa Park, San Diego, California. Programs take place on Mondays at 7:30 pm: June 17, Carol Williams, with the Mt. Helix Double Brass Quartet; 6/24, Felix Hell; July 1, Jim Riggs; 7/8, John Kuzma; 7/15, Douglas Major; 7/22, Ben Van Oosten; 7/29, Dennis James, with silent movies; August 5, Frederick Swann; 8/12, Robert Plimpton, with Calvin Price, trumpet, and Virginia Sublett, soprano; 8/19, Gordon Turk; 8/26, Carol Williams, with pianist Joshua Rifkin. For information: 619/702-8138; <www.serve.com/sosorgan>.

Friends of the Kotschmar Organ presents its 90th anniversary season on the 6,618-pipe Austin organ in Merrill Auditorium at Portland City Hall, Portland, Maine; Tuesday classics series: June 18, Ray Cornils, with brass; 6/25, Paul Jacobs; July 2, Fred Hohman; 7/9, Gabriel Dessauer; 7/16, Stephen Rumpf; August 6, John Weaver; 8/13, Thomas Heywood; 8/20, Ken Cowan; 8/27, Diane Meredith Belcher; the Thursday pops series: July 4, Dorothy Papadakis; August 1, Walt Strony; 8/22, Lyn Larsen; September 12, Thomas Hazleton. For information: 207/883-9525; <www.foko.org>.

The Organ Historical Society annual convention takes place June 25-July 1 in Chicago, Illinois and north-west Indiana. Among the instruments featured are organs by Hook & Hastings, Witzmann, Hutchings, Hinners, Steere & Turner, Aeolian, Steinmeyer, Johnson, Roosevelt, Lyon & Healy, Burlington, Kimball, Van Dinter, and others. For information: 804/353-9226; <www.organsociety.org>.

The Pennsylvania Society of Sons of the Revolution will hold "Let Freedom Ring," a national bell ringing ceremony, on July 4. At 2 pm EDT, the Liberty Bell in Philadelphia will be tapped 13 times to honor the signing of the Declaration of Independence. Bell ringing institutions are invited to participate; contact 800/330-1776; <www.amrev.org>.

The 18th annual Summer Organ Concert Series takes place at First Parish Church, Brunswick, Maine. Programs take place on Tuesdays at 12:10 pm on the church's 1883 Hutchings-Plaisted organ: July 9, Philip Fournier; 7/16, Lois Regestein; 7/23, Susan Johnson, with baritone Roy Johnson; 7/30, Kevin Birch; August 6, Harold Stover; 8/13, Ray Cornils. For information: 207/729-7331; 207/443-6597; <office@firstparish.net>.

The 12th annual National Conference of Organists and the 8th Latin-American Conference of Organists and Organbuilders will take place concurrently in Mariana, Minas Gerais, Brazil, July 10-13. Concerts, lectures, and masterclasses will be given on the Arp Schnitger organ in the Cathedral of Mariana. This organ was recently restored by Benhard Edskes of Switzerland and the Netherlands. The confer-

ences are sponsored by the Brazilian Association of Organists. For information: <dkerr@uol.com.br>; <josineia@feop.com.br>; <efreixo@feop.com.br>; <www.organistasbrasil.com.br>.

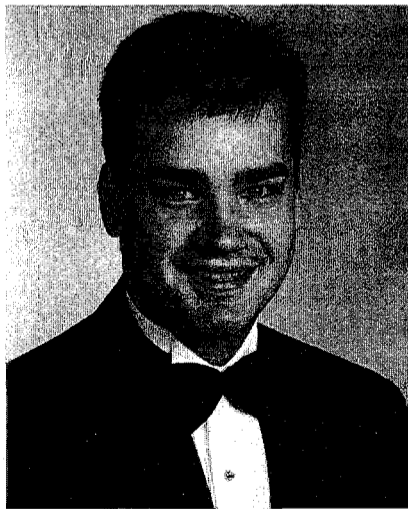
The Illinois Chapter of the **American Choral Directors Association** presents its Summer ReTreat July 10-12 at Millikin University, Decatur, Illinois. Clinicians include Anton Armstrong, André Thomas, and Karen Brunssen, with concerts, workshops, reading sessions, and other events. For information: <gwforbes@mail.millikin.edu>.

CONCORA Festival 2002, a summer choral workshop, takes place July 21-27 at the Carol Autorino Center, St. Joseph College, West Hartford, Connecticut. The workshop will focus on the study, preparation and performance of Part II of Handel's *Messiah*, and will be led by Richard Coffey, founder and artistic director of CONCORA (Connecticut Choral Artists). The workshop will culminate in a concert on Saturday, July 27 at 4 pm. For information: 860/224-7500; <www.CONCORA.org>.

The Dennis Keene Choral Festival takes place July 26-August 4, held at Kent School in Kent, Connecticut, directed by Dennis Keene. Now in its fifth year, the festival is a choral training institute for ensemble singers and conductors, and will culminate in a performance of Mendelssohn's *Elijah* at the Caramoor Summer Music Festival in Katonah, New York. The schedule includes rehearsals, lectures, and masterclasses, with separate tracks for singers and for conductors. For information: 212/358-1469; <www.keenefest.com>.

Harpichord Workshop XIV, SMU-in-Taos, takes place July 29-August 3, with Larry Palmer, Barbara Baird, and Richard Kingston. The schedule includes harpichord repertoire class, individual private harpichord instruction, harpichord tuning sessions, informal sessions on performance anxiety, program building and other topics, recitals, optional trips, organ repertoire session, workshop party and farewell buffet. For information: 214/768-3273; <lpalmer@mail.smu.edu>.

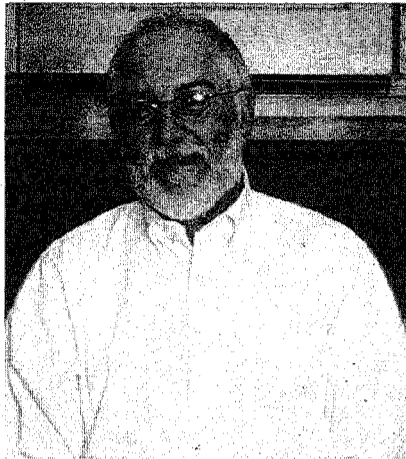
Appointments



Ken Cowan

Ken Cowan has been appointed associate organist and artist in residence at St. Bartholomew's Church in New York City. He will be the principal accompanist for the church's professional and volunteer choirs at all services during the church year in addition to being the principal organist for the Summer Festival of Sacred Music and for the concerts in the Great Music Series. Mr. Cowan will also organize an organ festival to celebrate the installation of a new 5-manual console built by

David Harris, and it is hoped that the festival will become a biennial event at St. Bartholomew's. Ken Cowan is also adjunct assistant professor of organ at Westminster Choir College and maintains a full calendar of concerts and recitals. His recent recordings are on the JAV label, and he is represented by Karen McFarlane Artists, Inc.



William Porter

William Porter has been appointed to the faculty of the Eastman School of Music as part-time professor of harpsichord and organ, effective July 1. Last fall Porter was visiting professor of organ improvisation at Eastman and will incorporate those teaching skills in his new capacity. Widely known as a performer and teacher in the United States and Europe, he is a leading figure in the historical approach to performance. Porter was professor of organ and harpsichord at Oberlin College (1974-86), was a faculty member at the New England Conservatory (1985-2002), and taught and performed at the North German Organ Academy, the Italian Academy of Music for the Organ, the Göteborg International Organ Academy, the Dollart Festival, the Lausanne Improvisation Festival, the Smarano Organ and Clavichord Academy, and the Boston Early Music Festival. He is a co-founder of Affetti Musicali and Musica Poetica, Boston-based early music ensembles. Porter will continue his part-time teaching of organ improvisation at Yale University. He has recorded on the Gasparo, Proprius, BMG, and Loft labels.



Robert P. Ridgell

Robert P. Ridgell has been appointed director of music of the Philadelphia Cathedral, the cathedral for the Episcopal Diocese of Pennsylvania, where he will play the restored Austin, opus 73, and work in conjunction with the Philadelphia Liturgical Institute and the cathedral's arts and humanities outreach. He was recently assistant director of music of the Cathedral of the Madeleine and director of the Eccles Organ Festival, Salt Lake City, Utah. Ridgell holds a BMus from Indiana University and is a master's candidate at Westminster Choir College of Rider University, studying with Stefan Engels.

Tom Trenney has been appointed director of music ministries at First Presbyterian Church, Birmingham, Michigan, where he will oversee an active and diverse music program, con-

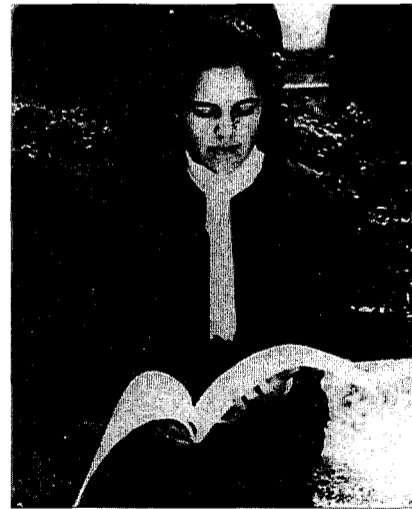


Tom Trenney

ducting three choirs and providing organ music for all worship services. He leaves Rochester, New York, where he recently completed graduate studies in organ performance and choral conducting with David Higgs and William Weinert. For the past three years, Trenney has served Bethany Presbyterian Church as director of music ministry/organist, leading a program of eight choirs and a concert series. Prior to his time in Rochester, he was a student of Anne Wilson and Todd Wilson in Cleveland, Ohio. His schedule this past season included recitals and silent film accompaniments in Nashville, Louisville, Rochester, Atlanta, Little Rock, Detroit, Plymouth, Ft. Lauderdale, Miami, Birmingham, Dallas, and Akron. This summer Trenney will direct the Pipe Organ Encounter held in Rochester, New York.

Here & There

The duo of **William Bolcom and Joan Morris** were presented with the 2002 Music Teachers National Association Achievement Award during the MTNA conference in Cincinnati, Ohio. Pianist and composer William Bolcom and mezzo-soprano Joan Morris have been concertizing together as husband and wife since 1972, presenting an eclectic mixture of music. Bolcom, who has written a series of *Gospel Preludes* for organ, has taught composition at the University of Michigan for 29 years and is chairman of the composition department. He was named the Ross Finney Distinguished University Professor of Music in 1994.



Laura A. Carrasco

The **Ruth and Clarence Mader Memorial Scholarship Fund** has announced that a grant for research related to organ music has recently been awarded to **Laura A. Carrasco**. Mader Fund research grants range from \$200 to \$1000, and preference is given to projects leading to published articles and books about organs or organ music. Further information may be obtained from Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #C-38, Pomona, CA 91767.



Aaron David Miller

The premiere of a new concerto for organ and orchestra by **Aaron David Miller** took place on March 24 at the Monroe Street Methodist Church in Toledo, Ohio. The solo part of the *Fantasy for Organ and Orchestra* was played by the composer, who was accompanied by members of the Toledo and Ann Arbor symphonies, conducted by Bernard Sanchez. The Fantasy is a one-movement work in three continuous sections and was inspired by the painting "Death on a Pale Horse" by American artist Albert Pinkham Ryder.

Adrian Partington is featured on a new recording, *The Complete Organ Works of Basil Harwood, Vol. 1*, on the Priory label (PRCD 683). Recorded on the organ of Bristol Cathedral, the program includes *Sonata No. 1*, op. 5; *Dithyramb*, op. 7; *Communion in F*, op. 15, no. 1; *Interlude in D*, op. 15, no. 2; *Paeon*, op. 15, no. 3; *Short Postlude for Ascensiontide*, op. 15, no. 4; *Requiem aeternam*, op. 15, no. 5; *Andante tranquillo*, op. 15, no. 6; and *Capriccio*, op. 16. For information: <www.priory.org.uk>



Margaret Phillips

Margaret Phillips is featured on a new recording, *The Young Bach*, on the Regent label (REGCD 158). Recorded on the organ by Peter Collins (2000) and the harpsichord by Michael Johnson (2001) at the English Organ School & Museum, Milborne Port, Somerset, U.K., the program includes *Prelude and Fugue in G*, BWV 550; *Capriccio*, BWV 992; *Partita: O Gott du frommer Gott*, BWV 767; *Toccata in D*, BWV 912; *Pastorale*, BWV 590; *Aria variata*, BWV 989; and *Toccata in E*, BWV 566, Bach. For information: 01902 424 377; <regent.records@btinternet.com>

Peter Stoltzfus is featured on a new recording on the JAV label (JAV 126), playing the 1921 Skinner organ at the Congregational Church in Holyoke, Massachusetts. The organ remains unaltered and faithfully restored by Messrs. Czelusniak et Dugal, Inc. The program includes *Prière*, Franck; *Adagio from Symphony No. 7*, Bruckner; *Prelude on Sine Nomine*, Sowerby; *Ronde Française*, Boëllmann; *Meditations on Communion Hymns*, Sowerby; and *Three Preludes for Piano*, Gersh-

win. This is the 15th volume in a series documenting the Skinner and Aeolian-Skinner companies; \$17.95 (plus shipping), <www.pipeorgancds.com>

John Toll is featured on a new recording, *The Woods So Wild—Orlando Gibbons*, on the Linn label (CKD 125). Toll plays 24 works of Gibbons for organ and harpsichord, featuring the organ at Adlington Hall, Cheshire, anon. c.1693, and a Flemish single manual harpsichord by Michael Johnson. For information: <www.linnrecords.com>



Marianne Webb and Eugene Ulrich

The photo of **Marianne Webb and Eugene Ulrich** was taken following her recital in Shryock Auditorium at Southern Illinois University in Carbondale on February 15. The recital, celebrating the 30th anniversary of the organ named for her, featured the world premiere of Dr. Ulrich's latest work for organ, *Christ lag in Todesbanden*, written for and dedicated to the performer. Marianne Webb is professor of music and distinguished university organist at Southern Illinois University Carbondale, a position she has held since 1965.

The 1886 **Carl Barckhoff pipe organ** at St. Mary's Church of the Annunciation, New Albany, Indiana, received the Historic Citation plaque from The Organ Historical Society during a prayer service and recital on Sunday, April 7, celebrating the parish feast day. Guest recitalists for the concert were Janet Hamilton, organist, and Jerome Amend, principal trumpeter for The Louisville Orchestra. Dr. Hamilton is instructor of organ at Indiana University Southeast and organist/choir director at St. Paul's Episcopal Church, Jeffersonville, Indiana. The plaque was



Keith Norrington presents Historic Citation plaque to Mary Vessels

accepted for the church by Mary Vessels, who has served as parish organist and director of music for 26 years. Keith Norrington, assistant organist at St. Mary's since 1986, was the presenter. Mr. Norrington was the founding president of the Kentuckiana Chapter of the OHS in 1990 and served as chairman of the 1993 OHS convention, held in Kentucky and Southern Indiana. Installed in December 1886, the two-manual and pedal tracker-action organ of 21 ranks has received ongoing restorative repairs since 1985 from the Miller Pipe Organ Company of Louisville, Kentucky.

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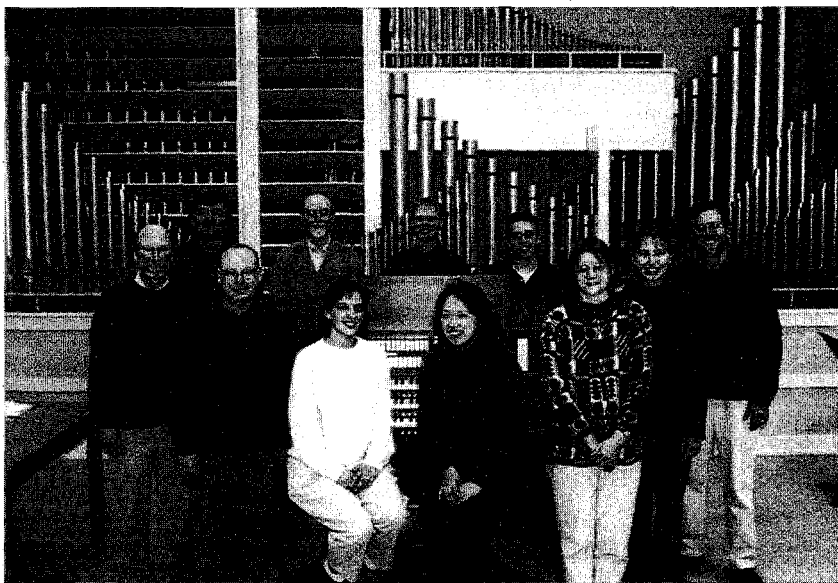
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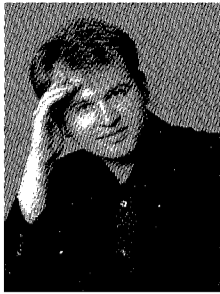
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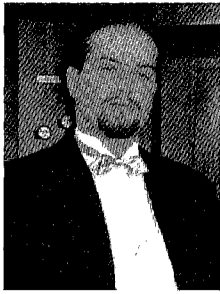
Organ students and faculty at University of Nebraska-Lincoln

On Monday, March 4, organ students and faculty at the **University of Nebraska-Lincoln** performed two masses from Girolamo Frescobaldi's *Fiori Musicali*, the *Messa della Domeni-*

ca and the *Messa della Madonna*. The Kyrie-Christe-Kyrie sequence in both masses was performed in alternatim, using the appropriate Gregorian chant settings.



St. Albans Winner
Johannes Unger



Chartres Winner
Erwan Le Prado



Dallas Winner
James Diaz



Clive Driskill-Smith
new to roster



Gough Duo
violin & organ



Laughton & O'Meara
trumpet & organ



Janice Beck



Jonathan Biggers



David Briggs



The Chenaults



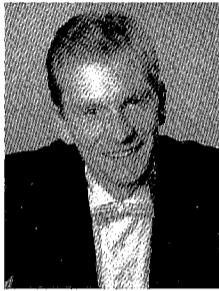
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Peter Richard Conte



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Jeremy Filsell



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Paul Jacobs



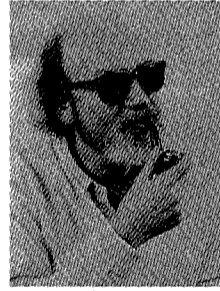
Martin Jean



Kei Koito



Nicolas Kynaston



Jean-Pierre Leguay



Huw Lewis



Christophe Mantoux



Bruce Neswick



Katharine Pardee



Pierre Pincemaille



Mary Preston



McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb

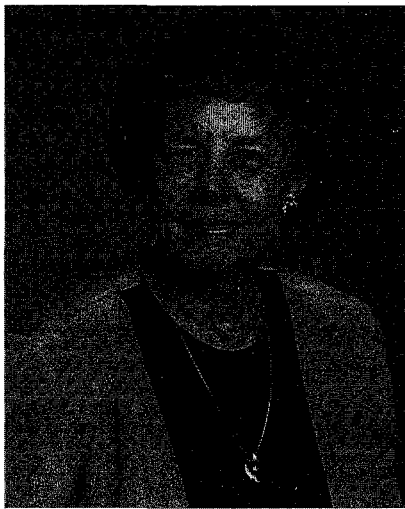


John Scott Whiteley

Nunc Dimittis

Vernon Gotwals, Jr., 77, of Stonington, Maine, died on January 12, 2002, at the Blue Hill Hospital. Born in Conshohocken, Pennsylvania, on November 12, 1924, he graduated from Friends' Central School, Philadelphia, in 1941, and then attended Drew University. His undergraduate education was interrupted by service in the U.S. Army in the South Pacific during World War II. Following the war, he finished his bachelor's degree at Amherst College, graduating in 1947, and continued his education at Princeton University, obtaining an MFA in Music in 1951. Gotwals started his professional career as an instructor at Princeton University, and in 1952 joined the faculty of Smith College in Northampton, Massachusetts, where he served as professor of music and college organist for 32 years. He was the author of *Joseph Haydn: Eighteenth-century Gentleman and Genius*, an annotated translation of two early Haydn biographies. Retiring to Deer Isle, Maine in 1984, he served as organist at the Deer Isle and Sunset Congregational churches, overseeing the acquisition and installation of new organs in both churches. He also served on the Blue Hill Concert Association, the Bagaduce Music Library, and the Stonington Conservation Commission. Mr. Gotwals is survived by his wife of 48 years, Carol Joyce Gotwals, three sons, five grandchildren, and two great-grandchildren. A memorial service was held on January 17 at Deer Isle Congregational Church.

Ruth Plummer died on March 6 in Los Angeles, California. Born on December 22, 1922, in Santa Ana, California, she graduated from Santa Ana High School in 1940. She married Bruce Buell in the early 1940s and they had three children. She served as organist at the First Church of Christ, Scientist, Anaheim, 1942-44; organist at St. Thomas Episcopal Church, Hollywood, 1944-46; organist, First Methodist Church, Burbank, 1948-50; associate organist, Hollywood Presbyterian Church, 1950-60; organist, Wilshire United Methodist Church, 1960-87; and organist, Bethany Presbyterian Church, Burbank, 1987-2002. Her organ teachers included Clarence Mader, Lowell Enoch, and Lloyd Holzgraf. She married her second husband, Stuart Plummer, in 1965. Active in the American Guild of Organists, she was publicity chairman for the 1962 AGO national convention in Los Angeles and



Ruth Plummer

served as Dean of the Pasadena Chapter 1980-82. In 1971, she became executive director of Artist Recitals, Inc., a concert management for organists and harpsichordists.

As this issue was going to press, word was received of the death of Wesley Vos. Wes had served as associate editor of THE DIAPASON since 1967, and for the last year and a half had been on medical leave awaiting a liver transplant. He died on May 9. An obituary and tribute will appear next month.

—Jerome Butera, Editor

Here & There

The **Organ Historical Society** has announced the release of the recording, *Historic Organs of Montréal*, a 4-CD set (OHS-99). The performances heard on the CDs were recorded August 18-27, 1999, during the OHS national convention in Montréal. The recording features 23 historic organs in the Province of Québec, 81 selections, five hymns, played by 40 performers; \$29.95 (plus \$2.50 shipping); 804/353-9226; <www.ohscatalog.org>.

Naxos has announced the release of a new recording, *Wedding Music* (8.550790). The CD features organist Bertalan Hock with trumpeter György Geiger and the Budapest Strauss Ensemble conducted by István Bogár in 16 selections. For information: <www.naxos.com>.

The **46th Episcopal Musician's Handbook** is now available from The Living Church Foundation. The book covers December 1, 2002 through November 27, 2003, with references to both the Prayer Book lectionary and the Revised Common Lectionary in suggestions from *The Hymnal 1982*, *Lift Every Voice and Sing*, and *Wonder, Love, and Praise*; e-resources for church music organizations, publishers, and stores; lists of psalms, canticles, and service music; notes on canons and rubrics applicable to music selection and performance; formats and repertoire for Advent and Lenten lessons and carols, occasional services, sung offices, and choral eucharist; \$20.50 (plus \$3.50 shipping); 877/822-8228.

The organ editions of the Belgian music publisher **Éditions Chantraine** have been taken over by the German music publisher **Dr. J. Butz** in St. Augustin (Bonn). The catalog includes transcribed improvisations of Pierre Cochereau (1924-1984), along with compositions of Cochereau, Jeanne Joulain, and Paul Fisher, and organ transcriptions from Dvorak (*9th Symphony*) and Liszt (*Les Préludes*). For information:

<www.angelfire.com/oh/chantraine>; <www.butz-verlag.de>.

GIA has announced new releases: *Choral Ensemble Intonation*, by James Jordan and Matthew Mehaffey (text G-5527T, \$24.95; video VHS-500, \$24.95); *Handbook for Creative Church Musicians*, by Harold Owen (spiralbound, 142 pp., G-5512, \$24.95); *The Heart of the Matter*, by Paul Westermeyer (five lectures: church music as praise, prayer, proclamation, story, and gift; perfect binding, 56 pp., \$7.95, G-5582); *The Structures and Movement of Breathing*, by Barbara Conable (octavo, 48 pp., G-5265, \$6.00); *The History of American Catholic Hymnals*, by Donald Boccardi (hardcover, 169 pp., G-4723, \$24.95). For information: 708/496-3800; <www.giamusic.com>.

