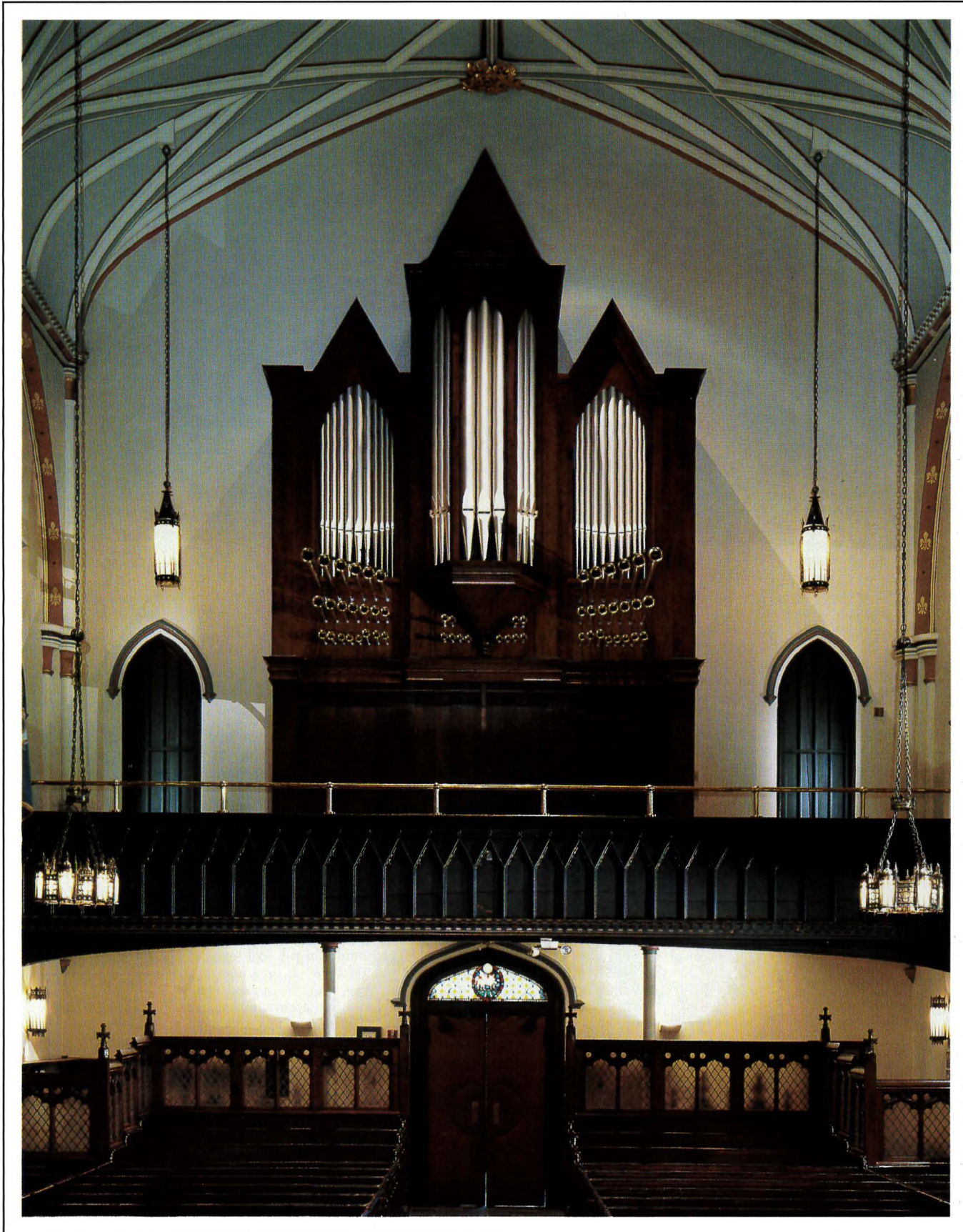


THE DIAPASON

JULY, 2002



Christ Church Cathedral, Hartford, Connecticut
Specification on page 18

In Memoriam Wesley Vos

Friend, colleague, and mentor—Wesley Vos, associate editor of *THE DIAPASON* since 1967—died on May 9 at the age of 61, from complications of liver disease. An obituary appears on page 6 of this issue, recounting some of the professional and personal events of his life—his birth and death dates, education, career history, etc. While these details provide a glimpse of a very full, though far too short, life, they fail to convey the depth and breadth of the man we knew and loved.

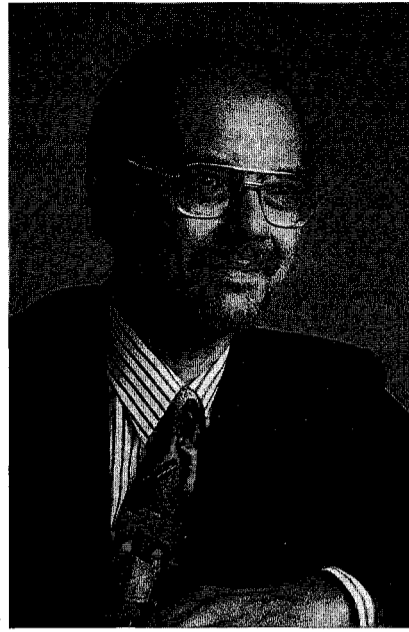
Wesley was quite a remarkable man—a man of profound faith, dedication, perseverance, and accomplishments. A much wider picture of his life was provided at the memorial service, May 18, at the family's church, First Congregational of Crystal Lake. Members of the Vos family (his wife, sons, daughter-in-law, brother, sister, grandchildren) spoke eloquently and lovingly of this man of courage, compassion, and vision. They painted a beautiful picture of a devoted husband, father, grandfather and brother. The presentations were thematically arranged according to the seasons of his life. A visual representation appeared on the chancel wall in the form of four paintings that Wesley had done, entitled "The Seasons." These paintings had adorned the walls of Wesley's office at DePaul University and were moved to the church for the memorial service. They were also reproduced on the bulletin cover for the service.

Music for the service was provided by the very fine and large Vestry Choir of the church under the direction of Eva Wedel, minister of music, and organist Barbara Thorsen. For a number of years, when he wasn't "on the bench" as a professional organist, Wesley sang in his church choir. In addition, The Chicago Master Singers, under the direction of Alan Heatherington, sang several motets, and the two choirs combined for "E'en so, Lord Jesus, quickly come," by Paul Manz, and "How lovely is Thy dwelling place" from the Brahms *Requiem*. I was honored to accompany the Brahms and also play the postlude, Bach's "In dir ist Freude," which had been the postlude at the wedding of Wesley and Marie Ann.

The last several years had not been easy for Wes. His third transplanted liver from 1991 had extended his life, but it too began to fail. During the year 2000, Wes suffered a number of serious infections and spent much of that summer in the hospital. In October of 2000, he reluctantly went on medical leave from *THE DIAPASON*, DePaul University, and his organist position at St. Paul's UCC in Palatine. Over the next year and a half he waited on the national liver transplant list and spent much time in and out of the University of Chicago Hospital, trying various antibiotics and other treatments. Late in the fall of 2001, the hospital liver team told Wesley that they could no longer consider him a viable candidate for a transplant. Wesley then pursued alternative treatment at Northwestern Memorial Hospital and held out hope for a new liver. In mid-March of this year, that hospital told him that a transplant was just too risky. Wes returned home, where he spent his last weeks surrounded by loving family and friends.

Throughout this time, Wesley never lost hope or indulged in self-pity. Rather, he cherished each day, living it as fully as possible, and keeping alive the hope for a transplant and a return to his full schedule of activities.

Wesley Vos was largely responsible for my joining the staff of *THE DIAPASON*. I had known Wes since 1971, and when I began teaching organ at DePaul in 1974, he was always willing to listen to the concerns of a young teacher and offer advice and encouragement. When the post of editor of *THE DIAPASON* became open in 1983, Wes suggested that I apply for the position and cham-



Wesley Vos

pioned my application to the owners of the magazine. Despite my lack of experience in journalism or publishing, Wesley was certain that a knowledge of the organ and church music field was the most important qualification, and that the mechanics of publishing the journal could be learned by doing. His patient and thorough mentoring during my early years with *THE DIAPASON*, along with his extensive knowledge of the magazine and the organ field, were the only things that kept the journal going. No matter how big a mess I would make of things, or how many crises arose, Wesley would always calmly assess the situation, analyze what needed to be done, and map out a solution.

Wesley Vos was passionately devoted to *THE DIAPASON*, and jealously guarded its scholarly and professional standards against any commercial pressures. His knowledge of the magazine and his recall of published articles and news over the years was quite incredible. He was especially demanding in evaluating submitted articles, was quick to sift out puffery or self-aggrandizement, and had no patience for the superficial or pseudo-scholarly.

During the memorial service, Wesley was described as a life-long teacher. Indeed, he excelled in the classroom and was admired, respected and loved by the DePaul community. He was an inspiring teacher, and reveled in giving students the means to learn and achieve on their own. He brought that patience and insight as a teacher to mentoring me at *THE DIAPASON*. I am forever grateful for his wisdom, generous spirit, and friendship.

We mourn the loss of a friend and colleague, honor the memory of this remarkable human being, and are indeed richer for having known him. The memorial service closed with a poem that Wesley had written earlier this year. We reprint that poem below.

—Jerome Butera

"Evening Prayer"

O Lord, as the
gift of daylight fades,
the shadows of evening
fall gently around us.

May the fire of
your love burn ever
brighter in our hearts.
May our sleep be

restful, and may we
waken refreshed with renewed
energy and a sense
of your divine purpose.

—Wesley Vos, January 2, 2002

(See *Nunc Dimittis*, page 6.)

THE DIAPASON

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Letters to the Editor

Bernard Piché

I received the May issue of *THE DIAPASON*, which I eagerly read. In the article "Families of Professional Organists," Dr. James B. Hartman states (page 15) that Bernard Piché served as organist of SS Peter and Paul Church in Lewiston, Maine, from 1945–6. I presume that this is a misprint since he served at SS Peter and Paul for approximately 20 years before returning to Trois Rivières, Québec. The dates possibly should have read 1945–1966?

I was born in Lewiston, and I was a member of the boy's choir at SS Peter and Paul during the 1950s. Mr. Bernard Piché accompanied many of our performances. He was a quiet man but an accomplished performer at the organ. A pleasure to watch and listen to.

I enjoy reading the publication, and I look forward to each issue.

R. Vermette

Dr. Hartman replies

In connection with my article, "Families of Professional Organists in Canada" (May issue), under the heading Piché, it was incorrectly stated that Bernard Piché "served as organist at St. Peter and St. Paul Church in Lewiston, Maine, 1945–6." An astutely perceptive

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reader, Mr. Raymond Vermette, has noticed those erroneous dates: they should be 1945–66. It is gratifying to have such an attentive reader of my article, and to have his informative footnote on the organist that he knew.

James B. Hartman

Here & There

Holy Name Cathedral, Chicago, Illinois, presents its annual Summer Sundays Organ Series. The series began on June 30 with a recital by Matthew Walsh, organist/director of music at the cathedral; it continues: July 7, Douglas Schneider; 7/16, Richard Hoskins; 7/21, Sarah Read; 7/28, Alan Hommerding; August 4, James Russell Brown; 8/18, Stephen Schnurr. For information: 312/664-6963; <holynamecathedral.org/music>.

Union Chapel, Oak Bluffs, Massachusetts, presents Wondrous Wednesdays, a series of informal noonday recitals: July 3, John Ogasapian; 7/10, Sandra Turner; 7/17, Larry Carson; 7/24, R. Harrison Kelton; 7/31, James Buchanan; August 7, Richard Hill; 8/14, Steven Young; 8/21, Dana Hull; 8/28, Agnes Armstrong. Evening organ recitals include July 11, Zwicky Duo;

August 6, James Buchanan, with soprano; 8/9, Gary Zwicky; 8/22, J. Christopher Pardini; 8/29, Zwicky Duo. For information: 508/645-2767; <gzwicky@earthlink.net>.

St. Mary's Cathedral, San Francisco, continues its concert series. In July the series features the music of Sigfried Karg-Elert: July 7, Christoph Tietze; 7/21, David Hatt; 7/28, Raymond Garner. For information: 415/567-2020 x213.

Washington National Cathedral continues its series of organ recitals. All of the programs take place on Sundays at 5 pm, with the exception of a special recital on Thursday, July 4, with Tom Hazleton at 11 am; July 7, Hyeon Jeong; 7/14, Thomas Murray; 7/21, Marvin Mills; August 4, Chris Johnson; 8/18, Richard Pilliner. For information: 202/537-6216; <Angela_Calo@cathedral.org>.

The Ocean Grove Auditorium, Ocean Grove, New Jersey, presents its 94th annual Organ Festival. Recitals are given on Wednesdays at 7:30 pm and Sundays at noon: July 10, Ray Cornils; 7/13, Gordon Turk; 7/17, Alan Morrison; 7/20, 7/24, 7/27, 7/31, August 3, Gordon Turk; 8/7, Michael Stairs; 8/10, Gordon Turk; 8/14, David Schrader; 8/17, David Messineo; 8/22, Don Kinier (with silent movie); and 8/28, Gordon Turk. Information: 732/775-0035.

Trinity Episcopal Church, Santa Barbara, California, presents Old Spanish Days' Fiesta concert of music from Old Spain, Mexico, and Early California on August 3 at 3 pm. The annual Abendmusik concert features Sir David Willcocks in his fourth Santa Barbara choral workshop; Festival Evensong is set for August 31 at 4 pm; Willcocks will conduct Cantori Domino, Maurita Phillips-Thornburgh, founder and artistic director. Information: 805/965-7419.

The NCJ Fellowship of United Methodists in Music and Worship Arts presents Sacred Journeys Illinois 2002, August 4-9 at Illinois Wesleyan University, Bloomington, Illinois. The schedule includes enrichment sessions on choral, handbells, organ, electronic keyboards, drama, liturgical dance, and worship. Presenters include Constance Fang, Dan Francabandiero, C. Michael Hawn, Gale Kramer, John Neve, and others. For information: 440/255-8228, x15; <UMCFellowship@aol.com>.

Music Teachers National Association and the National Piano Foundation will co-sponsor the second Group Piano Seminar, August 9-11, in Irving, Texas. Discussions and demonstrations will focus on diverse group teaching settings and topics, including acoustic pianos, digital piano labs, children's and adult classes, and the home studio. For information: 972/233-9107, x207; <brenda@dondillon.com>.

The Royal School of Church Music, Eastern Ontario Branch, presents summer school 2002, August 11-14, in Brockville, Ontario. The schedule includes sessions on organ playing, choral direction, vocal techniques, electronic keyboards, and other topics, with presenters Jeffrey Reusing, Frances Harkness, Jeffrey Hanlon, and Wesley Warren. For information: 613/925-4930; <fraser.carr@recorder.ca>.

The Holland Festival Early Music Utrecht takes place August 23-September 1. The schedule includes a staged concert with music by Schubert and Brahms, reconstructions of salons in Vienna, Paris, London, and Utrecht, a three-day symposium on performance practice of 19th-century music, programs of early music performed on modern instruments, and a cycle with Schütz's complete Passions. The summer school will include lectures and courses covering the background of the concert programs. For information: <www.oudmuziek.nl>.

The Academie d'Orgue de Friebourg will present its summer courses August 25-September 1, in Poschiavo, Switzerland and Ponte in Valtellina, Italy. The schedule includes masterclasses by Jean-Claude Zehnder, Paolo Crivellaro, Maurizio Croci, Luigi Panzeri, Claudio Maccari, and Paolo Pugliese, concerts, and organ excursions. For information: <www.academieorgue.ch>.

The fourth Clavichord Performers' Workshop will be held in Magnano, a small village in the Piedmont region of Italy, September 11-14, with presenters Derek Adlam, Menno Van Delft, and Bernard Brauchli. The seminars are intended for advanced players with only limited experience of the clavichord to acquire clavichord technique, insight into the musical potential of the instrument, and an understanding of the instrument's history and evolution. The schedule includes daily instruction, group sessions, and lectures. For information: 39 015 67 92 60; <bbrauchl@worldcom.ch>.

The Dale Warland Singers has announced its 2003 Choral Ventures, a program to encourage talented emerging composers. After a review of all entries, four finalists will be awarded a commission fee of \$1500 to write a new 5-7 minute work for the Dale Warland Singers and attend the premiere of the work at the Choral Ventures reading session. One of the finalists from the reading session will be awarded a \$6500 commission to write a new work to be premiered in the 2004-05 season. The deadline for receipt of scores is September 15. For information: 651/632-5870; <www.dalewarlandsingers.org>.

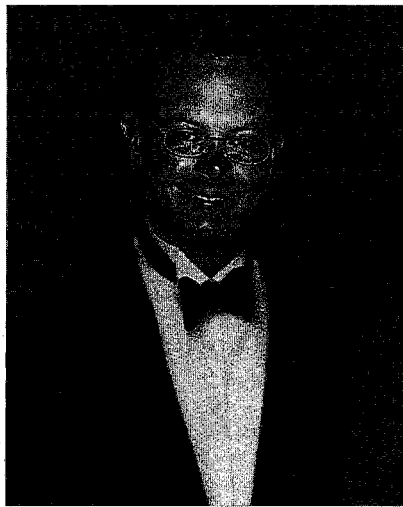
Appointments



Tom Britanyak

The Wicks Organ Company has announced the appointment of **Tom Britanyak** as the authorized service director for Wicks in Washington and Oregon. Britanyak holds a Bachelor of Science degree in theology and music from Western Baptist College, and studied organ with William Fawk (Salem, Oregon) and Jack Andreiese (Los Angeles). He spent several years in piano/organ apprenticeship with Holley & Jackson, Redlands, California. For information: Tom Britanyak, 19302 78th St. East, Sumner, WA 98390; ph/fax 253/863-2331; <TomBrit@aol.com>.

The Wicks Organ Company of Highland, Illinois, has announced the appointment of **William Hamner** to the company's tonal department. Dr. Hamner's duties include voicing, tonal finishing, and tonal design. He comes to Wicks from Akron, Ohio, where he served as associate organist and master of choristers at St. Paul's Episcopal Church. He received a Bachelor's degree in liberal arts and classical languages from the University of the South in Sewanee, Tennessee, a Master of



William Hamner

Music from Cleveland Institute of Music, and doctorate from Case Western Reserve University in Cleveland. Hamner previously served as professor of music history at Case Western Reserve and assistant professor of music and organist-choirmaster at the University of the South.

Here & There



James David Christie

James David Christie is featured on a new recording, *The 1985 Taylor & Boody Organ, College of the Holy Cross*, on the JAV label (JAV 110). Recorded on the landmark opus 9 organ by Taylor & Boody, the program includes works of Scheidemann, van Soldt, Scheidt, Buxtehude, Reincken, J.B. Bach, J.S. Bach, Krebs, and Vivaldi (Christie's own transcription of the *Concerto in D*, RV 93). For information: <www.pipeorgancds.com>.



Sylvie Poirier & Philip Crozier

Philip Crozier & Sylvie Poirier play eight recitals in France, Germany, and Poland this summer: July 20, Cathédrale Saint-Pierre, Montpellier, France; July 21, Décanale St. Louis, Sète, France; July 24, Abbatale Sainte-Croix, Bordeaux, France; July 27, Stadtkirche, Lutherstadt-Wittenberg, Germany; July 31, Dom St. Marien, Würzen, Germany; August 4, Kuchenheim Kirche, Germany; August 9, Cathedral, Oliwa, Poland; and August 11, Tharandter Bergkirche, Tharandt, Germany.

Scott Dettra was featured in the inaugural celebration of the restored and expanded organ at St. Mark's Church, Philadelphia, on April 26 and 27. The recital included works of Preston, Widor, Jongen, Bingham, Duruflé, and Reubke. St. Mark's houses a 4-manual, 104-rank Aeolian-Skinner organ designed by G. Donald Harrison, one of the earliest of the "American Classic" concept. The Harrison instrument is contained in a carved organ case. For the restoration and expansion, the organ case's central tower has been reinstalled with new carving. Additional ranks of pipes built by E. M. Skinner in the 1930s have been placed in the organ chamber high in the chancel ceiling. The remaining ranks of new pipes are in a new gallery division built by Cornel Zimmer Organ Company. The Zimmer gallery organ has 18 ranks of pipes and 22 digital voices. In late 2001 a new console was completed by Zimmer; most of the original instrument has been rewired and its chambers cleaned.