The **New England Conservatory** Job Bulletin lists music performance, teaching, and arts administration opportunities worldwide, and is available by subscription to all. The cost is \$35 per year and the bulletin is sent every two weeks. To view samples and print out a downloadable order form, visit <www.newenglandconservatory.edu/career> and click on Job Bulletin.

Rodgers Instruments has combined technology with the talents of Hector Olivera to produce the new

Rodgers Sound Organ Library (SOL). SOL expands an organ's stoplist by offering English diapasons, lush string celestes, fiery Spanish reeds, chiff, mutations, Dutch organ sounds, North German stops, solo reeds, bells, harp, and chimes, among other options. The software package is a comprehensive collection of diverse organ sounds in seven discs along with a user's guide. All sounds are easily accessed via the Rodgers PR-300S Sound Module Sequencer and MIDI Interface. Hector Olivera has originally created the new voices of the Sound Organ Library. The library becomes another facet of Rodgers' Dimensional Sound Modeling™.

Top Rung Tower Chime & Organ Service, Inc., specializing in the repair and restoration of Deagan tower chime systems nationwide since 1987, has moved from Lawrence, Kansas, to a larger facility in Manhattan, Kansas. The address is P.O. Box 858, Manhattan, KS 66505-0858; ph 785/587-9500; fax 785/587-9505.

Harpsichord News

by Larry Palmer

A harpsichord miscellany: Dutilleux, Violet Gordon Woodhouse, Handel House, Chopin, and Early Music

A work by Dutilleux

It is extremely rare that I come upon a harpsichord-inclusive piece of music that has not been listed in Frances Bedford's *Harpsichord and Clavichord Music of the Twentieth Century*, but such was the case when I read the Chicago Symphony Orchestra program for concerts played during the last weekend in January. On the program was *Symphony Number Two (Le Double)* by Henri Dutilleux (born 1916)—scored for two orchestras: a chamber group of oboe, clarinet, bassoon, trumpet, trombone, celesta, timpani, string quartet and HARPISICHORD, plus another complete orchestral force with harp and a large battery of percussion instruments.

Dutilleux' *Second Symphony*, commissioned by the conductor Charles Munch to celebrate the Boston Symphony's 75th anniversary, resembles a baroque *concerto grosso*, and is a work lasting approximately 30 minutes. Michael Gielen conducted and Mary Sauer (principal pianist of the Chicago Symphony) was harpsichordist for this set of performances. [With thanks to faithful reader and longtime friend Roy Kehl for sending the Symphony program.]

Violet

The early 20th-century harpsichordist Violet Gordon Woodhouse (1871-1948) is the subject of a dramatic presentation with music, *Violet*, by her biographer Jessica Douglas-Home. It was performed on December 16 in London's Bush Hall (a 1904 ballroom) by harpsichordist Maggie Cole with actors Maggie Henderson and Robert McBain.

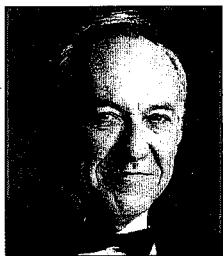
The exotic Violet is surely an apt subject for a drama: drawn to the harpsichord through Arnold Dolmetsch she became a player of exquisite sensitivity, the first to make commercial recordings at the harpsichord. Her intense musicality had its counterpart in her unconventional personal life: married to Gordon Woodhouse, the couple shared a home with three other men in a long-lasting *ménage à cinq*. Women, too, were passionate in their devotion to Violet, among them the composer Ethel Smyth and the writer Radclyffe Hall. Devotees of her playing included the three literary Sitwells, George Bernard Shaw, T. E. Lawrence, and Serge Diaghilev.

Virginia Pleasants reports from London

The London musical scene has been enriched by the openings of the Handel House Museum (November 8, 2001)

Phyllis Stringham

CONCERT MANAGEMENT



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and the York Gate Collections at the Royal Academy of Music (February 27, 2002).

To honor one of music's most famous composers the Handel House Trust acquired his longtime residence at 25 Brook Street in central London, the site not only for the composition of several of the composer's most famous works (including *Messiah*), but also of rehearsals for their performances. Music is again to be heard in regular concerts on two harpsichords: a single-manual William Smith replica of an instrument in the Bate Collection, Oxford, and a two-manual Ruckers-style instrument by Bruce Kennedy. Both commissioned instruments are professionally maintained and are available to students for practice and concerts. A future addition will be a chamber organ, like the harpsichords a replica of an instrument Handel played in these rooms.

Lectures on Handelian subjects, both independently and in conjunction with concerts at nearby St. George's Church, are offered by the Museum. At last Lon-

don boasts a major tribute to one of its most famous composers! [Contact information: The Handel House Museum, 25 Brook Street, London W1K 4HB; Website: <http://www.handelhouse.org>; Email: mail@handelhouse.org].

The Royal Academy of Music has officially opened its York Gate Collections of Musical Instruments at a site adjacent to the Academy (1 York Gate). There, nine pianos from the collection of Kenneth and Mary Mobbs are on loan. The collection shows the development of the grand piano in England during the first half of the 19th century; it provides a welcome corollary to the Academy's famed collection of string instruments.

Early Music: Chopin (!)

The Oxford University Press journal *Early Music* (Volume XXIX/3, August 2001) includes Laurence Libin's article "Robert Adam's Instruments for Catherine the Great" and several contributions on the topic "Chopin As Early Music," among them Jim Samson's "Chopin, Past and Present;" Jean-Jacques Eigel-

dingers' "Chopin and Pleyel;" and Jonathan Bellman's "Frédéric Chopin, Antoine de Kotski and the *carezzando* Touch."

These articles are highly recommended. I hope our readers will share them with their pianist friends, who, in general, often ignore the gentle sensitivity of Chopin's music and, if one believes contemporary reports, of his own playing.

Some years ago I read with great interest a small volume by Edith J. Hipkins: *How Chopin Played (From Contemporary Impressions collected from the Diaries and Notebooks of the late A. J. Hipkins, F.S.A [1826-1903])*, published in London (J. M. Dent and Sons Ltd, 1937). In this book the daughter of the harpsichord-playing pioneer relayed her father's observations of the great composer, impressions from very early in Hipkins' career as an employee of the Broadwood piano firm, where Chopin visited in April 1848. Hipkins reported that "Chopin's fortissimo was the full pure tone without noise, a harsh inelastic note being to him painful. His

nuances were modifications of that tone, decreasing to the faintest yet always distinct pianissimo." [page 5]

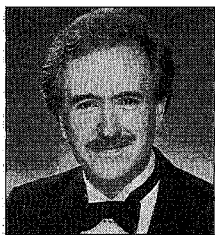
Concerning Chopin's touch, Hipkins wrote "He changed fingers upon a key as often as an organ-player." (A footnote to this statement relates that "At the age of sixteen Chopin was appointed organist to the Lyceum at Warsaw.") [page 5]

Hipkins: "To return to pianos, [Chopin] especially liked Broadwood's Boudoir cottage pianos of that date, two-stringed, but very sweet instruments. . . He played Bach's '48' all his life long. 'I don't practise my own compositions,' he said to Von Lentz. 'When I am about to give a concert, I close my doors for a time and play Bach.'" [page 7]

[A copy of this book having gone "astray" in our university library, I am doubly indebted to Mrs. Rodger Mirrey of London, who sent me a photocopy of the entire 39-page text.]

Still more from *Early Music*

The issue for February (Volume XXX/1) includes several items of inter-



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Solo and Duo Organ
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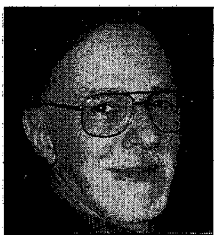


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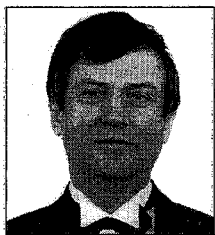


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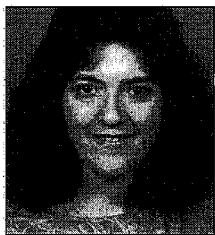
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Harpsichordist/Organist
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Martha H. Stiehl
Organist/Harpsichordist
Soloist and Continuo Player
Milwaukee Chamber Orchestra
University of Wisconsin Faculty
Bach Babes Ensemble
Milwaukee, Wisconsin

est to the harpsichordist: "Keyboard Instrument Building in London and the Sun Insurance Records, 1775-87" (Lance Whitehead and Jenny Nex); "The Dublin Virginal Manuscript: New Perspectives on Virginal Ornamentation" (Desmond Hunter); "Repeat Signs and Binary Form in François Couperin's *Pièces de clavecin*" (Paul Cienniwa); plus correspondence about Domenico Scarlatti's *tremulo* (Carl Sloane and Howard Schott) for erudition. And Howard Schott's lovely obituary of Igor Kipnis, for nostalgia.

[Send items for these columns to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; email lpalmer@mail.smu.edu]

Music for Voices and Organ

by James McCray

Easy Summer Music

O sweet Fancy! let her loose;
Summer's joys are spoilt by use.

John Keats
Hyperion, Book I

Ah! It is so true that church choir directors, teachers, and others feel the import of Keats' words about summer. Most of us grow up with a nine-month mentality and those halcyon days of summer are anticipated all year long. We are conditioned by the school year; since that follows a similar pattern for twelve years, there is a rude awakening when the freedom of summer must give way to responsibilities which eliminate those months of liberty.

In past columns of summer commentary, this writer has suggested numerous plans of attack; most suggestions have focused on reduction of effort to allow the singers a time away from the church choir. The use of soloists, instrumentalists, quartets, etc. gives the regular choir

some relief from weekly rehearsals and services.

Yet, we are all aware that the business of the church must go on. The need to worship remains a priority; the need for weekly contributions to sustain the expenses of the building and staff is an imperative; and the need for time to plan the coming year is something that is best done when everyone is more relaxed as in the summer.

If we have that feeling, that need for a summer break, then as leaders of functioning groups we must do what we can to find relief from the pressures of consistency. Burnout is a growing problem for everyone. Societal changes regarding work habits have become issues of importance. Finding a break from constant work may just be one of the major challenges of this new century. We must seek and employ ways to be productive, not destructive, in terms of time. Let's all remember those words of U.S. Supreme Court justice Louis Brandeis (1856-1941) who had a similar problem. Brandeis was once criticized for taking a short vacation just before the start of an important trial. "I need the rest," explained Brandeis. "I find that I can do a year's work in eleven months, but I can't do it in twelve." So, dear readers, find some quiet time to smell the roses before your noses stop working effectively!

Now at the Peak of Wonder, Bradley Ellingboe. SATB and keyboard, Concordia Publishing House, 98-3664, \$1.30 (E).

Using a Vajda text, this setting has three stanzas, all with modified versions but the same melody. The music dances along in 6/8 often in two parts (men/women). The keyboard part is very easy, and there is one section sung unaccompanied.

Rejoice Ye Pure in Heart, Richard Dirksen. SATB, organ, with optional brass and timpani, Flammer of Shawnee Press, Inc., A-5677, \$1.40 (M-).

The brass used are 3 trumpets, 3 trombones, and tuba and their parts are available separately (\$5.00). This hymn tune setting of *Vineyard Heaven* has seven stanzas of varying difficulty and orchestration. The final one has a high soprano descant sung over the unison choir and congregation whose parts are available on a separate songsheet (M-5008). Choral parts are on two staves; also available for SAB. A majestic setting.

O God of Youth, Allen Pote. SATB and keyboard, Choristers Guild, CGA 369, \$1.40 (M-).

No tempo is indicated in the score but the spirit of the music has a moderately driving character with choral melismatic motives that recur throughout. There is limited four-part writing for the choir. The keyboard is easy and accompanimental. This setting would be appropriate for a youth choir.

Prayer of St. Francis, Michael Bedford. SATB, flute, and organ, Theodore Presser Co., 392-42357, \$1.50 (E).

There is a separate flute part included on the back cover. The accompaniment is based on undulating chords of parallel sixths which give it a warm, flowing background for the simple choral parts which are often in unison. The quiet setting is gentle throughout.

Psalm 29, Scott R. Peterson. SATB and organ, National Music Publishers, CH-140, \$1.30 (E).

The organ part is on three staves with some registration suggestions; the choral part is on two staves. The tempo is fast with the chorus often in unison or two parts above the accompaniment. There are sections with pulsating major seconds in the organ that help drive the music.

O God, Give Peace, arr. Robert Leaf. SATB and organ, National Music Publishers, CH-129, \$1.20 (E).

The tune is *Waly Waly* and this familiar melody is used throughout. There is limited four-part writing. This is a very easy setting and the choir will love it. It will have numerous uses and is certain to be a favorite with the congregation. Highly recommended.

Amazing Grace, arr. Michael Mauldin. SA or TB with piano, Santa Barbara Music Publishing, SBMP 424, \$1.40 (E).

The first two stanzas are in unison; the others move through modulations but maintain a homophonic choral texture above a calm, swaying accompaniment often filled with interesting harmonic changes. Simple and useful setting.

To Pray and To Hope, Jane Marshall. SATB unaccompanied, ECS Publishing, No. 5733, no price given (M-).

There are two very brief anthems; each is about one page duration and both are through-composed settings. They are somewhat free rhythmically and use homophonic block chords with the tenor in the bass clef. They could be used as short anthems or as incidental service music.

Rejoice, Praises Render, Johann Ludwig Bach (1677-1731), ed. and arr. by Michael Burkhardt. Choristers Guild, CGA902, \$1.40 (E).

Taken from an Easter cantata, this simple unison setting may be performed with keyboard alone, with two treble instruments and continuo, or with a string quartet and continuo. Designed for children's choir, this edition provides two different English texts, one a

translation of the Easter text and one with a more generic message for use at other times of the year. The original German text is included for performance too.

Come, Thou Fount of Every Blessing, Julian Wachner. SATB and organ, ECS Publishing, No. 5813, no price given (M-).

The first stanza is in unison with the organ doubling the melody line. The second stanza is unaccompanied four-part choir and the last stanza has the organ on three staves with a vocal descant that soars over the unison chorus singing the melody. Easy music that builds to a dramatic ending.

Book Reviews

Anthony Newman: Music, Energy, Spirit, Healing, edited by Thomas Donahue. Lanham, MD, and London, 2001. xvi + 287 pages. \$49.50, <www.scarecrowpress.com>.

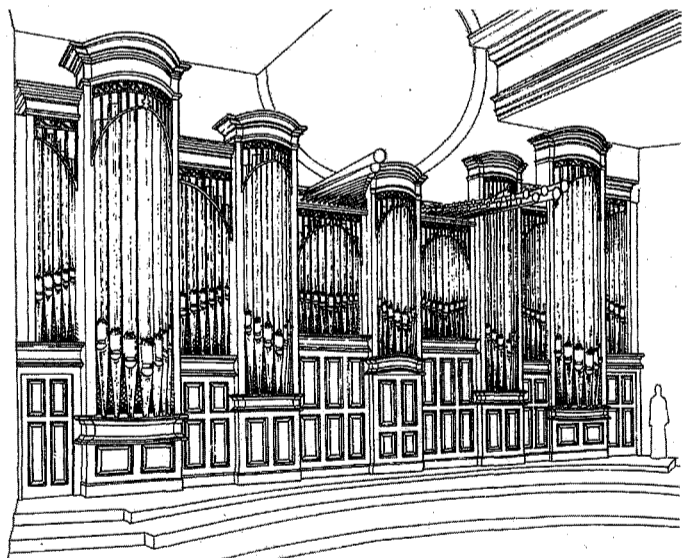
Anthony Newman (b. 12 May 1941, Los Angeles, California)—author, composer, conductor, teacher, and performer on the piano, fortepiano, harpsichord, and organ—celebrated his sixtieth birthday in 2001. In honor of this event Thomas Donahue has assembled a three-sectioned book that provides many insights into the life and musical career of this multifaceted and versatile person. The writings and recollections of seventeen contributors (including the editor), spanning a period of thirty years, comprise Part I: Selected Reviews and Interviews, and Part II: Personal Reflections. Part III: Words and Music, consists of Newman's own views on selected topics relating to his ideas about music and personal style of performing. Appendices include Newman's repertoire of solo and concerto pieces, and conducting activities; a discography of almost 100 recordings; a list of 66 compositions; and his publications (13 books and articles, 8 musical editions). Publishers' documentation of the material used throughout the book, along with a chronology of Newman's major life events, are placed in the Preface.

Many of the eleven contributions in Part I, reprinted from major music magazines, refer to the distinguishing features of Newman's exciting performances: dazzling technique, exceptional virtuosity, and imaginative interpretations. In particular, the longest transcribed interview ("Anthony Newman Comes of Age," by Dennis Polkow) reveals Newman's guiding musical ideas. At the outset, Newman describes how he was first attracted to the organ while learning the music of Bach at a very early age, and later to the harpsichord by hearing Wanda Landowska. Turning to performance practice, he defends his rapid tempos—a distinguishing characteristic of his performances of Bach and other Baroque composers often noted by critics—by his reliance on the theory of tempos of Quantz and Kirnberger, his rejection of Romantic interpretations, and by pointing out that Glenn Gould, another strikingly original keyboard artist, played even faster. At the same time, to avoid a square and lifeless effect, Newman advises pianists not to play Bach or any other Baroque composer strictly in time. An unusual feature of Newman's approach to music is found in his Buddhist spirituality and his exploration of New Age music that requires the obliteration of the self and the synchronization of the music to the natural tempo of the breath. On the controversial topic of original instrument performance, New-

► page 10

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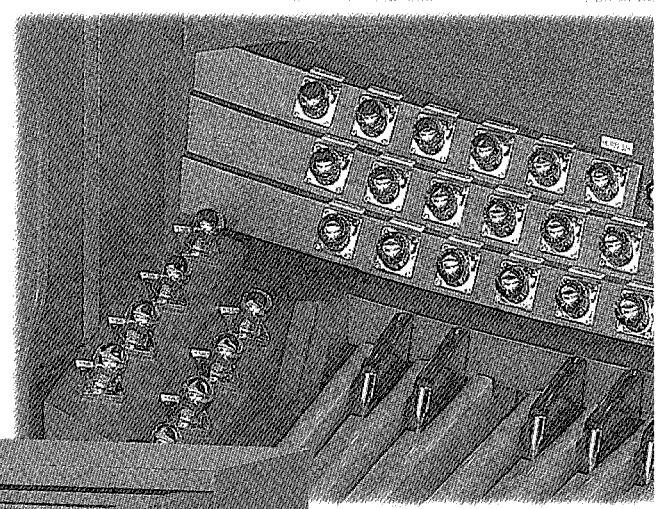
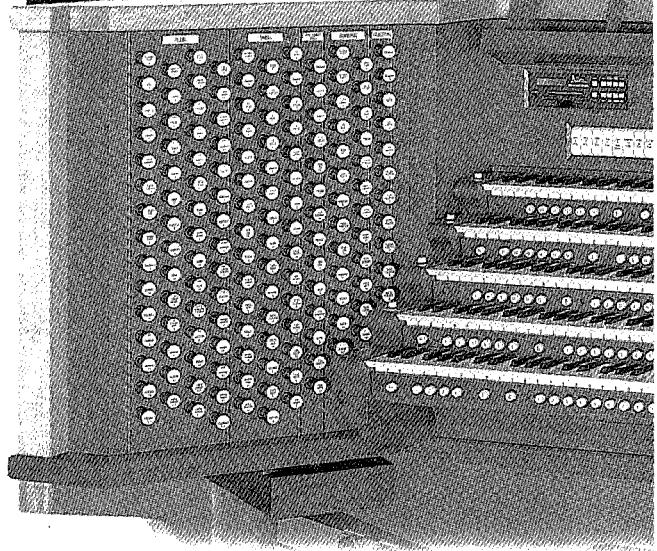
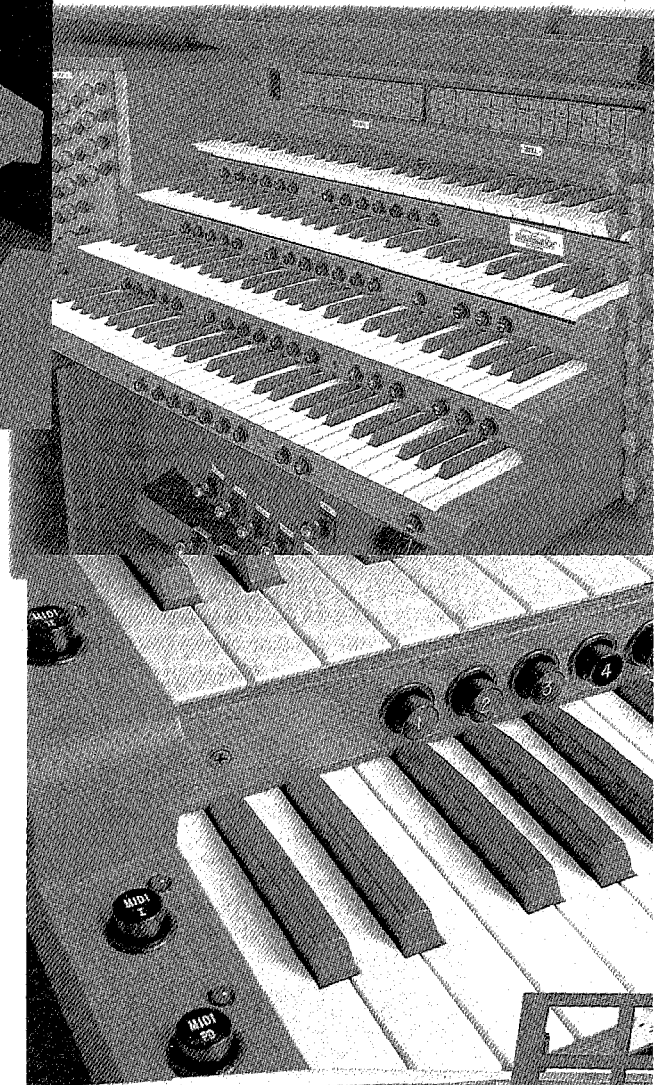
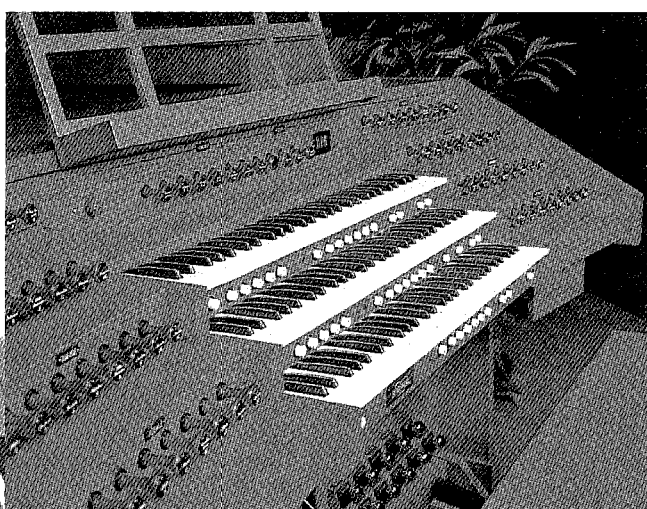
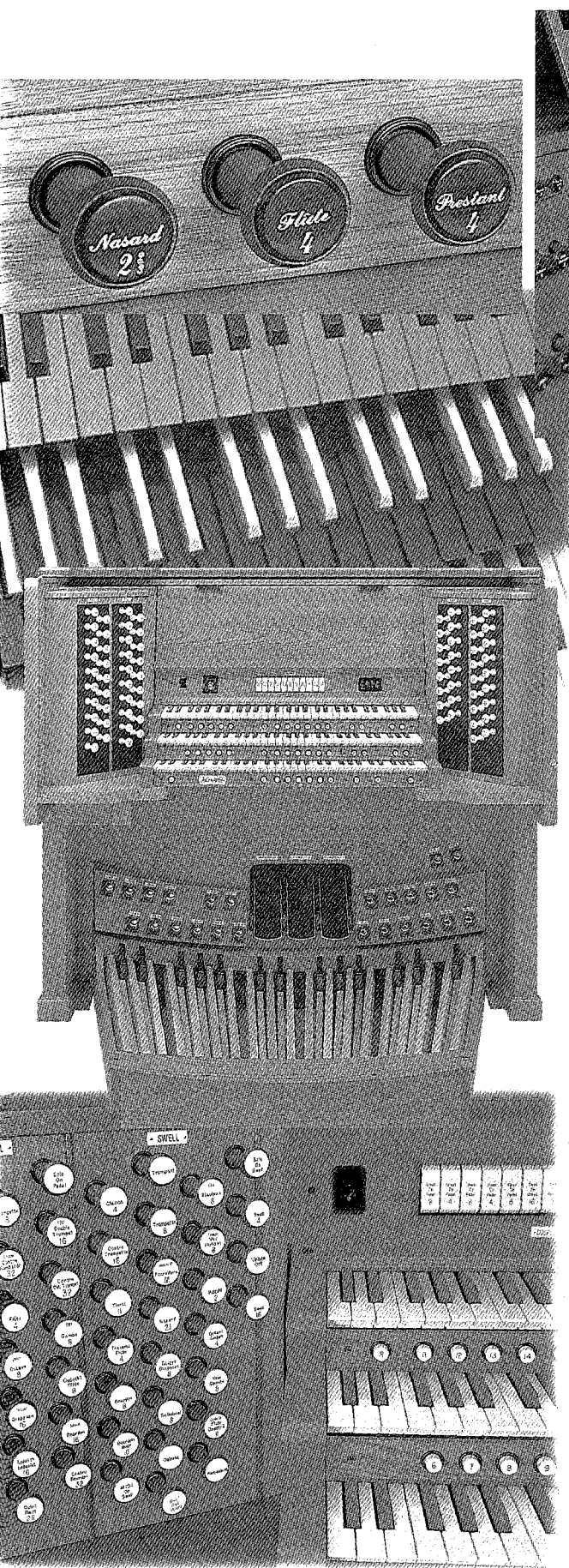


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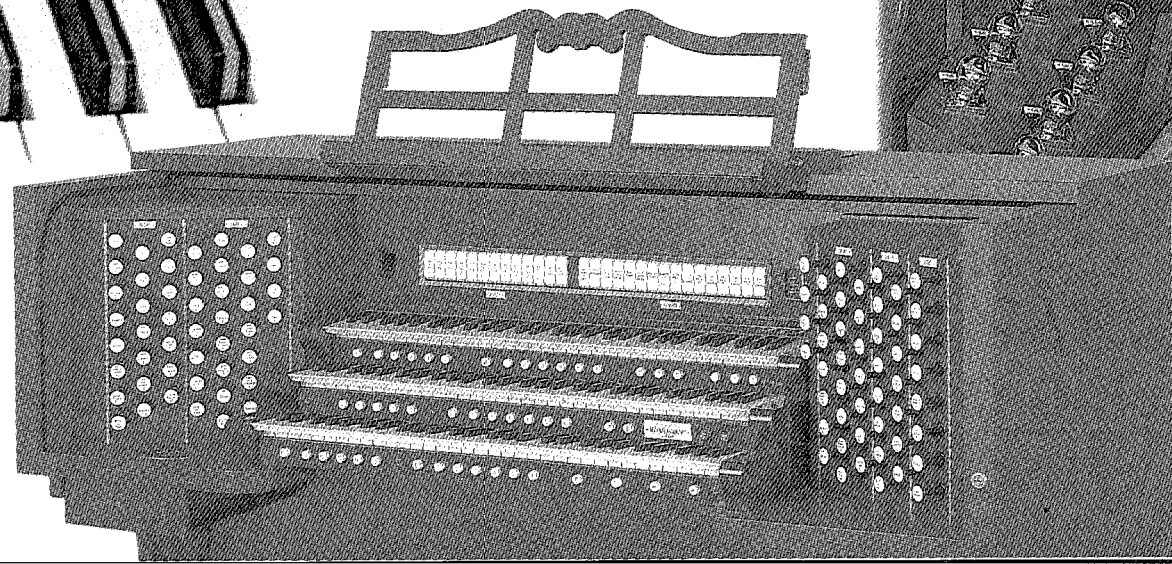
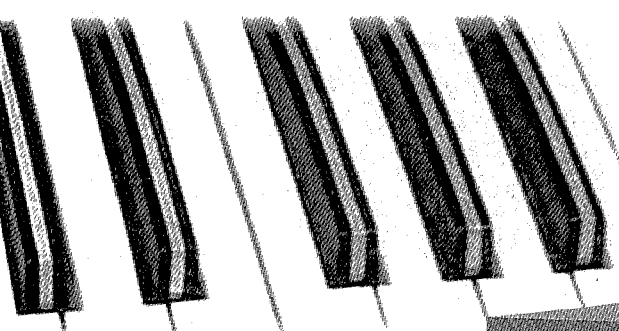
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man believes that the intended energy of earlier music can best be achieved through performances on original instruments, when done well. Otherwise, performances on modern instruments will benefit by understanding the techniques of earlier times and adapting them to the modern context.

The six contributors in Part II—concert performers, composers, teachers, and administrators—offer their personal recollections of various facets of Newman's musical artistry. The familiar accolades regarding his extraordinary solo recitals, brilliant technique, general performance practice, sustained aesthetic ideals, and musical scholarship, are now supplemented by further insights in new contexts, often enlivened by relevant anecdotes. Newman's dedication to the organ is revealed in an account of how he donated his time and expertise to redesign and supervise the restoration of a decrepit tracker organ to be used in a Bach festival in Portugal. Another account chronicles Newman's painstaking inspection and testing of a new organ by the Dutch builder, Dirk Flentrop, in Amsterdam, in preparation for its installation in a college in the United States. Those who observed or experienced directly Newman's teaching remark on his encyclopaedic knowledge of music theory, his even-tempered and amiable classroom style, boundless energy, and sense of humor.

Part III, comprising seven selections from Newman's published articles and his book, *Bach and the Baroque* (Pendragon Press, 1995), presents some of his musical ideas. The perennial problem of historically valid Baroque performance is discussed briefly as to its possibility and its desirability (affirmatively on both aspects). The role of personal biases and how they influence conclusions about how music should be played are clarified with respect to instrumentation and performance. A fairly technical discussion on weak and strong mea-

sures, employing analogies from poetry, refers to historical and contemporary contexts, and presents some practical suggestions for differentiating them in actual performance practice. A following excerpt summarizes the main characteristics of Baroque style and challenges the performer to discover the proper "affect" for each piece in order to release its primary energy. An extended discussion of Bach's organ *Prelude in B minor*, BWV 544, addresses general and specifically technical performance topics. The accompanying musical score includes the rhythmic alterations described in the preceding discussion; several of Newman's recordings of the work that illustrate them are identified. Two other musical examples from Bach's organ works are included in this section: one incorporates Newman's recommendations on ornamentation (*Fugue in F major*, BWV 540), the other on articulation (*Sonata No. 1*, BWV 525).

Newman's penultimate essay, "On the Healing Power of Music," (written in 2000, presumably for this book), presents an overview of the current state of music therapy in treating mental and emotional disorders, derived from some recent books on the subject. His contribution to this relatively new and fascinating field is a speculative theory of hearing and producing music. A central notion is his contention that the intensification and release of energy in a sequence of musical chords or extended passages accounts for the sense of joy or well-being that classical music produces. Newman's "New Age" orientation is evident in his description of music's "great" moments as "an enraptured meditative state." A unique aspect of his discourse is his reliance on a "theory of toning," which holds that people are born with a certain "vibration" or tone. More specifically, the preferred keys or tonalities of musically sensitive people are related to their fundamental vibration. Further, vibrations consonant with those of internal organs and bones enhance health, but dissonant vibrations

promote disease. Moreover, "Compatibility between people also has to do with their tonal relations!" (228).¹

A brief concluding section, consisting of excerpts from Newman's book, *How Music is Composed* (D. T. Ellis Music Publishing, 1995), considers the topic of musical energy and other issues in musical aesthetics. What surely must be the shortest ever essay on the topic (less than two pages), his "A Very Brief History of Music" leads to a concluding identification of a lack of a centrally unified musical aesthetic in our time. He advises young composers to write as much as possible, utilizing congenial musical archetypes in the search for their own unique style.

This intelligently conceived and effectively organized collection of articles will bear repeated encounters to allow its inherent qualities—information, instruction, enjoyment, and edification—to emerge from their various sources. It will yield significant understanding and appreciation of the various contributions of an outstanding figure of the musical world of our time, Anthony Newman.

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

Note

1. No empirical or experimental evidence is offered for these imaginative and fanciful speculations, which would likely be considered bizarre and outlandish by mainstream theorists who hold a strictly scientific orientation.

Even in current music therapy, the nature of musical perception and how it is involved with emotion is only imperfectly understood. However, an investigation by the present writer that dealt with this topic concluded that at least some of the psychological responses to the tensions, expectations, and resolutions experienced in listening to music arise from the successful or unsuccessful operation of certain psychological principles of organization, and that these give rise to, or are indistinguishable from, emotional experience. James Barclay Hartman, "A Gestalt Theory of Musical Perception" (Ph.D. diss., Northwestern University, 1959), 255.

Das Werkstattbuch des Orgelbauers Christian Vater. Edited and with a commentary by Uwe Pape. Berlin: Pape Verlag 2001. 107 pages. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$72.00 plus \$3.00 shipping.

The book clearly attracted various sponsors: it is the 183rd publication of the Gesellschaft der Orgelfreunde and appears also as a publication of the Stadtarchiv ("City Archives") in Hannover and of the Internationale Arbeitsgemeinschaft für Orgeldokumentation ("international work group for organ documentation").

This truly unique and beautiful book makes available the best, and very nearly the only, major source of firsthand information about North German organs and organbuilding at the time of Arp Schnitger, including some material that is very immediately connected to Schnitger himself. Since the materials originating with Schnitger himself that existed almost down to our time must now be presumed lost, Vater's notebook is more important than ever.

Christian Vater, born 1679 in Hildesheim, studied first with his father, who was both organist and organbuilder. In 1697 Vater became apprenticed to Arp Schnitger, with whom he remained for about five years. He then established himself as an organbuilder in Hannover, where he remained until his death in 1756. Vater was one of the most successful and influential Schnitger students and through his numerous students and apprentices was a major influence on following generations. According to his own assertion, Vater had built or rebuilt 33 organs by 1716-1717. A really complete list of all Vater's work would be very welcome! His most famous instrument was certainly the organ in the Oude Kerk in Amsterdam, portions of which survive. The best preserved Vater organs are in Bockhorn (II/19, 1722, restored by Führer), Wiefelstede (II/18, 1730, restored by Führer), and Gifhorn (II/24, 1744-1748, restored by Flentrop and Hillebrand). Beautiful color pho-

tographs of the Gifhorn organ are used to separate the various sections of the present volume.

The City Archives in Hannover contain three volumes emanating from the Vater workshops. The first volume, the one in question here, was begun in 1697 as a requirement of Vater's apprenticeship with Schnitger. It was continued, although not organized in chronological order, until Vater's death. The second and third volumes, written by his sons and successors, extend as late as 1855.

This volume is organized into five sections: an introduction explaining the genesis of the work, its importance, and presenting information about Vater and his career; an excellent English translation of the introduction (by William Porter); the facsimile of Vater's notebook; a transcription from the old handwritten texts into readable German, with valuable comments by Pape; and transcriptions of the mixture scales into modern numerical tables.

The notebook itself consists of a number of fairly clearly defined sections: about 50 scale drawings, including stops of all kinds—some of Schnitger's; 11 scale drawings of Vater's own organs in Amsterdam, Darmstadt, and Osnabrück; numerous mixture scales. There are also numerous notes about organs he visited, in some cases apparently with Schnitger.

The quality of Vater's drawings varies enormously; some of them were clearly intended only for himself. Pape's all-too-brief commentaries and rather sketchy interpretative remarks help to understand Vater's drawings and the importance of them for an understanding of the period and specifically of Schnitger. One wishes that someone, perhaps Uwe Pape himself, would undertake a detailed analysis!

The facsimile is both a joy to look at and an achievement that will satisfy any scholar's demands. This reviewer has published a number of scholarly facsimiles of German works of the same period and speaks with feeling and from experience! The book's large format, 36.5 x 26 cm. (about 14 x 10 inches), permits full-size reproduction of the original. Pape explains carefully the compromises necessary to achieve legible prints of the often faint drawings while reproducing as faithfully as possible the original color, carefully lists blank and omitted pages, and so on. A fairly careful check of the handwritten texts shows that the transcription is completely faithful to the original.

Any organbuilder even remotely interested in historical models will find this volume invaluable, and organists who are interested in acquiring reliable information about Schnitger and his period will want to examine it carefully. I know that I spent a number of pleasant hours poring over these drawings. One can only thank Uwe Pape for making this unique work available in such a scholarly but also such an attractive form. It is surely one of the most important works about the organ to appear in quite some time.

—W. G. Marigold
Urbana, Illinois

New Recordings

The Organ Works of Heinrich Scheidemann. Played by Cleveland Johnson and Claudia Heberlein Johnson. Calcante CD023. Available from Calcante Recordings Ltd., 209 Eastern Heights Dr., Ithaca, NY 14850. \$14.98.

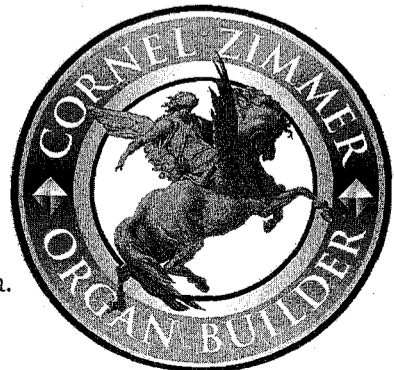
This is Volume I of three 2-CD volumes that will contain the collected organ works of Scheidemann. The two CDs in this volume (playing time 72 minutes and 70 minutes) contain a total of 25 pieces ranging in length from almost 17 minutes (*Magnificat VI. Toni*) to 57 seconds (*Praeambulum in d*). A listing of the 25 titles is pointless; without the volumes of the collected works at hand the works would not be readily

► page 12



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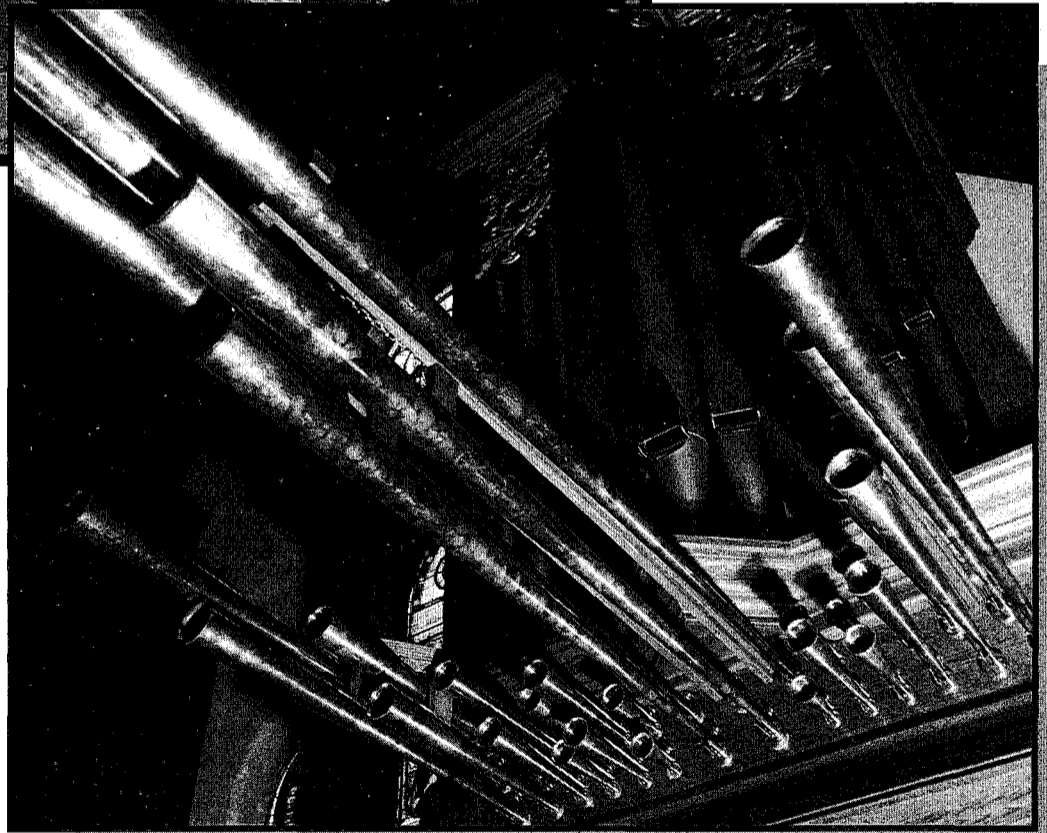


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identifiable. The only previous serious recording of much of Scheidemann's work is on two Naxos CDs played by Pieter van Dijk at Alkmaar and Karin Nelson on the Brombaugh organ in Gothenburg.

Scheidemann (1596?-1663) studied with his father and with Sweelinck in Amsterdam. He succeeded his father as organist of St. Catharine's, Hamburg, in 1628 and remained there until his death. His famous pupils included Reincken and (perhaps) Buxtehude. His organ compositions are remarkably varied, but all of them are quite idiomatic in terms of the organ of the time. While the influence of Sweelinck is obvious, Scheidemann added elements of his own. He experimented with monody and with concertato techniques, for example.

The specification of the Fritzsche organ that Scheidemann played in Hamburg is not extant; Cleveland Johnson reprints the Fritzsche, i.e., pre-Schnitger, specification of the Jakobikirche, Hamburg, as the best available example of an organ like Scheidemann's. Fritzsche was noted for his interest in split keys and extended short octaves. It may be worth mentioning that the organ at St. Catharine's was almost certainly considerably larger than any of the organs used on this recording.

The organs heard here are those of the Stephanskirche, Tangermünde, Sts. Cosmos and Damian, Stade, and Wellesley College Chapel. The Tangermünde organ (III/32, about 52 ranks) was built in 1624 by Hans Scherer the Younger. About half of the extant pipework is original. Schuke of Potsdam restored or reconstructed the organ—different published accounts take quite different positions—in 1994. The first CD is played entirely on this instrument. The pitch is A-486.

The second CD is divided between Stade and Wellesley. The Stade organ (III/42, about 61 ranks), was built by Berendt Huß in the years 1668-1675 with the help of his young cousin, Arp Schnitger. Schnitger later made some minor additions. The organ was beautifully restored by Jürgen Ahrend 1972-1975. Its pitch is A-446. The organ at Wellesley (III/30, about 38

ranks), was built by Charles Fisk in 1982; it is definitely modelled on the work of Fritzsche and other North German builders. The pitch is A-440. Fisk's experimenting with split keys and an extended short octave made the organ suitable for some of Scheidemann's works that require these features.

It goes almost without saying that all three organs use mean-tone tuning. All three offer suitable voices for Scheidemann's works. A detailed comparison of the instruments on the basis of this recording would be impossible and pointless. Tangermünde comes across best, perhaps largely because of the acoustics of the big Gothic church, which, incidentally, probably resemble those of Scheidemann's own church. Wellesley seems to me to come off worst, again, however, perhaps because of the acoustics. It may also be relevant to mention that I have heard Tangermünde and Stade live and Wellesley only on recordings.

Claudia Johnson was born in Stade. She studied in Hannover and with Harald Vogel, and has performed widely on the early organs of northern Europe. Cleveland Johnson studied with Fenner Douglass and William Porter at Oberlin and later in Germany with Harald Vogel. He received the doctorate in musicology at Oxford. In addition to his concert activities, he has published scholarly works on early German keyboard music, and completed the edition of Scheidemann's organ works begun long ago by Gustav Fock.

The Johnsons perform exclusively on suitable instruments and use authentic baroque fingering and pedal technique. To what extent the remarkable clarity and logic of their phrasing and articulation is the result of this technique is of course hard to judge. The two players share recording duties on this set and it would not be possible to differentiate the two performers here. Both are musically aware, using historical knowledge as a means to a musical end.

The 35-page booklet contains scholarly essays on historical background, composer, organs and so on. It also includes pictures of all three organs. Johnson lists all of the registrations used, a feature particularly welcome here.

I have heard some of the works on

these CDs live, in Tangermünde among other places, sometimes played in ways that sound very different from the way they sound here. The Johnsons favor rather conservative tempi and rarely use the full power of the organs. There is, of course, no doubt that works like these can be played in many equally convincing and "authentic" ways. I can't help suspecting that old Scheidemann might have used the full resources of the organ at St. Catharine's and been just a little less self-conscious than his modern disciples.

This is a wonderful, scholarly recording of works by a major early composer. Every serious library will want all three volumes. It is hard to imagine a better demonstration of historical style. Not every organist will want to acquire the whole set, but even those with a limited interest in Scheidemann will derive much enjoyment from this volume, for Scheidemann's music is more varied and enjoyable than the uninitiated may expect.

Johann Sebastian Bach. Die Kunst der Fuge/The Art of Fugue. Played by Ullrich Böhme. Motette CD 12661. Available from Organ Historical Society, \$14.98 (plus \$2.50 shipping), 804/353-9226, <www.ohscatalog.org>.

I would not even guess at the number of recordings of *Die Kunst der Fuge* available. Even if we restrict ourselves to considering only versions for solo organ we are faced with an imposing collection. There are versions with and without the "completion" provided by the chorale prelude *Wenn wir in höchsten Nöten sein*, shortened versions, versions that alter the order of the various parts—for reasons varying from musicological arguments to convenience—and various versions that edit the work for organ performance. Most of these are based on the published edition of 1751, with 14 fugues, four canons, and the incomplete final fugue. Böhme has recorded here the less-known shorter (67½ minutes) autograph version, dating from not later than 1742, that contains 12 fugues, two canons, and an appendix with an alternative version of the second canon. The order is that established by Bach himself, arguably as the result of careful thought.

The excellent brochure (German and English) contains a helpful essay by Christoph Wolff that discusses the genesis of the work; it also includes much information about the organs used and the performer.

The organs heard here are the two famous Riepp organs, completed in 1766, in the huge monastery church of Ottobeuren. There is so much available information about these instruments that little more is needed here. The larger, the Dreifaltigkeitsorgel (Trinity organ) is a four-manual of 48 stops, the smaller Heilig-Geist-Orgel (Holy Ghost organ) a two-manual of 27 stops. (One should note that the stop count of the large organ will vary considerably, depending on how the numerous divided stops are counted!) The two instruments survived the passing of time with minimal changes and were given a remarkably sympathetic restoration by Steinmeyer as early as 1914.

One does not normally think of Riepp organs as ideal Bach instruments, but they are remarkably convincing in this performance. The larger organ is used for all of the works except for the alternative version of the second canon and

the last two fugues; in these fugues Ullrich Böhme plays the smaller Heilig-Geist-Orgel with assistance provided by Martina Böhme on the larger instrument.

Ullrich Böhme, born 1956, studied in Dresden, with Hans Otto, and in Leipzig, with Wolfgang Schetelich. He has been organist of the Thomaskirche/Leipzig since 1985 and is also a professor at the academy of fine arts in Leipzig. He was instrumental in acquiring the new "Bach" organ for the Thomaskirche, and for the renovation of the big Sauer organ in the same church; he was also consultant for the renovation of the organ of the Wenzelskirche in Naumburg. He has made many recordings and is widely known as a recitalist both in Germany and abroad.

Böhme's performance here is extremely impressive. He manages to make the contrapuntal texture crystal clear by the judicious use of varied articulation, and, of course, with the help of the clear, unforced tone of the Riepp organs. The registrations used are given in detail. The Pedal is used only once, in the seventh fugue, and Böhme never comes close to using full organ. He uses a variety of flute and principal sounds, with the addition of mixtures on occasion. There are some very effective combinations, one involving the use of a lovely "cromorn." One particularly successful combination, used for the first version of the second canon, pits the cornet from the fourth manual against a flute/principal group at 16', 8', and 4'.

There is plenty of room for varied treatments of Bach's late masterpiece. This one is both an enjoyable listening experience and a scholarly performance. I would hate to be without it.

—W. G. Marigold
Urbana, Illinois

David Higgs at Riverside. Gothic G 49117, available from Gothic Records, 800/735-4720.