Barbara Harbach

Barbara Harbach was awarded an honorary Doctor of Music degree during the Festival of Women in Music & Art at Wilmington College, Wilmington, Ohio, March 22-24. Harbach was the focus of the festival as three of her compositions received their world premieres, and it was announced that she gave the college's library a complete collection of Vivace Press's compositions, editions and recordings. Harbach, visiting professor of fine arts at the University of Wisconsin-Stevens Point, is founder of Vivace Press, a music publishing company specializing in works by women and other traditionally under-represented composers.



David Kinsela

David Kinsela is featured on two new recordings on the organ.o label. *Bach Organ Meditation I, Birth*, includes music for Advent & Nativity: Little Organ Book BWV 599-612, chorales 659-661, 709, and other works 147, 547, 550, 565, 572, recorded on the 1979 Fincham/Smenge organ (two manuals and pedal, 23 stops) at Mary Immaculate Church, Waverley, NSW. *Ancestral Spirit: An Allegory of the Holy Communion*, features music of Clarke.

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Beal Thomas, Director of Music
Saint Thomas' Episcopal Church & School
Houston, TX

Croft, Handel, Roseingrave, Greene, Boyce, and Stanley, recorded on the first Australian organ, built by Johnson & Kinloch in 1840 (restored by Knud Smenge 1981-86) at St. Matthew's Anglican Church, Windsor, NSW. For information: <www.organo.com.au>.



Susan Landale

Susan Landale is featured on a new recording, *Charles Tournemire: The Mystic Link—Organ and Plainchant*, on the Calliope label (CAL 9936). Recorded on the Cavaillé-Coll organ at the Abbey Church of St. Etienne in Caen, France, the program includes *Te Deum Laudamus*, *Ave maris stella*, *Office "In Assumptione Beatae Mariae Virginis" (L'Orgue Mystique No. 35)*, *Petite Rhapsodie improvisée*, *Cantilène improvisée*, and *Victimae paschali laudes*. Ms. Landale is assisted by the Gregorian ensemble *Magnus Liber*. For information: <www.calliope.tn.fr>.



Douglas Major

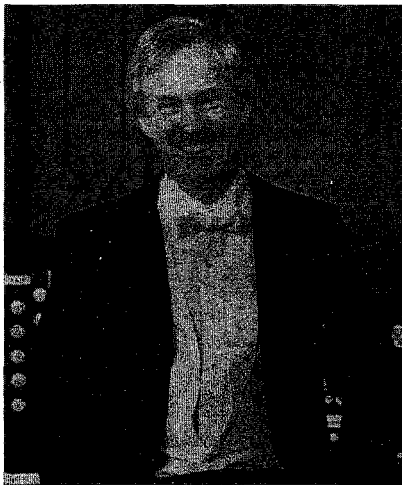
Douglas Major has announced his resignation after 28 years at Washington National Cathedral to focus his career on composition and performance. Dr. Major has been on the staff of the cathedral since 1974. He began as assistant organist and choirmaster and in July 1988 succeeded Canon Richard W. Dirksen as organist and choirmaster of the cathedral. In that capacity, he directed the extensive music program of the cathedral, including conducting the Cathedral Choir of Men and Boys. The cathedral choirs, including the Girls Choir, sing for more than 200 choral services each season. During Major's tenure, the program expanded to include daily singing of Evensong, choir outreach to 25 cities in the United States, radio broadcasts, choir recordings, and concert appearances.

As a composer, Major's works include anthems, canticles and psalms for chorus; organ solo music; and music for synthesizers and choir, as well as piano and vocal compositions. As a performer, his solo recordings include seven com-

pact discs recorded on the cathedral's 185-rank Skinner organ of music by Bach, Reger, Tournemire, Franck, Widor, and many others. He has made solo appearances in major cities around the world, and has performed with artists and ensembles ranging from Ravi Shankar, Aretha Franklin and Dave Brubeck to the National Symphony, the French National Orchestra, the Folger Consort, and the Marine Corps Band.

Major received his BMus degree in organ from Webster University in St. Louis, studying with Ronald Arnatt, and was associate organist and choirmaster at Christ Church Cathedral in St. Louis prior to his appointment in Washington by Paul Callaway. In May 1995, he was awarded an honorary Doctor of Music degree from Nashota House Episcopal Seminary in Wisconsin. Dr. Major is currently on sabbatical leave. A special evensong honoring him and his work at the cathedral will be held in the fall of 2002.

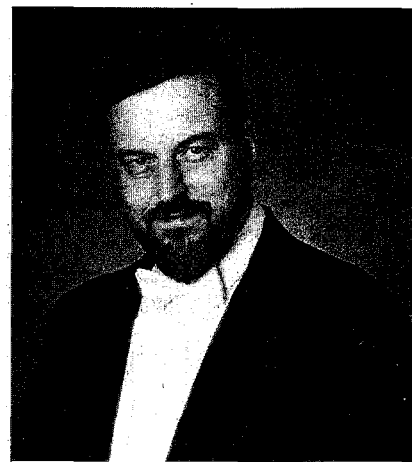
The Organ Library of the Boston AGO chapter has awarded a Margaret Power Biggs Research Grant to N. Lee Orr, professor of music at Georgia State University in Atlanta. He will be using the resources of the library for continuing research on the career and works of Dudley Buck. For information about the Biggs Research Grant, which assists scholars and performers in making use of the large collection of organ music and archival material, contact: Joseph Dyer, The Organ Library, Boston University School of Theology, 745 Commonwealth Ave., Rm. 2B, Boston, MA 02215; <joseph.dyer@umb.edu>.



John Rose

John Rose was honored for 25 years service as college organist by Trinity College, Hartford, Connecticut, in May. During his anniversary year at Trinity College, he performed in Brazil at a festival in São Paulo and in France at Notre Dame Cathedral, Paris, in addition to domestic venues. Rose had previously performed at Notre Dame 32 years ago, and fans from Utah, New Jersey, Connecticut, and Italy flew to Paris this year to celebrate his return and his Trinity anniversary. Prior to taking the post at Trinity College, John Rose served as director of music for nine years at the Cathedral of the Sacred Heart, Newark, New Jersey. Later this year, Towerhill Recordings will release new compact disc recordings by Rose. (www.towerhill-recordings.com)

Thomas Wikman, founder of Music of the Baroque, Chicago, Illinois, received an honorary degree, Doctor of Humane Letters, from the University of Illinois at Chicago, during the 2002 commencement ceremony on May 5. Wikman has distinguished himself as an organist, harpsichordist and pianist, as well as a conductor. He has given organ recitals throughout the United States



Thomas Wikman

and abroad, including many performances at Harvard University's Busch-Reisinger Museum. His European debut in 1992 included recitals in the German cathedrals of Landsberg and Ingolstadt. At the Chicago Theological Seminary, he has given more than 250 recitals on the Wilhelm organ in the seminary chapel. Wikman has performed as harpsichordist and conductor at the Ravinia summer festival, and has appeared as organist and harpsichordist on the Chicago Symphony chamber music series and on tour with the Chicago Symphony brass. As founder and Conductor Laureate of Music of the Baroque, a professional choral and instrumental ensemble in Chicago, he served as its director for 30 years, conducting dozens of concerts annually. Known for its high standards, Music of the Baroque was the first professional chorus to have its own internationally-syndicated radio series. The University of Illinois honored Wikman for making "an incomparable contribution to Chicago's musical life."



Ensemble Amarcord

Ensemble Amarcord, the male *a cappella* quintet based in Leipzig and consisting of former choristers from the St. Thomas Church choir there, has won the German Music Competition (Deutscher Musikwettbewerb) for 2002. The quintet bested numerous chamber music ensembles and two other vocal ensembles in three rounds of competition. The top prize consists of a number of bookings at concert and festival venues plus a 15,000 Euro cash award. Two years ago Ensemble Amarcord won a scholarship at the same competition in recognition of their three compact disc recordings. The German Music Competition is the most important competition for chamber ensembles in Germany, next to the ARD Music Competition which does not allow vocal groups to enter. This is the latest in a series of first place awards for Ensemble Amarcord, including the Grand Prix Choral Competition in Spain, the International Choral Competition in Finland, and the first Choral Olympics in Austria. The ensemble has made two American tours so far in 2002 and will return again in October. It is represented in North America by Phillip Truckenbrod Concert Artists.



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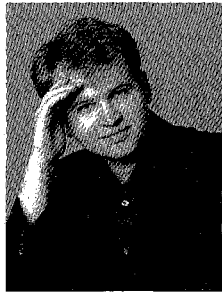
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Jonathan Biggers



David Briggs



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James David Christie



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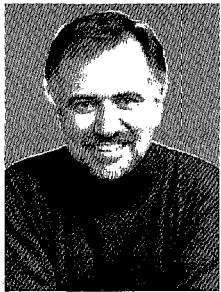
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Jon Gillock



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David Hurd



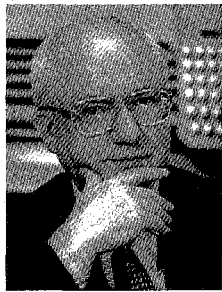
Paul Jacobs



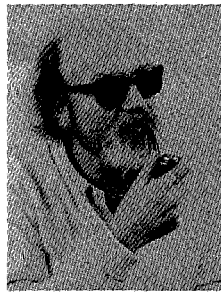
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Kei Koito



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Jane Watts



Marianne Webb



John Scott Whiteley

Wesley M. Vos

1940-2002

Wesley M. Vos, associate editor of THE DIAPASON since 1967, died on May 9 at his home in Crystal Lake, Illinois. He was 61. Dr. Vos also was professor of music at DePaul University and served as organist for several area churches. He died of complications from liver disease; in 1991, he had undergone three liver transplants, the first two of which were rejected, and the third of which prolonged his life by 11 years.

Dr. Vos was born on November 16, 1940 in Sully, Iowa. His parents, William and Marjorie Vos, were farmers and workers in a window manufacturing plant in the small town of Pella, Iowa. Vos's grandmother was the one who insisted that he have piano lessons, and he was found to have a natural talent. By the time he was a teenager, he was giving piano lessons to other children in town and playing the organ for church services.

After graduating with a BA (double major, music and art) from Central College in Pella, he went on to receive master's and doctoral degrees in musicology from Washington University in St. Louis. His organ study had been with Laurence Grooters and Howard Kelsey, and summer study with Anton Heiller.

Wesley Vos began working for THE DIAPASON in 1967 under editor Frank Cunkle, and he shared responsibilities for both the editorial and advertising departments. He also worked at the American College Bureau, then taught briefly at McHenry County College. In 1971, he was named associate dean for the school of music at DePaul University, where he had been teaching part-time. He served as academic advisor to the university's music students for about a decade, and then taught music history and theory for another 20 years. His area of expertise was early music, and he played the harpsichord in addition to the piano and organ.

Vos was a member of two local churches—the First Congregational Church of Crystal Lake and St. Paul United Church of Christ in Palatine. He held organist positions at First Unitarian Church, St. Louis; St. John's Episcopal Church, Franklin, Pennsylvania; Delmar Baptist Church, St. Louis; the Community Church of Barrington, Illinois; St. Mary's Church, Woodstock, Illinois; First United Methodist Church, Crystal Lake, Illinois; and most recently, St. Paul's United Church of Christ, Palatine, Illinois. He also had sung as a member of the professional choirs at the Church of Saints Michael & George, St.



Wesley Vos, age 18, spring 1959



Wesley Vos in the mid-1960s



Wesley Vos playing a wedding at First Reformed Church, Pella, Iowa



Wesley Vos at the organ of Grace Lutheran Church, Woodstock, Illinois

Louis, and the Church of the Ascension, Chicago. Vos performed with the Chicago Master Singers as well, taught private music lessons, and worked with many vocalists and instrumentalists as a coach-accompanist.

Wesley Vos is survived by his wife, Marie Ann Heiberg Vos, whom he married in 1968, and their two sons, Robert and Thomas; a son, Jaime Vos, from his first marriage, daughter-in-law Victoria Brasser-Vos, and two grandchildren, Parker and Anastasia Brasser-Vos; and two siblings, Robert G. Vos of Seattle and Marla Hardin of Pella, Iowa.

A memorial service was held on May

18 at the First Congregational Church, Crystal Lake. [The organ at that church, by Buzard Organ Builders, was featured on the cover of the March, 1997 issue of THE DIAPASON.] The Chicago Master Singers and the Vestry Choir of the First Congregational Church both sang during the service.

Memorial gifts in his name may be made to the Regional Organ Bank of Illinois (660 N. Industrial Dr., Elmhurst, IL 60126) or to the McHenry County Music Center (31 E. Crystal Lake Ave., Crystal Lake, IL 60014).

(See "In Memoriam" on page 2 of this issue.)

Nunc Dimittis

John Rodgers, 84 years old, died on February 19, after several years of declining health. A native of Texas, he received his Bachelor of Music degree from Southern Methodist University in 1939 and was appointed organist at First Baptist Church, Shreveport, Louisiana that same year. While stationed in England during World War II, he enjoyed many services at Gloucester Cathedral and developed a love for the sacred music of England. After being discharged from the U.S. Army, he studied at North Texas State Teachers College, earning a Master of Music degree in 1946. Later he studied at Union Theological Seminary and received his Master of Sacred Music degree in 1952. During his student days he was assistant organist under Harold Friedell at St. Bartholomew's in New York City. He was employed at H. W. Gray and its various successors as engraver and editor, and won the Music Publishers Award for Graphic Excellence. He also served as organist at First Presbyterian Church, Ridgewood, New Jersey; Lafayette Avenue Presbyterian Church, Brooklyn; The Village Temple, and St. Paul the Apostle RC Church in New York City. A memorial service was held on May 8 at St. Ann and The Holy Trinity Church, Brooklyn.

Here & There

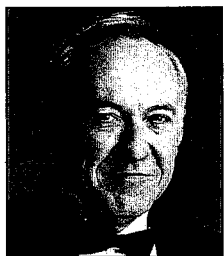
The Choir of the Church of the Ascension and St. Agnes, conducted by Haig Mardirosian, is featured on a new recording on the Centaur label. The new CD (CRC 2477) includes music by Orlande de Lassus: two masses with their source motets (*Missa Surrexit Pastor bonus II* and *Missa Entre vous filles*) and four canons transcribed for organ. Mardirosian performs his own transcriptions of the canons on a Belgian chamber organ by Deblich Johan. For information: 202/347-8161; <www.centaurrecords.com>.

The Organ Yearbook, Volume XXX (2001), is available from the Organ Literature Foundation; 253 pp., illus., \$53 (plus \$3 postage USA). A journal for the players & historians of keyboard instruments, the volume includes such articles as "Alchemy, symbolism and Aristotelian acoustics in medieval organ-pipe technology," by Patrizio Barbieri; "Organ-building in the Abruzzo and the activity of the Gennari family of organ-builders," by Gianfranco Miscia and Marco Tiella; "Hymn accompaniments of the North German baroque organ: the example of Michael Wiedeburg on the Schnitger organ in Norden, 1748-1800," by Elizabeth Harrison; "English organ music of the Georgian period: a repertoire in shadow," by Stephen Bicknell; and others, in addition to reviews of music, books, and recordings. For information: 781/848-1388; <organlitfnd@juno.com>.

Bärenreiter-Verlag has released new publications. Gerard Bunk, *Sonata for Organ in F minor*, op. 32, is edited by Jan Boecker (BA 8454). The Dutchman Gerard Bunk was organist of St. Reinoldi Church in Dortmund, whose Walcker organ was in the style of Cavallé-Coll. His sonata is in the form of Mendelssohn and Schumann, with influence of Liszt and Reger. *Organ Music from the Baltic States, Volume 1: Latvia*, is edited by Alexander Fiseisky (BA 8421), and traces the development of organ music in Latvia with 11 pieces from the late 19th century to the present. The major part of the collection is published for the first time. For information: <www.baerenreiter.com>.

Herald recordings of organ and church music are no longer distributed by Albany Distribution. This label joins
► page 8

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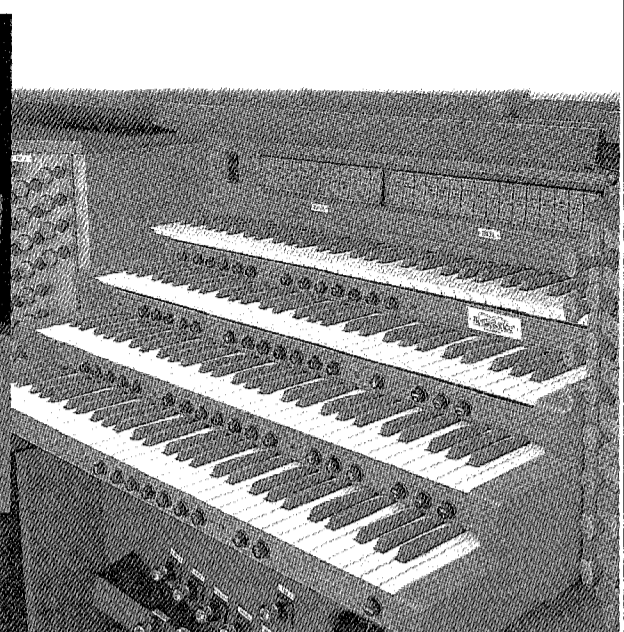
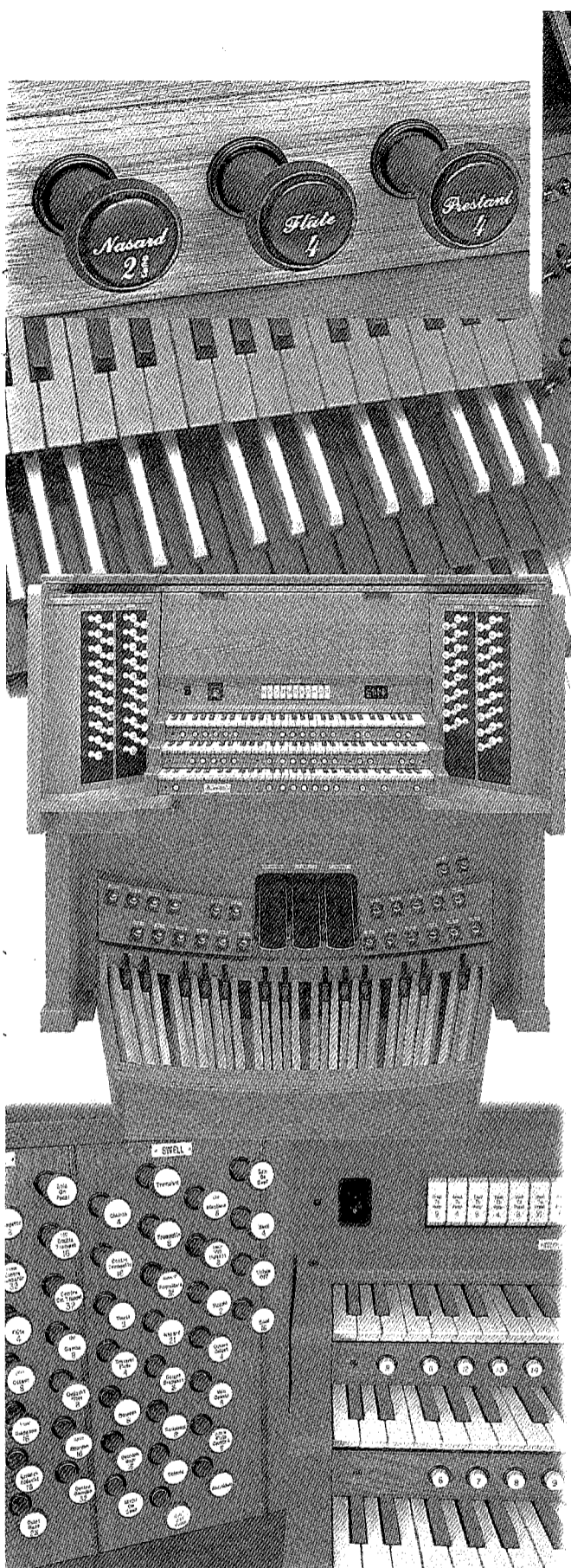
John Ditto



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The finish is just the beginning

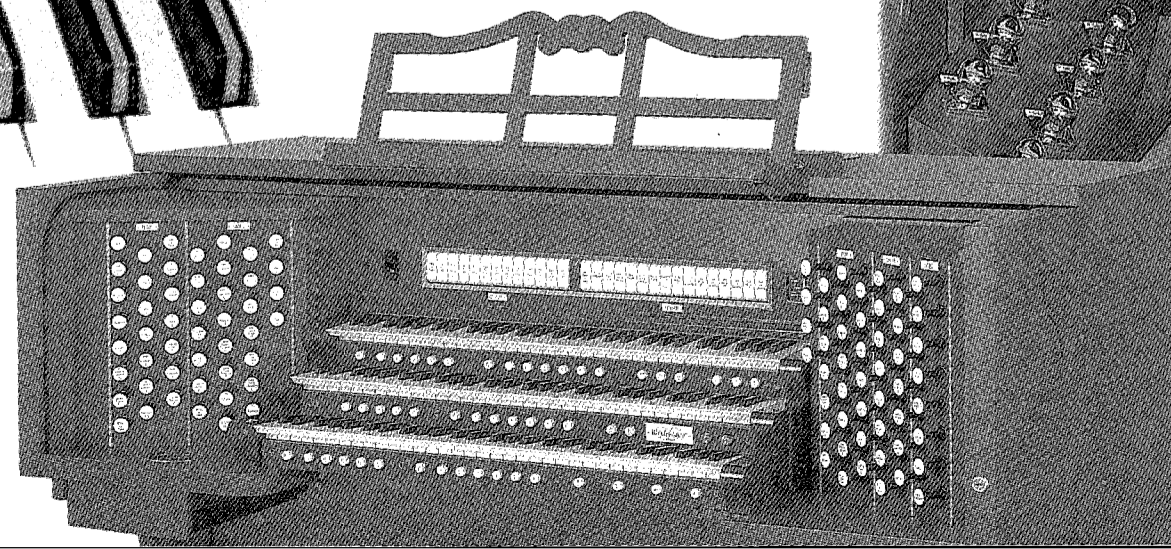
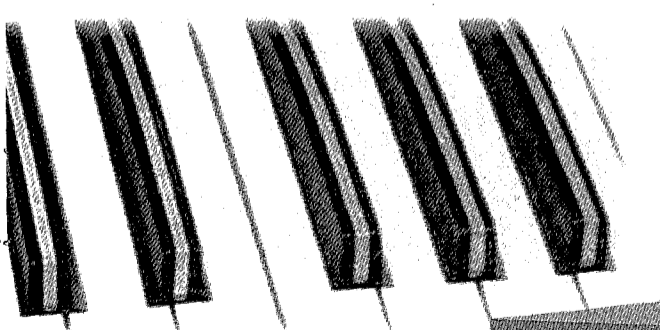
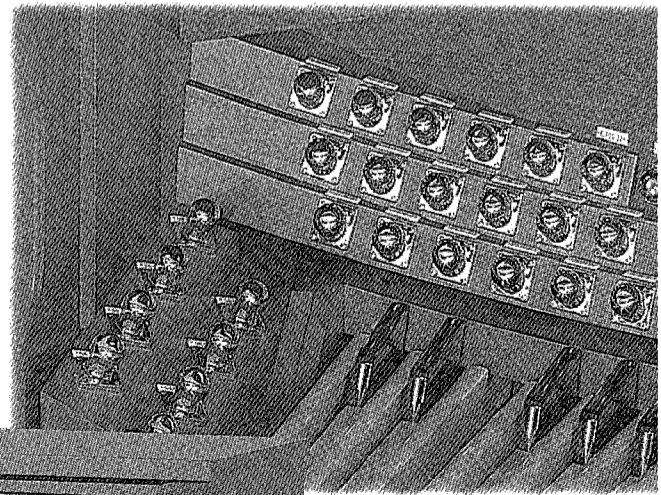
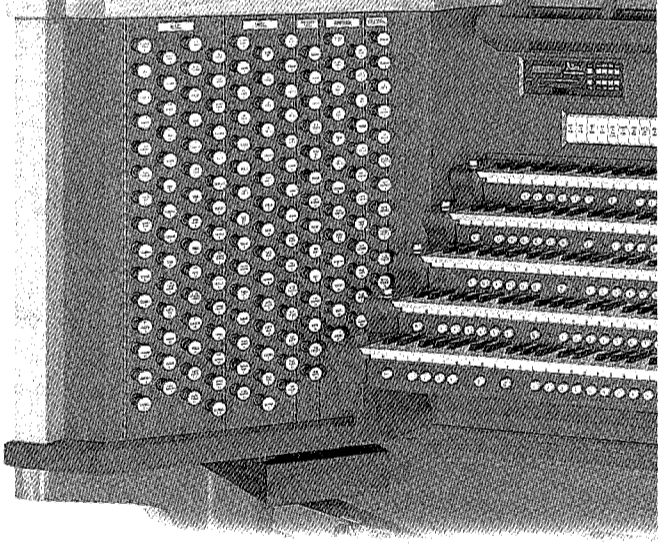
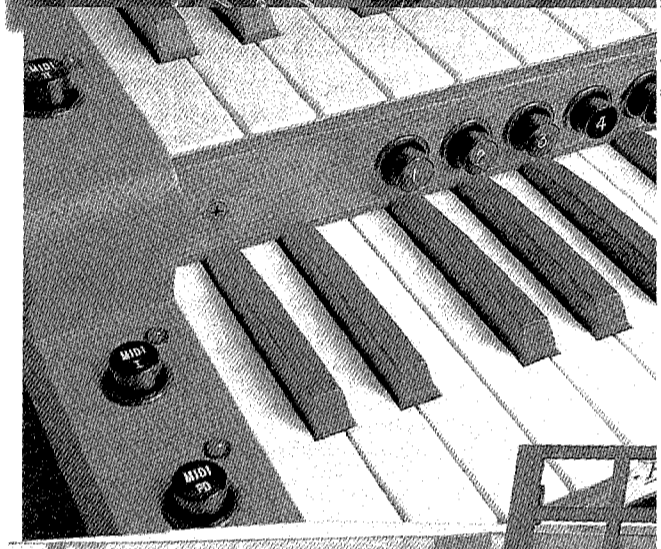
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Naxos has announced that its entire catalog of classical music recordings is available online in a streaming music subscription service. Subscribers to the service are able to search for Naxos recordings by composer and work, store recordings in their personal music libraries, create extensive play lists of their favorite selections, and listen to the music on demand, rather than waiting for files to download. For a \$9.95 fee, members receive unlimited on-demand streaming and will have the option to burn to CD up to 10 tracks per month. The Naxos catalog contains more than 2200 titles and over 10,000 works. Naxos uses the digital music platform Rhapsody™, which features a proprietary system that combines both conventional streaming and downloading. For information: <www.naxosusa.com>.

Dobson Pipe Organ Builders has released the Spring 2002 edition of *The Organbuilder* newsletter. It contains a message from president Lynn Dobson; a profile of office administrator Sally Winter; reports on the grand opening of the Kimmel Center for the Performing Arts, Philadelphia, and the installation of opus 75 (IV/105) for the Cathedral of Our Lady of the Angels in Los Angeles, along with news of musical events involving previous installations (opus 4, 67, 64, 69, 71, 73, 74, 77); looking back at the company 10, 20, and 25 years ago; and news of recordings. For information: <www.dobsonorgan.com>.

T. R. Rench & Company, Racine, Wisconsin, has installed a small tracker action organ in the Lamb of God Lutheran Church, Pleasant Prairie, Wisconsin. Manufactured by organ-builders Abbott & Sieker for Gethsemane Lutheran Church of Riverside, California, the one manual and pedal instrument contains six stops. This relocated organ was a gift from the California church. Dedication services for the new church building and the organ were held on April 14.

Allen Organ Company was chosen for a second organ project by Peachtree Presbyterian Church, Atlanta, Georgia. In 1999 the company installed a three-manual Renaissance™ model in the church's gallery. The new project includes a five-manual console with 50 Renaissance digital voices to be added to the church's 88-rank Schlicker pipe organ. The congregation of over 10,000 supports a music program of 16 choirs and ensembles, a concert series, a community music school, and music interns from the Eastman School of Music. Nick Bowden is principal organist of the church.

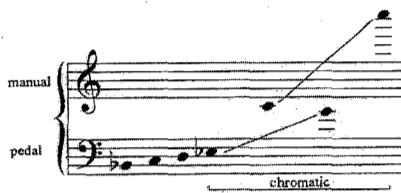
Carillon News

by Brian Swager

Carillon composition competition

The fifth international Queen Fabiola Carillon Competition will take place in 2003 in Mechelen, Belgium. It is the most prestigious performance competition for carillonneurs. To complement this event, the Royal Carillon School "Jef Denyn" in Mechelen, in conjunction with the city of Mechelen and with the support of local carillon associations, has organized a composition competition. The winning score will be performed by the finalists in the 2003 Queen Fabiola Competition.

The composition should last about five minutes and should be adapted to the carillon of the St. Rombout's tower in Mechelen, which comprises 49 bells. The instrument transposes down a fourth. (C on the keyboard sounds G.) The keyboard compass is B-flat, C, D, E-flat, then chromatic to C.



The jury will be asked to focus on:

- Suitability: Is the composition suitable for carillon and can it be played by an experienced carillonneur?
- Originality: How inventive is the piece?
- General musicality: Does the composition appeal to the general music lover?

The winning score, which will be the obligatory work for the Queen Fabiola Competition, will be awarded the "Jef Denyn Award" of 1000 Euros.

A special "Staf Nees Award" of 300 Euros will be awarded to a work based on a folksong.

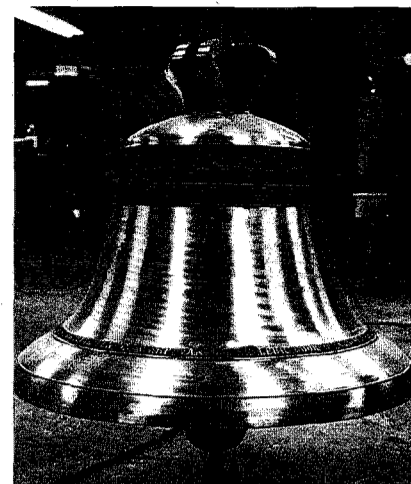
Each participant may submit one or more original compositions. Scores can be written by hand or notated with a computer. Entries must reach the Royal Carillon School "Jef Denyn," F. de Merodestraat 63, B-2800 Mechelen, Belgium, by October 31, 2002. Besides the name and address of the Royal Carillon School, the outer envelope and the musical score itself may only mention the following:

- "Composition Competition 2002"
- a motto
- the award sought (Jef Denyn or Staf Nees)

A closed inner envelope mentioning only the motto on the outside, contains a page with the name and address of the composer. This envelope will be opened only after the jury has made its decision. The identity of the composer must not be discernible in any way from the envelope or the score.

The winners will be notified and invited for the presentation of awards in the Mechelen City Hall. The results of the competition will be announced by the press. The winning scores remain property of the Royal Carillon School, which retains the right to publish the works. Scores of non-winning works will be

returned on request. Finally, the jury may decide not to award a prize if the scores presented do not meet the requested standards.



Lehr's new lightweight bell

A new type of bell

It has been said many times that since the computer made its appearance in bell foundries in the mid-eighties, the possibilities have expanded greatly. For example, Dr. André Lehr, conservator of the Dutch National Carillon Museum and former director of the Royal Eijsbouts Bell Foundry, developed a considerably lighter bell with the same diameter as the customary bell while maintaining the same pitch and sonority. A traditional C2 bell with a diameter of 30 inches (77 cm.) weighs approximately 631 pounds (286 kg.) The new bell design with the same diameter only weighs 472 pounds (214 kg.). With 25% less bronze, the result was surprising. The Royal Petit & Fritsen Bell Foundry in Aarle-Rixtel, The Netherlands, cast a prototype. It has a beautiful sound and moreover a long, resonant decay. More details are available in an article written by Dr. Lehr entitled "The Geometrical Limits of the Carillon Bell," published in the periodical, *Acustica*, Vol. 86, 2000, pp. 543-549. There is no copyright on the bell—it can be cast and used by anyone who wishes.

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

Music for Voices and Organ

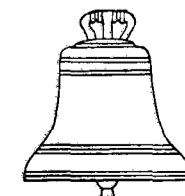
by James McCray

Speedy anthems!

There was a young lady of Rio
Who tried to play Hummel's Grand Trio
But her pace was so scanty
She took it *andante*
Instead of *allegro con brio!*

Text set for an examination
in a three-part vocal counterpoint
by Sir Donald Tovey at
Edinburgh University

Many have noticed that the preferred choice of singers and listeners is fast music. While some wax poetic about the wonderful slow movements of Mozart or the deep emotion of a slow Requiem, the weekly anthem seems to be more successful when it has a rapid tempo. Except on certain occasions such as Good Friday, the typical church congregation enjoys spirited, loud, exciting anthems that typically lift the general mood of a service.



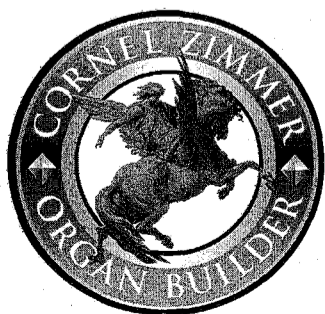
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Saint-Saëns once said, "There are two kinds (of conductors): one takes the music too fast, and the other too slow. There is no third!" With volunteer choirs, however, tempo is sometimes a matter of survival. Lack of strong breath support often results in a conductor moving the music faster to help make the phrases or the pitch not collapse. For example, we rarely hear Randall Thompson's *Alleluia* at its proper slow speed.

When an organist or choir performs a rousing piece of music, they usually receive about five times as many compliments as when they present something slow. The Widor *Toccata*, when played well, always manages to bring people to the front of the church to praise the organist, whereas a quiet and meaningful choral prelude rarely elicits comments from anyone.

Choir directors wanting to reap praise should keep this in mind when selecting repertoire. Choosing an anthem that moves quickly is more likely to be well received than one which has a quiet,

taciturn mood. Even when the messages of the day seem to invoke a retrospective character, if the choir sings something with a faster tempo they are more likely to connect immediately with the congregation. Yet, we need to be reminded of Thoreau's perspective when he said, "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away." Those slow, touching settings may not solicit as many open compliments, but they may just be more meaningful to that "quiet majority" of the congregation. And, having the message linger in the congregation's mind certainly is one of the goals of both the minister and music director.

Reinforcement is something everyone needs. That occasional "pat-on-the-back" gives each of us affirmation. Those who direct church choirs, especially in these days where musical quality is not required, need that added thanks for our efforts. So, if a speedy

anthem will help do that, do not overlook that avenue of acceptance.

Look back over your repertoire for the past few months and identify the tempos of the weekly music offerings. Is there a good balance between slow and fast choices? If not, perhaps you should make that a part of the consideration when selecting repertoire. The anthems this month all move at a quick pace and most will have "immediate" appeal to the typical congregation.

O People of God Bless the Lord, Paul Ayres. SATB and organ, or piano duet, National Music Publishers, CH-143, \$1.45 (M).

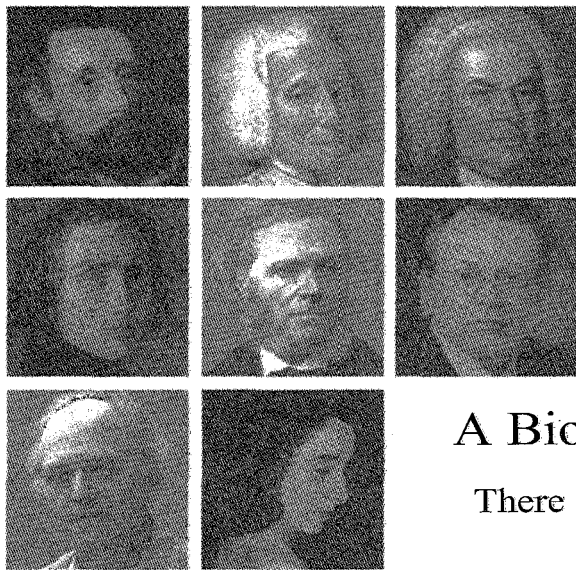
Using a 5/4 meter and driving eighth notes in the pedal which contrast with triplets in the right hand, this anthem creates an exciting character. The tenor part is notated in bass clef. There are solo organ interludes between phrases and sections. This multi-section piece is not difficult but is long; the keyboard part is more challenging than the music for the chorus.

Rise Up, O Saints of God, arr. Robert Leaf. Coronet Press of Theodore Presser Co., 392-42366, Two-part treble/bass, organ, and optional trumpet, \$1.50 (E).

This hymn tune arrangement is almost totally in unison and can be used in a multitude of ways. The trumpet music is easy with comfortable ranges; its transposed part is included in a separate score at the end. The organ part, printed on two staves, is accompanimental throughout.

Gloria, Cristine Temple-Evans. TTBB unaccompanied, Santa Barbara Music Publishing, SBMP 434, \$1.45 (M+).

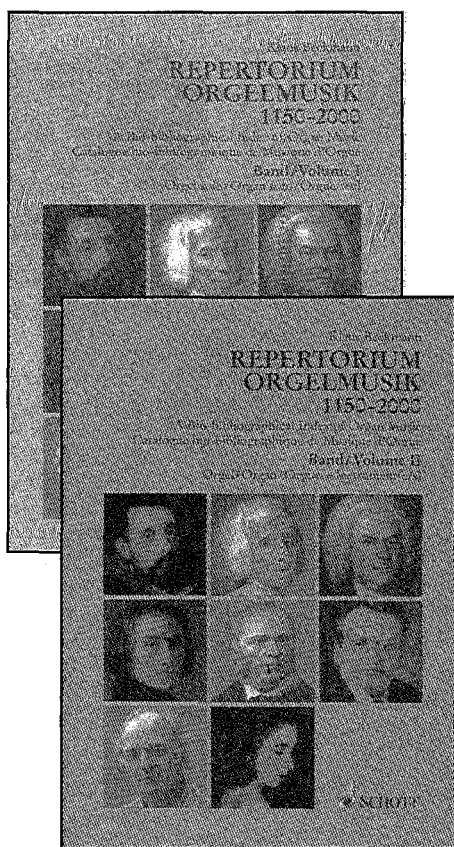
In this fast, rhythmic setting, there are short, quick statements. Most of the text is in English. There is a baritone solo that is sung in alternation with the full choir. In the middle area the choir has a chantlike passage in Latin which grows into 7th or 9th chords; then each singer uses the note in that chord to randomly and freely sing a brief phrase in



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English. For churches having a men's chorus, this would probably be performed annually. It also serves well for concert performances. This setting is also available for SATB (No. 447). Highly recommended.

Praise to the Lord, the Almighty, arr. Bill Chapman. TTBB and keyboard, National Music Publishers, CH 136, \$1.30 (M-).

The popular tune *Lobe den Herren* is sung with three stanzas, the first primarily unison. In the second they sing the melody as a canon, and for the third stanza the first tenors split off with an obbligato line. The keyboard music is very simple, often little more than doubling the voices.

Credo, Rhona Clarke. SSA and keyboard, Santa Barbara Music Publishing, SBMP 421, \$1.50 (M).

The setting has three designations for the performers which include full choir, core choir (small group within the choir), and non-core (singers not designated for the core choir). There are Latin phrases interspersed throughout the setting; some are sung simultaneously with the English text. The keyboard part is not difficult and usually offers contrasting music for the chorus. This fast, exciting setting could be used for church or concert performances.

Cast Your Bread Upon the Waters, Daniel Meyers. SAB and keyboard, GIA Publications, G-4810, \$1.20, (M-).

The cover indicates SATB voicing but the setting is for SAB. There are two stanzas with the first in unison. The second retains the melody in the soprano but has contrasting material for the others. The keyboard part adds to the energetic drive and is on two staves.

Gloria, Donald Christiansen and Carrie Kraft. SATB, flute or violin, guitar, piano, and optional percussion, Neil Kjos Music Co., #8967, \$1.50 (M+).