David Higgs currently serves as the head of the organ department at the Eastman School of Music; and he was previously the associate organist at Riverside Church in New York in the early 1980s. For this program he chose: *Comes Autumn Time* by Leo Sowerby; *There is a Happy Land and I Love Thee, my Lord* by George Shearing; *Andante in D* by Felix Mendelssohn; *Pièce Héroïque* by César Franck; *Fantasia* by Jehan Alain; *Free Fantasia on "O Zion Haste"* and *"How Firm a Foundation"* by William Bolcom; *Soliloquy* by David Conte; and *Suite, Opus 5* by Maurice Duruflé.

Higgs's virtuosity and flair as a performer are well known, but the present disc reveals an artist whose seemingly unlimited facility is well upstaged by a delight in organ sonority and musical line. The variety of styles represented here is great—the Shearing is as frothy as the Duruflé is brooding, the Sowerby as kaleidoscopic as the Mendelssohn is elegantly understated. Never once, however, does Higgs fail in finding just the right sound, molding it with care, affection, sincerity, and intelligence. Even given its illustrious history, one can imagine that this organ can only rarely have been heard to better advantage.

—Gregory Crowell
Grand Rapids, Michigan

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Kevin Mayhew Ltd., 2001, Catalogue No. 1400300 (distributed by Mel Bay Publications, Inc.), \$14.95.
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minor compositions based on secular themes, Colin Mawby's output for the organ—a large number of short organ pieces that are either newly composed or based on a preexistent sacred melodies, and one large, programmatic, recital work, *Triptych*—has all reflected the composer's strong Christian convictions. The Organ Sonata No. 1 is his first significant secular work for the instrument.

It is moderately difficult. There is no lightening fast Lisztian virtuoso passagework, but one does need to be at home with highly dissonant writing characterized by simultaneous cross relations, tritones, and cluster chords. Perhaps these qualities, and the high degree of chromaticism, and the melodic influence of Gregorian chant, are reminiscent of Messiaen. There are three movements, fast/slow/fast, all in quadruple meter, with durations of 9, 8, and 7 minutes respectively. The indications in the score suggest that a large three-manual instrument with swell box and a tuba stop are called for.

Though the first movement, titled "Introduction, Theme, Variations and Fantasy," is changeable in mood, swinging periodically from moments of quiet reflection to vitriolic outbursts and back, the composer is steadfast in his focusing principally on the development of his theme. Thoughtfully, Mawby labels the individual sections, including each of the four variations. Such signposts are quite critical for the performer, for, after the *Maestoso* Introduction that is full of foreboding (brief references to which occur before the 4th variation and in the coda), the ensuing continuous variations slide into each other, generally without the traditional marked contrasts in figuration, rhythm, and texture from variation to variation. Indeed, perhaps the variations are too similar. A few conventional character variations—for example, variations written in the manner of a waltz, march, scherzo, or some contrapuntal form—might have helped in this respect. Be this as it may, Mawby's slipping unobtrusively from one variation to the next, always subtly transforming his material, is carried out with a musical logic that is totally convincing.

The second movement, "Elegy," has little in common with the traditional English organ elegies written over the last century or so—for example, those by Willan, Thalben-Ball, Bairstow, Leighton, Jackson, and Wills. Mawby's possesses no "big tune" like those of the above older Englishmen: it is concerned with creating an evocative, mysterious atmosphere of an unspecified nature. Perhaps it is a poetic contemplation of outer space, pervaded with breathless awe? On the other hand, one may sense a Roman Catholic Mass ambiance, in which there is the smell of incense, tolling bells, and flickering altar candles. Although the recurring perfect fourth leaps, C to F, and C-sharp to F-sharp, around which the movement is built, are aurally evident, especially in the pedal part, one may be more aware of the tritones and diminished fifths that these intervals create incidentally (F-sharp rising to C interval, for example). This feature subtly helps tie the first two movements together, since both are characterized by a high incidence of augmented and diminished intervals. The thick, rich, hedonistic, sonorous chords are vintage Mawby. A Romantic like Percy Whitlock (1903-46) would have understood perfectly the mixture of yearning and peace of the coda.

The composer is clearly having great fun in the *Allegro giocoso* "Finale." Instead of casting his ideas in one of the traditional finale forms, such as *rondo* or *toccata*, he gives us a joyous medley of vigorous, leaping, lyrical, dance-like melodies that are announced at the outset and then return periodically, transformed by development. This last observation is illustrated in the use of the two stentorian themes for tuba, which alternate with the several subordinate, less dominant ideas, with ever-new resourcefulness and sense of flow. A welcome feature, long overdue in Mawby's organ music, is the extended use of counterpoint at bars 122-38, where several pre-

viously heard themes are enunciated simultaneously in the manner of a stretto. Such crowding in upon each other of themes contributes beautifully to the sense of growing climax as the conclusion of the movement and the work draw near. The "Finale" makes a great rounding-off movement for the Sonata, and, incidentally, could also be very effective as a church service postlude.

A highly recommended work for the advanced recitalist.

—Peter Hardwick
Brechtin, Ontario

César Franck, *L'Organiste, Pieces for Organ or Harmonium (Complete Works for Organ, Volume V), edited by Günther Kaunziger, Wiener Urtext Edition, Schott/Universal, UT 50144, \$39.95.*

The final three months of César Franck's life, prior to his death on November 9, 1890, were spent composing the *Trois Chorals* and a collection of pieces which appeared posthumously under the title *L'Organiste*. A project not to see completion, *L'Organiste* in its overall musical rhetoric is more a look back than a progression in Franck's musical thought. This *look back*, however, does not exhibit Franck in a weaker moment compositionally nor inspirationally since he was composing simultaneously the *Trois Chorals*. Rather, in

spite of what would appear to be a curious anomaly, *L'Organiste* may be explained simply as being a musical reminiscence.

According to Franck's biographer, Vincent d'Indy, these pieces are settings of the many versets to the *Magnificat* upon which Franck was fond of improvising during his activity as an organist. Franck sent 63 of a planned 100 to his publisher intending later to finish the project with improved health but hesitated with the words, "perhaps God will allow me to complete them in his heaven?" Perhaps aware of the reality of his health and in some urgency, the last four pieces of the original 63 were not submitted as fair copies in the original manuscript and thus were omitted from the first and subsequent publications.

The present edition, published by Schott and edited from the autographs and first edition by Günther Kaunziger, includes for the first time all 63 pieces. The care of the editorial effort is evident from the extensive and meticulous critical notes, and by virtue of its desire to reproduce faithfully Franck's original intentions, insists on a reexamination of these works. In the preface, background material on Franck and *L'Organiste* is fully presented and places *L'Organiste* in historical context. Included is a detailed discussion of the harmonium, the instrument for which these works may have been primarily intended and

the adjustments that are necessary when they are transferred to the organ. Facsimiles from four pages of Franck's manuscript, including one page from the previously unpublished material, complement the edition.

Wedding Classics for Trumpet and Organ, arranged by Lani Smith, Unity Music Press/Lorenz, 70/1124U, \$15.00.

Contents: *Air*, Bach; *Andante Grazioso*, Mozart; *Ave Maria*, Bach-Gounod; *Bridal Chorus*, Wagner; *Canon*, Pachelbel; *Panis Angelicus*, Franck; *Prelude in Classic Style*, Young; *Trumpet Fanfare*, Purcell; *Trumpet Tune*, Purcell; *Trumpet Voluntary*, Clarke; *Wedding March*, Mendelssohn; *Hornpipe*, Handel.

Divided into two parts, this collection contains quiet, reflective pieces to be used before or during the service, followed by festive works which may be used as processional or recessional. In these arrangements, Smith exhibits a personal style which is frankly romantic in matters of keyboard texture, treatment of original text, and in some instances favors some harmonic retouching (even in Bach and Mozart) all combining to yield an unabashedly romantic élan. Those preferring a more conservative style will look elsewhere. Individual tastes aside, a merit of the collection lies in providing the interme-



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

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diate trumpet player with serviceable arrangements which accommodate a limited technical ability, yet are effective. Keeping embouchure fatigue to a minimum, Smith keeps the trumpet predominantly within the middle range of the instrument and engineers breaks skillfully so as not to draw attention to themselves. The part for B-flat trumpet is bound into the book with permission granted for reproduction, a practice which may reduce costs but is an added inconvenience for those who prefer a separate, bound part. Organists will encounter a few typos in the score. The aesthetic goals of the collection will accommodate the organist having a penchant for a liberal and romantically inspired manner of transcription. A wider reception, however, will be found among intermediate trumpet players seeking technically suitable yet effective material.

—Domecq Smith
 Grace Church, Plainfield, New Jersey

Michael Burkhardt, As though the whole creation cried . . . Fifty Hymn Harmonizations for Organ. Morningstar MSM-10-555, \$29.95.

This collection contains too many titles to list, but the contents are among the most eclectic imaginable: they include traditional and contemporary hymns with origins in such diverse cultures as Scandinavia (*Haf trones Lampa Färdig*), Jamaica (*Linstead*), Japan (*Tokyo*), and Hasidism (*Torah Song*). Burkhardt's hymn settings are always fresh, imaginative, and vigorous in their treatment of rhythmic and harmonic elements. A few examples: *Go Tell It on the Mountain* swings with jazzy triplets; *Lancashire* is permeated with marchlike dotted rhythms; and *Adeste fideles* casts the melody as a trumpet tune. *Wondrous Love* has many parallel fourths, like shape-note hymns, and *Herzlich tut mich verlangen* ends with a hollow cadence. *Tokyo* calls for a delightfully exotic registration of the melody on Quintadena 16' and Flute 2' against Flutes 8' and 4' on a second manual and Subbass 16' and Flute 8' in the pedal. In each setting, musical language matches historical style, yet all sound modern. Multiple settings of some tunes provide the organist with a choice of stanza, or, in the case of *Lasst uns erfreuen*, a choice of key (D or E-flat). Tunes common to most denominations do not have a hymnal source listed, but a source is given for newer or lesser-known tunes that do not occur in many denominational hymn books. The spiral binding is a big improvement over the Tertius Noble and other, more recent, collections. The price might be a deterrent to some, but when one considers that the cost of each setting is around 60 cents, the investment seems sound.

—Sarah Mahler Hughes
 Ripon College
 Ripon, Wisconsin

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Augustana Arts - Reuter Undergraduate Organ Competition



Augustana Arts - Reuter Undergraduate Organ Competition finalists (l to r): Lars Gjerde, Christopher Jacobson, Christian Lane, Rico Contenti

The Augustana Arts - Reuter Undergraduate Organ Competition took place the first week of March at Augustana Lutheran Church, Denver, Colorado. This new national competition is unique in three ways: it is open only to undergraduates; the competitors are required to perform a concerto; and it includes hymn playing. Now in its second year, the competition is a joint effort by the Reuter Organ Company of Lawrence, Kansas, and Augustana Arts, a performing arts series in Denver, Colorado, based at Augustana Lutheran Church.

The competition began with the efforts of Cindy Lindeen-Martin, former coordinator of the Ottumwa, Iowa competition, who is organist and associate minister of music at Augustana Lutheran Church. Michael Shasberger is minister of music at Augustana, which has a chamber orchestra, thus making possible a concerto component. Last year's finalists have gone on to win other competitions and play recitals around the country. Three of the last eight finalists will be heard in a special recital, "Rising Stars," at the AGO national convention in Philadelphia.

This year's competition took place on March 9 on the Reuter Opus 2071 (IV/65) at Augustana Lutheran Church. Each of the four finalists played for 45 minutes: Christopher Jacobson, a junior studying with John Ferguson at St. Olaf College, Northfield, Minnesota; Lars Gjerde, originally from Norway and now a senior at Augustana College in Sioux Falls, South Dakota, where he studies with Marilyn Schempp; Christian Lane, a junior at the Eastman School of Music, studying with David Higgs; and Rico Contenti, a sophomore student of David Higgs at the Eastman School.

First prize (\$5000) went to Christian

Lane; second prize (\$2000) to Rico Contenti; and honorable mention (\$500 each) to Christopher Jacobson and Lars Gjerde. (Total prize money of \$8000 is provided by the Reuter Organ Company.) The judges for the competition were Marilyn Mason, Joseph Galema, and Joyce Shupe Kull.

On Sunday, March 10, Jacobson, Gjerde and Contenti participated in the church's 10:15 am worship service, playing the prelude, postlude and one hymn. On Sunday afternoon, Marilyn Mason conducted a masterclass at Whatley Chapel, closing the session with a performance of Bach's *Tocatta, Adagio and Fugue in C*, BWV 564. In the evening a concert featured Christian Lane, Cindy Lindeen-Martin, the Musica Sacra Chamber Orchestra, and the Augustana Chamber Choir, conducted by Michael Shasberger. The program opened with the *Concertino for Organ, Strings, and Percussion* by Pierre Petit, played by Lindeen-Martin and the orchestra, followed by the *Te Deum* by Charpentier. The rest of the program focussed on the competition, the finalists and the first prize winner. After presentations of the prizes by representatives of the Augustana Foundation, the Denver AGO chapter, and the Reuter Organ Company, Christian Lane played the Final from Vierne's *First Organ Symphony*. There followed Corrette's *Concerto No. 2 in A*, played by Lane and the chamber orchestra.

The third annual competition is scheduled for March 13-16, 2003. More information can be found on the Augustana and Reuter web sites:

<www.augustanaarts.org>
 <www.reuterorgan.com>

—S. Christopher Leaver

(Photo credit Duane Howell)

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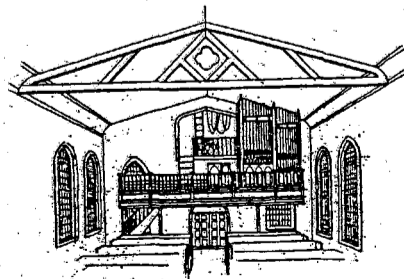
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Tech Lines

by Herbert L. Huestis

A computer makes keeping shop records easy

I can say from personal experience that it is possible to voice and regulate organ pipes without keeping any notes or data whatsoever—voicing by the “seat of the pants,” hoping that you will stumble upon a solution to the particular problems of that day. Unfortunately, this method leads to a kind of mental blackout when one tries to analyze just what it is that one has done or is trying to do.

The heart of analysis is comparison of data, and the computer makes these comparisons a piece of cake, and a bit of fun, too. Reed pipes invite the keeping of data—especially tongue thickness and length of the resonators. If you are tuned in to keeping scaling sheets in your shop records, you can grab a blank sheet and simply fill in the blanks, as you work on the pipes.

Figure 1 is a typical data sheet on a Trumpet stop. Five items provide a wealth of information to the voicer, all of which contribute to the quality of work that can be done on those pipes. They include:

- Tongue thickness
- Resonator length
- Top diameter
- Bottom diameter
- Boot hole

If there is a disparity in any of these factors, you are likely to hear it as the pipe speaks. They are items that should fall into a logarithmic scale from the bottom to the top of the rank. If there is an odd-ball, you can find it and remedy the situation.

If you think of a computer spreadsheet as a digital calculator, you can understand what is going on in a typical spreadsheet that renders these data in logarithmic format. Each “square” or “cell” of the spreadsheet can hold a number or a formula. With these building blocks you can lay out a pipe scale like checkers on a criss-cross board.

Here is a typical spreadsheet calculation of the top two octaves of a trumpet, representing these five important data items. (Again, see Figure 1)

Another handy recording device is a simple database for sample pipes, perhaps each “C” in the rank. Here is a format that will work for the same set of Hutchings Trumpet pipes. (See Figure 2)

Data for sample pipes may be kept using spreadsheets, database software, or a combination of both. Interpolations may be made for data that lies between samples. (See Figure 3)

Organ technicians who wish to obtain samples of these spreadsheets and databases may contact me at:

osirisarchive@yahoo.com or
70771.1047@compuserve.com

I will be happy to send samples that may be incorporated into various types of shop records. Spreadsheets are in generic format, and may be read in Excel or any typical spreadsheet program. Databases will be in .DBF format and may be read in database software like FoxPro or imported into Microsoft Access. Send five dollars and your mailing address, and I'll send you a diskette so you can give it a try! (H.L. Huestis, #1502, 1574 Gulf Rd., Point Roberts, WA 98281)

Figure 1: Note-by-note spreadsheet format

NAME: Hutchings Trumpet 8, c. 1880

note		tongue .000"	res total	top dia	bot dia	boot hole
C	25 >>	10.0	536	52.0	10	5.0
C#	26	10.0	504	52.0	10	
D	27	10.0	474	52.0	10	
D#	28	10.0	445	52.0	10	
E	29	10.0	419	52.0	10	
F	30	9.0	394	52.0	10	
F#	31	9.0	370	52.0	10	
G	32	9.0	348	52.0	10	4.5
G#	33	9.0	327	51.0	10	
A	34	8.0	307	50.0	10	
A#	35	8.0	289	49.0	10	
B	36	8.0	272	49.0	10	
C	37 >>	7.5	254	49.0	9	4.0
C#	38	7.0	239	48.0	9	
D	39	7.0	224	47.0	9	
D#	40	7.0	211	46.0	9	
E	41	7.0	198	46.0	9	
F	42	7.0	186	46.0	9	
F#	43	7.0	175	46.0	9	
G	44	6.0	165	46.0	9	
G#	45	6.0	155	46.0	9	
A	46	6.0	146	46.0	9	
A#	47	5.0	137	46.0	9	
B	48	5.0	129	46.0	9	
C	49 >>	5.0	108	46.0	8	4.0

Figure 2: Sample pipes—spreadsheet format

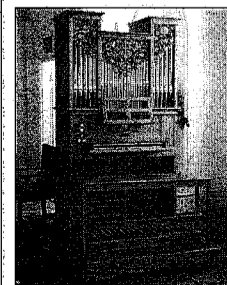
Name: Hutchings Trumpet 8, c. 1880

note		tongue .000"	res total	top dia	bot dia	boot hole
C	1 >>	24.0	2350	110.0	12	7.5
C	13 >>	17.0	1125	82.0	11	6.0
C	25 >>	10.0	536	52.0	10	5.0
C	37 >>	7.5	254	49.0	9	4.0
C	49 >>	5.0	108	46.0	8	4.0

Figure 3: Sample pipes—database format

Name	Hutchings Trumpet 8, c. 1880					
Note	C1	C13	C25	C37	C49	
TongueThk	24	17	10	7.5	5.0	
ResLength	2350	1125	536	254	108	
TopDia	110	82	52	49	46	
BotDia	12	11	10	9	8	
Toe	7.5	6	5	4	4	

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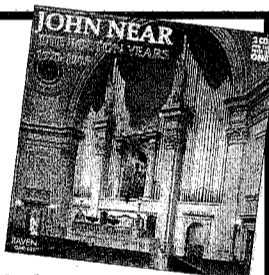
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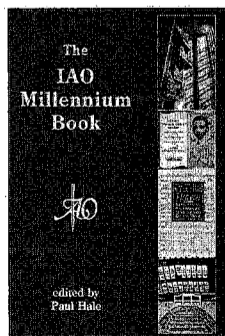
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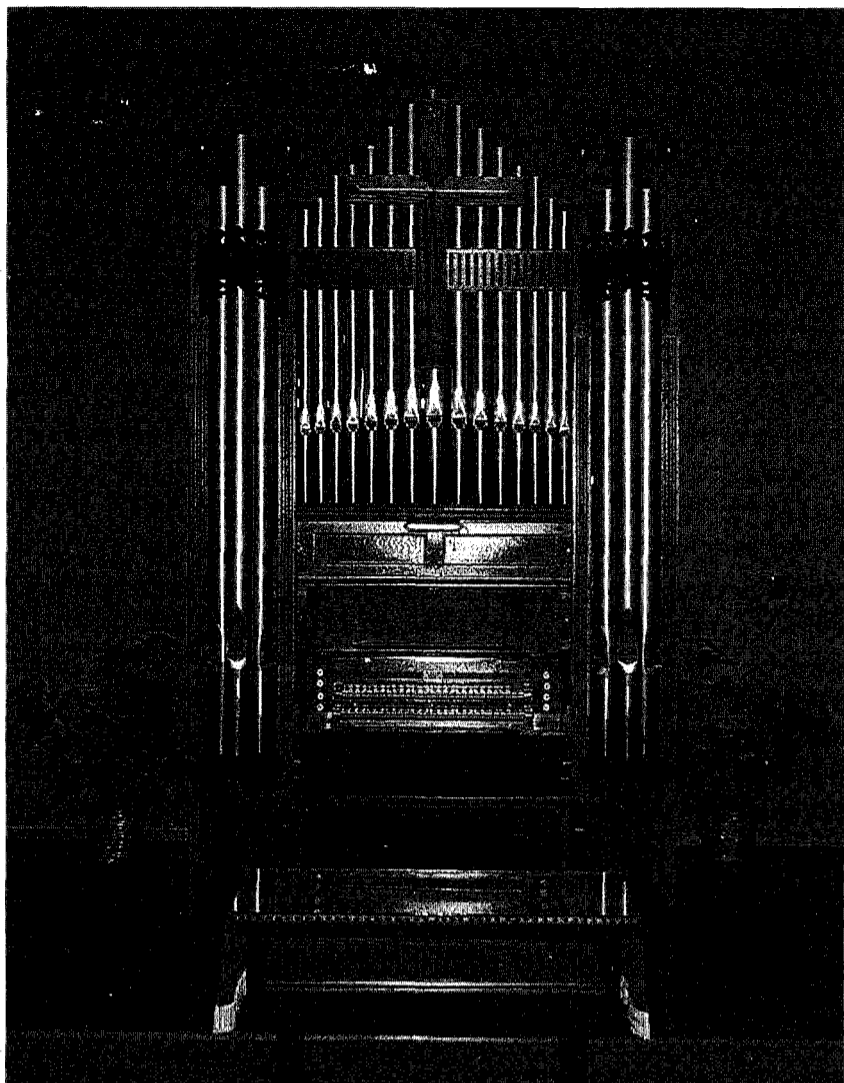
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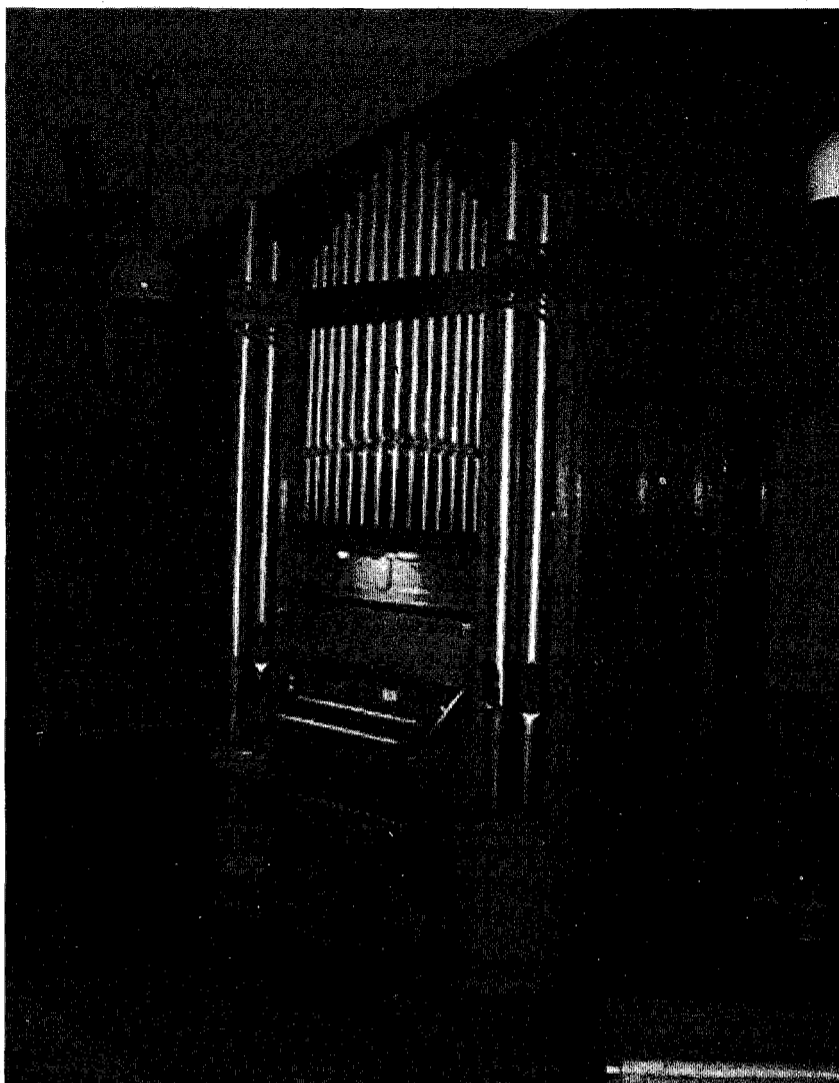
1878 Sagar Organ

Central Presbyterian Church, Eugene, Oregon

Robert Gault



Sagar Organ 1878



Sagar Organ 1878

In March 2000 two of my organ-builder friends independently sent me notice of the availability of a small English pipe organ, suggesting that it might be suitable for use in the chapel of Central Presbyterian Church. At the time, the organ was located in a private home near Grants Pass, Oregon. I contacted my friend there, Forrest Radley, an organ buff in the process of restoring an historic theatre organ at his home. Forrest kindly visited the organ in question

and reported back. Over a period of many months Forrest continued to serve as a valuable link in this project.

Although the organ was of English origin, there was no nameplate to indicate the builder. Thanks to e-mail, I contacted organ historians in London. They kindly put me in touch with David Wood, organ builder, of Huddersfield, who assisted with the research and advised me of characteristics to look for in the instrument.

On April 8th my long-time friend Paul Swadener and I drove to Grants Pass and, with Forrest, went to inspect the organ, take pictures, and look for builder clues. This was our first meeting with the gracious owners, Carol and Gerald Betts. On the lead weights of the organ reservoir we found a reverse letter "S". David Wood soon verified the builder as Moses Sagar of Leeds. An inventory list confirmed that he had indeed built an organ for the Anglican

Church of Thorp Arch. We still did not know the date of the organ, but we did realize it to be an historic instrument worthy of preservation.

Further investigation revealed that in 1952, after 70 plus years of service, the Thorp Arch Church prepared for a larger organ by selling the Sagar to the nearby East Keswick Methodist Church. Donor gifts there enabled renovation of the organ in 1967. The tubular action was partially converted to electro-pneumatic. At some point the F scale pedalboard was replaced with one of C scale, and five low Bourdon pipes were added at the back of the casework.

The Betts resided in England in 1986 where Gerald served as an engineer with Lockheed. One day he responded to an ad selling the Sagar organ in favor of a larger gallery organ for East Keswick. A hobbyist, Gerald took on the task of installing modern electrical contacts to replace what time and worms had destroyed of the earlier action. From 1988 to 2001 the Sagar kept residence with the Betts in their Grants Pass home.

Meanwhile the wheels turned slowly as the idea of acquiring the organ was presented at Central Presbyterian Church. Committees and the Session eventually approved the estimated cost of renovation and installation. Final incentive was the generous act of the Betts to donate the organ on condition that it would be renovated and used.

On February 13th, 2001, an enthusiastic crew of volunteers loaded the organ in a U-Haul truck for the drive to

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the shop of Hochhalter, Inc. near Salem, Oregon. This required careful packing of pipes and parts in trays. After an overnight stop in Eugene, the Sagar began a new life under the skilled hands of Lanny and Judy Hochhalter, who devoted more than 716 hours of meticulous work on the project. They also uncovered the Sagar Opus #355, which solved another mystery.

Every effort was made to retain the design integrity of the organ. The original slider chests and stop action remain. The original heavy lead Gedact pipes were stopped with corks 125 years ago. Only one had to be replaced. Instead of modern grill cloth, wood panels were fabricated behind the display pipes as the original design indicated. The mechanically operated swell shades were re-installed as originally built. All of the pipes were cleaned, which improved their quality of sound, but voicing was left unchanged. It was decided to leave the organ at its natural pitch of A442. One of the display pipes of the Open Diapason had to be restored to its original length and some dents were carefully removed. The entire façade was beautifully regilded. The original stencil design was probably removed long ago. Couplers for the Great and Swell to Pedal were restored after being discontinued in a previous renovation. Great amounts of old candle wax were removed from the inside of the organ—evidence of servicing the organ long before the time of electricity. The organ case of golden oak was cleaned and brought back to life with three coats of quality shellac. Happily the old beveled ivory keys have been retained. On the right side of the case can be seen worn slots where handles and gauges once provided for the organ pumper. In other places one can see indication of carved doodles likely left by some bored altar boy. The organ assuredly reflects 125 years of character and service.

With no nameplate on the organ, we again reached David Wood about finding a surviving Sagar organ from which we could get a picture. In the next village, Newton Kyme, a Sagar nameplate was photographed. Our engraver was able to replicate the lettering precisely and a legal ivory nameplate is now in place.

The date of the organ, still a missing fact, finally came to light in a letter from the church warden of Thorp Arch. A small historical brochure about the church noted that the organ had been installed in 1878.

Our next curiosity was attempting to ascertain how many of the more than 60 organs on the Sagar inventory yet remain. By modern times, many of the Sagar organs had been replaced or absorbed into larger instruments. At present, we know that original Sagar organs still exist at nearby Newton Kyme and Darley Methodist Church. Interestingly, builder Peter Wood & Son is concurrently restoring the Darley church organ. Our Sagar, with its original casework, hand-hewn bench, slider chests and pipework, is number three. Most certainly it is the only Sagar organ in America. Currently it is the oldest pipe organ in the Eugene area. In our building also lives the largest church organ in Eugene, a 49-rank Reuter of 1968.

Careful preparation of the chapel platform was required. Work was led by Leland Halberg, who had earlier refurbished the main chancel. An old railing was removed. Heavy plywood was securely anchored with wood screws. A layer of dark parquet flooring complements the wood of the organ and greatly improves the acoustics of the room. Old draperies were removed from the large window area along the south wall. A new wooden cross hangs above the historic communion table. The Rev. John Ewing crafted the cross from the old railing.

On May 23, 2001, our same eager volunteers trucked the organ from the shop in Salem to the chapel at Central. It had been carefully packed in small pieces to clear the narrow doorways of the chapel. Plywood over the pews enabled parts to be easily accessible. Assembly of the

organ began immediately and continued over the next week. Blessing of the organ occurred at both services on Pentecost, June 3rd.

The organ is centered architecturally within the chapel arches. This allows it to speak clearly and evenly throughout the room. Doors on either side of the case open for easy accessibility during tuning and maintenance. It is esthetically pleasing to the eye and ear. The tonality is clean and clear, yet warm and mellow. In actual practice, various registrations support the singing of 75–100 in worship. Specifications of the organ include 6 ranks of pipes on slider chests, 2 manuals of 49 notes in F compass, 25-note radial pedalboard in C compass.

- Great**
- 8' Diapason
- 8' Gedact
- 4' Principal
- Swell to Great

- Swell**
- 8' Gamba
- 4' Flute
- Octave Coupler

- Pedal**
- 16' Bourdon

- Couplers**
- Swell to Pedal
- Great to Pedal

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Total original pipes 270, original pitch A442

Thorp Arch Church

Located on the River Wharf by a stone bridge separating it from Boston Spa is All Saints Anglican Church with its 15th-century Norman tower. In Yorkshire, near Wetherby, but situated between Leeds and York, the church actually dates prior to 670 AD. In 1871 the village numbered 368 souls. Three buildings have housed the church through the centuries, including its present Gothic design. The graveyard is adjacent. Inside the furnishings are by the noted woodcarver, Robert Thompson, who "signed" his work in 32 places with the emblem of a little mouse. The altar scene of the Last Supper was carved in Oberammergau, Germany. Moses Sagar built the organ in 1878. The tower bells were recast in 1937.

Moses Sagar

There exists little published information on Moses Sagar. He was one of many organ builders in Leeds during the Victorian era. He established his firm in 1861 and was on the cutting edge of technology introduced in Northern England by the noted builder Edmund Schulze. It was a time of transition from building traditional tracker action and Barker levers to the then new

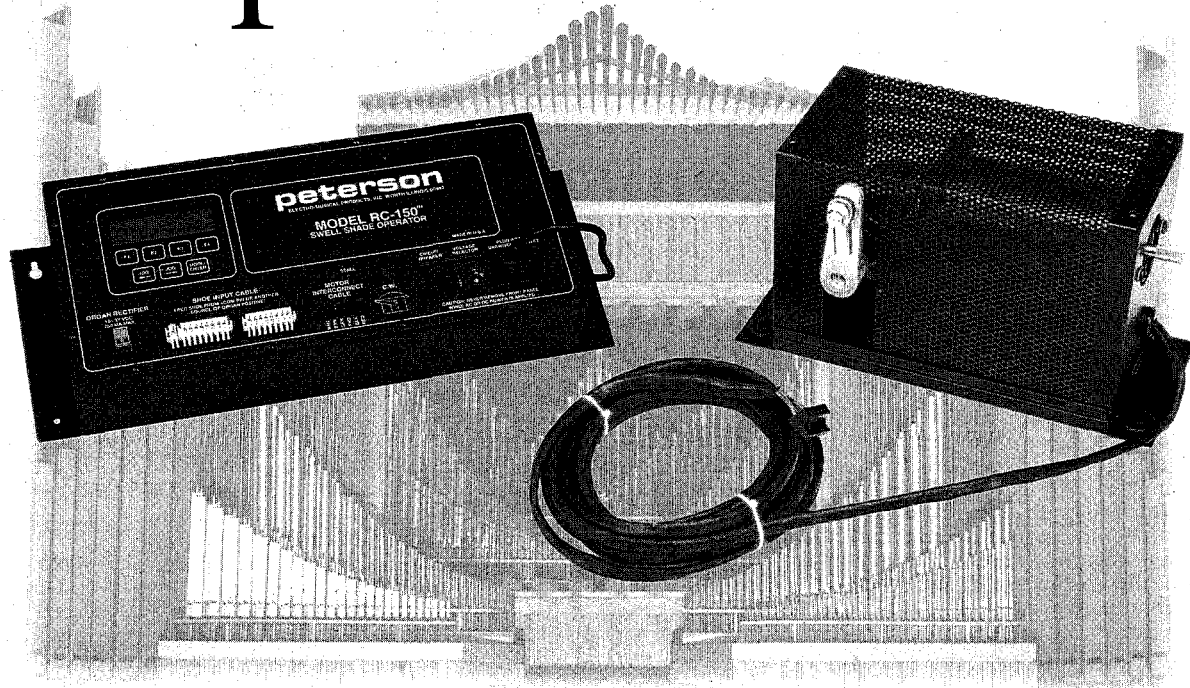
tubular pneumatic action. Sagar, for instance, retained slider chests and mechanical stop linkage. His work shows skilled craftsmanship and the ingenious ability to make the very best use of space. The slider chests are small and compact. No doubt some of this was influenced by limited space and budget constraints. However, quality materials and fine woods are evident. Cork stoppers were introduced in England in about 1870 and Sagar used them in this 1878 instrument. Most of the wooden pipes are thought to be of quality German pine.

For a time Sagar was in partnership with John Piper Radcliffe. By 1881 each man had sons who joined their fathers in separate firms. Sagar and sons Frederick, John, and Matthew continued the business until 1902. *The Yorkshire Musician* of October 1888 features Moses Sagar with many testimonials to his fine workmanship and custom services.

Additional information, pictures, and sound samples of the Sagar organ may be found on the computer website: <http://www.HochhalterOrgans.com>

Robert Gault has been an academic librarian in Eugene, Oregon, and is a member of the American Guild of Organists, the Organ Historical Society and the Reed Organ Society. His interests include the rescue and repair of reed organs and serving as sacristan and musical assistant for his church.

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Stevens of Marietta: A Forgotten Builder in a Bygone Era

R.E. Coleberd

Introduction

The turn of the twentieth century was a watershed era in the rich and colorful history of pipe organ building in America. Enterprising and resourceful builders, armed with the new non-mechanical actions, rode the crest of a tidal wave of rapidly growing markets. New markets emerged and expanded at an exponential rate: mortuaries, fraternal lodge halls, theaters, and mansions of the wealthy. Tubular pneumatic and later electro-pneumatic windchests and detached consoles, with virtually unlimited configurations offering unprecedented mechanical and tonal versatility, redefined the King of Instruments and made it ideally suited to the space and location requirements of these new venues. In the church market, the cornerstone of the industry, demand reached a crescendo, both in the mushrooming urban industrial centers and in the rural and small-town hinterland, bolstered by record prosperity in industry and agriculture.

From today's perspective, it is perhaps surprising to learn that organbuilding was then considered to be in the mainstream of American business. The industry attracted entrepreneurial and mechanical talent as well as capital from local business development agencies and from wealthy individuals who purchased stock in an organ enterprise to add to their investments. New nameplates appeared and established firms expanded in response to the feverish demand. In addition to Aeolian, Austin, Kimball, Möller, Skinner and Wurlitzer, firms that rose to prominence in the ensuing decades, the industry comprised supply houses, notably pipemakers Gottfried and Pierce, whose voiced metal pipework made possible a plethora of small builders. Some firms prospered, weathering the storms of the inherently high risk business of organbuilding, while others flourished briefly and then disappeared, the victims of brutal competition, poor management, the ups and downs of the business cycle and natural disasters.

The Stevens Piano and Organ Company of Marietta, Ohio, a onetime music retailer and later reed organ manufacturer, built pipe organs for a brief period beginning in 1909 and probably ending in 1913. Today we know of only five Stevens church organs extant, all rebuilt, and one theater organ of record, long gone. Surely there were more. The historical importance of the Stevens firm lies not in the number of instruments they built, nor in any noteworthy mechanical and tonal innovations. Its significance rests, in the author's judgment, in the fact that it uniquely symbolized several of the salient characteristics of American organbuilding during this pivotal epoch.

Industry Markets and Trends

The early 1900s were an auspicious time to be in the business of building pipe organs. The decades before and after the turn of the century were a period of record prosperity throughout the economy and especially in agriculture. The wholesale price index for farm products in 1911 was 33 percent higher than in 1890 while the price of household furnishings, a measure of living costs, was up only six percent. In another comparison, real earnings of all employees (money wages factored by prices) rose 24 percent between 1900 and 1911, in contrast to a rise in the Consumer Price Index of only 13 percent during this period.¹

Added to this were broad societal changes which translated into rising per capita real income and a sense of well-being. These included a decline in the birth rate and thus a reduction in the number of persons supported by a wage

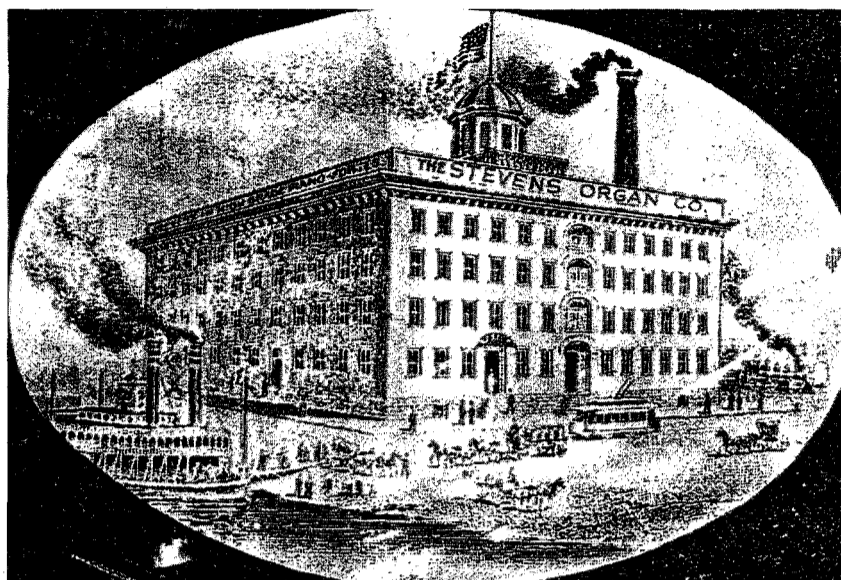
earner, a larger proportion of adults supporting themselves including, for example, wives and daughters freed from domestic chores by labor saving devices and seeking employment, and an increase in governmental services. Elsewhere, as Paul Douglas, an economist and former U.S. Senator from Illinois, noted in his epic work *Real Wages in the United States, 1890-1926*, "an extension of free education, of playgrounds and parks and of public health, all contribute to increase the real income of the working-class."²

Prosperity throughout the economy brought far-reaching changes in the market for keyboard instruments. Households "traded up" from the reed organ to the more expensive piano with its greater musical versatility. As Robert Gellerman notes in *The American Reed Organ and the Harmonium*: "The reed organ reached its peak of popularity about 1890. . . . After 1900 the piano, the player piano, and the phonograph began to replace reed organs as the musical instrument in the home."³

In the church market, farmers and small town folks, having satisfied their short-term standard of living, funneled streams of cash into their parishes, creating an enormous demand for a small, compact and functional pipe organ, often to replace a reed organ, what we now call the commodity segment of the market.⁴ This lush market was recognized early by Estey, Farrand & Votey, Hinners, Kimball, and Möller, manufacturers of reed organs, who were weary of the brutal competition in reed organs, a market that had peaked and leveled off while, conversely, the pipe organ market was growing like a tropical weed. John L. Hinners, the Henry Ford of the pipe organ, built an affordable instrument for the small church just as Ford manufactured an inexpensive motorcar for the masses.⁵ Other firms identified in the tracker segment of the commodity market were Barckhoff and Felgemaker, while in non-mechanical action Estey was initially prominent but soon virtually all builders were active. Coincidentally, these two actions overlapped; the Hinners peak year was 1911 but by then Estey was well established.

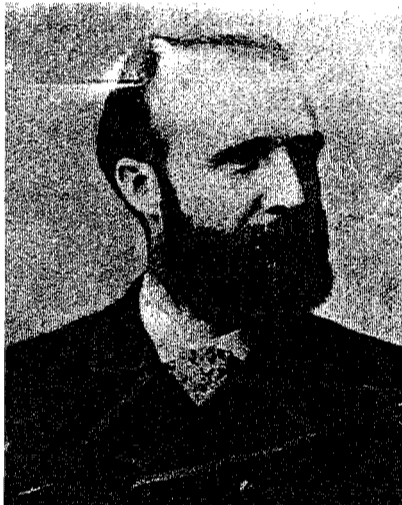
With the first public exhibition of non-mechanical action at the Philadelphia Centennial Exposition in 1876, and especially after the advent of the Austin Universal Air Chest, even today a marvel of mechanical ingenuity, the days of the tracker were numbered.⁶ Builders became acutely aware that they must come up with a workable non-mechanical system or they could not compete and survive. They scrambled to find an answer. One solution was to solicit an individual experienced in non-mechanical action who was looking for an opportunity and who could be persuaded to join a firm and bring with him a time-tested system, thus avoiding the uncertainty and potentially high costs of untried and unsatisfactory mechanisms. Another was to preempt the scheme of a competitor with perhaps just enough minor changes to call it original so as not to provoke a patent infringement lawsuit. The emerging tubular pneumatic ventil windchests, broadly categorized as "lever" and "cone valve," were remarkably similar within each major type.

Reed organ manufacturers enjoyed virtually free entry into the pipe organ business. They already had an established brand name signifying product acceptance, catalog and music store distribution, and a labor force with wood-working skills. And now they had a steady supply of quality voiced metal pipework from eastern suppliers Gottfried and Pierce. The importance of metal pipe suppliers to the fortunes of these soon-to-be pipe organ builders



Exchange Hotel—Stevens factory

cannot be overestimated; without these sources, numerous nameplates would not have appeared. It was no coincidence that Hinners began building pipe organs in 1890, the year Gottfried began his pipemaking venture. From 1890 until the 1920s, Hinners bought all of its metal sets from Gottfried.



Collins R. Stevens (1848-1921)

Collins Stevens

Collins R. Stevens (see photo) was born in Pittsfield, Vermont on October 29, 1848.⁸ His large family traced their ancestry to one Andrew Stevens, a soldier in the Revolutionary War who settled in Barnard, Vermont in 1777.⁹ Stevens was educated at the Royalton Academy where his musical training was under the direction of Professor C. L. Howe, a pupil of the legendary Eugene Thayer.¹⁰ In 1859 Stevens began an eighteen-year tenure with the Estey Organ Company in Brattleboro which would profoundly influence his future career.

In 1877, with his musical training and practical experience in the Estey factory, and perhaps mindful of the limited opportunities for an outsider in a family-owned business, Stevens elected to go into business for himself. He moved to Marietta, Ohio, an historic town at the confluence of the Ohio and Muskingum Rivers, founded in 1788 as the first settlement and headquarters of the Old Northwest Territory, where he opened a retail music store.¹¹ Soon Stevens was well-known and respected in the community. He gave private music lessons, both vocal and instrumental, was active in several chapters of the Masonic Lodge, and was organist at the Congregational Church. His store featured sheet music and supplies along with such well-known makes of reed organs as Clough & Warren, Burdette,

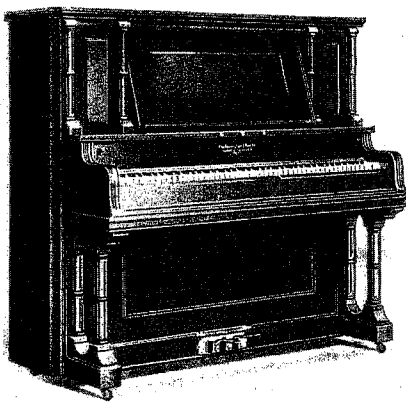
Wilcox & White, and New England. He also stocked Knabe, Lindeman & Sons, and James & Holstrom pianos.¹²

Stevens had, perhaps, considered the possibility of entering the reed organ manufacturing business. He was, most likely, kept informed of developments in the industry, in part by his acquaintance with Estey and also by traveling salesmen. He appears to have discussed this prospect with Orin C. Klock, a traveling representative of a New York piano house and described by the local press as "one of the best salesmen in the business."¹³ In 1892, local promoters, trustees of "The Bond Fund," offered \$10,000 to the Lawrence & Son piano company of Boston to relocate to Marietta.¹⁴ This signaled to Stevens that money was available and he sprang into action. First, he—or quite possibly Klock—obtained an offer from Oswego, New York, to establish a reed organ factory there and then he successfully parlayed this into a matching offer from Marietta.¹⁵ Collins Stevens then journeyed to Chicago to call upon reed organ manufacturers there and apprise himself of the latest techniques which together with his Estey experience would enable him to begin production.¹⁶ The new enterprise, ostensibly a joint venture between Stevens and Klock, was initially reported to have been incorporated in West Virginia in 1892 as the Stevens & Klock Company with a capitalization of \$36,000. The first instruments were built under the Stevens & Klock logo. Soon, however, the name was changed to the Stevens Organ Company, occasioned by "the retirement of the junior partner." Subsequently, the logo changed as the company was renamed (perhaps reorganized with new capitalization) the Stevens Organ and Piano Company.¹⁷ D. B. Torpy, whose extensive local business interests included glass, oil, flour milling and banking, was named president.¹⁸

The new venture was located in the former Exchange Hotel (see photo), a multi-story edifice built in 1831, and said to have been the first hotel built in the upper Ohio Valley.¹⁹ The site, on the banks of the Ohio River, afforded convenient water and rail transportation; however, it was vulnerable to river flooding which would prove to be a disaster in the years ahead.

The Stevens Reed Organ

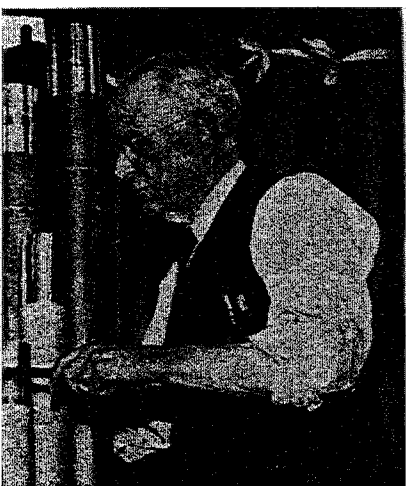
As a measure of his shrewd entrepreneurial instincts, Collins Stevens wisely concluded that to enter the reed organ industry, already oversupplied and highly competitive, he would have to introduce a conspicuously new instrument to penetrate the market. Thus the Stevens



Stevens reed organ, style F

Combination Reed-Pipe Organ, illustrated by Style F (see photo), an instrument radically different in appearance, alleged tonal character and mechanical features from conventional models, made its debut. The key features were a piano case, a 7 1/2-octave compass, and "pipe cells" (rectangular resonators) which combined with a "wide" reed were said to produce a pipe-like tone quality. Another feature was a Swell effect accomplished by rapid and reduced pedaling, instead of the customary knee levers, with pedals shaped exactly like a piano pedal. The Stevens catalog pointed to the "incomparable superiority over organs of the old style of construction."²⁰ The *Marietta Register* lavishly praised the new organ, calling it "a truly meritorious instrument... the finest specimen of parlour furniture ever introduced" which "from a musical standpoint surpasses all organ effects and proves a very formidable rival to the piano."²¹

The business prospered, with production reportedly reaching over 600 instruments a year by the turn of the century.²² Nonetheless, the reed organ industry would shortly experience a persistent decline and spell the end for certain firms. The newfound household economic prosperity caused consumers to substitute the more costly piano, with its far greater musical capability, now that they could afford it.²³ In retrospect, the innovative Stevens reed organ perhaps symbolized a bridge between the reed organ and the piano in the home and the reed organ and the pipe organ in the church.