The flute part is separate at the end; the percussion part, however, is beneath the choral score and is for conga drum. There is one section of the drum part that is to be improvised. Except for the title, the text is in English. There is a vocal solo that occurs in several places but only in conjunction with the choral parts. The fast music is rhythmic, somewhat repetitive, with the keyboard part often doubling the choral parts.

Burnin' in My Soul, Phillip Waite. SATB unaccompanied, Concordia Publishing House, 98-3654, \$1.75 (M+).

This spiritual begins with a dramatic introduction as the voices build a pyramid of sound that climaxes on the word "soul" and then suddenly sings *piano*. Then, there is a bass ostinato pattern that is sung; the upper voices have block chords as a contrast to it and they have a choral slide that adds to the style. Other characteristics are a brief tenor solo, a modulation, and strong syncopated rhythms. At the end the introductory pyramid returns.

Rejoice, Be Glad, Give Praise!, Dale Wood. SATB and organ with optional brass quartet and 3-octave handbells, Sacred Music Press, 10/1111, \$1.25 (M).

Based on Darwell's 148th, this celebrative anthem has a refrain for the congregation, printed on the inside cover for duplication. The choral parts are not difficult, often doubled in the accompaniment, and always syllabic. The handbell music uses 26 bells and is included at the end. The music is triumphant and useful for diverse occasions. A real winner.

Regina Coeli, Julian Wachner. SATB, orchestra (or piano), and soprano solo, E.C. Schirmer Co., 5832, no price given (D).

This 18-minute, multi-movement work is an exciting setting that will require skilled performers. There are five movements, all with a Latin text.

The composer has two versions, one with large orchestra and the other for organ, two percussion, and strings, which may be more practical for church performances. The soprano solo is very taxing, requiring coloratura vocal lines that have sustained high Cs. Much of the music is fast and rhythmic; the piece opens with a long instrumental *sinfonia*. This work is not particularly difficult for the choir, which receives strong support from the accompaniment although there is some unaccompanied singing. The music is exciting and often very busy for the instrumentalists.

change is puzzling. The list of countries is basically alphabetical by the countries' names in their own language, followed by German, English, and French versions where necessary. In this edition, however, the primary entry is no longer "Eire," but "Ireland" and not "Suomi," but "Finland." Other entries are unchanged.

The main new feature of the 3rd edition is of course the second volume, which is devoted entirely to works for organ and other instruments. This is not organized by country, as Vol. 1 still is, but by category, starting with organ plus one instrument and proceeding up to organ with full orchestra and even organ plus visual media. There are 44 categories. Entries are alphabetical within each one. Instrumentation is given when needed—in abbreviated German only, but surely recognizable to most musicians. If the composer is already in the first volume, the biographical data has been duplicated. Predictably, there are one or two quirky decisions. For example, organ music for two players on one organ is in Vol. 1, but music for two or more organs is in Vol. 2. The second volume has its own excellent indexes.

The extra space made available by the second volume has made one or two useful additions possible. There are now a good number of transcriptions listed in Vol. 1, though there is certainly no pretense at completeness. For example, there is now an entry that includes quite a few Beethoven transcriptions for organ, and there is a lengthy list of useful Handel transcriptions. A number of anthologies, some of the numerous volumes of Wayne Leupold, for example, are also included. While Beckmann never explains his choices, he obviously does not include everything. Another example: he lists a few, but not many, collections of organ arrangements of final hymn stanzas. (I would not include these as organ music myself, and Beckmann clearly pays little attention to them.)

Book Reviews

Beckmann, Klaus. Repertorium Orgelmusik 1150-2000, 3rd "improved and enlarged" edition, 2 vols., 1062, 220 pages. Mainz: Schott 2001. Euro €24.95 per volume.

The volumes can be purchased separately. Schott publications should be available through any good music or book store.

My reviews of the first and second editions were published in THE DIAPASON of September 1995 and January 2001. The 3rd edition is sufficiently different to require an updated review. The total number of pages has increased by about 300, despite a modest, almost unnoticeable reduction in type size.

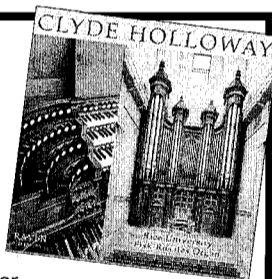
Beckmann has filled in a number of small gaps and made a number of corrections, most of them involving birth or death dates. The number of countries covered has increased from 41 to 58, and the number of composers from 8,700 to 10,450. The work now covers the period down to 2000, that is, two years have been added. Ten of the countries added are in Central and South America; while coverage of this area is still very far from complete, it has been improved a great deal. Other added countries are mainly in Eastern Europe and the Balkans. There are also one or two miscellaneous additions, one of which leads to a half-humorous question. If Luxembourg is included, why not Liechtenstein? One minor

Beckmann emphasizes that his work is only "a selection," albeit a very imposing one, and, as in previous editions, he asks for help in filling gaps and correcting errors. In only one case do I find Beckmann remiss. He very frequently has no birth or death dates for (relative-

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ly) recent North American composers; while in some cases these can be hard to find, many of the gaps of this kind could surely be filled by the use of reference works that would be found in many German libraries.

This fine reference work belongs on everyone's shelf, particularly since the price is remarkably reasonable. Schott can be congratulated on the book: numerous random checks produced astonishingly few typos. One would like to know what Schott plans. Beckmann asks for help in preparing for a possible future edition, without being more specific. Perhaps some way might be found to issue updates, since this third edition does seem to establish a format that could be used without major change for future expansion.

—W. G. Marigold
Urbana, Illinois

New Recordings

The Georgian Organ. The 1818 Thomas Eliot Organ of Ashridge Chapel. Played by Hilary Norris. Priory PRCD741. TT 75:27.

Ashridge, in Hertfordshire, England, was founded as a monastic house in 1283, but was completely rebuilt in the early 19th century, the chapel being completed in 1816. In 1818 the firm of Thomas Elliot, of Tottenham Court Road London (a favorite of Samuel Wesley), installed the organ, most of the work being carried out by his apprentice William Hill. Fortunately proposals to modernize it failed due to a lack of funds, leaving the organ almost entirely as Elliot built it with most of the original pipework retained. The Pedal organ and Swell Oboe are known to have been added later. During a thorough restoration in 1990 the shifting mechanism was reassembled; this is operated by a pedal at the left of the pedalboard and takes off or adds all the Great stops apart from the Stopped Diapason and Flute. The Swell organ has an Open and a Stopped Diapason, a Principal at 4' and an Oboe. The Great has two Open Diapasons, a Stopped Diapason, a Flute and Principal at 4', a Twelfth, Fifteenth, II-rank Sesquialtera, a II-rank Mixture and a Trumpet. The Pedal contains just a Diapason at 8'. There is also a Swell to Great coupler. The Swell has the traditional short compass of 37 notes from F to f2, while the Great has the extended compass to GG. The Pedal contains 17 notes from GG to c. Each stop is beautifully voiced with maximum clarity across the compass, the Trumpet being bright and powerful enough to add brilliance to the full Great without ever overwhelming it. The Oboe is more strongly voiced than some specimens, but loses nothing thereby.

While the disposition of this organ precludes the playing of voluntaries which require a solo for trumpet or cornet, Hilary Norris has still been successful in choosing a most attractive program of voluntaries from the late 18th century to the early 19th, including works by Henry Heron, John Keeble, two voluntaries by William Russell, Samuel Webbe, two by Samuel Wesley, James Hook and two pieces by Thomas Adams, as well as a complete concerto by Philip Hayes and two movements from one by Thomas Arne. Popularized by Handel, many of the concerti by native composers could also be played as keyboard solos. The Arne movements are an introduction and fugue, while the Hayes is in three movements, of which the second is a Minuet in rondo form. The shifting mechanism is heard to great effect in the Hayes work, pointing the contrast between tutti and solo most effectively. It is also apparent in the second movement of the Heron *Voluntary IX in G minor*. The Oboe comes into its own in the second, highly ornamented movement (*Duo Poco Andante*) of the *Voluntary XVI in D minor* by John Keeble, which concludes with a powerfully academic fugue. Fugal writing of some distinction is also heard in the second

movements of the two voluntaries in C minor, one by Samuel Wesley, which includes a final entry in the pedal, the other by James Hook and dedicated to Wesley. The first movement by Wesley includes passages in which the extended compass of the Great is heard, doubling the bass at the lower octave. The *Organ Piece* by Thomas Adams which concludes the CD is a fine 3-movement work, the first and third movements containing the same thematic material, the second, like the Keeble, exploiting contrasted manuals to imitate orchestral effects. The other piece by Adams included is a set of variations on *Adeste Fideles* (O come all ye faithful). Of the two voluntaries by William Russell, that in A minor is Handelian in its grandeur, the closing fugue being particularly successful. In this piece we can again hear the effect of the extended compass of the Great. In the *Voluntary in A major* we can hear the Oboe in the Siciliano first movement. (Unlike examples by Stanley, Walond and Alcock, those by Russell tend to progress in equal eighth-notes, eschewing the dotted rhythm.) The second movement, an allegretto, is here registered perhaps too brightly, the original calling for Choir Diapasons. The other voluntary by Wesley is in D and has four movements; like the *Voluntary 2* by Samuel Webbe, much pianistic figuration is displayed. (Although several earlier sets of volun-

taries were published as suitable for organ or harpsichord, John Burton's set of sonatas published in 1766 for organ, harpsichord and pianoforte led the way for composers to offer multiple performance options.) Webbe's piece is a one movement sonata-form voluntary which sounds delightful on the quieter stops.

The accompanying booklet contains useful notes on the organ (along with photos) and the music. Hilary Norris plays with great technical assurance and much elegance of style, her improvised cadenzas being particularly successful. Phrasing and articulation have clearly been most carefully thought out, particularly in the dotted rhythms in the first movements of the Heron and Hook; the fast passages in thirds and sixths and the LH octave eighth-note runs in the second movement of the Hook being negotiated with great panache and clarity, as is the tricky part-writing in the Keeble, Russell and Wesley fugues. The reviewer's only caution is that one or two of the slow introductory movements, e.g., in the Keeble and Hook, are taken a little too quickly to allow the expanse of the writing to unfold. However, this CD is most highly recommended to those who enjoy the English 18th-century repertoire, and would make a good introduction to the uninitiated. Perhaps a wider range of composers would have had even greater appeal, but certainly the quality of the pieces chosen is first class.

It is to be hoped that Ms. Norris will be able to continue her research into this period and that we will not have to wait too long before she presents another program of such interest played to such a high standard.

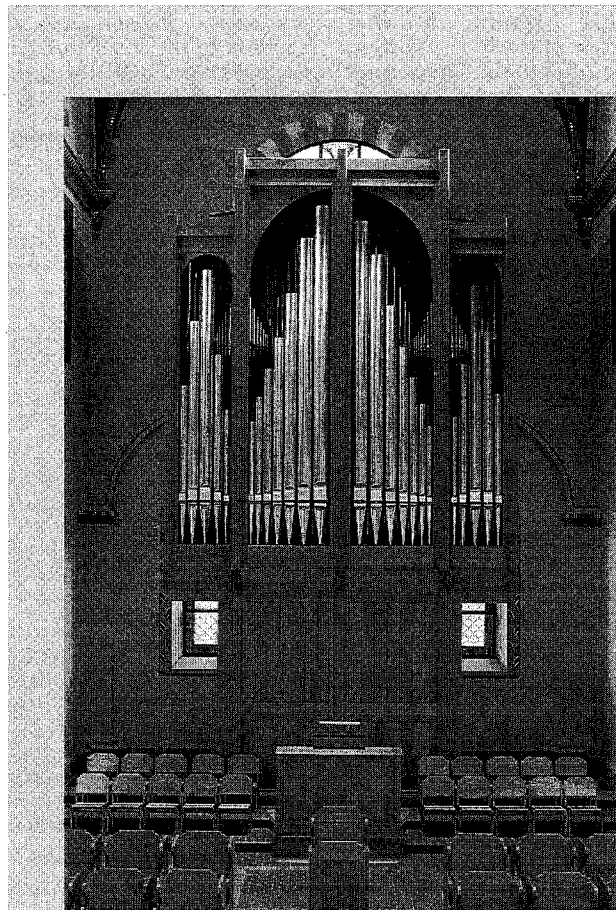
—John Collins
West Sussex, England

The Glatter-Götz/Rosales organ at Claremont United Church of Christ, Claremont, California, played by Diane Meredith Belcher. JAV Recordings "Great Organs of America: Modern Landmarks Volume 2," JAV 115. 888/572-2242; <www.pipeorganods>.

Diane Meredith Belcher opens her program on the Glatter-Götz/Rosales with a new work by American composer Timothy Tikker entitled *Tiento de Batalla sobre le Balletto del Granduca*. The work was commissioned by the builders of the organ to demonstrate the reed stops of the instrument; it does so to great effect. Written in the style of the early Iberian school, it creatively builds on the motifs and rhythms inherent in the "Balletto del Granduca" style to form an exciting twentieth-century version full of festivity and energy. Bach's trio on *Allein Gott in der Höh sei Ehr*, S. 664, is aptly registered, stylistically played and well articulated. The music of Rheinberger is featured next

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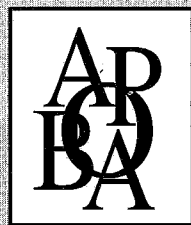
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with one of the best known movements from his sonatas, the Passacaglia from *Sonata No. 8*, op. 132. Everything about the performance reveals artistry of a high level: pacing, shaping of each motif, registration, and the overall sense of architecture. Next, in Marcel Dupré's *Prelude and Fugue in F minor*, op. 7, no. 2, Belcher captures the stillness and mystery of the prelude and allows the music to float on the sixteenth-notes rather than treating them as a kind of scherzo-like motif. The pathos of the fugue subject which is very vocal in nature, the rise in tension and forward movement during the development, and the gradually disappearing, atmospheric coda are all projected with conviction. While there is no shortage of panache in Ms. Belcher's playing, I wish she had applied more of it in her rendition of *Litanies* by Alain. I empathize totally with her concept of the work, which she plays excellently, but felt that the imploring of the soul implied in Alain's note on the score needed more reinforcement.

In the Balbastre *Noël Ou s'en vont les gais bergers* we hear the organ's ability to handle music of different stylistic periods. All of the classical French registrations sound very authentic and the piece is delightfully interpreted. In Bach's *Prelude and Fugue in A minor*, BWV 543, the instrument provides a beautifully balanced and clear plenum for the contrapuntal textures. As with the other Bach works on this disc, the A minor is given a straightforward, clean, crisp and stylistic account.

Belcher's performance of Franck's *Pièce Héroïque* shows her sense of architecture, shaping and expressivity. Lee Hoiby's *Narrative*, op. 50, was commissioned by the late Leonard Raver and first performed by him in 1989. The work is free form and multi-sectional, held together by a recurring theme heard near the beginning. The listener is taken on a musical journey through many moods and registrational changes, while hearing hints of Hindemith and Sowerby in the harmonic language. Like all good storytellers, the author leaves us slightly in the air, bringing the tale to a mysterious conclusion. Belcher has found her way into the author's psyche and is a skilled navigator throughout. The Final from Vierne's *Symphonie III*,

op. 28, rounds out this varied recital. From the outset, Belcher creates an aura of authority and drive, giving the performance much excitement and impetus. This, combined with the feisty reed colors of the organ, makes for a high-octane experience.

The Glatter-Götz/Rosales instrument is equal to every demand made upon it on this recording. Very often one hears comments that an eclectic organ is "a jack of all trades and master of none." This accusation certainly cannot be leveled at the Claremont organ—its rich foundation stops, clear flutes and mutations, crisp mixtures and fiery reeds work individually and in ensembles with total cohesion. The instrument, conceived from the outset as a collaborative venture, was built by Glatter-Götz of Uwingen, Germany; the tonal concept, scaling and voicing were completed by Manuel Rosales; and Campbell and Arnott of Edinburgh, Scotland handled the visual aspects. The warmth of the room's acoustical properties, the quality of the instrument, the recorded sound (engineered by Michael Barone) and the excellent performances make this a desirable CD.

—Colin Andrews
Greenville, North Carolina

New Organ Music

Service Music for Organ, Kevin Mayhew, MB984922, \$18.95 (works by Bonighton Clark, Fish, Fletcher, Gant, Lloyd, Marsh, Mawby, Moore, Nixon, Pantcheff, Patten, Proulx, Roe, Setchell, Tambling, Thomas, Vann, and Rawsthorne).

Upon perusal of some of the works in this collection, it may initially be conjectured that when the request was made to those represented in this collection for works to form a new anthology, some sifted through their mental catalogues, others their archives to reveal creations of a former life, which after a reunion at the keyboard and perhaps some necessary modification, were submitted to the publisher. It is the presence of a musical rhetoric found in works written earlier in the last century which would form such a hypothesis but

further investigation reveals three words which would prove the initial conjecture false: *New music by . . .* followed by the composers listed above. Whether new or reworked, these works nevertheless have met a given criteria: works should be compact, not exceeding three or four minutes in duration; tonal language preferred with not too distant excursions from key, if any; provide engaging keyboard textures but never at the expense of beginning to intermediate sight-readability; and keep the pedal simple. The result? A collection which may be used successfully by those in possession of little technique, time, or both. This type of collection is frequently encountered. At their best, they provide works which despite their facility are infused with artistic integrity. At their worst, they make the organist sound impressive but only to an uninformed public.

Containing elements of both, *Service Music* is ultra inclusive in matters of style and function. *Something for everyone* could easily be its motto. While some will criticize its inconsistency, others will embrace it for the sheer ease with which the collection may be used. Various styles are present, which depending on individual needs and tastes, will find employment for prelude, postlude, some in between, and maybe beyond. A few of the styles found in this collection (containing 19 works in all) may be evinced by the following titles: *Carillon, A tender spiritual, Communion meditation, Etoile du matin, Scherzo, Fleurette, Gospel Procession, Palm Sunday processional, Bishops' processional, Joyful processional*, etc. In addition to the tonal works represented, pieces are included which employ modality, whole-tone based harmony, and impressionist-inspired harmony, all to good effect. The apparent goal of *Service Music* is to combine plurality of style with consistent technical accessibility throughout.

—Domecq Smith
Grace Church, Plainfield,
New Jersey

Hymn Preludes for the Church Year - Book 1: Feasts & Festivals. Kevin Mayhew Ltd., 2001. Catalogue No. 1400273, \$42.95.

Hymn Preludes for the Church Year - Book 1 is a collection of 100 pieces that were mostly published originally in var-

ious earlier Mayhew volumes. In this new anthology, they have been brought together to provide church organists with a comprehensive single source of preludes on many of the best-loved hymn tunes for the major festivals of the liturgical year. In the table of contents, the works are conveniently listed under the church festival headings: Advent (8 pieces), Christmas and Epiphany (42), Lent and Holy Week (17), Easter and Ascension (24), Pentecost (8), and Trinity (1).

Although one will probably not like all the pieces, there are going to be quite a number that most organists will enjoy playing, especially the contributions of many of the best of Mayhew's stable of organ composers, including Malcolm Archer, Andrew Gant, Colin Mawby, Philip Moore, Richard Proulx, Noël Rawsthorne, Christopher Tambling, and Quentin Thomas. Amateur players with a fairly good technique will be able to sight-read most of the compositions.

Some are only two pages long. Among these is Archer's beautifully crafted and melodious setting of *Winchester New*, which one might be forgiven for mistaking as a work by Bach. The preexistent tune is soloed on a reed stop in the left hand in the tenor register, sandwiched between "marching" pedal bass and lyrical right-hand counterpoint. Those familiar with the compositions of the 1950s and early '60s by William Lloyd Webber (1914-82), whose style suggests the influence of Franck and Rachmaninov, will be glad to see the inclusion of his pieces based on *Passion Chorale* and *Winchester New* that were originally published by Novello in his *Six Interludes on Passion Hymns* (1963).

Others in the collection are of three- and four-pages duration. Among these is Rawsthorne's *Adeste Fidelis*, which is written in a festive, brilliant, purposeful manner, and avoids advanced technical difficulties. The same composer's *Mendelssohn* is endowed with his strong gift for creating a grandiloquent, regal sound by means of widely-spaced, mellifluous, flowing chords. The piece rises to a thrilling conclusion that ideally calls for a large instrument. Tambling eloquently captures the misery expressed in the Holy Week African-American spiritual *Were You There*, in the movingly sad blues mood, and judicious use of chromatic inflections and seventh chords.