Allan Gordon Sparling (1870-1950)

A. G. Sparling

The career of Allan Gordon Sparling (see photo), was a leitmotif of the character and complexion of pipe organ building in the first half of the last century, illustrating many of the salient features of the industry of that period and the careers of individuals who worked in it. These included the emergence of new nameplates and the demise of others, the overriding importance of non-mechanical action in the fortunes of particular firms, and the mobility of labor, reflecting opportunities for skilled workers, particularly those experienced in the new windchest actions. Sparling was born on August 6, 1870 in Seaforth, Ontario, Canada.²⁴ After a high school education, he began his long career in organbuilding, where he became known as an "action man," in 1892 as an apprentice with the

Dougherty Organ Company (reed organs) in Clinton, Ontario. He reportedly worked ten hours a day for three dollars a week. In 1895, he moved to the Goderich Organ Company in Goderich, Ontario. In 1899, marking his entry into pipe organ building, he became shop superintendent of The Compensating Pipe Organ Company in Toronto.²⁵

The Compensating Pipe Organ Company

The Stevens pipe organ venture, while not in a strict business sense a successor to The Compensating Pipe Organ Company, was directly linked to it in the person of Allan Sparling. In a quest for capital, The Compensating Company decided to relocate from Toronto to Battle Creek, Michigan in June, 1902, and in October floated a common stock offering of 7,500 shares, par value \$10.00 per share, at an offer price of \$3.33 per share.²⁶ In January, 1903, a contract was awarded for a new factory building in the Merrill Park section of the city. In July that year, the legendary Ransom E. Olds of Oldsmobile motorcar fame, a large stockholder, was elected chairman of the board of The Compensating Company.²⁷ This firm advertised a combination reed and pipe instrument, the details of which are unknown, but in building conventional pipe organs the business initially prospered.²⁸ Soon, however, it failed, and in

early 1906 the firm declared bankruptcy.²⁹ In May of that year, largely through the efforts of the Battle Creek Business Men's Association, the Lyon & Healy Company of Chicago purchased the Merrill Park facility, for a reported \$35,000, and moved pipe organ production there, retaining Sparling as shop foreman. To celebrate their good fortune, the businessmen of Battle Creek held a banquet at the Post Tavern on November 1, 1906 in honor of Lyon & Healy officials.³⁰

In 1907 Lyon & Healy delivered a two-manual ten-rank tubular-pneumatic pipe organ, Opus 1476, to the Marietta, Ohio, Unitarian Church (built in 1857), replacing a Jardine tracker instrument.³¹ In January, 1908, Lyon & Healy elected to discontinue pipe organ building in Battle Creek and sold the facility to the John F. Corl Piano Company which acquired it to combine production there from two plants, in Jackson and Grand Haven, Michigan.³² Following the completion of Lyon & Healy contracts in Battle Creek, reportedly in mid-February, 1908, Sparling remained there for several months to build a three-manual instrument, under the Lyon & Healy nameplate, for the new Independent Congregational Church, whose building was dedicated on October 11, 1908.³³

During installation of the Lyon & Healy organ in the Unitarian Church in

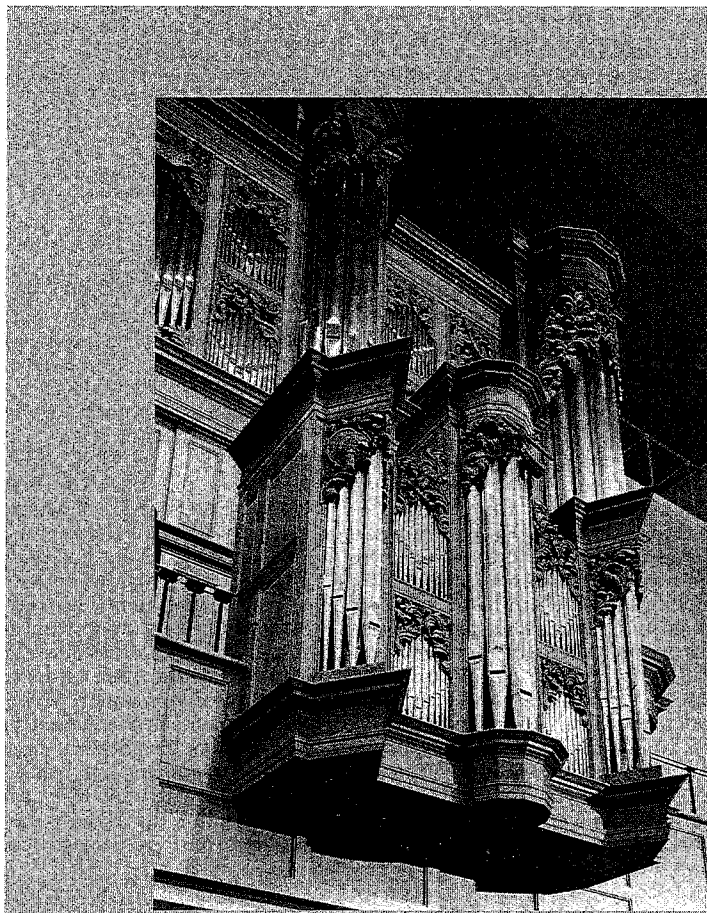
Marietta, Collins Stevens, ever alert to market opportunities, must have learned that Lyon & Healy was suspending pipe organ production and, most important, that Allan Sparling, a seasoned action man with a time-tested windchest, was available. This was the catalyst for Stevens' entry into the pipe organ business. Soon he and Sparling made a deal, for in January, 1909, a Battle Creek newspaper reported that Sparling was now with the Stevens Company in Marietta.³⁴ He brought with him the Lyon & Healy tubular-pneumatic ventill windchest (see diagram p. 20), which became the Stevens chest and would also follow him to Cleveland when he joined the Votteler-Holtkamp-Hettche Company.

The Stevens Pipe Organ

On Friday evening, July 2, 1909, Professor Llewelyn L. Renwick played the dedicatory recital on the two-manual, eighteen-rank, Stevens pipe organ in the First Baptist Church of Marietta (see photos p. 20). Renwick was described in the local press as a teacher at the Detroit Conservatory of Music and the University of Michigan who had studied with Guilman, Widor, Dubois and Wager Swayne.³⁵ Assisted by local vocalists and instrumentalists, his recital (see program p. 21) featured several works well-known today as well as others seldom heard in recent times.³⁶

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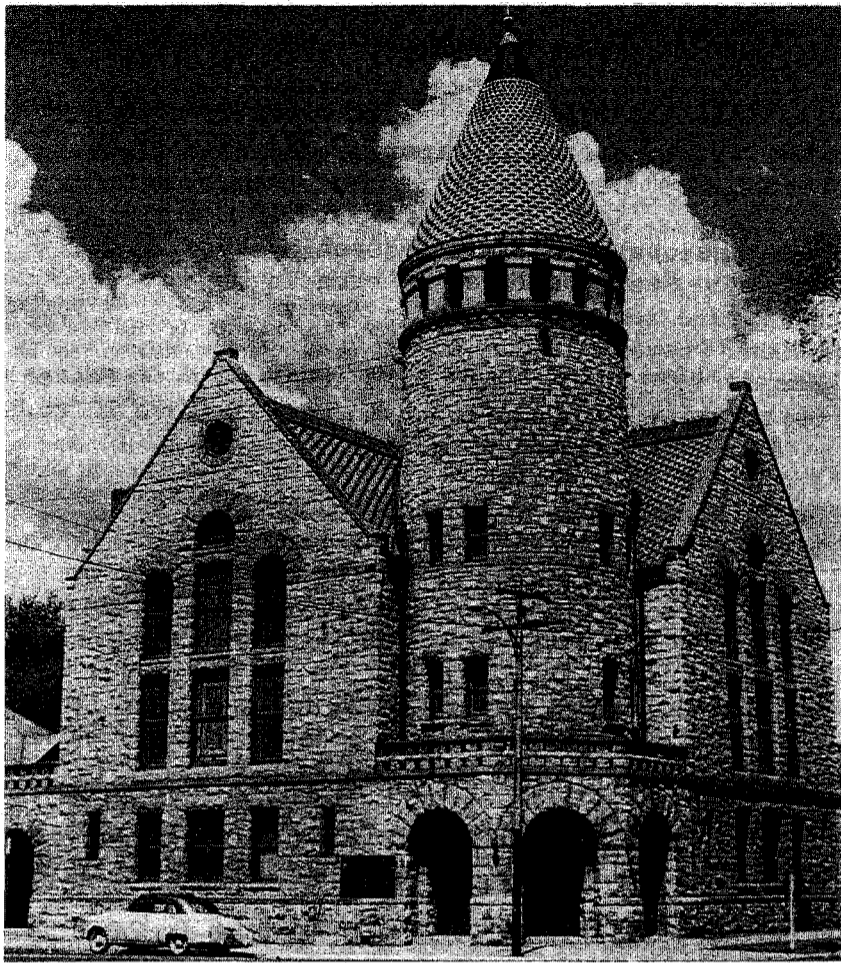
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First Baptist Church, Marietta

As represented by the instruments in the First Baptist Church in Marietta and the First Methodist Church of Crooksville, Ohio (see stoplists), the Stevens pipe organs were typical of this period which was marked by higher wind pressures, the predominance of eight-foot pitch in the manual stops with nothing above 4' pitch, notably larger scales for diapasons, a 73-note Swell windchest reflecting the prominence of the 4' coupler in building an ensemble, and the ubiquitous Aeoline, an ultra-soft string stop on the Swell.

On the Marietta instrument, eighty percent of the manual stops are of 8' pitch. The scale 40 of the Open Diapason on the Great and the 42 scale Diapason on the Swell manual are, from today's perspective, enormous. They would afford power and fundamental but, most likely, not much harmonic development. As Robert Reich, former president of the Andover Organ Company comments, "In general, the presence of such a large scale Diapason on the Great signifies the intention that this stop alone would dominate the Great and other stops would be used alone or in combinations with each other but not to be expected to add much to the full organ."³⁷ The rationale for the Gross Floete on the Great, which conceivably could have been a Doppel Floete, is

perhaps explained by the large Diapason. As Audsley observes, "This valuable stop, when artistically voiced, may be introduced instead of a Second Open Diapason 8 ft., as it combines admirably with a large Open Diapason."³⁸ As Charles McManis notes, this stop could be very useful, with more body than a Diapason and adding fullness to the treble.³⁹

The influence of Estey and Lyon & Healy on Stevens and Sparling in the composition and voicing of this instrument is intriguing but virtually impossible to discern. Reich, a keen observer of Estey and other New England builders of this period, notes that the 4' Octave and Great Octave Coupler would offer something of a Chorus. However, he cautions that in some Estey organs the 4' Octave was a tepid Violina scale and thus was atypical of historic and contemporary definitions of this voice. Compounding the problem of tonal attribution is the fact that small builders of this era ordered metal pipework from suppliers; in Stevens' case information to date says Gottfried, most often without detailed instructions on voicing. Reich adds that the 4' Rohr Floete, if indeed it was a Chimney Flute as opposed to the widely used Harmonic Flute, suggests Estey, who used them on occasion. He observes that the aug-



Stevens organ at First Baptist Church of Marietta

mented pedal division became common after the introduction of non-mechanical action, adding, "The Double Open Diapason, an expensive stop, provided a suitable foundation under the large scale Great Diapason, a luxury not always found on an organ of this size."⁴⁰

Stevens' pipe organ venture prospered, and in the fall of 1911 THE DIAPASON reported that he had sold his retail music store, described as "the largest music house in southeastern Ohio," to the Wainwright Music Company for \$25,000 in order to devote his full attention to the pipe organ business "in which line his firm is having a very large trade."⁴¹ Two years later, however, the business apparently fell victim to the Ohio River flood of March, 1913, which devastated eastern Ohio and which also wiped out the legendary organbuilder Carl Barckhoff downstream in Pomeroy, Ohio. In Marietta, the river crested 23 feet above flood stage and 85 percent of the city was under water.⁴²

The subsequent history of the Stevens business, apart from reportedly suspending operations after the flood, is largely unknown but evidently continued in some manner. Ever alert to developments in the market for musical products, Collins Stevens began manufacturing a phonograph called the "Aethetone." In 1919 the firm advertised as "Manufacturers of Pianos, Organs and Builders of Pipe Organs and Talking

Machines," but the 1924 advertisement as "Phonograph Manufacturers" would appear to be more accurate.⁴³ Collins Stevens died of heart disease on April 30, 1921 at the age of 72.⁴⁴ The company went out of business in 1924 and the building was then occupied by the Sewah Sign Company. It was destroyed by fire in 1937.⁴⁵

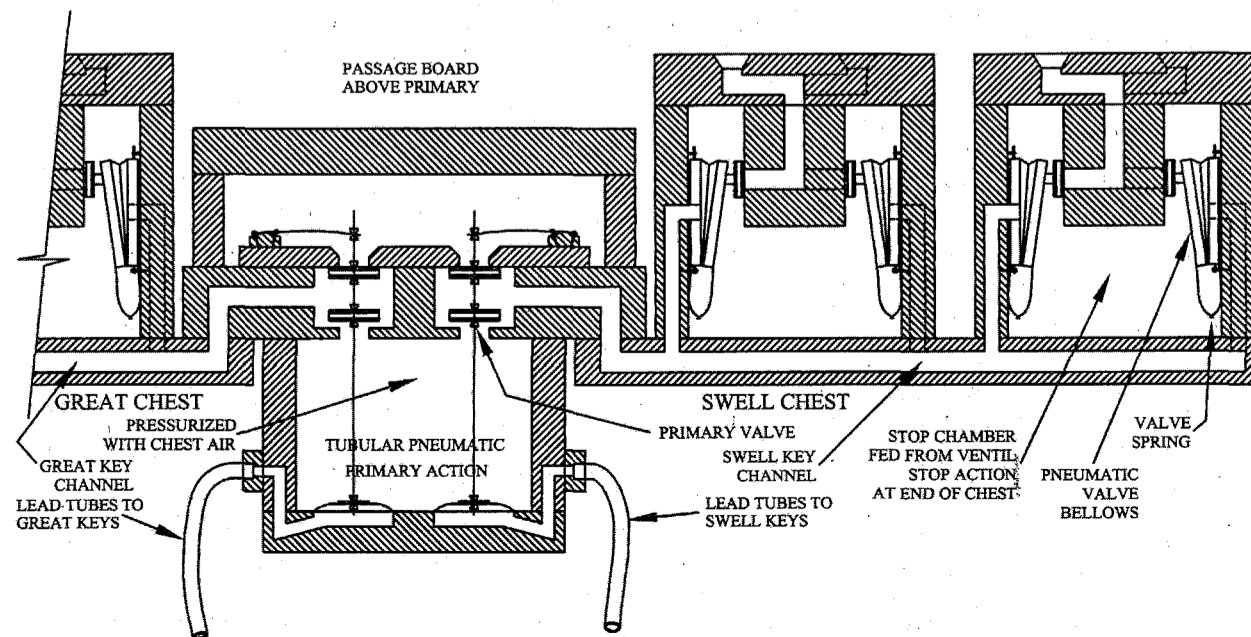
In 1911 Allan Sparling relocated to Cleveland, joining the Votteler-Holtkamp-Hettche Organ Company, perhaps in response to an offer or a more promising opportunity. His move was further indication of the mobility of pipe organ labor and especially the demand for workers with mechanical skills, the so-called "action men." He began building the tubular pneumatic ventill windchest he had used at Lyon & Healy and Stevens. The firm was renamed the Votteler-Holtkamp-Sparling Organ Company in 1914.⁴⁶ Sparling continued until retiring to St. Petersburg, Florida in 1943.⁴⁷ Charles McManis, who followed his five-year apprenticeship with Peter Nielsen in Kansas City with Holtkamp in the fall of 1941, remembered Sparling as a very quiet man of medium height and slender build who was then making consoles.⁴⁸ Sparling subsequently returned to Cleveland where he died of kidney failure on April 27, 1950 at the age of 79.⁴⁹

Summary

The Stevens Piano and Organ Company of Marietta, Ohio occupies only a small niche in the pantheon of American organbuilders. Nonetheless, it illustrates many of the characteristics of the industry and the instrument during the turn of the twentieth century including entrepreneurial response to growing markets, capital investment, product innovation and labor mobility. They form a fascinating chapter in the glorious history of the King of Instruments in America. ■

Notes

1. U.S. Dept. of Commerce, Bureau of the Census, *Historical Statistics of the United States: Colonial Times to the Present*, Bicentennial Edition, 1970, Series D 722-727 Average Annual Earnings of Employees 1900-1970, Part 1, p. 164. Series E 40-51 Wholesale Price Indexes by Major Product Groups, 1890-1951, Part 1, p. 200.
2. Douglas, Paul H. *Real Wages in the United States, 1890-1926*, "Other Factors in The Increase of Real Income For Members of The Wage-Earning Class," Pollak Foundation for Economic Research, Boston: Houghton Mifflin Company, 1930, pp. 481-491.
3. Gellerman, Robert F., *The American Reed Organ and the Harmonium*, Vestal, New York, The Vestal Press, Ltd., 1996, pp. 3, 27.
4. For a discussion of the commodity segment



Lyon & Healy tubular pneumatic ventill windchest

Specification

First Methodist Church, Crooksville, Ohio
Stevens Piano & Organ Company, Marietta, Ohio

Manual Compass, CC to C4 61 notes
Pedal Compass, CCC to G 32 notes

Great Organ

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Principal

Swell Organ

- 8' Stopped Diapason
- 8' Violin Diapason
- 8' Aeoline
- 8' Oboe Gamba
- 4' Flauto Traverso

Pedal Organ

- 16' Bourdon
- 16' Lieblich Gedeckt (Polyphone)

Couplers

- Swell to Swell 16'
- Swell Unison
- Swell to Swell 4'
- Great to Great 4'
- Great to Pedal 8'
- Swell to Great 16'
- Swell to Great 8'
- Swell to Great 4'
- Swell to Pedal 8'
- Swell to Pedal 4'

Accessories

- Expression Pedal
- Crescendo
- Sforzando Reversible
- Great to Pedal Reversible
- Wind Indicator
- Crescendo Indicator
- Sforzando Indicator

**Dedication of Organ
First Baptist Church
Marietta, Ohio
Friday Evening, July 2, 2009
Professor L. L. Renwick,
Concert Organist**

- Prelude*, Renner
- Barcarolle*, Wolstenholme
- "Lead Kindly Light," Lemare
- Chanson d'Été*, West
- Recit "And God Said"
- Aria "Now Heaven in Fullest Glory Shone"
(Haydn's *Creation*)
Mr. George Schad
- Romanza*, Clara Schumann
- Marche-Nocturne*, MacMaster
- Serenade*, Widor
- Wedding Chorus* (From "Ruth"), Gaul
Chorus
- Suite Gothique*, Boëllmann
- Trio-Op. 63* Organ, Violin and Cello, Weber
Messrs. Renwick, Hubner and Wehrs
- Slumber Song*, Nevin
- Burlesca e Melodia*, Baldwin
- Nocturne*, Foote
- Festival March*, Renwick

Specification

First Baptist Church, Marietta, Ohio
The Stevens Organ & Piano Co.,
Marietta, Ohio

Compass of Manuals, CC to C4, 61 notes
Compass of Pedals, CCC to G, 32 notes

Great Organ

- 8' Open Diapason—Scale 40, metal
- 8' Gross Floete, wood
- 8' Dulciana, metal
- 8' Melodia, wood
- 8' Gamba, pure tin
- 4' Octave, metal

Swell Organ (73-note chest)

- 16' Bourdon, wood
- 8' Open Diapason—Scale 42, metal
- 8' Stopped Diapason, wood
- 8' Salicional—70 per cent tin
- 8' Aeoline, metal
- 4' Rohr Floete, metal
- 8' Orch. Oboe, reed
- 8' Vox Humana, reed

Pedal Organ

- 16' Open Diapason, wood
- 16' Bourdon, wood
- 16' Lieb. Gedeckt, wood (Sw)
- 8' Flute, wood (ext)
- 8' Gedeckt, wood (ext)

Couplers

- Operated by tilting tablets over swell keyboard
- Great to Pedal 8'
- Great to Great 4'
- Swell to Pedal 8'
- Swell to Pedal 4'
- Swell to Great 8'
- Swell to Great 16'
- Swell to Great 4'
- Swell to Swell 16'
- Swell to Swell 4'
- Swell Unison Cancel

Pedal Movements

- Balanced Swell Pedal
- Balanced Crescendo
- Sforzando Pedal—this pedal fills a long-desired requirement of the performer, as it enables him to bring the Full Organ into instant use and as quickly back to its former combination.
- Great to Pedal Reversible

Adjustable Combinations

- 3 Pistons placed over draw stops making combinations of Swell Organ and Pedal
- 4 Pistons placed over Swell Manual operating combinations and releasing same
- 3 Pistons placed over draw stops of Great, making combinations for Great Organ and Pedal
- 4 Pistons placed under Great Manual, operating combinations and releasing same.

Accessories

- Tremolo
- Crescendo-Indicator
- Wind Indicator
- Water Engine
- Engine Starter

of the pipe organ market see R. E. Coleberd, "Pipe Organ Building at the Crossroads," *The Diapason*, June, 1994, pp. 12-15.

5. Coleberd, Robert E., Jr., "John L. Hinners: The Henry Ford of the Pipe Organ," *The Tracker*, Vol. X, No. 3, Spring-1966, pp. 4, 6.

6. Ochse, Orpha, *The History of the Organ in the United States*, Bloomington, Indiana University Press, 1975, pp. 263-267, 248-249.

See also Robert E. Coleberd, Jr., "John Turnell Austin: Mechanical Genius of the Pipe Organ," *The American Organist*, Vol. 49, No. 9, September, 1966, pp. 14-19.

7. Coleberd, Robert E. Jr., "Yesterday's Tracker: The Hinners Organ Story," *The American Organist*, Vol. 43, No. 9, September, 1960, pp. 11-14. Note: through a typographical error the peak year was listed as 1921 whereas it should have been 1911.

8. The Vermont Historical Society, *History of Barnard, Vermont*, 1928, Vol. II, p. 381.

9. *Ibid.*, p. 377.

10. *Illustrated Historical and Business Review of Washington, County, Ohio for the Year 1891*, Coshocton, Ohio, Union Publishing Co., 1891, pp. 162-163. See also E. A. Boadway, "Organ Centennial Celebration of the East Barnard Church 1899, 1999," *The Vermont Standard*, Aug 12, 1999.

11. "The Birthplace of the Northwest Territory," *The Marietta Northwest Territory Celebration Commission*, 1938, pp. 7, 10-15. The name Marietta was chosen by the directors of The Ohio Company, promoters of the settlement, as a tribute to Marie Antoinette for her influence in the French Court in support of the Revolution. (p. 17)

12. *Illustrated History and Business Review of Washington County, Ohio*, op. cit. Stevens was reportedly later organist at the Methodist Church (Obituary, Note 44), where he had been consulted on the installation of a Felgmaker Organ in 1894. Graham, Bernice, *Early Methodism in The Northwest Territory*, New York, Carlton Press Corp., n.d., p. 140. See also *The Marietta Register*, Jul 19, 1894, p. 6, col. 4.

13. *The Marietta Leader*, Jun 29, 1892, p. 3, col. 2.

29. The first meeting of the creditors was held on March 23, 1906 with Howard Green appointed trustee in bankruptcy. Collier file, p. 15-538, March 23, 1906. See also Collier file, p. 15-539, May 28, 1906.