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While there are quite a lot of routine, dull pieces, there are sufficient little gems to make this volume worth buying. A companion volume, *Hymn Preludes for the Church Year—Ordinary Time*, containing a further 100 works, is also available.

—Peter Hardwick
Brechin, Ontario

Wilbur Held, 6 Hymn Settings for Epiphany. Morningstar MSM-10-206, \$10.00.

The contents of this pleasing and eminently useful collection include the tunes *Dix (As with Gladness Men of Old)*, *Morning Star (Brightest and Best of the Stars of the Morning)*, *Puer Nobis (When Christ's Appearing Was Made Known)*, *Wie Schön Leuchtet (How Brightly Shines the Morning Star)*, *Watchman (Watchman, Tell Us of the Night)*, and, although omitted from the table of contents, *Truth From Above (O Chief of Cities, Bethlehem)*. Dr. Held, now in his 88th year, is still turning out musically sound and very accessible service music. These settings vary in length from one to four pages, making them useful as interludes, offertories, or, when combined, as preludes. All of the pieces except *How Brightly Shines the Morning Star* require pedal, although there are many *manualliter* passages and sections in which the pedal plays a drone (*O Chief of Cities, Bethlehem*) or pedal point (*Watchman, Tell Us of the Night*). Simple registrations are suggested, and all of the pieces can be played on a two-manual instrument.

Wilbur Held, *Beneath the Cross: 13 Contemplations for Lent and General Use*. Morningstar MSM-10-327, \$16.00.

According to the composer's biography on Morningstar Music's website (www.morningstarmusic.com), Dr. Held began composing little pieces for the organ during his tenure as professor of organ at The Ohio State University because "he felt there was a lack of teaching material aimed at developing style and registration, especially for the romantic use of the organ." His first published work, the *Nativity Suite*, appeared in 1959. Still in print, it has sold over 25,000 copies. The rest, as they say, is history.

The settings included in this volume are fully in keeping with Held's goals and high standards. Contents include: *Beneath the Cross of Jesus; Breathe on Me, Breath of God; If Thou But Suffer God to Guide Thee; If You But Trust in God to Guide You; In Heavenly Love Abiding; Jesus, Lover of My Soul; Lead Us, Heavenly Father, Lead Us; Let Thy Blood in Mercy Poured; My Faith Looks up to Thee; Now, My Tongue, the Mystery Telling; O Love, How Deep, How Broad, How High* (the tune is *Deus Tuorum Militum*, not the Agincourt Hymn); *Spirit of God, Descend upon My Heart; Take My Life and Let It Be; and When I Survey the Wondrous Cross*. Many of the tunes are 'old standards' and Held sets them with sensitivity and good registrational suggestions that bring out their romantic character. String and flute stops and a solo reed are suggested for *When I Survey the Wondrous Cross*, a combination that would match the lush, full texture of the piece. Contrasting registrations also underscore the alternating solo/accompaniment and homophonic textures with seamless transitions that distinguish this setting.

Some settings are very short, more along the lines of an interlude or hymn introduction, while others are more extensive. *Take My Life and Let It Be* is

a miniature partita. A personal favorite is *Now, My Tongue, the Mystery Telling*, with its organum-like parallel fifths played on soft chorus stops alternating with the melody (a solo stop) in a flowing rubato style. In *Heavenly Love Abiding*, based on the Finnish tune *Nyland*, is also lovely in its placement of the cantus firmus in the pedal on a 4' stop.

This collection could be particularly useful for Wednesday night Lenten services, coming as they do at the end of a long workday in which the organist may have had little or no time to prepare service music.

Michael Burkhardt, Ten Hymn Introductions, Set 2. Morningstar Music MSM-10-732 \$15.00.

The contents of this volume include: *Built on a Rock; Eternal Father, Strong to Save; Have No Fear, Little Flock; If I Could Visit Bethlehem; In Christ We Live; Let All Things Now Living; Let Thy Blood in Mercy Poured; My Hope Is Built on Nothing Less; O Sons and Daughters of the King; Praise the Lord, O Heavens Adore Him; Sent Forth by God's Blessing; The God of Abraham Praise; and This Is a Day of New Beginnings*. All are short, as befits hymn preludes in their most practical capacity, and they feature Burkhardian traits such as pedal point, harmonic ostinati, and ritornello structure (hey, it worked for Vivaldi). The most intriguing setting

is of the 15th-century *O Sons and Daughters of the King*. A simple bicinium, the melody appears (on a flute 4') against a dancelike ostinato figure (on quintadena 16' and flute 4').

These settings would be ideal for hymn festivals, when more elaborate and unusual introductions are called for. They would certainly not be out of place, either, in a regular worship service when a little inspiration is needed to stimulate congregational singing.

Michael Burkhardt, Easy Hymn Settings (General) Set 3. Morningstar MSM-10-615, \$12.00.

The third book of hymn settings in Burkhardt's series follows the same format as the earlier volumes (*Easy Hymn Settings for Lent; Easy Hymn Settings for Easter*). Each short setting is preceded by historical information about the hymn and its text. A section entitled "Technical (Musical) Considerations" follows, in which the composer suggests registrations and outlines the musical texture or technique (trio, cantus firmus setting, etc.) used. Fingerings and pedal markings are provided. A glossary of musical terms concludes the book. Burkhardt, like many organists before him, has written these settings for pedagogical reasons, or in his words, "to meet the needs of both parish and student organists."

The titles included in this volume are

Blessed Assurance; Brightest and Best of the Stars of the Morning; Dearest Jesus, at Your Word; Lead On, O King Eternal; Lord, Keep Us Steadfast in Your Word; O Praise Ye the Lord; Praise to the Lord, the Almighty; Revive Us Again; Sing to the Lord of Harvest; What Wondrous Love Is This; and You Servants of God. In keeping with pedagogical principles, a variety of styles and musical textures are presented. For example, *O Praise Ye the Lord* is a sprightly trio in ABA form with the cantus firmus (B) framed by a ritornello (A). *Praise to the Lord, the Almighty* is a *manualliter* setting with a straightforward statement of the cantus firmus in the left hand against fanfare-like chords in the right hand. The second setting of *What Wondrous Love Is This* features harmonic ostinati (written as an F-major triad plus a sixth built up à la *style brisé*) that reflect the wonder of the title. *Lord, Keep Us Steadfast in Your Word* combines a dancing treble figuration and cantus firmus over a (steadfast) pedal point.

These are but a few examples of the kind of solid but creative writing organists have come to expect from Burkhardt. Teachers and church musicians will undoubtedly look forward to more volumes in this series.

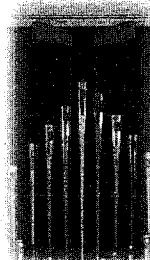
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Jurow Harpsichord Competition, SEKHS, MHKS in Bethlehem

Larry Palmer

From Thursday March 7 through Saturday March 9, 2002, two concurrent events at Moravian College in Bethlehem, Pennsylvania vied for the attention of early-keyboard enthusiasts. In one of them, the fifteen semi-finalists of the fifth international harpsichord competition organized by the Southeastern Historic Keyboard Society competed for a place in the final round and more than \$9,000 in prize money.



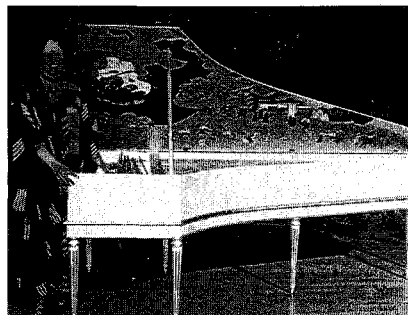
Winners of the 2002 Mae and Irving Jurow International Harpsichord Competition (left to right): Joseph Gascho (co-equal first prize), Heidi Tsai (second), Martin Robidoux (third), Adam Pearl (most promising non-finalist), Michael Sponseller (co-equal first prize).

Throughout the competition the absence of the fifth judge, Kenneth Gilbert (who withdrew only days before the event began), may have accounted for several seemingly-split decisions. Rather than three finalists, four were advanced to the finals, resulting in a four-hour harpsichord-playing marathon. Each contestant was heard in Couperin (*Ordre 25 or 27*), Bach (*Partita in A minor*), Scarlatti (*Sonatas K 298-299 or 435-436*), plus a work of choice (pieces by Buxtehude, Milán, Cabezón, Froberger, or additional works by Bach and Scarlatti). Judges Arthur Haas, Charlotte Mattax Moersch, Davitt Moroney, and Jacques Ogg deliberated for quite a long time to determine the order of prizes.

For this auditor, Michael Sponseller's canny ability in producing particularly beautiful sounds from Willard Martin's Saxon-style harpsichord elevated his playing to a higher plane. While there was little doubt about the musical gifts of young Martin Robidoux, his playing had far too many technical glitches for a prizewinner in this competition.

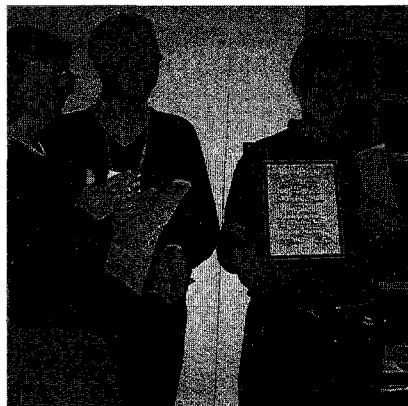
The second event, a joint meeting of the Southeastern and Midwestern Historical Keyboard Societies, began Thursday evening with a bi-sited, festive recital. Fortepianist Richard Fuller started the evening in Moravian Col-

lege's Peter Hall, playing a "fuller-sounding" instrument by Keith Hill in *Sonatas in d and f-sharp* of Moravian composer Christian Latrobe and Italianate Londoner Muzio Clementi.



Recitalist Elaine Funaro at Richard Kingston's "oriental screen" French double harpsichord.

Continuing the program (in Foy Concert Hall), Funaro gave rhythmically irresistible performances of dance-inspired pieces by Stephen Dodgson, and, from prize-winning Aliénor Competition works by Timothy Brown, Dimitri Cervo, Sally Mosher, and Kent Holladay, who additionally had been commissioned to write a *Toccata* as the required new work for the semi-final round of the Jurow Competition.



Harpsichord maker Willard Martin (right) holds his SEKHS and MHKS citations for lifetime achievement. SEKHS past-president Karyl Louwenaar Lueck (left) and MHKS secretary Gregory Crowell join the applause.

As a highlight of Friday's banquet at the 1758 Sun Tavern (graced with original engravings of "His Excellency" George Washington and "Lady" Washington, as well as a truly historic straight "bent-sided" Zuckermann kit harpsichord), Bethlehem native Willard Martin, one of America's most insightful and important harpsichord builders, was honored with career achievement awards from both societies.



Karen Hite Jacob at the 1795 Samuel Green organ in Peter Hall.

SEKHS past-president Karen Jacob included two hymns to be sung by the audience in her aptly-chosen organ recital, which began a very long evening of Moravian music. The hard benches in Peter Hall (former chapel of the Women's Seminary) made one admire both physical stamina and patience of Moravians past. Pennsylvania chamber music ensemble Satori, using modern strings, flute, and guitar, gave devoted readings of an interminable number of works by John Antes, Haynack Otto C. Zinck, Johann Christian Till, and Johann Baptist Wendling, interspersed with Paul Larson's readings from early Moravian church diaries.

Another 18th-century organ, a single-manual instrument built by David Tannenbergh in 1776, was heard in a short program played by Philip Cooper during a Saturday morning excursion to the George Whitefield House Museum in nearby Nazareth. This gentle four-stop instrument, almost surely originally built for the Moravians of the Bethlehem Brothers House, is an unaltered example of a Moravian organ, used primarily for hymns and as "continuo" with other instruments. The Thuringian-styled 8-foot *Viola da Gamba*, wooden 8-foot *Flauto Amabile*, 4-foot open wood *Flaut*, and 2-foot *Principal* played individually and in various combinations, showed the full range of the instrument's capabilities.

Many papers and mini-recitals overflowed all remaining time slots, with concurrent sessions programmed for Friday afternoon, and a further double booking necessitated by one presenter's late arrival early Saturday afternoon. For the complete listing of all events, see the SEKHS website <www.sehks.org>.

A few presentations that stand out in memory include two clavichord programs (Bach beautifully rendered by Harvey Hinshaw, Moravian devotional music played by Judith Conrad); Geneviève Soly's fleet-fingered and enthusiastic presentation of harpsichord works by the Bach-contemporary Christophe Graupner; David Chung's brilliant performance of Buxtehude's *Praeludium in g* as example of the *stylus phantasticus*; Edward Parmentier's insightful session on formal structures in Bach's second volume of *The Well-Tempered Clavier*. (He surely deserved an audience prize for the largest-sized handout!) And yes, there was considerable interest in my presentation on Richard Strauss' *Capriccio Suite for Harpsichord*, especially at the opportu-

nity to hear a (non-issued) recorded performance by the work's dedicatee, Isolde Ahlgrimm.

Providing historical background and considerable insight into important early examples of piano making in the Pennsylvania Moravian communities, Laurence Libin and keynote speaker Michael Cole detailed the construction of several instruments from the collection of the Whitefield House during the group visit there.

With so many fine, well-prepared harpsichordists on site for the competition, it seemed almost perverse not to utilize the non-finalists as demonstrators of the instruments during the builders' showcase time slot. If the Societies hope to enroll a new generation of players as members in their organizations every effort should be made to involve these younger talents. In yet another instance of how two concurrent events seemed to have little congruence, there were no scheduled public presentations from members of the competition jury (although they were available for comments to the competitors). With artists of such distinction, this was a decided disappointment to many, especially since Moroney and Ogg were making their first visits to a SEKHS or MHKS event.

At another level of involvement, members of the Societies' executive boards scurried to meetings, often during meal times, and drafted resolutions at all hours of the day and night. At separate annual business meetings, SEKHS elevated Ardyth Lohuis to its Presidency with Dana Ragsdale assuming the Vice-Presidential post; MHKS retained President Nina Key and Vice-President Martha Folts in their positions.

Bethlehem, a small city with a well-preserved 18th-century core, provided an engaging historic setting for early music events. Several outstanding restaurants were situated within this central core. Staying at the downtown Radisson Bethlehem Hotel, conveniently only a block from the Moravian College music venues, meant that all events were within easy walking distance. We were not the only conventioners at the Hotel, however: collegiate wrestling teams from Harvard and Lehigh were in town, providing muscle to complement our music. (Too bad the planners hadn't known in advance: potential harpsichord movers, perhaps!)

As an especially appreciated gesture, multiple copies of *The Square Piano in Rural Pennsylvania 1760-1830*, the catalog from a 2000 exhibition, were provided to attendees by Paul Larson, editor of the volume.

A stroll on Sunday morning (made somewhat challenging by the sudden return of a blustery cold wind) took me past the Moravian Book Shop (established in 1745) to walk by the offices of the Bethlehem Bach Choir, founded in 1898 (quite modern, though, in relation to Moravian College, dating from 1742!). An historic marker at the edge of the campus remembers John Frederick Wolle (1863-1933), "organist, composer, and conductor, born and raised in Main Hall [of Moravian College], founder and conductor of the Bach Choir, 1895-1905 and 1911-1932."

Also observed, a 1911 fountain at Main and Market Streets, with this inscription:

Drink, Pilgrim/ Here And if/ Thy Heart Be/ Innocent/ Here too shalt/ Thou refresh/ Thy spirit.

Even for those of us long past innocence, there was nourishing musical refreshment to be found in Bethlehem. ■

[Photographs courtesy of Karen Hite Jacob]

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Toe or Heel?

Evidence of Baroque Practices

Johannes Geffert

The pedagogy of organ performance must deal with the tension between playing technique and musical interpretation. On the one hand, all physical possibilities of playing ought to be developed, trained, and educated in a most intensive and versatile manner. On the other hand, musical interpretation demands a specially and carefully selected playing technique.

Since organ lessons usually follow several years of thorough piano study, playing on the manuals does not pose many problems at first, even when historical fingering (early fingering) is used. However it is a completely different matter when learning to play the pedal clavier. In wide sections of the organ world the opinion is generally accepted that in the organ music of the baroque and classical periods the pedals are to be played only with the toe of the shoe. A beginner whose repertory consists primarily of works from these early periods fails to develop a versatile technique that adequately serves pedal playing for subsequent periods which require both heels and toes.

I have observed that in my classes in improvisation, the most common limitation that impedes artistic abilities is a lack of a fluent pedal technique. This ubiquitous problem has led me to search for historical sources and to read most carefully and critically such writings in order to examine the arguments which furnish the reasons for toe-playing of music from the baroque era. The very first sources mentioned in specialized literature which deal with questions of pedal application in detail are:

Johann Samuel Petri (1738–1808): *Anleitung zur praktischen Musik (Guide to Musical Practice)*, Leipzig 1767/1; 1782/2, facsimile, Verlag Katzbichler, Giebing 1969.

Daniel Gottlob Türk (1750–1813): *Beitrag von den wichtigsten Pflichten eines Organisten (On the Most Important Duties of an Organist)*, Halle 1787, facsimile Frits Knufs, Hilversum 1966.

Justin Heinrich Knecht (1752–1817): *Vollständige Orgelschule (Complete Organ School)*, Leipzig 1795, facsimile, Breitkopf und Härtel, Wiesbaden 1989.

Johann Christian Kittel (1732–1809): *Der angehende praktische Organist (The Beginning Practical Organist)*, Erfurt 1801, facsimile, Frits Knufs, Buren 1981.

J. C. Kittel: *Choralbuch für Schleswig-Holstein (Choral-Book of Schleswig-Holstein)*, Altona 1803.

Johann Samuel Petri

Petri sees himself for all practical purposes as a self-taught organist. Although he was brought up in musical surroundings—his father had first been a cantor, and his uncle had applied for the position of cantor of St. Thomas, Leipzig in 1755—he was not allowed to begin keyboard lessons until the age of sixteen. Such a late start on the clavier had to be a hindrance to his technical facility. After only nine months' instruction Petri took over his teacher's post as organist following his mentor's death. Thus he became an organist without a thorough grounding in organ technique. Such laxness in making appointments appears to have been a common practice of the times, underscored by comments found in the writings of Türk, Knecht, and Kittel. The young Petri was not only an organist but also played the flute and stringed instruments, and even tried his hand at composing. In 1762 he was appointed music teacher in Halle where he met Wilhelm Friedemann Bach. He wrote in his *Anleitungen*: "Mr. Bach from Halle, whose friendship and teaching I myself have had the benefit of in 1762 and 1763, is the most powerful organ player I have ever heard."¹

So we safely assume that in Petri's *Anleitungen* the considerable number of eighteen pages which concern the playing of the pedals and which surpass many times over the comparatively poor directions given by Türk and Kittel was influenced by his contact with W. F. Bach. Petri's examples given in the *Anleitungen* are extensive and virtuosic, and they exhibit a freer and

more artistic shaping than those of Knecht whose exercises are more schematic. At the beginning of his book Petri writes: "... so the organist should be allowed to display all of his artistic skill at a wedding ceremony, after the service or before the Te Deum and should be heard playing fiery and animated preludes, fugues and pedal solos with the full organ..."² As do his later colleagues in their organ methods, Petri begins his instructions with pedal scales. In his preliminary remarks dealing with pedalling he quite naturally refers to using the heel according to his rule: "... depending on the position of the keys one foot may be used successively several times." (See Example 1)

Following that, he goes on to describe the under-and-over placing of the feet and also a so-called "footshoving." The latter is used when it is not possible to place one foot underneath the other one. (See Example 2)

Petri's demands concerning fluent pedal playing are stringent: "... pedal application for runs therefore have to be learned first."³ He also demands versatility: "But does one always know beforehand on which key or the other one will end up? Thus to be on the safe side you should be prepared for all cases."⁴ He favors using different pedal formulae: "... so that the beginner does not get used to only one alone."⁵

Petri's extremely different pedallings which he applies to scales fortify the impression of a talented, practical, and efficient self-taught organist rather than that of a methodically trained professional pedagogue. In cases in which his pedallings (with the heel!) do not please he advises: "... use the feet alternately although in some cases ... it is a little troublesome."⁶ Obviously Petri reckons toe-playing to be a mere simplification of a fully differentiated and elaborate pedal technique!

On the whole Petri makes high demands upon pedal-playing: "... runs like rolls or barrels and semicircles," "... leaps in which the feet must climb about each other in a crosswise manner several times," "... polyphonic and mixed pedallings." In this connection Petri refers to possible difficulties when playing intervals with one foot owing to a "too short shoe."

Christian Friedrich Daniel Schubart also comments upon special shoes for organ-playing and heel-playing in his book *Ideen zu einer Aesthetik der Tonkunst* (1784) (*Ideas on the Aesthetics of Music*).

Playing the pedals poses great difficulties, owing to both its immense power as well as its varying nature. You may seldom use the right foot as you do the left, because the one really belongs to the sphere of the violoncello obbligato and the other borders the nature of the violon and the bass trombone. One has to have one's own shoes made for playing the pedals, making the heels very high so that one can play thirds and even fourths by leaping. Otherwise, the theory of playing the pedals is the same as the basso continuo.⁷

Schubart also describes W. Fr. Bach:

... doubtless the greatest organist in the world! ... his organ playing matches or

Example 1. Petri, p. 317



Example 2. Petri, p. 319



Example 3. Türk, p. 150



even surpasses that of his father's ... Besides his great father no one else has ever reigned over the pedals with such an omnipotence as he has. He takes up a fugue subject with his feet, makes mordents and trills with his feet and is able to dazzle even the largest audience by his ability to play the pedals.⁸

Does not Petri in his versatile and practical approach to pedal-playing, and the fact that he was a student of the brilliant W. Fr. Bach place him in the same "Bach tradition" attributed to Kittel? Burney even calls Schubart "scholar of the Bach school ... He was an organist in Ulm for some time."

Daniel Gottlob Türk

Turning to Türk, one finds little information about his training on the organ. Records show that he was taught music at the Kreuzschule in Dresden by Homilius, a Bach scholar, and he had piano lessons for three months with Johann Wilhelm Hässler. In chronicles written by Scherder of Altenbruch it is revealed that Türk took up music late in life—in fact only after he completed his apprenticeship to a draper and served for years as a journeyman in that business.⁹ Nevertheless, he was appointed organist of the well-known Frauenkirche in Halle in 1787. In his *Beitrag von den wichtigsten Pflichten eines Organisten (On the Most Important Duties of an Organist)*, Türk relegated pedal instruction to a mere three pages, and he describes ways of playing a few scales, but advises organists who are beyond that low level to skip them.¹⁰ On the whole, the bulk of his writing was aimed at "improving the musical liturgy" and is meant for schoolmasters, preachers, church committees, and persons who choose to become liturgical organists. The intention of teaching a person to become a competent artistic or virtuosic musician was evidently not in his thinking! Türk gives an example to show "where both parts of each foot are needed" and refers to Petri. (See Example 3)¹¹

Türk writes:

It does not suffice to play the low registers with the left, and the higher ones with the right foot, because this would cause an incoherence and leave many gaps, even at a moderate pace. [This can be interpreted as being in favor of playing cantabile tending towards a true legato.] ... In fact each foot acts as two fingers; because you play with the toe (front part) and with the heel [!]. Training continuously in this manner one may reach a quite high level of dexterity.¹²

It would be difficult to discern exactly what Türk classified as real pedal dexterity. However, as exemplified by Türk himself, organ-playing was at a very low level both in rural and in urban regions: "Many a person has the silly custom of resting his foot on the pedal throughout

his most tasteless runs. This results in most hideous dissonances and everything ends up as a motley jumble."¹³ His advice for accompanying instrumental music is also highly significant: "It is better not to play with the pedal those passages which are very rapid, especially the runs, and which you cannot shape in a clearly distinct and 'round' manner; instead, these should preferably be played with the left hand."¹⁴ Türk writes in his introduction what he demands from a good organist: good choral (hymn) playing, a thorough knowledge of the basso continuo, and the ability to play good and appropriate preludes.

Justin Heinrich Knecht

Knecht denounces the technique of touching the pedals lightly for single notes, a performance practice that Petri did not condone: "... therefore an organist must be careful to express everything by the pedals in order to avoid a gap here and a gap there."¹⁵ The first volume of Knecht's organ method, which is of interest here, was published in 1795. For the first time a formally trained organist with a technique based upon virtuosic expectations comes up with a didactic work. Naturally it stresses basic playing techniques. As a student of Vogler, Knecht already belongs stylistically to a different musical world, a fact which promptly arouses Türk's criticism. Knecht devotes his attention to proper development of pedal technique and related matters for eleven pages, and he addresses his teaching not only to beginners but also to the more advanced players.

It is curious to note that he attacks problems of pedalling from two perspectives: one for the organist who is required to play upon a pedalboard of only an octave or a little more, and one for the fortunate person who had a full pedalboard of twenty-five or more notes. For the former, he advises a rigorous toe-playing approach. It was easier on a small pedal clavier to use toes, alternating feet as much as possible. On such a limited span of pedal keys either foot could play any note. For the latter, the pedalboard of at least two octaves, it was physically difficult for the right foot to reach the low end and vice versa.^{16, 17}

Knecht himself did not consider pedalling with "toes only" a sensible practice on a full length pedalboard as is now the case in many quarters today. He therefore describes a second kind:

According to this [second kind] when playing an ascending scale passage one places the toe on a pedal key and turns the heel towards the next key in order to press it down with the heel. Then one turns the toe towards the third key and thus continues using alternately heel and toe ... depending on the position of the upper keys of the pedals one has to use the heel more often ... One should train oneself to

use this pedalling which is to be preferred to the first [toes only] in every respect, and which the great organist Vogler mostly used.¹⁸

In addition, Knecht makes it a rule: "Except in cases of urgency, beware of pressing the upper note with the heel or hopping from one key to the other with the toe."¹⁹

As exceptions Knecht then brings forth examples of scales in which two consecutive upper keys are played by the toe of the same foot and even a scale in which an upper key is played with heel.²⁰ Note the high G-sharp in the example below, a possibility which even the most ardent advocate of heel-playing might find questionable and uncomfortable. (See Example 4)

Knecht summarizes: "If one combines both pedallings a third one emerges which is the most convenient and which also has practical advantages."²¹ In his final exercises for polyphonic pedal-playing he gives additional instructions as to the choice of heel or toe to generate a strict legato.

Considering all of the aforementioned, it is safe to assume that Knecht was a highly skilled organist. His musical sensibilities evidently prompted him to pay attention to the danger of allowing the pedal to interfere with the overall musical fabric when dealing with contrapuntal music. "Using the pedal too much, especially when holding deep and low sounds fills the ear too much and becomes monotonous."²² According to Knecht it usually suffices "when one touches the pedals lightly to stress the main notes in order not to darken a melody or an outstanding delicate accompaniment by a continuous droning of the pedal."²³ This was not a new idea, having already been mentioned in 1710 by Friedrich Erhard Niedt in his book *Musicalischen Handleitung*.²⁴

Johann Christian Kittel

Turning to Kittel, we learn that his writings are considered to have special importance since he is known to have had lessons with J. S. Bach for two years

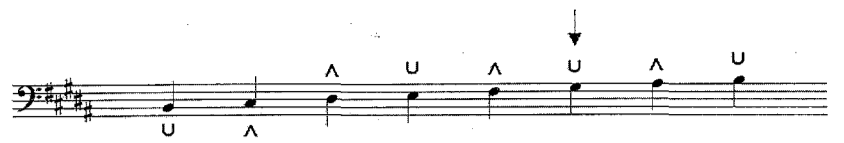
when he was sixteen years old. Kittel does not favor us with any information about pedal playing technique passed on to him by the great master himself. He mentions only that he received instructions for composing music and for playing the 'Clavier'.²⁵ Assuming that all keyboard instruments were covered by the term 'Clavier' his organ studies were not touched upon as being special. This is why Forkel writes about him later: "He is a thorough (although not a very dextrous) organ player."²⁶

It is very interesting that in his instruction book *Der angehende praktische Organist (The Beginning Practical Organist)*, Kittel does not give any practical explanation for performing nor does he supply any exercises for the novice. His book rather elaborates upon the theological, artistic, and aesthetic values necessary for playing the organ effectively in church. In this context he explains numerous rules dealing with figured bass and the theory of composition which underlie the matter of accompanying the German chorals. This is the only context which Kittel touches when he mentions a "method which is completely formed along the principles of Bach."²⁷ Also, his account of having 'lessons' (Unterricht) with Bach²⁸ refers solely to this context.

Yet, his own compositions reveal that he wrote in a simpler, sensitive and galant style, especially from an aesthetic point of view; Bach's former student had moved quite a distance away from his teacher. Kittel describes music as a language of sensitivity:

Happy is he who was given by nature and science the power of the Almighty to move, to heighten and to lead the hearts of thousands closer towards the Supreme Being by his playing . . . Lo, these tears of affection which are the most holy ones to be shed, these hearts so moved all wave up to God and you are the one who made flow these tears and moved these hearts . . . Reflect diligently upon the purpose of your playing, and always try to improve your moral behavior . . . the character of organ playing is strength, cordiality, dignity, solemn earnestness, majesty.²⁹

Example 4.



Even though these objectives are disdained in many circles today, in my opinion they are not evidence of a decay in church music. (Every kind of theology forms its own corresponding music.) However, concerning Kittel's ideas here, there is nothing much left of the school and tradition of J. S. Bach.

There was a good and practical reason for Kittel to write his book for beginners: the level of organ playing in Germany was extremely bad in all but the largest metropolitan centers. Proof of this can be found in another writing of Kittel: the *Choralbuch für Schleswig Holstein*, Altona 1803. Kittel describes the same applications for the pedals as Knecht does: the exclusive toe-playing with alternating feet, here called the "first and superior" kind, and the second kind which is to play with toe and heel of the same foot, here called the "older way." He warns of using the latter, however, "because one may easily destroy the pedal keyboard by clumsy usage. This second way may be used with the first (toe) method, but the first is to be preferred in all respects."³⁰ One can estimate the quality of his fellow organists when it can be seen that he has to explain the distribution of the four parts of the choral for the two hands!

Summary and analysis

Surveying the teaching literature chronologically, I am convinced that it was deemed necessary and of great importance to provide help for organists who had no means of serious organ study and who depended largely upon self-help method books for private study. We cannot draw valid conclusions about the playing proficiency of all four writers dealt with so far. We know that Knecht and Petri held respectable positions and wrote studies that would have been helpful to even advanced players. Türk and Kittel, on the other hand, were concerned primarily with the liturgical aspect of organ playing. They act not as experienced organists drawing upon a rich vein of professional training as performers upon the organ, but as high clerical officials with that as their primary station in life—not first and foremost performers.

The first author, Petri, still deals quite naturally with heel playing, and his demands upon pedal dexterity are the most extensive of all. Kittel, the last author of the four, favors and demands the playing of the pedals with toes only, but we must not forget that his words were directed at the beginner and the untrained.

In my opinion the reasons are less to be found in a historical tradition than in pedagogic aims. At the end of the 18th century the duties of appointed teachers and organists were being merged. "The union of school and church offices hopelessly overburdened the musician-educators, and the situation corresponded to the union of throne and altar."³¹ The education of teachers thus implied obligatory organ study, whether the future teacher was talented and willing or not. "In many cases this was not in the least appropriate for creating qualified organists."³² "Someone who

could already accompany the chorals regularly with the organ, without pedals, was considered in some rural districts to be an advanced organist."³³

At the end of his book, *Der angehende praktische Organist*, Kittel writes:

Many organists do not have any knowledge of music theory. Their art on the whole is limited to making scanty work of a choral and to playing an easy and studied prelude or postlude without faltering or stumbling. To be fair, one cannot demand much more from any single man who should at the same time be an organist, a teacher, and maybe a verger, and who never has had the benefit of a scholarly education . . . and who is troubled by poor domestic circumstances.³⁴

Seen from this angle, Kittel's pedalling directions can be understood in a completely different light: using the toes for the pedals is undoubtedly the easiest and most natural way for beginners. Kittel's strong emphasis on toe playing and his warning about damaging the pedalboard when using the heel is aimed at those poor students who were totally without talent or the time to develop a genuine technique. Regular pedal exercises would undoubtedly have brought forth a different and more musical pedalling.

Unfortunately, it is impossible to obtain any knowledge about J. S. Bach's pedal playing from these available sources with which we have been dealing. Forkel describes Bach's pedal technique from the viewpoint of a later generation:

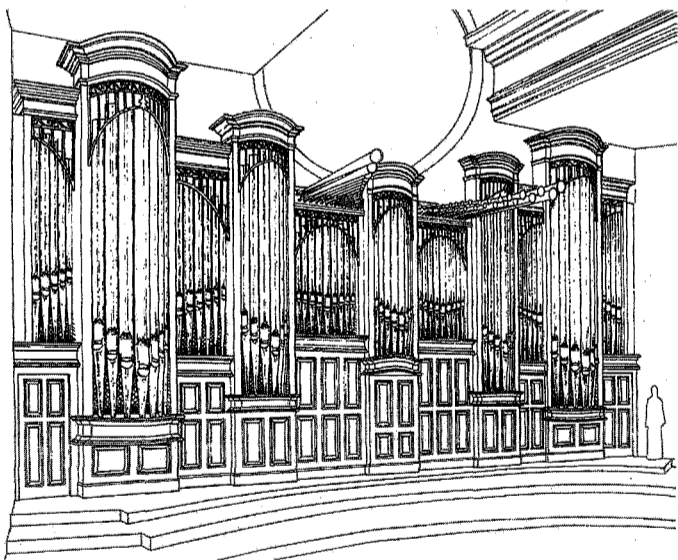
Bach . . . used . . . the pedal obligato in a way known to very few organists. He did not only pedal the ground tones (bass notes) or the lowest notes ordinarily played by the fifth finger of the left hand, but played a complete melody with his feet which was of such a nature that others would scarcely have been able to play it with their five fingers.³⁵

A contemporary of Bach by the name of Mitzler praises him: "With his two feet he was able to execute passages of a kind that would have given many a skillful player of the keyboard great pains to negotiate with his five fingers."³⁶ Gerber writes: "His feet had to imitate every subject and every passage which the hands had played beforehand. No appoggiatura, no mordent, no tied trill was allowed to be missed or to sound less nice and round."³⁷ A certain Bruggaier recorded: "J. S. Bach is singularly outstanding concerning his most skillful usage of the organ pedals."³⁸ In another instance he continues: "Bach's double pedal playing originates from the same disposition as do fugues for solo violin. Both are an expression of an instinct for virtuoso performance which sometimes ignores technical limits."³⁹

The only instructions for using toe pedalling ascribed to J. S. Bach himself come from his student Tobias Krebs.⁴⁰ Krebs' comments, however, I am compelled to analyze in the same context as those of Kittel's pedal instructions: as a guide for neophyte organists, often forced to teach themselves. Albrecht writes about a toe-heel technique learned from Johann Caspar Vogler who

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was also a student of Bach.⁴¹

In all likelihood, those organists who were able to play the organ, including pedals, in true virtuosic style during the baroque era numbered only a few. Among the organists from Tunder to Krebs (1630–1780) one can find only a handful with a pedal technique that well-trained organists today take for granted. Because of this fact it is impossible to point to any scheme or course of study of that time that could have brought about widespread technical proficiency in pedal playing. Those who excelled were gifted and were persons of vision. A survey of the organ music of the period in question reveals that the bulk of it does not require a facile pedal technique and can be played most easily using only toes. It is the monumental and demanding masterpieces of the few that prompt us to doubt the efficacy of following the “toes only” plan for all baroque pieces.

Historical research uncovers other good reasons for widespread pedalling using only toes. Many of the old organs had pedalboards of such varying dimensions that a universal technique was out of the question. Many historic organs are indeed impossible to play using heels for the simple reason that the pedal dimensions preclude it. The pedals are too short, front to back, for anything but toes, and often the console layout made the player sit in a rather unbalanced position that would have prevented using heels. In spite of these drawbacks, in some situations it is possible for the expertly trained organist to use heels occasionally. So much depends upon such things as size of the foot, height of the player, as well as the training. In all of the writings to be found, only one person, Eduard Bruggaier, gives specific details about pedalboards and their dimensions.⁴² According to the results of his measuring the long keys of the Compenius organ in Frederiksberg (43 cm) or those of Gottfried Silbermann (55 cm) it would be possible to play with the heels, even with the size of our feet nowadays. In any case, I am confident that if there is enough space to pass one foot over or under the other for toe-playing, there is also space enough for using the heel on the keys.

Many sources document that even when historic organs were being built, undersized pedalboards provoked anger and criticism by the true virtuoso players. Of course, such organists were the tiny minority. Arnolt Schlick wrote in *Spiegel der Orgelmacher und Organisten* in 1511: “So do not make the pedal keys too slim or too broad, but take a reasonable common measurement for the usage of everyone so that he may strike two parts with one foot . . . the sharp key of the pedals should not stand upwards at the end, but be even.”⁴³

Jacob Adlung from Erfurt, a predecessor of Kittel, wrote about the keys:

The keys should not be too short, because the feet are otherwise not able to be placed one after the other comfortably. The width of the keyboard has to be the same in every other organ, because it would be annoying having to change the accustomed way of playing for each organ. It should be possible to reach the outer keys without trouble when sitting in the middle, and furthermore having enough room for the feet.⁴⁴

Again:

The whole pedalboard should be installed a little inwards, because if one wanted to play something special, it would otherwise not be possible to move. The reason for this is that feet sometimes have to follow each other and there must be enough room for them. If you want to gain space by setting the bench farther away, the manual would be too far away to play . . . Such players who do not make much fuss about the pedals do not need such devices: however, one has to build in such a manner that it is convenient for a wide range of players . . . Also the lightness of touch is to be praised . . . times change; nowadays one wants to play two or three tailed notes [sixteenth or thirty-second notes] which one also should be able to slur.⁴⁵

In the organ method book of Johann Gottlob Werner it is printed: “It is preferred to make the pedal keys out of oak wood and to adjust the length in such a manner that it is convenient to place one foot after the other . . . It should also be considered that proceeding with the toe and heel of one foot should be possible in a most convenient way.”⁴⁶

Johann Christian Wolfram writes:

In cases in which the organist is obliged to stretch far out to reach the manual and consequently is in constant danger of falling off the bench or if the manual is too close, too low, or too high . . . in all these cases the manuals have been installed wrongly, because it hinders good and convenient playing. It is incredible how unconcerned our good ancestors were in this respect[!]. One finds old organs at which the poor organists must have made a quite comical figure!⁴⁷

When writing his book, Wolfram “had in mind the organists and rural school teachers who in most places performed the duties of the church organist.”⁴⁸

People everywhere were lamenting the poor organ playing in the churches and also were criticizing bad organ construction. From the point of view of the poor organ builders, it was quite probable that they had to build the minimum instrument for the situation, considering that the church would not spend more money than was necessary and their instruments were to be played by organists quite pedestrian in capabilities. Pedalboards did not have to be complete and versatile divisions for the run-of-the-mill usage.

In the end, perhaps one should even be allowed to point out that 200 years ago people generally were of smaller stature. According to a study by Professor George Kenntner⁴⁹ the average height has increased by 20 cm (7½ inches) from 1750 to today. Therefore, what we consider too-small pedalboards today might not have been such a problem then.

Always of great interest are the questions as to whether musicians and musical aesthetics helped to develop the art of organ building or whether the latter brought on styles of playing, or whether compositions helped develop technical improvements in the instrument or vice versa. How extremely different are the historic instruments from each other in cases in which we can be certain the old organ has not been altered. Just a few examples: Some actions are quite easy to play while others on the contrary are almost impossible because of the hard action; wind may be steady, even under full organ, whereas a neighboring organ

has wind so shaky that it is truly an abomination; organs are tuned to different intonations, so a piece of music that sounds right on one will sound ugly on another; organs with short octaves allow the hand to span a tenth with ease, while on a standard keyboard that is not possible for many players; the compass of the keyboards vary in range as much as an octave. In short, organ playing is always a new experience and depends completely upon the individual instrument and its location.