30. Collier file, pp. 15-539, May 24, 1906; 15-540, May 31, 1906; 46-539, November 1, 1906. Among those feted at the banquet was Ernest Schmidt who would soon become manager of the Chicago office of The Aeolian Company. See R. E. Coleberd, "The Residence Pipe Organ in Kansas City, Missouri," forthcoming in *THE DIAPASON*.

31. *The Marietta Intelligencer*, Jun 6, 1857, p. 3, col. 1. Peter T. Cameron, letter to the author, June 15, 2001.

32. Collier file, p. 46-540, Jan 21, 1908.

33. Collier file, p. 63-145. See also *Battle Creek Enquirer*, October 12, 1908. Also Gage, Fred W. "Music in the First Congregational Church," *Our Today's and Yesterdays: A Volume Marking the Centennial Celebration of the First Congregational Church*, 1936, p. 44. Also, *Trust for Tomorrow*, First Congregational Church of Battle Creek, 1836-1936, p. 25. This instrument was rebuilt in the 1930s. In 1961 it was purchased by the Seventh Day Adventist Tabernacle in Battle Creek who contracted with Casavant (who replaced it in the Congregational Church) to install it in their sanctuary where it resides today.

34. Collier file, p. 70-244, Jan 12, 1909.

35. "Famous Organist Comes Here Friday," *The Marietta Daily Times*, Jun 29, 1909, p. 2, cols. 2 and 3.

36. The following information is taken from *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. London: MacMillan Publishers Limited, 1980, 2nd ed. 2001, and John Henderson, *A Directory of Composers for the Organ*, 2nd ed, John Henderson (Publishing) Ltd., Swindon, Wiltshire, UK, 1999.

Renner (*Prelude*). Joseph Renner, 1868-1934, an Austrian by birth, was a student of Joseph Rheinberger, and organist at the Cathedral in Regensburg, Bavaria. Max Reger reportedly admired his compositions. (Henderson, p. 495)

Wolstenholme (*Barcarolle*). William Wolstenholme, 1865-1931, a blind English organist and prolific composer, was trained at the Worcester College for the Blind Sons of Gentlemen." This piece is listed as Opus 13, No. 6, 1901. (Henderson, p. 647)

West (*Lead Kindly Light*). From a number of composers named West, Professor John Barr of Bridgewater College believes this was most likely John E. West, 1863-1929, organist at St. Augustine's Queen's Gate in London. His many arrangements for Novello marked his work as an editor and consultant to this music publisher. His numerous anthems and compositions ranged in length and style from short pieces to lengthy and ambitious recital works. (Henderson, p. 633)

Schumann (*Romanza*). Clara Schumann, 1819-1896, was a German pianist and composer. This piece is most likely from "Drei Romanzen" Opus 21, composed for piano in 1853. Professor Renwick was probably playing an arrangement for organ. (*New Grove*, Vol. 16, p. 829)

Lemare (*Chanson d'Été*). Edwin H. Lemare, 1865-1934, an English organist well-known for his improvisations and performances of orchestral works and transcriptions, needs no introduction today. This piece dates from 1902. (Henderson, pp. 357-358)

MacMaster (*Marche-Nocturne*). Georges Archbold MacMaster, 1862-1898, was born in England and settled in Paris where he studied with Franck, T. Dubois, C. Loret and Eugène Gigout, eventually founding an institute for the arts. Henderson, p. 382, lists a *Marche Nuptial*, Opus 44, 1891.

Widor (*Serenade*). Charles-Marie Widor, 1844-1937, a French organist, composer and teacher well-known today. This piece was an arrangement from No. 4 of "Quatre Pieces en Trio" for piano, violin and cello. (Henderson, pp. 637-638)

Merkel (*Gavotte*). Gustav A. Merkel, 1827-1885, was a prolific German composer who began as a school teacher in Dresden, studied composition with Robert Schumann and organ with

Johann Schneider before becoming professor of organ at the Dresden Conservatory. He served as organist at several local churches and the Royal Court. (Henderson, pp. 403-404)

Gaul (*Wedding Chorus from Ruth*). Alfred R. Gaul (English) was organist at St. John's Ladywood and St. Augustine's in Edgbaston, Birmingham. "Ruth," one of his important cantatas was published in London in 1881. His best known work is "The Holy City," 1882. (*New Grove*, Vol. 7, p. 189; Henderson, pp. 211-212)

Boëllmann (*Suite Gothique*). Léon Boëllmann, 1862-1897, a French virtuoso who studied with his uncle Eugène Gigout, and was choirmaster and later organist at St. Vincent-de-Paul in Paris. *Suite Gothique* is his Opus 25, 1895. (Henderson, p. 65)

Nevin (*Slumber Song*). From among several possibilities this is believed to be Ethelbert W. Nevin, 1862-1901, a prolific American composer of piano pieces and songs, of which "The Rosary" is his best known. (Henderson, p. 430) An alternate possibility would be the American composer Gordon B. Nevin, 1859-1933, a brother of Ethelbert and Arthur F. Nevin, 1871-1943.

Baldwin (*Burlesca e Melodia*). Ralph L. Baldwin (American), 1872-1943, was an organist in Hartford, Connecticut. This piece was either composed or published in 1899. (Henderson, p. 31)

Foote (*Nocturne*). Arthur W. Foote (American), 1853-1937, was a piano teacher and for 32 years organist of the First Unitarian Church in Boston. Nocturne is from *Six Pieces*, Opus 50, 1902. (Henderson, p. 193)

Weber (*Trio*, Op. 63, Organ, Violin and Cello). Carl Maria von Weber, 1786-1826, was a celebrated German composer and founder of the romantic school of German opera. This is presumably a keyboard transcription of von Weber's Trio Op. 63 in G minor for flute, cello and piano published in Berlin in 1820. (*New Grove*, Vol. 27, p. 164) See also *The New International Encyclopedia*, New York: Dodd Mead and Company, 1907, Vol. XX, p. 390.

37. Robert J. Reich, letter to the author, November 1, 2001.

38. Audsley, George Ashdown, *The Art of Organ-Building*, New York, Dover Publications, Inc., 1965, vol. 1, p. 536.

39. McManis, op. cit.

40. Reich, op. cit.

41. *The Diapason*, December, 1911.

42. Cartwell, Connie, "13 Flood Unforgettable," *The Marietta Times*, Dec 25-26, 1999, p. A-1. See also *Marietta Daily Times*, March 26, 1913.

43. Staats, Iva J. "Outstanding Organ A Marietta Product," op. cit.

44. *Marietta Times*, May 2, 1921, p. 2, col. 3.

45. *Marietta Times*, Feb 24, 1976.

46. Ferguson, John Allen, *Walter Holtkamp: American Organ Builder*, Kent, Ohio, The Kent State University Press, 1979, p. 2.

47. *The Diapason*, April, 1943, op. cit.

48. McManis, op. cit.

49. Babbitt Funeral Home, op. cit.

R. E. Coleberd, an economist and retired petroleum industry executive, is a contributing editor of THE DIAPASON.

This paper is dedicated to the blessed memory of Alan Miller Laufman.

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New Organs

Cover
Buzard Pipe Organ Builders,
Champaign, Illinois
St. Andrew's Episcopal Church,
Denver, Colorado

From the builder

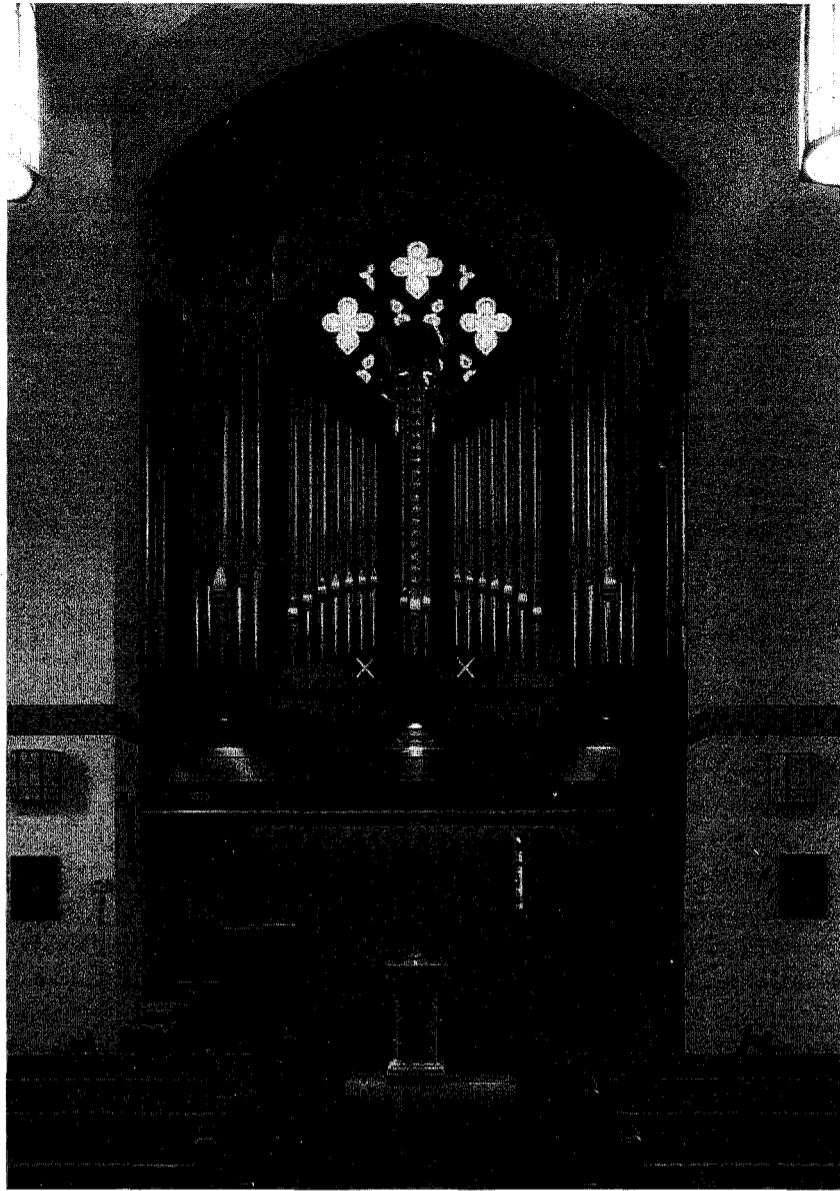
When we were first contacted by the St. Andrew's organ committee and invited to submit a proposal, their reputation as a committed Anglo-Catholic parish with particularly fine music preceded them. Their choir, directed by Tim and M.B. Krueger, regularly offers outstanding renderings of a *cappella* Renaissance and Tudor anthems, Anglican chant settings, and service music. Their rented four-rank Möller organ, and later a borrowed box organ, led congregational singing and played voluntaries.

Our discussions centered around their initial desire for a mechanical-action instrument, inspired by 18th century English models. As our conversations evolved, however, they re-discovered the vast portion of music in the Anglican tradition which requires an organ of greater variety of tone colors. The more they listened to Stanford, Parry, and Howells, the greater their desire became for a pair of evocative strings, rich diapasons, liquid flutes, and romantic reeds. Our tonal style just seemed to be at one with their ethos.

We had to be creative in working within their budget. The organ project was timed to be on the cusp of a larger capital campaign for expansion of the building, and so the organ could not represent more than a fixed dollar amount. To this end, several flue stops and all the reeds were prepared for future addition. Normally reticent to prepare so many stops, we felt that this congregation would actually finish what was begun, in light of its commitment to musical and liturgical excellence.

Since the parish is considering expansion of the building, but was in immediate need of an organ, the instrument is installed in the permanent, completed portion of the building. It is located in the baptistry, installed on a platform about nine feet off the main floor. Although the organ case covers a large portion of a window, the architectural interest of the tracery is preserved and its Gothic arch is mirrored in the organ case. The windows in the building are all translucent glass, the panes and lead coming cut in diamond patterns, imitating St. Andrew's crosses. To relate to the window behind the organ, the center pipe is embossed in the same pattern as the window glass. Two shields of St. Andrew in blue enamel and silver leaf decorate the case; the same blue enamel and a tasteful amount of gold leaf are applied to the pipe shades.

This is the first of our instruments to be installed in a high altitude and in such a dry climate. Although we provid-



ed for all the issues which high altitude and dryness can present to a pipe organ, we wanted to monitor the instrument's acclimatization for several months before it was publicly heard in recital. However, the instrument was proving so reliable, and the sounds had so captivated and excited so many of the parishioners, that Donald Pearson, organist/choirmaster of St. John's Cathedral, dedicated the instrument in February.

—John-Paul Buzard
 President & Tonal Director

Tonal function in selecting an organ for St. Andrew's

When St. Andrew's Episcopal Church, Denver, suffered a fire in November, 1999 that destroyed our venerable 1910-vintage 7-rank Kimball,

an organ committee was formed. The committee's first task was to define the ideal role of an organ at St. Andrew's.

With a reputation for Anglo-Catholic "high church" liturgy and a renowned choir, we quickly determined that the organ's first and foremost place was as an accompanimental instrument—to accompany and encourage congregational singing, to accompany the choir, to accompany the liturgy.

What makes for a good accompanimental instrument? With four organists on the committee of nine, we felt reasonably assured that our answer was well-informed—that accompaniment requires tonal variety and flexibility, and that an organ with a rather high percentage of foundation stops was the way to go. The fact that St. Andrew's is well-steeped in the Anglican tradition, with a definite consciousness and pride in its English roots, helped bolster the idea of an English-style organ, if such can be defined.

Yet, for all our fervor for things English, and our acknowledgement of the importance of liturgical accompaniment, we also wanted an organ that would serve as a fine solo instrument, capable of rendering recital repertoire in a great variety of styles and eras ("from Byrd to Howells, via Bach" was our rallying cry!). With a limited budget, and even more limited space (the church is quite small, seating scarcely more than 100 people), the task now presented itself of accommodating our partially-conflicting criteria.

We sought proposals from some 30 organ builders, and were impressed with the number of serious contenders and the creativity of their conceptions. To boil a year-and-a-half of frequent meetings, debates, and visits from organ builders down into a single sentence, there was only one candidate who clearly satisfied *all* of our tonal and function-

al criteria, and whose visual conception of the organ was truly breathtaking. John-Paul Buzard had the Anglican credentials we sought, with a true passion for the Episcopal liturgy, and a well-defined tonal concept of how to achieve the accompanimental organ we wanted; yet he allied it with classic tonal fundamentals to create an organ that could also stand on its own as a recital instrument. We knew this from listening to a variety of his instruments, both live and on recordings, particularly his Op. 7 at the Episcopal Chapel of St. John the Divine in Champaign-Urbana, Illinois.

To say that I and the congregation are thrilled with the result—even before the organ is truly complete, lacking some of the prepared reeds and mutations—is a vast understatement. It has fulfilled its primary role of liturgical and choral accompaniment with excellence (I still marvel during the psalms, sung to Anglican chant, when our organist, Frank Nowell, registers each verse and phrase with such a variety of sounds—and with such gradual and seemingly effortless transition from one to the next—that all this comes from just 17 ranks!). We look forward to a recital series in the coming months, performed by some of Colorado's finest organists.

—Timothy J. Krueger
 Choirmaster, St. Andrew's
 Episcopal Church

Buzard Pipe Organ Builders, Opus 26
St. Andrew's Episcopal Church,
Denver, Colorado
14 stops, 17 ranks with preparations
for 27 straight stops, 32 ranks

- GREAT (4" wind)**
- 16' Lieblich Gedeckt (wood)
 - 8' Open Diapason (polished tin, façade)
 - 8' Melodia (open wood)
 - 8' Gedeckt Flute
 - 4' Principal
 - 4' Flûte d'Amour (wood and metal)
 - 2½' Nazard (prep)
 - 2' Fifteenth
 - 1½' Tierce (prep)
 - 1½' Fourniture IV (prep)
 - 8' Clarinet (prep)
 - Tremulant
 - 8' Tuba (prep, horizontal)
 - 8' Tuba Solo (melody coupler, prep)
 - Gt/Gt 16-UO-4
 - Sw/Gt 16-8-4
- SWELL (4" wind)**
- 8' Stopped Diapason
 - 8' Salicional
 - 8' Voix Celeste (tc)
 - 4' Principal
 - 4' Harmonic Flute
 - 2' Recorder
 - 2' Full Mixture IV
 - 8' Trompette (prep)
 - 8' Oboe (prep)
 - Tremulant
 - Cymbalstem
 - 8' Tuba (Gt, prep)
 - 8' Tuba Solo (Gt, prep)
 - Sw/Sw 16-UO-4
- PEDAL (4" wind)**
- 32' Subbass (1-12 digital)
 - 32' Lieblich Gedeckt (1-12 digital)
 - 16' Bourdon (wood)
 - 16' Lieblich Gedeckt (Gt)
 - 8' Principal (polished tin, façade)
 - 8' Bass Flute (ext Bdn)
 - 8' Gedeckt (Gt)
 - 4' Choral Bass (ext Princ)
 - 16' Trombone (prep)
 - 8' Tuba (Gt, prep)
 - Gt/Ped 8-4
 - Sw/Ped 8-4
- ANTIPHONAL (3" wind) (prep)**
- 8' Principal
 - 4' Flûte à Bibéron (Chimney Flute)
 - 4' Octave (tin, façade)
 - 2' Doublette

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Schoenstein & Co., organ builders of San Francisco, have installed a two-manual, six-rank organ in the chapel of Bishop Spencer Place, an Episcopal retirement community in Kansas City, Missouri. The Latin phrase *Multum in parvo* (much in little), as used by early 20th-century English organ builders, describes exceptionally compact organs built for the Anglican service in small churches. The concept is similar to the *Orgue de chœur* of the late French Romantic school—a small instrument designed to accomplish big musical jobs. The British version typically had a more mellow character of diapason and reed tone to work well in drier acoustic venues. The goal of these instruments was to bring cathedral-caliber music to the average parish. Among the design characteristics of these organs are bold, colorful voicing; dominant reed tone; and effective expression. The three entirely straight voices—8' Diapason, 4' Principal, and 8' Trumpet—are the heart of the ensemble. This is the smallest instrument yet to include the Schoenstein system of double expression. The entire instrument, with the exception of some basses, is enclosed. The Trumpet is separately enclosed within the main expression box thus doubling its dynamic range. Despite its size, this organ is capable of a thrilling full-Swell crescendo, sophisticated choir accompaniment, and spirited leadership of hymns. The two-manual and pedal open drawknob-style console is built of cherry and bird's eye maple and is attached to the façade; polished ebony drawknobs, bone and ebony covered keys with articulated touch.

Schoenstein & Co. is a member of the Associated Pipe Organ Builders of America and the International Society of Organbuilders. Senior craftsmen are members of the American Institute of Organbuilders. (Photo by Michael Spillers)

—Larry Simpson

GREAT

- 8' Open Diapason—full bass (display bass)
- 8' Open Diapason—soft bass (Lieblich Gedeckt bass)
- 8' Dulciana (Sw)
- 8' Lieblich Gedeckt (Sw)
- 4' Principal
- Great Super Octave

SWELL

- 8' Dulciana (Lieblich Gedeckt bass)
- 8' Unda Maris (TC)
- 8' Lieblich Gedeckt (wood & metal)
- 4' Dulcet (ext)
- 4' Chimney Flute (ext)
- 2 3/4' Nazard (from Chimney Flute)
- 8' Trumpet
- Tremulant
- Sw 16-UO-4

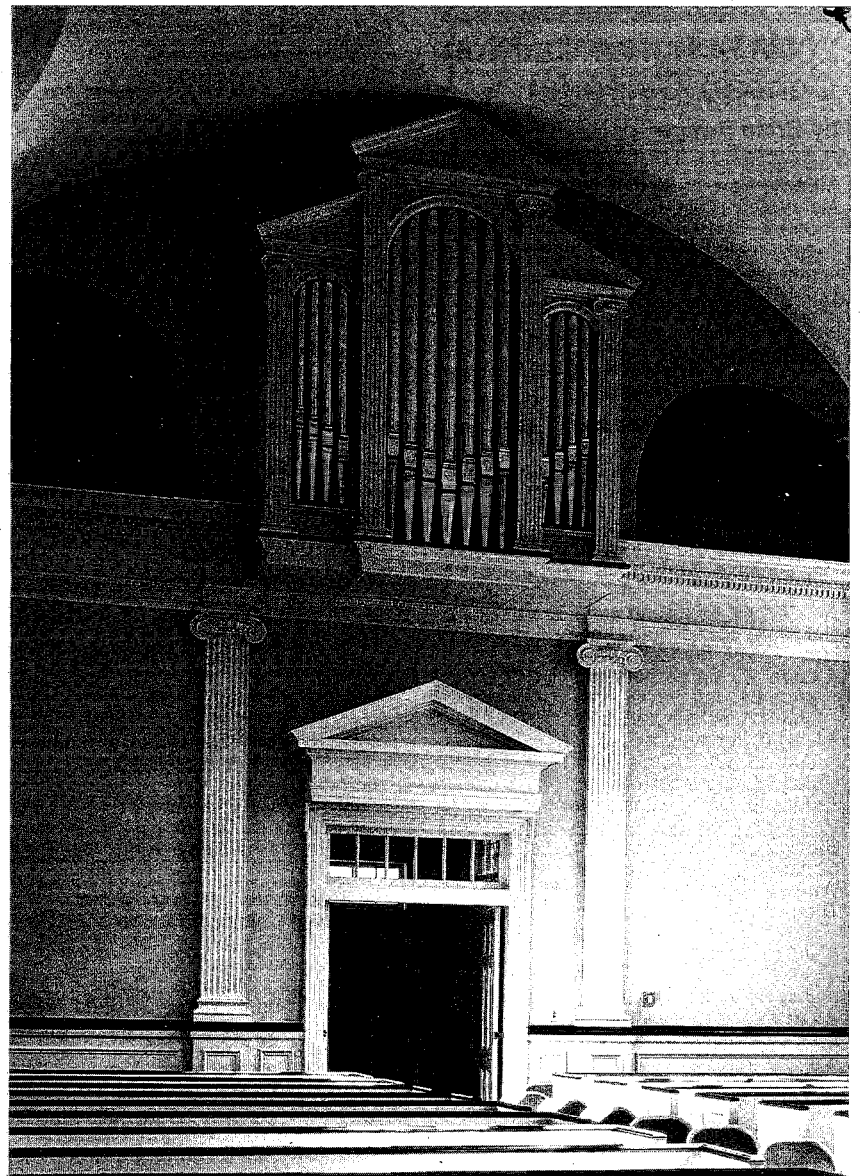
PEDAL

- 16' Bourdon (wood, 12 pipes, Lieblich Gedeckt treble)
- 8' Lieblich Gedeckt (sw)

Couplers

- Gt/Ped 8
- Sw/Ped 8-4
- Sw/Gt 16-8-4

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Goulding & Wood, Inc., Indianapolis, Indiana, has built a new organ for Meridian Street United Methodist Church, Indianapolis. The new organ sits in the rear balcony of the 150-seat chapel, which is used weekly for one of the Sunday services as well as for small weddings and funerals. The console sits just outside of the chancel, and the intimate acoustics of the room provide a close connection between organist and pipes.

Both reed stops have tapered shallot openings and moderately bright voicing, giving brilliance and restraint so as not to overpower the room. Gedeckt pipes have walnut blocks and caps and poplar bodies. The Gemshorn and Celeste are spotted metal, and all other pipe work is 70% lead. The casework is modeled after the Federalist elements in the room. The fluted columns and capitals were all hand carved in the Goulding & Wood shop. Installation took place in December with tonal work completed by mid-January. Dwight Thomas played a dedicatory recital on 30 April 2002.