Thus, a true historical interpretation, applying the most detailed knowledge possible, about practical performing conditions would be nothing more than a mere attempt to find the ‘best’ solution for the individual instrument, and let us admit that after all is said and done, the musical outcome is in the hands and feet of the organist interpreting the music.

When I teach pedal playing I sympathize with Petri: One has to be ‘armed’ to encounter all kinds of pedalboards, all shapes and styles. I believe that a pure application of toe-playing must be understood and practiced, but not to cling to it rigorously. To understand it is necessary to employ it to make musical sense: “. . . a secure and effortless technique will free the player to concentrate on playing more musically and communicating with the listener . . .”⁵⁰ This in fact is the whole point: to let the music speak, and not be overly compelled to adhere to narrow views on toe or heel. ■

Prepared for publication in English by Emmet G. Smith, Fort Worth, Texas.

Notes

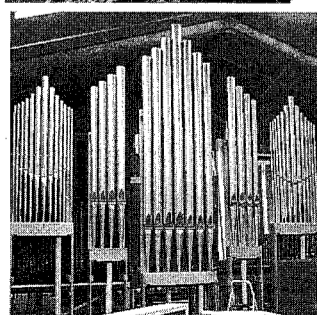
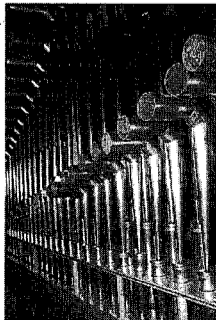
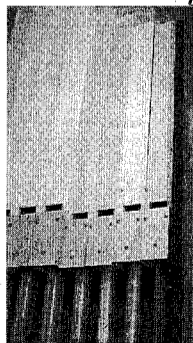
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Johannes Geffert (b. 1951) is professor for organ and improvisation at the Hochschule für Musik in Köln, Germany, where he is head of the department for Protestant Church Music. The son of Hans Geffert, a well-known organist, he grew up with traditions of organ-playing. His teachers were Dr. Michael Schneider and Nicolas Kynaston. Geffert has concertized throughout Europe and the United States, and his stylistic sensitivity and clarity have elicited comparison with Glenn Gould.

Emmet G. Smith was Herndon Professor of Organ and Church Music at Texas Christian University for 45 years. A Fulbright Scholar to France in 1955–56, he saw 13 of his TCU organ students win Fulbright Scholarships upon graduation from the university in Fort Worth, Texas. Interestingly, Smith knew the elder Hans Geffert in Bonn, and also took his TCU class of organ students to study with Dr. Schneider in Germany several summers. On one such study trip he met the young Johannes when he was a boy of twelve years.

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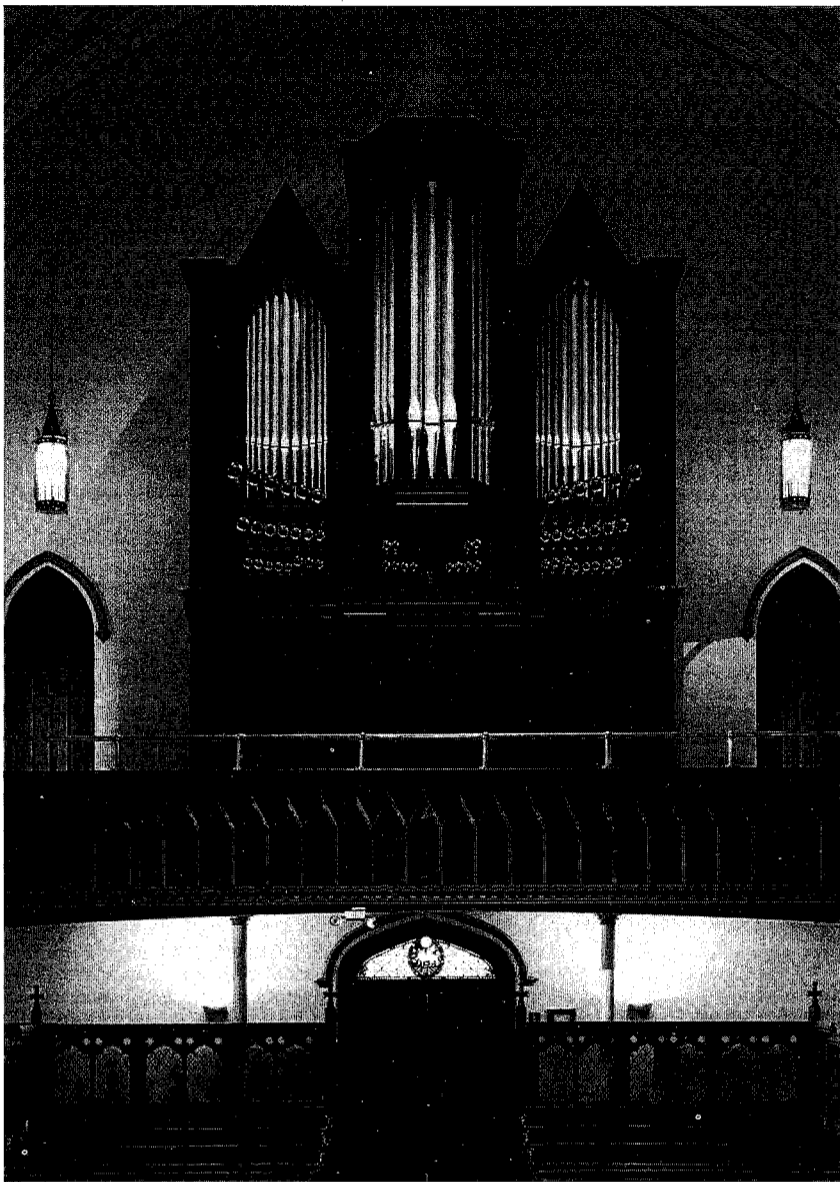


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M. L. Bigelow & Co., Inc., American Fork, Utah, has built a new organ for All Souls' Episcopal Church, Oklahoma City, Oklahoma; this is the firm's Opus 26: 19 stops, 22 ranks. This instrument is the world's first tracker organ incorporating both dual stop action (mechanical and electrical) and "Either/Or" registration whereby many of the stops can be drawn on either manual. The solid state combination action provides eight levels of memory. The instrument is of quartered white oak and is located in a small gallery at the rear of the church's new chapel which seats ninety people. Some of the various challenges included very limited floor space and ceiling clearance, a round stained glass window to clear, and choir seating for 22. The solution was a low, wide case for the manual pipes, with the pedal pipes placed behind. The terraced glass desk was fitted with a tempered glass music rack and was detached to permit choir seating directly in front of the case, and to facilitate conducting the choir from the organ bench. Manual keys span C1-a58 and are of bone and ebony. The AGO pedalboard has thirty notes. Temperament is Fisk I, which gives some variety of key colors, the key of F being the most solid sounding. Metal pipes are of various alloys ranging from 31% for most inside pipes to 75% tin for the façade. Wood pipes are of oak and maple. Wind is by a blower-fed wedge bellows which is weighted to supply 70mm pressure. Relatively light pressure and gentle voicing combine to create a sound that is not too hard on the choir's ears. The organist can deactivate wind stabilizers from the key desk to achieve flexible winding. Both the organist, Dr. Laura van der Windt, and the consultant, Dr. Gerald Frank, were actively involved in

the tonal design and finishing of the instrument. The inaugural recital was played by David Higgs on 5 February 2000. Due to limited seating in the chapel, Dr. Higgs repeated the recital twice the following day.

—Michael Bigelow

Cover

Austin Organs, Inc., Hartford, Connecticut, has installed a new Antiphonal organ at Christ Church Cathedral, Hartford. The cathedral dates from 1828, and was subsequently supplied with successive organs by Erben, Hook & Hastings, and Skinner. Austin #2417 was installed in the chancel in 1965. At that time, preparations were made in the console for an Antiphonal division to be placed in the rear gallery, but nothing occurred until 2000 when a move was started to fit a Trumpet in the rear gallery. This idea grew into a plan for a complete Antiphonal division somewhat larger than that envisaged in the console preparations of 1965. Taking advantage of the reconstruction of the console with solid-state mechanisms, drawstops were provided for a seven-stop division, with a chamade 8' to be played from the Great, Positiv and Pedal.

Austin #2417 was typical of its times in following a Germanic neo-classical line. Whatever the virtues of that style, it is arguable that it is not entirely satisfactory for an Episcopal liturgy, particularly in encouraging congregational singing. The new Antiphonal Diapason chorus is therefore resolutely English traditional in style, and devoted solely to congregational support. To this end a Pedal Bourdon 16' has been provided for that firm foundation that is so assuring for hesitant congregations.

The two stops under the heading of Continuo, namely Stopped Diapason 8' and Stopped Flute 4', are voiced not as part of the main chorus, but for the

accompaniment of small choral groups singing from the west gallery. An arrangement has been made for a keyboard to be plugged in on the west gallery for such occasions.

The Trompette en chamade is playable from the Great, Positiv and Pedal. This stop is made from polished brass and fitted with flares and speaks on 8 inches wg. The tone is decidedly different from most stops of this name. The sound is round and focused, grand rather than aggressive, and nearer Tuba in effect.

The casework of the new section is derived in form and proportion from the Hook & Hastings organ of the 1860s, and is a fine and ornamental addition to the cathedral furniture.

The Antiphonal division was taken into use on Christmas Day 2001.

—Austin Organs, Inc.

(photo by Robert Benson)

ANTIPHONAL

- 8' Open Diapason
- 4' Octave
- 2' Super Octave
- IV Mixture

CONTINUO

- 8' Stopped Diapason
- 4' Stopped Flute

PEDAL

- 16' Bourdon

TROMPETTE EN CHAMADE

- Great
- Positiv
- Pedal

Manual I/Manual II

- 8' Praestant (Man I/II)
- 8' Chimney Flute (Man I/II)
- 8' Viola da Gamba (Man I/II)
- 8' Voix céleste (Man II)
- 4' Octave (Man I/II)
- 4' Conical Flute (Man I/II)
- 2' Octave (Man I/II)
- 2½' Cornet (Man I)/Nasard (Man II)
- Mixture III-IV (Man I)/ II (Man II)
- 8' Trumpet (Man I/II)
- 8' Clarinet (Man I/II)

Pedal

- 16' Subbass
- 8' Principal Bass
- 8' Gedeckt Bass (ext)
- 4' Octave Bass (ext)
- 2½' Mixture
- 1½' Mixture (ext)
- 16' Fagott
- 8' Trumpet

Tremulant/Flexible Wind
Couplers: I/Ped, II/Ped, III/
Zimbelstern

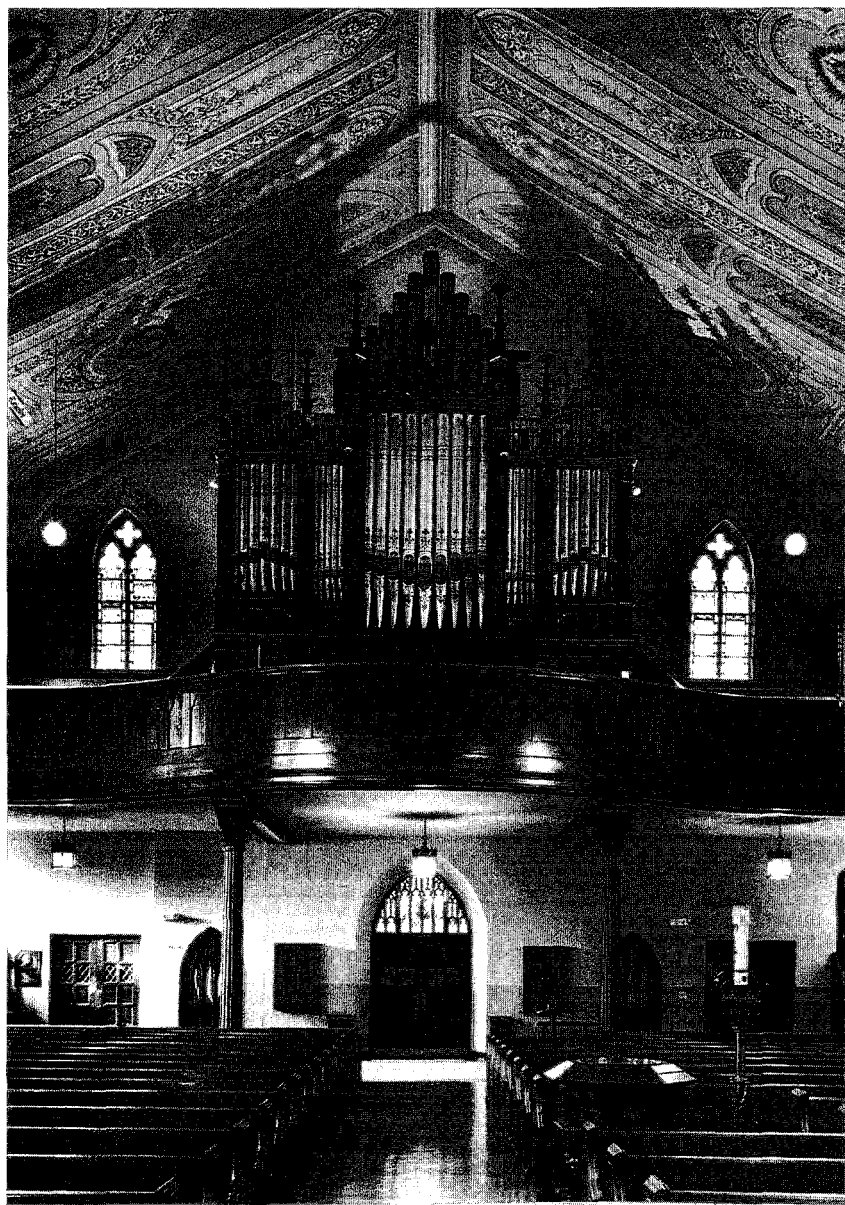
- Detached keydesk to facilitate directing choir from bench. Lighted music shelf and pedal board. Glass music rack.
- Self-regulating, suspended mechanical key action. Keys of bone and ebony.
- Mechanical stop action. Multi-level combination action with 8 memories operates stops electrically. Pistons: 8 Generals, 6 Manual, 4 Pedal. Coupler stop knobs are duplicated as toe and thumb piston reversibles.
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J.W. Muller Pipe Organ Company, of Croton, Ohio, has completed the tonal restoration of the 11/38 William Schuelke organ at St. Mary's Catholic Church located in Historic German Village of Columbus, Ohio. The organ was originally dedicated in July of 1902, shortly before Schuelke's death. Of the approximately 160 organs by Schuelke, this is one of perhaps 13 still known to exist.

On November 12, 1895, patent number 549690 was issued to Schuelke for a membrane chest with tubular pneumatic action. This action was in use at St. Mary's until 1941. At that time, the tubular pneumatic action was converted to electro-pneumatic, but the patented membrane chests remained intact. After research and consultation with several sources, it was determined that these windchests should be replaced. Inherent problems existed in the original design of the windchests; the speech characteristic of the upper range of the pipes was adversely affected and the chests would be difficult and costly to restore. In addition, a new console had

been installed in 1941, and the original reservoir system was replaced in 1974. It was agreed by all that enough mechanical damage had previously occurred to compromise the integrity of a true restoration. The best option was to proceed with a comprehensive tonal restoration and to install new and modern components, including a custom drawknob console built by J.W. Muller.

Our goal was to restore this historically significant organ as a definitive tonal example of early 20th-century American organ building. Thankfully, all but a few individual pipes are still original to the instrument. Extensive restoration work was completed on each pipe. Repair were made to correct damage caused by age and abusive tuning techniques. Although it was necessary to install tuning sleeves on cone-tuned pipes, scrolls were retained wherever possible. Old wood pipe feet with wood shims to regulate volume were replaced with new regulating wood feet. Minor specification changes were made and the organ was re-pitched to A=440 from A=437 to provide a stronger foundation for the

active music program at St. Mary's Church. Tonal balances and volume levels were set, and the historic early 20th-century sound of the organ was re-established by John Muller and David Beck. The organ was rededicated on August 11, 2001, by The Most Reverend James A. Griffin, Bishop of the Diocese of Columbus. On February 17, 2002, William N. Osborne of Denison University presented a recital-lecture on late Victorian American organ composers for the Columbus AGO chapter.

—John W. Muller

Photo by Steven Eckert

GREAT

- 16' Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Doppel Flöte
- 8' Melodia
- 8' Dulciana
- 8' Unda Maris (was Sw Aeoline)
- 4' Octave
- 4' Flute Harmonique
- 4' Violina (originally in Sw)
- 2 1/2' Octave Quint
- 2' Super Octave
- IV Mixture
- 8' Trumpet
- Tremulant

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Quintadena
- 8' Viola di Gamba (was Gt Gamba)
- 8' Viola Celeste (was Sw Salicional)
- 4' Gemshorn (originally in Gt)
- 4' Flauto Traverso
- 2' Piccolo
- III Dolce Cornet
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- Tremulant

PEDAL

- 16' Double Open Diapason
- 16' Subbass
- 16' Bourdon
- 8' Octave Bass
- 8' Violin Cello
- 16' Trombone

Couplers

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

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 July 7, Marcel Siebers
 July 14, Suzanne Magassy
 July 21, Gerald Martindale
 July 28, Amy Heebner
 August 4, Ellen Espenschied
 August 11, George Matthew, Jr.
 August 18, Pieter Blonk
 August 25, Lucy Dechene

Alfred, New York

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

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays, 8 pm, through August 18

Ann Arbor, Michigan

University of Michigan, Ann and Robert H. Lurie Tower, Mondays at 7 pm
 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
 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
 July 7, Patrick Macoska
 July 14, Wylie Crawford
 July 21, Linda Dzuris
 July 28, David Hunsberger
 August 4, Jenny King
 August 11, Julia Walton
 September 1, Dennis Curry

Centralia, Illinois

Centralia Carillon, Saturdays at 6:30 pm
 August 24, R. Robin Austin
 September 7, Dennis Curry
 September 21, Jeff Davis

Chicago, Illinois

University of Chicago
 Laura Spelman Rockefeller Memorial Carillon, Sundays at 6 pm
 July 7, Julia Littleton
 July 14, Auke de Boer
 July 21, Gijsbert Kok
 July 28, Jim Fackenthal
 August 4, Lisa Lonie
 August 11, Julie Ford
 August 18, Ray McLellan
 August 25, Beverly Buchanan

Cohasset, Massachusetts

St. Stephen's Episcopal Church
 Sundays at 6 pm
 July 7, Gijsbert Kok
 July 14, Marcel Siebers
 July 21, Amy Heebner
 July 28, George Leggiero
 August 4, Daniel Kerry Kehoe
 August 11, Andrea McCrady
 August 18, Sally Slade Warner

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
 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
 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 10, Ray McLellan
 July 17, Wylie Crawford
 July 24, Linda Dzuris
 July 31, David Hunsberger

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
 July 9, Larry Weinstein, 7 pm
 Irish Thunder Bag Pipe Band, 8 pm
 July 16, Frank DellaPenna 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
 August 6, Phil Harmonix Quartet, 8 pm
 Steve Schreiber, 7 pm
 August 13 Girls from Mars, Sounds of the Big Band Era, 7 pm
 Lisa Lonie, 8 pm
 August 20, Family Concert Night, 7 pm
 Julianne Vanden Wyngaard, 8 pm
 August 27, Eric Mintell Jazz Ensemble, 7 pm
 Carlo van Ulf, 8 pm

Germantown, Pennsylvania

First United Methodist Church, Mondays at 7:30 pm
 July 8, Larry Weinstein
 July 15, Doug Gefvert

Glencoe, Illinois

Chicago Botanic Garden, Theodore C. Butz Memorial Carillon, Mondays at 7 pm
 July 8, Julia Littleton
 July 15, Auke de Boer
 July 22, Gijsbert Kok
 July 29, Jim Fackenthal
 August 5, Lisa Lonie
 August 12, Julie Ford
 August 19, Ray McLellan

Gloucester, Massachusetts

Church of Our Lady of Good Voyage
 Tuesdays at 7 pm
 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 9, Margo Halsted
 July 16, Wylie Crawford
 July 23, Linda Dzuris

Hartford, Connecticut

Trinity College Chapel, Plumb Memorial Carillon, Wednesdays at 7 pm
 July 10, Auke de Boer
 July 17, Marcel Siebers
 July 24, Lisa Lonie
 August 7, Sally Slade Warner
 August 14, Andrea McCrady
 August 21, George Matthew, Jr.