GREAT

- 16' Gedeckt D
- 8' Principal A
- 8' Rohr Flute D+E
- 8' Gemshorn F
- 8' Gemshorn Celeste (TC) G
- 4' Octave B
- 4' Gemshorn F
- 2 3/4' Quint (TC) I
- 2' Gemshorn F
- 1 3/4' Tierce H
- 1 3/4' Mixture II C
- 16' Hautbois J
- 8' Trompette K

SWELL

- 8' Gedeckt D
- 8' Gemshorn F
- 8' Gemshorn Celeste (TC) G
- 4' Principal A

- 4' Rohr Flute E
- 4' Gemshorn F
- 4' Gemshorn Celeste G
- 2' Octave B
- 1 3/4' Tierce H
- 1 3/4' Quint I
- 3/4' Scharf II C
- 16' Hautbois J
- 8' Trompette K
- 8' Hautbois J

PEDAL

- 32' Resultant D
- 16' Gedeckt D
- 8' Principal A
- 8' Gedeckt D
- 8' Gemshorn F
- 4' Principal A
- 4' Rohr Flute E
- 4' Gemshorn F
- 2' Octave B
- 1 3/4' Mixture II C
- 16' Hautbois J
- 8' Trompette K
- 8' Hautbois J
- 4' Hautbois J

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E 4'	Rohr Flute	61
F 8'	Gemshorn	85
G 4'	Gemshorn Celeste	61
H 1 3/4'	Tierce	37
I 1 3/4'	Quint	56
J 16'	Hautbois	73
K 8'	Trompette	61

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2002 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall Carillon, Sundays at 3 pm
July 4, Charles Semowich, 2 pm
July 7, Marcel Siebers
July 14, Suzanne Magassy
July 21, Gerald Martindale
July 28, Amy Heebner

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 2, Auke de Boer
July 9, Amy Heebner
July 16, Suzanne Magassy
July 23, Julia Walton

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays, 8 pm, June 16-August 18

Ann Arbor, Michigan

University of Michigan, Ann and Robert H. Lurie Tower, Mondays at 7 pm
June 17, Margo Halsted
June 24, Jeff Davis
July 1, Liesbeth Janssens
July 8, Jenny King
July 15, Wylie Crawford
July 22, Linda Dzuris
July 29, David Hunsberger

Bloomfield Hills, Michigan

Christ Church Cranbrook
Wallace Memorial Carillon
Thursday, July 4 & Sundays at 4 pm
July 7, Liesbeth Janssens
July 14, Wylie Crawford
July 21, Linda Dzuris
July 28, David Hunsberger

Bloomfield Hills, Michigan

Kirk-in-the-Hills Presbyterian Church
Sundays at 10 am & noon
June 16, Dennis Curry
June 23, Jeff Davis
June 30, Liesbeth Janssens
July 7, Patrick Macoska
July 14, Wylie Crawford
July 21, Linda Dzuris
July 28, David Hunsberger

Centralia, Illinois

Centralia Carillon, Saturdays at 6:30 pm
June 1, Wylie Crawford
June 15, Koen Cosaert

Chicago, Illinois

University of Chicago
Laura Spelman Rockefeller Memorial Carillon, Sundays at 6 pm
June 23, Koen Cosaert
June 30, Wylie Crawford
July 7, Julia Littleton
July 14, Auke de Boer
July 21, Gijsbert Kok
July 28, Jim Fackenthal

Cohasset, Massachusetts

St. Stephen's Episcopal Church

Sundays at 6 pm

June 30, Jeff Davis
July 7, Gijsbert Kok
July 14, Marcel Siebers
July 21, Amy Heebner
July 28, George Leggiero

Corpus Christi, Texas

First Baptist Church, Glasscock Memorial Carillon
Friday, June 7, Loyd Lott, 8 pm
Friday, June 21, George Gregory, 8 pm
Thursday, July 4, Loyd Lott, 8 pm

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
June 22, 29, July 6, 13, 27, August 31, September 21, John Gouwens
July 20, Gijsbert Kok

Danbury, Connecticut

St. James Episcopal Church, Wednesdays at 12:30 pm
June 27, Hans Hielscher
July 10, Auke de Boer
July 17, Marcel Siebers

Detroit, Michigan

Jefferson Avenue Presbyterian Church
July 7, noon, Liesbeth Janssens

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 3, Liesbeth Janssens
July 10, Ray McLellan
July 17, Wylie Crawford
July 24, Linda Dzuris
July 31, David Hunsberger

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
July 2, Anne Kroeze, 7 pm
July 4, Lisa Lonie, 7 pm
July 9, Larry Weinstein, 7 pm
Irish Thunder Bag Pipe Band, 8 pm
July 16, Frank Della Penna and Cast in Bronze, 7 pm
July 23, Marcel Siebers, 7 pm
A Cappella Pops Show Chorus, 8 pm
July 30, R. Robin Austin, 7 pm
Jeffrey Brillhart, organ, 8 pm

Frederick, Maryland

The Joseph Dill Baker Carillon, Fridays at 7 pm
June 7, John Widmann with the Frederick Pipes and Drums
June 14, Janet Tebbel

Germantown, Pennsylvania

First United Methodist Church, Mondays at 7:30 pm
June 24, Janet Tebbel
July 1, Anne Kroeze
July 8, Larry Weinstein
July 15, Doug Gevert

Glencoe, Illinois

Chicago Botanic Garden, Theodore C. Butz Memorial Carillon, Mondays at 7 pm
June 24, Koen Cosaert
July 1, Wylie Crawford
July 8, Julia Littleton
July 15, Auke de Boer

July 22, Gijsbert Kok

July 29, Jim Fackenthal

Gloucester, Massachusetts

Church of Our Lady of Good Voyage
Tuesdays at 7 pm
July 2, Jeff Davis
July 9, Gijsbert Kok
July 16, Marcel Siebers
July 23, Marilyn Clark

Grosse Pointe Farms, Michigan

Grosse Pointe Memorial Church, Tuesdays at 7:15 pm
July 2, Phyllis Webb & Memorial Church Carillon Players
July 9, Margo Halsted
July 16, Wylie Crawford
July 23, Linda Dzuris

Hartford, Connecticut

Trinity College Chapel, Plumb Memorial Carillon, Wednesdays at 7 pm
June 12, Trinity College Guild of Carillonists
June 19, Amy Heebner
June 26, Hans Uwe Hielscher
July 10, Auke de Boer
July 17, Marcel Siebers
July 24, Lisa Lonie

Lawrence, Kansas

University of Kansas, World War II Memorial Campanile
Sundays at 5 pm, June 9, 16, 23, 30, July 7, 14, 21,
Wednesdays at 7 pm, June 5, 12, 19, July 3, 10, 17, 24,
Thursday, July 4, 7 pm
Elizabeth Egbert Berghout, Carillonist

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Memorial Day, Independence Day, Labor Day, 2 pm,
Sundays, May 26-September 1, 7 pm
Richard D. Gegner & Albert Meyer, Carillonists

Middlebury, Vermont

Middlebury College, Fridays at 4 pm
June 28, Hans Hielscher
July 5, Auke de Boer
July 12, Marcel Siebers
July 19, Suzanne Magassy
July 26, Alexander Solovov, Elena Sadina and Sergei Gratchev

Naperville, Illinois

Naperville Millennium Carillon, Tuesdays at 7 pm
June 25, Koen Cosaert
July 2, Julia Littleton
July 9, Wylie Crawford
July 16, Auke de Boer
July 23, Gijsbert Kok
July 30, Jim Fackenthal

New Canaan, Connecticut

St. Mark's Episcopal Church
Tuesdays at 7:30 pm, June 18-July 9

New Haven, Connecticut

Yale University, Harkness Memorial Tower, Fridays at 7 pm

June 21, Charles Semowich

July 5, Anne Kroeze
July 12, Gijsbert Kok
July 19, Marcel Siebers
July 26, Lisa Lonie

Niagara Falls, Ontario

Rainbow Tower Carillon
Fridays, 7 pm & 9 pm
Saturdays & Sundays, 5 pm & 7 pm
Mid-May through mid-September except
June 28-29 & August 2-3

Northfield, Vermont

Norwich University, Saturdays at 1 pm
June 29, Hans Hielscher
July 6, Auke de Boer
July 13, Marcel Siebers
July 20, Suzanne Magassy
July 27, Alexander Solovov, Elena Sadina and Sergei Gratchev

Norwood, Massachusetts

Norwood Memorial Municipal Building, Walter F. Tilton Memorial Carillon, Mondays at 7 pm
July 1, Jeff Davis
July 8, Gijsbert Kok
July 15, Marcel Siebers
July 22, Amy Heebner
July 29, George Leggiero

Ottawa, Ontario

Peace Tower Carillon
Weekdays except Canada Day (July 1),
2:00-3 pm, July & August
Weekdays, noon to 12:15 pm, September to June
Gordon Slater, Dominion Carillonist

Princeton, New Jersey

Princeton University, Cleveland Tower Carillon, Sundays at 1 pm
June 30, Anne Kroeze
July 7, Larry Weinstein
July 14, Steven Schreiber
July 21, Marcel Siebers
July 28, Scott Parry

St. Louis, Missouri

Concordia Seminary, Tuesdays at 7 pm
June 4, Claude Aubin
June 11, Karel Keldermans
June 18, Karel Keldermans
June 25, Auke DeBoer

St. Paul, Minnesota

House of Hope Presbyterian Church
Noyes Memorial Carillon
July 4, David Johnson, 4 pm
July 7, David Johnson, 4 pm
July 14, Tin-Shi Tam, 4 pm
July 21, James Fackenthal, 4 pm
July 28, John Widmann, 4 pm

Santa Barbara, California

University of California, Santa Barbara, The Thomas Storke Carillon, Sundays at 5 pm
July 14, David Christensen
July 21, Anne Rothfarb

Springfield, Massachusetts

Trinity United Methodist Church, Thursdays at 7 pm
June 27, Hans Hielscher
July 11, Marcel Siebers
July 18, Gerald Martindale
July 25, Daniel Kerry Kehoe
August 1, Marietta Douglas

Spokane, Washington

Cathedral of St. John the Evangelist
July 4, Suzanne Magassy, 7 pm
July 11, Helen Hawley, 7 pm
July 18, Arla Jo Anderton, 7 pm
July 21, Andrea McCrady, Labyrinth concert, 7 pm
July 25, Julianne Vanden Wyngaard, 7 pm

Stamford, Connecticut

First Presbyterian Church, Maguire Memorial Carillon
July 18, Marcel Siebers, 7 pm

Storrs, Connecticut

Storrs Congregational Church, University of Connecticut Carillon
July 8, Marcel Siebers, 7 pm

Toronto, Ontario

Metropolitan United Church
Saturday, June 29, noon, Auke de Boer

Valley Forge, Pennsylvania

Washington Memorial Chapel, Wednesdays at 7:30 pm
July 3, Anne Kroeze
July 10, Larry Weinstein
July 17, Frank Della Penna & Cast in Bronze
July 24, Marcel Siebers
July 31, Robin Austin

Williamsville, New York

Calvary Episcopal Church, Niederlander Carillon, Wednesdays at 7 pm
July 3, Auke de Boer



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July 10, Gloria Werblow
July 24, Julia Walton

North Americans Abroad

George Matthew, Jr.

June 29, Dronen, The Netherlands
June 29, Almere, The Netherlands
June 30, Kiel, Germany
July 5, Groenlo, The Netherlands
July 5, Winterswijk, The Netherlands
July 6, Zoetermeer, The Netherlands
July 7, Vught, The Netherlands
July 9, Zwolle, The Netherlands
July 11, Venlo, The Netherlands
July 12, Meppel, The Netherlands
July 13, Emmerich, Germany
July 15, Brielle, The Netherlands
July 16, Weesp, The Netherlands
July 18, Groningen, The Netherlands
July 19, Dokkum, The Netherlands
July 20, Hooogveen, The Netherlands
July 21, Hamburg, Germany
July 24, Bergen op Zoom, The Netherlands
July 26, Winschoten, The Netherlands

Brian Swager

July 8, Turnhout, Belgium
July 11, Goes, The Netherlands
July 12, Leuven (St. Pieters), Belgium
July 14, Nivelles, Belgium (organ)
July 18, Roermond, The Netherlands
July 20, Oirschot, The Netherlands
July 21, Peer, Belgium
July 23, Barneveld, The Netherlands
July 24, Ede, The Netherlands
July 25, Venlo, The Netherlands
July 27, Brandby Strand, Denmark
July 27, Copenhagen, Denmark
July 30, Enkhuizen, The Netherlands

Carlo van Uift

July 15, Logemkloster, Denmark
July 20, Aalborg, Denmark
July 21, Vught, The Netherlands
July 22, Utrecht, The Netherlands
July 24, Valkenswaard, The Netherlands
July 27, Arnhem, The Netherlands

Calendar

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

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

UNITED STATES East of the Mississippi

15 JUNE
Gloriae Dei Cantores; Church of the Transfiguration, Rock Harbor, Orleans, MA 8 pm
Carsten and Iris Lenz; Immanuel Lutheran, Evanston, IL 7:30 pm

16 JUNE
Peter Richard Conte; York First Parish Church, York, ME 3 pm
Joseph Graffeo; Cathedral of St. Patrick, New York, NY 4:45 pm
Liya Petrides; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
+Merrill Davis III; Government Street Presbyterian, Mobile, AL 4 pm

18 JUNE
Ray Cornils, with brass; Portland City Hall, Portland, ME 7:30 pm

19 JUNE
Harold Stover; Memorial Music Hall, Methuen, MA 8 pm
Thomas Mitts; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Marilyn Freeman; St. Paul's Lutheran, Neenah, WI 12:15 pm

20 JUNE
Erik Meyer; National City Christian Church, Washington, DC 12:15 pm
Aaron David Miller, with brass; Monroe Street Methodist Church, Toledo, OH 7 pm

21 JUNE
Donald Sutherland, with orchestra; St. Ann's Church, Washington, DC 8 pm

22 JUNE
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

23 JUNE
Timothy Lyons; Cathedral of St. Patrick, New York, NY 4:45 pm
Joan Ringerwole; Miller Chapel of Princeton Theological Seminary, Princeton, NJ 8 pm
Randall Sheets; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

25 JUNE
Paul Jacobs; Portland City Hall, Portland, ME 7:30 pm
OHS National Convention; Chicago, IL (through June 29)

26 JUNE
Steven Egler; Memorial Music Hall, Methuen, MA 8 pm
Edward Moore; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Daniel Steinert; Zion Lutheran, Appleton, WI 12:15 pm
Ken Cowan; The Jasper Sanfilippo Residence, Barrington Hills, IL 7:30 pm

27 JUNE
CONCORA; St. Joseph College, West Hartford, CT 4 pm
Dale Rodgers; National City Christian Church, Washington, DC 12:15 pm

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

29 JUNE
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

30 JUNE
Gail Archer; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Thomas Murray; St. Luke's Episcopal, Evanston, IL 7:30 pm

1 JULY
Gerre Hancock and John Weaver, with Choir of St. Thomas Church, NYC; The Cathedral of St. Peter and St. Paul, Philadelphia, PA 7:30 pm

2 JULY
Fred Hohman; Portland City Hall, Portland, ME 7:30 pm
Jane Parker-Smith; Girard College Chapel, Philadelphia, PA 9 am
David Higgs; First Presbyterian Church, Philadelphia, PA 11 am
Marilyn Keiser; First Baptist Church, Philadelphia, PA 11 am

Stephen Hamilton, masterclass; Marriott Hotel, Philadelphia, PA 4:15 pm
Gerre Hancock, improvisation class; Arch Street Presbyterian, Philadelphia, PA 4:15 pm
James David Christie, Diane Meredith Belcher, & Craig Phillips, with the Philadelphia Orchestra; Girard College Chapel, Philadelphia, PA 8 pm

3 JULY
Lenora McCroskey; Memorial Music Hall, Methuen, MA 8 pm
Sandra Turner; Union Chapel, Oak Bluffs, MA 12 noon
Paul Bisaccia, piano; Trinity College, Hartford, CT 6 pm
New England Spiritual Ensemble; St. Paul's, Philadelphia, PA 9:15 and 10:45 am
Alan Morrison; Princeton University Chapel, Princeton, NJ 9:30 and 11:15 am
Gerre Hancock, improvisation class; Arch Street Presbyterian, Philadelphia, PA 4:15 pm
Janice Beck, masterclass; First Baptist Church, Philadelphia, PA 4:15 pm
Joanne Peterson; First Presbyterian, Neenah, WI 12:15 pm

4 JULY
Dorothy Papadakos; Portland City Hall, Portland, ME 6:30 pm
Red, White & Blue Festival; Memorial Music Hall, Methuen, MA 3 pm
Anne Kroeze, carillon; Longwood Gardens, Kennett Square, PA 5 pm
Jane Parker-Smith; Girard College Chapel, Philadelphia, PA 9 am
Marilyn Keiser; First Baptist Church, Philadelphia, PA 11 am
David Higgs; First Presbyterian Church, Philadelphia, PA 11 am
Peter Richard Conte; Lord & Taylor Department Store, Philadelphia, PA 8 pm & 10 pm
Tom Hazleton; National Cathedral, Washington, DC 5 pm

5 JULY
Paul Bisaccia, piano; Music Mountain, Lakeville, CT 8 pm

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28 JULY
Andrew Stewart-Cook; Central Lutheran, Eugene, OR 4 pm
Raymond Garner; St. Mary's Cathedral, San Francisco, CA 3:30 pm

29 JULY
Dennis James, movie accompaniment; Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JUNE
Geoffrey Bellamy; Halifax Parish Church, Halifax, England 7:30 pm
Graham Barber; Beverley Minster, Beverley, England 6 pm
Jane Watts; St. Albans Cathedral, London, England 5:30 pm
Christopher Herrick; St. John the Evangelist, London, England 6:30 pm

18 JUNE
Sylvie Poirier & Philip Crozier; St. James United Church, Montréal, Québec, Canada 12:30 pm

19 JUNE
Richard Lea; Parr Hall, Warrington, England 7:45 pm
Carlo Curley; Amptill Parish Church, Amptill, England 8 pm
Francis Jackson; The Temple Church, London, England 1:15 pm

20 JUNE
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

21 JUNE
Michael Gailit; St. Augustine's, Vienna, Austria 7:30 pm

22 JUNE
Ian Tracey; Victoria Hall, Stoke-on-Trent, England 12 noon
Paul Derrett; Doncaster Parish Church, Doncaster, England 7 pm
William McVicker; Parish Church of All Saints, Cambridge, England 7:30 pm
Colin Walsh; Tewkesbury Abbey, Tewkesbury, England 7:30 pm

23 JUNE
Robert Lord; Cathedral of St. Andrew, Inverness, Scotland 8 pm

25 JUNE
James O'Donnell; Westminster Abbey, London, England 6:30 pm
Gillian Weir; Holy Trinity, Sloane St., London, England 7:30 pm
Gabriel Dessauer; St. James United Church, Montréal, Québec, Canada 12:30 pm

26 JUNE
Geoffrey Morgan; Christchurch Priory, Christchurch, England 7:30 pm
James Vivian, with trumpets; The Temple Church, London, England 1:15 pm

27 JUNE
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

28 JUNE
Joel Bacon & Ines Semeleder; St. Augustine's, Vienna, Austria 7:30 pm
Carlo Curley; Dunkeld Cathedral, Dunkeld, Perth, Scotland, 7:30 pm
Alan Dance; Romsey Abbey Church, Romsey, England 7:30 pm

29 JUNE
Carlo Curley; Church of the Holy Rude, Stirling, Scotland, 7:30 pm
Phillip Tordoff; Halifax Parish Church, Halifax, England 12 noon
Adrian Gunning; St. John the Evangelist, London, England 7:30 pm

30 JUNE
Sylvie Poirier and Philip Crozier; Maison Provinciale des Frères Maristes, Iberville, Québec, Canada 8 pm

1 JULY
Thomas Trotter & Nigel Ogden; Symphony Hall, Birmingham, England 1 pm

2 JULY
Gillian Weir; Cathedral, Ribe, Denmark 7:30 pm
Manfred Maibauer & Jonathan Gregory; Leicester Cathedral, Leicester, England 8 pm
Geoffrey Ward; St. James United Church, Montréal, Québec, Canada, 12:30 pm

3 JULY
Gillian Weir; Kirke, Logumkloster, Denmark 7:30 pm
Christopher Nickol; The Temple Church, London, England 1:15 pm

4 JULY
Jérôme Faucheur; St. Margaret Lothbury, London, England 1:10 pm

Jeremy Filsell; St. Paul's Cathedral, London, England 6:30 pm

5 JULY
Gillian Weir; Cathedral, Haderslev, Denmark 7:30 pm
Gunter Rost; St. Augustine's, Vienna, Austria, 7:30 pm

6 JULY
Robert Andrews; Halifax Parish Church, Halifax, England 7:30 pm
Carlo Curley; Orwell Methodist, Orwell, Royston, England 7:30 pm
Roger Fisher; St. Nicolas Church, Rochester, Kent, England 7:30 pm
Carleton Etherington; Tewkesbury Abbey, Tewkesbury, England 7:30 pm
Piet Kee; Ystym Colwyn Hall, Meifod, Powys, Wales 3 pm

8 JULY
Gillian Weir; St. Jorgens Kirke, Naestved, Denmark, 7:30 pm
Loïc Mallié; All Souls, London, England 7:30 pm

9 JULY
Daniel Moutt; Leicester Cathedral, Leicester, England 8 pm
Colm Carey; Westminster Abbey, London, England 6:30 pm
Sylvain Huneault; St. James United Church, Montréal, Québec, Canada, 12:30 pm

10 JULY
Gillian Weir; Klosterkirke, Soro, Denmark 8 pm
Clive Driskill-Smith; Durham Cathedral, Durham, England 7:30 pm
Paul Derrett; The Temple Church, London, England 1:15 pm

11 JULY
Works of J.S. Bach; St. Margaret Lothbury, London, England 1:10 pm

12 JULY
Gillian Weir; Helligaandskirke, Copenhagen, Denmark 4:30 pm
Albert Knapp; St. Augustine's, Vienna, Austria, 7:30 pm

13 JULY
Stephen Tharp; Minster of the Teutonic Order, Heilbronn, Germany
Scott Senogles; Halifax Parish Church, Halifax, England 12 noon
Robert Munns; Doncaster Parish Church, Doncaster, England 7 pm
Robert Green; St. Peter's Church, Harrogate, England 7:30 pm
Carlo Curley; Christchurch Priory, Christchurch, England 7:30 pm
Richard Pilliner; St. John the Evangelist, London, England 6:30 pm

14 JULY
Waclaw Golanka; Albert Hall, Nottingham, England 2:45 pm
International Summer School for Young Organists; Oundle, Northamptonshire, England, through July 21

15 JULY
David Sanger; Jesus Church Oundle, England 7:30 pm
The Gonzaga Band; St. Mary's Church, Fotheringhay, England, 9 pm
Betty Maisonnat, Hilding Carlsson, Massimo Nosetti, Hans-Georg Reinertz, Hartmut Leuschner-Rostowski, Jonathan Rennert, Richard Townend; St. Margaret Lothbury, London, England 12 noon

16 JULY
Catherine Ennis; Oundle School Chapel, Oundle, England 1:15 pm
Carleton Etherington; Leicester Cathedral, Leicester, England 8 pm
Cardinal's Music; St. Mary's Church, Fotheringhay, England, 7:30 pm
Paul Jessen; St. James United Church, Montréal, Québec, Canada, 12:30 pm

17 JULY
James Davy; Durham Cathedral, Durham, England 7:30 pm
David Briggs; King's College Chapel, Cambridge, England 7:30 pm
Gordon Stewart; The Temple Church, London, England 1:15 pm

18 JULY
Alan Dance; Romsey Abbey Church, Romsey, England 7:30 pm
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

19 JULY
Kristiaan Seynhave; St. Augustine's, Vienna, Austria, 7:30 pm
Paul Jacobs; Cathedral, Passau, Germany, 7 pm
Colin Walsh; Romsey Abbey Church, Romsey, England 7:30 pm
Mikael Wahlin; St. John's College Chapel, Cambridge, England 1:15 pm

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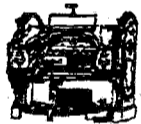
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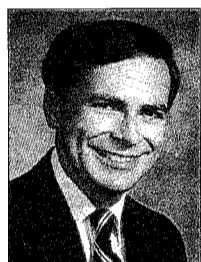
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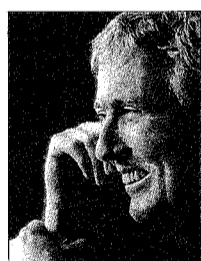
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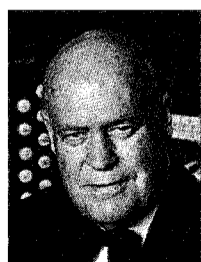
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