Lawrence, Kansas

University of Kansas, World War II Memorial Campanile
 Sundays at 5 pm, July 7, 14, 21
 Wednesdays at 7 pm, July 10, 17, 24
 Elizabeth Egbert Berghout,
 Carillonneur

Mariemont, Ohio

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

Middlebury, Vermont

Middlebury College, Fridays at 4 pm
 July 12, Marcel Siebers
 July 19, Suzanne Magassy
 July 26, Alexander Solovov, Elena Sadina and Sergei Gratchev
 August 2, Dionisio Lind
 August 9, Amy Heebner (7 pm)

Naperville, Illinois

Naperville Millennium Carillon, Tuesdays at 7 pm
 July 9, Wylie Crawford
 July 16, Auke de Boer
 July 23, Gijsbert Kok
 July 30, Jim Fackenthal
 August 6, Lisa Lonie
 August 13, Julie Ford
 August 20, Ray McLellan

New Canaan, Connecticut

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

New Haven, Connecticut

Yale University, Harkness Memorial Tower, Fridays at 7 pm
 July 12, Gijsbert Kok
 July 19, Marcel Siebers
 July 26, Lisa Lonie
 August 2, Ellen Espenschied
 August 9, Daniel Kerry Kehoe
 August 16, George Matthew, Jr.

Niagara Falls, Ontario

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

Northfield, Vermont

Norwich University, Saturdays at 1 pm
 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 8, Gijsbert Kok
 July 15, Marcel Siebers
 July 22, Amy Heebner
 July 29, George Leggiero
 August 5, Daniel Kerry Kehoe
 August 12, Andrea McCrady
 August 19, George Matthew, Jr.

Ottawa, Ontario

Peace Tower Carillon
 Weekdays 2:00-3 pm, July & August
 Weekdays, noon to 12:15 pm, September to June
 Gordon Slater, Dominion Carillonneur

Princeton, New Jersey

Princeton University, Cleveland Tower Carillon, Sundays at 1 pm
 July 7, Larry Weinstein
 July 14, Steven Schreiber
 July 21, Marcel Siebers
 July 28, Scott Parry
 August 4, R. Robin Austin
 August 11, Melissa Moyer
 August 18, Ellen Espenschied
 August 25, Lisa Lonie
 September 1, Carlo van Ulf

St. Paul, Minnesota

House of Hope Presbyterian Church
 Noyes Memorial Carillon
 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
 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 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

Valley Forge, Pennsylvania

Washington Memorial Chapel, Wednesdays at 7:30 pm
 July 10, Larry Weinstein
 July 17, Frank Della Penna & Cast in Bronze
 July 24, Marcel Siebers
 July 31, Robin Austin
 August 7, Doug Gefvert, Irish Thunder Bagpipe Band
 August 14, Steve Schreiber
 August 21, Julianne Vanden Wyngaard
 August 28, Carlo van Ulf

Williamsville, New York

Calvary Episcopal Church, Niederlander Carillon, Wednesdays at 7 pm
 July 10, Gloria Werblow
 July 24, Julia Walton

North Americans Abroad

Gerald Martindale

Aug. 8, Groningen, The Netherlands
 Aug. 9, Dokkum, The Netherlands (carillon and organ)
 Aug. 10, Hoogeveen, The Netherlands
 Aug. 11, Nivelles, Belgium
 Aug. 12, Kortrijk, Belgium
 Aug. 13, Menen, Belgium
 Aug. 16, Cuijk, The Netherlands
 Aug. 17, Voorburg, The Netherlands
 Aug. 18, Douai, France
 Aug. 29, Genk, Belgium
 Aug. 30, Grimbergen, Belgium
 Sept. 8, Wavre, Belgium

George Matthew, Jr.

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, Hoogeveen, 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
 Aug. 1, Genk, Belgium
 Aug. 2, Cuijk, The Netherlands
 Aug. 4, Nivelles, Belgium
 Aug. 5, Leuven (Library), Belgium
 Aug. 5, Mechelen, Belgium
 Aug. 11, Oslo (Town Hall), Norway
 Aug. 17, Almere Haven, Netherlands
 Aug. 18, Ieper, Belgium
 Aug. 19, Kortrijk, Belgium
 Aug. 20, Menen, Belgium
 Aug. 22, Perpignan, France
 Aug. 31, Taninges, France
 Sept. 8, Wavre, Belgium (carillon and organ)

Carlo van Ulf

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

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Calendar

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

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

UNITED STATES East Of The Mississippi

- 15 JULY
Stefan Engels; Dendrin's Chapel, Interlochen Center for the Arts, Interlochen, MI 8 pm
Peter Richard Conte, music conference; University of the South, Sewanee, TN (through July 21)
- 16 JULY
Lois Regestein; First Parish Church, Brunswick, ME 12:10 pm
Stephen Rumpf; Portland City Hall, Portland, ME 7:30 pm
Bryan Kirk; Old West Church, Boston, MA 8 pm
Richard Hoskins; Holy Name Cathedral, Chicago, IL 4 pm
- 17 JULY
Andrew Scanlon; Memorial Music Hall, Methuen, MA 8 pm
Larry Carson; Union Chapel, Oak Bluffs, MA 12 noon
Organ and brass; Union Chapel, Oak Bluffs, MA 8 pm
Joseph Gramley; Lincoln Center, New York, NY (also July 21)
Alan Morrison; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Robert Unger; Faith Lutheran, Appleton, WI 12:15 pm
- 18 JULY
George Bozeman, Jr.; St. John's Roman Catholic Church, Bangor, ME 7 pm
Jason Kissel; National City Christian Church, Washington, DC 12:15 pm
- 20 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Gijsbert Kok, carillon; The Culver Academies, Culver, IN 4 pm
- 21 JULY
CONCORA Summer Choral Workshop, Handel, *Messiah*, Part II; St. Joseph College, West Hartford, CT, through July 27
Joseph Gramley, Julliard Percussion Seminar; Julliard School, Lincoln Center, New York, NY (through July 28)
Eugenio Fagiani; Cathedral of St. Patrick, New York, NY 4:45 pm
Marvin Mills; National Cathedral, Washington, DC 5 pm
Robert Dobey; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Sarah Read; Holy Name Cathedral, Chicago, IL 4 pm
- 23 JULY
Susan Johnson, with baritone; First Parish Church, Brunswick, ME 12:10 pm
Frederick Jodry; Old West Church, Boston, MA 8 pm
- 24 JULY
Ken Cowan; Memorial Music Hall, Methuen, MA 8 pm
R. Harrison Kelton; Union Chapel, Oak Bluffs, MA 12 noon
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Michael Simonini; St. Bernard's, Appleton, WI 12:15 pm
- 25 JULY
Marcel Siebers, carillon; Longwood Gardens, Kennett Square, PA 7 pm
Marvin Mills; National City Christian Church, Washington, DC 12:15 pm
- 27 JULY
CONCORA; St. Joseph College, West Hartford, CT 4 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

- 28 JULY
Joseph Smith; Cathedral of St. Patrick, New York, NY 4:45 pm
Eugenio Fagiani; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Brian Harlow; Cathedral of the Holy Angels, Gary, IN, 3 pm
Alan Hommerding; Holy Name Cathedral, Chicago, IL 4 pm
- 30 JULY
Kevin Birch; First Parish Church, Brunswick, ME 12:10 pm
Steve Patchel; Old West Church, Boston, MA 8 pm
- 31 JULY
Erik Wm. Suter; Memorial Music Hall, Methuen, MA 8 pm
James Calhoun; Union Chapel, Oak Bluffs, MA 12 noon
David Lester; Round Lake Auditorium, Round Lake, NY 7 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Lutheran Outdoor Ministry Swing Choir; Edison Park Lutheran, Chicago, IL 7 pm
Naomi Rowley; First English Lutheran, Appleton, WI 12:15 pm
- 1 AUGUST
Walt Strony; City Hall Auditorium, Portland, ME 7:30 pm
Rose Ensemble; Coral Gables Congregational Church, Coral Gables, FL 8 pm
- 3 AUGUST
Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Ieuan Jones; Wildflower Music Festival, White Mills, PA 6 pm
- 4 AUGUST
Aaron Comins; Cathedral of St. Patrick, New York, NY 4:45 pm
Chris Johnson; National Cathedral, Washington, DC 5 pm
William Picher; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
James Russell Brown; Holy Name Cathedral, Chicago, IL 4 pm
- 5 AUGUST
John Obetz; Silver Bay Association, Silver Bay, NY 7:30 pm
Carol Williams; Round Lake Auditorium, Round Lake, NY 8 pm
- 6 AUGUST
Harold Stover; First Parish Church, Brunswick, ME 12:10 pm
John Weaver; City Hall Auditorium, Portland, ME 7:30 pm
Ross Wood; Old West Church, Boston, MA 8 pm
James Calhoun, with soprano; Union Chapel, Oak Bluffs, MA 8 pm
Carol Williams; Round Lake Auditorium, Round Lake, NY 1 pm
- 7 AUGUST
Yuko Hayashi; Memorial Music Hall, Methuen, MA 8 pm
Richard Hill; Union Chapel, Oak Bluffs, MA 12 noon
Michael Stairs; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Collette Beuther; Prince of Peace Lutheran, Appleton, WI 12:15 pm
- 9 AUGUST
Gary Zwicky; Carnival of Animals; Union Chapel, Oak Bluffs, MA 10 am
- 10 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
- 11 AUGUST
Stewart Wayne Foster; Colby College, Waterville, ME (through August 17)
Jennifer Pascual; Cathedral of St. Patrick, New York, NY 4:45 pm
Andrea Boudra; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Ralph Tilden; Boone United Methodist Church, Boone, NC 4 pm
- 12 AUGUST
Michael Murray; Round Lake Auditorium, Round Lake, NY 8 pm
- 13 AUGUST
Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
Thomas Heywood; City Hall Auditorium, Portland, ME 7:30 pm

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Diane Luchese; Old West Church, Boston,
MA 8 pm
Michael Murray; Round Lake Auditorium,
Round Lake, NY 1 pm

14 AUGUST

Thomas Heywood; Memorial Music Hall,
Methuen, MA 8 pm
Steven Young; Union Chapel, Oak Bluffs,
MA 12 noon
David Schrader; Ocean Grove Auditorium,
Ocean Grove, NJ 7:30 pm
Mark Bloedow; Memorial Presbyterian
Church, Appleton, WI 12:15 pm

15 AUGUST

Paul Bisaccia; Colby College, Waterville, ME
7:30 pm

17 AUGUST

David Messineo; Ocean Grove Auditorium,
Ocean Grove, NJ 12 noon

18 AUGUST

Antonius Bittmann; Cathedral of St. Patrick,
New York, NY 4:45 pm
Andrew Holman, with brass; Round Lake
Auditorium, Round Lake, NY 8 pm
Todd Fair, carillon; Longwood Gardens, Ken-
nett Square, PA 2:30 pm
Richard Pilliner; National Cathedral, Wash-
ington, DC 5 pm
David Lang; Basilica of the National Shrine of
the Immaculate Conception, Washington, DC 6
pm
Stephen Schnurr; Holy Name Cathedral,
Chicago, IL 4 pm

20 AUGUST

Ken Cowan; City Hall Auditorium, Portland,
ME 7:30 pm
Junko Ito; Old West Church, Boston, MA 8
pm
Andrew Holman, with brass; Round Lake
Auditorium, Round Lake, NY 1 pm

21 AUGUST

Stephen Tharp; Methuen Memorial Music
Hall, Methuen, MA 8 pm
Dana Hull; Union Chapel, Oak Bluffs, MA 12
noon
Luann Stensberg; Trinity Lutheran, Neenah,
WI 12:15 pm

22 AUGUST

Lyn Larsen; City Hall Auditorium, Portland,
ME 7:30 pm
J. Christopher Pardini; Union Chapel, Oak
Bluffs, MA 8 pm
Don Kinnier (silent movie); Ocean Grove
Auditorium, Ocean Grove, NJ 7:30 pm

24 AUGUST

Julianne Wyngaard, carillon; Longwood
Gardens, Kennett Square, PA 5 pm

25 AUGUST

David McCaffrey; Cathedral of St. Patrick,
New York, NY 4:45 pm
Richard Pilliner; Basilica of the National
Shrine of the Immaculate Conception, Wash-
ington, DC 6 pm

27 AUGUST

Diane Meredith Belcher; City Hall Auditor-
ium, Portland, ME 7:30 pm
Jeremy Bruns; Old West Church, Boston,
MA 8 pm

28 AUGUST

Frederick Hohman; Memorial Music Hall,
Methuen, MA 8 pm
Agnes Armstrong; Union Chapel, Oak
Bluffs, MA 12 noon
William Hubert & David Lester; Round Lake
Auditorium, Round Lake, NY 7 pm
Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, NJ 7:30 pm
Karel Paukert, with strings and trombone;
Cleveland Museum of Art, Cleveland, OH 7:30 pm
John Skidmore; First Congregational
Church, Appleton, WI 12:15 pm

29 AUGUST

Zwicky Duo, organ and piano; Union Chapel,
Oak Bluffs, MA 8 pm

31 AUGUST

Carlo Van Uift, carillon; Longwood Gardens,
Kennett Square, PA 5 pm
Solid Brass; Longwood Gardens, Kennett
Square, PA 7 pm
John Gouwens, carillon; The Culver Acade-
mies, Culver, IN 4 pm

UNITED STATES

West of the Mississippi

15 JULY

Bruce Neswick, masterclass; St. Olaf Col-
lege, Northfield, MN
Douglas Major; Balboa Park, San Diego, CA
7:30 pm

16 JULY

Bruce Neswick, in residence; St. Olaf Col-
lege, Northfield, MN (through July 21)

18 JULY

Maik Gruchenberg, with baritone; Trinity
Lutheran, Lynnwood WA 7 pm

21 JULY

David Hatt; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm

22 JULY

Ben van Oosten; Balboa Park, San Diego,
CA 7:30 pm

28 JULY

Andrew Stewart-Cook; Central Lutheran,
Eugene, OR 4 pm
Martin Welzel; Episcopal Church of the
Ascension, Seattle, WA 5 pm
Raymond Garner; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

29 JULY

Dennis James, movie accompaniment; Bal-
boa Park, San Diego, CA 7:30 pm

5 AUGUST

Frederick Swann; Balboa Park, San Diego,
CA 7:30 pm

12 AUGUST

Robert Plimpton, with trumpet and soprano;
Balboa Park, San Diego, CA 7:30 pm

19 AUGUST

Gordon Turk; Balboa Park, San Diego, CA
7:30 pm

26 AUGUST

Carol Williams, with Joshua Rifkin, piano;
Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JULY

David Sanger; Jesus Church Oundle, Eng-
land 7:30 pm
The Gonzaga Band; St. Mary's Church,
Fotheringhay, England, 9 pm
Betty Maisonnat, Hilding Carlsson, Massi-
mo Nosetti, Hans-Georg Reinertz, Hartmut
Leuschner-Rostoski, Jonathan Rennet,
Richard Townend; St. Margaret Lothbury, Lon-
don, 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 Musick; St. Mary's Church, Fother-
inghay, England, 7:30 pm
Peter Davis; Marlborough Road Methodist,
St. Albans, England 12:30 pm
Sean Farrell; St. Lawrence Jewry, London,
England 1 pm
Paul Jessen; St. James United Church, Mon-
tréal, Québec, Canada, 12:30 pm

17 JULY

James Davy; Durham Cathedral, Durham,
England 7:30 pm
David Briggs; King's College Chapel, Cam-
bridge, England 7:30 pm
Gordon Stewart; The Temple Church, Lon-
don, England 1:15 pm

18 JULY

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

19 JULY

Kristiaan Seynhave; St. Augustine's, Vien-
na, Austria 7:30 pm
Paul Jacobs; Cathedral, Passau, Germany 7
pm
Colin Walsh; Romsey Abbey Church, Rom-
sey, England 7:30 pm
Mikael Wahlin; St. John's College Chapel,
Cambridge, England 1:15 pm
Sean Farrell; St. Dominic's Priory, London,
England 7:30 pm

20 JULY

Tobias Lindner; Arona, Italy
Sylvie Poirier & Philip Crozier; Cathédrale
Saint-Pierre, Montpellier, France 6 pm
Kimberly Marshall; Oundle School Chapel,
Oundle, England 11:30 am
Marcus Wibberley; Beverley Minster, Bever-
ley, England 6 pm
Joseph Sentance; Halifax Parish Church,
Halifax, England 7:30 pm
Tim Noon; St. George's Cathedral South-
wark, London, England 1:05 pm

21 JULY

Sylvie Poirier & Philip Crozier; Décanale St.
Louis, Sète, France 7 pm
Andrew Cantrill; St. Paul's Cathedral, Lon-
don, England 5 pm

23 JULY

Daniel Cook; Leicester Cathedral, Leicester,
England 8 pm
International Summer School for Young
Organists; Cambridge, England, through July 27

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Andrew Reid; Westminster Abbey, London, England 6:30 pm
Jonathan Oldengarm; St. James United Church, Montréal, Québec, Canada, 12:30 pm
David Higgs; Jack Singer Concert Hall, Calgary, AB, Canada, 12 noon

24 JULY
Sylvie Poirier & Philip Crozier; Abbatiale Sainte-Croix, Bordeaux, France 6:30 pm
Keith Wright; Durham Cathedral, Durham, England 7:30 pm
Collin Andrews & Janette Fishell; The Temple Church, London, England 1:15 pm
Jean-Pierre Leguay, masterclass; Knox Presbyterian Church, Stratford, Ontario, Canada 2 pm (also July 25-27, 29)

25 JULY
Richard Townend, with chorus, Bach works; St. Margaret Lothbury, London, England 1:10 pm
Jean-Pierre Leguay; Knox Presbyterian Church, Stratford, Ontario, Canada 9:30 am (also July 26-28)

26 JULY
Stefan Engels; St. Augustine's, Vienna, Austria 7:30 pm

27 JULY
Sylvie Poirier & Philip Crozier; Schlosskirche, Lutherstadt-Wittenberg, Germany 5 pm
Philip Tordoff; Halifax Parish Church, Halifax, England 12 noon
John Kitchen; Doncaster Parish Church, Doncaster, England 7 pm
David Soar; St. John the Evangelist, London, England 7:30 pm

28 JULY
Peter Gould; St. Paul's Cathedral, London, England 5 pm

29 JULY
Jean-Pierre Leguay; Knox Presbyterian Church, Stratford, Ontario, Canada 2 pm

30 JULY
Gillian Weir; Kirke, Varde, Denmark 7:30 pm
Tom Corfield; Leicester Cathedral, Leicester, England 8 pm
Stefan Engels; Trinity United Church, Charlottetown, Prince Edward Island, Canada 8 pm
Zygmunt Strzep; St. James United Church, Montréal, Québec, Canada 12:30 pm

31 JULY
Sylvie Poirier & Philip Crozier; Dom St. Marien, Würzen, Germany 8 pm
Kerry Beaumont; Durham Cathedral, Durham, England 7:30 pm

1 AUGUST
Gillian Weir; Vor Frue Kirke, Aarhus, Denmark 7:30 pm
Stephen Tharp; Cathedral, Dijon, France
John Scott; St. Paul's Cathedral, London, England 6:30 pm

2 AUGUST
Vincent Warnier; St. Augustine's, Vienna, Austria 7:30 pm
Timothy Rogerson; Romsey Abbey Church, Romsey, England 7:30 pm

3 AUGUST
Gillian Weir; Nicolai-Kirke, Aarbenraa, Denmark 4 pm
Ian Shaw; Halifax Parish Church, Halifax, England 7:30 pm
Geoff Hobbs; St. John at Hackney, London, England 12:30 pm

4 AUGUST
Gillian Weir; Vor Frelsers Kirke, Horsens, Denmark 7:30 pm
Sylvie Poirier & Philip Crozier; Kuchenheim Kirche, Kuchenheim, Germany 6 pm
Donald Mackenzie; Albert Hall, Nottingham, England 2:45 pm
Chris Allsop; St. Paul's Cathedral, London, England 5 pm

5 AUGUST
Simon Kirk; St. Giles Cripplegate, London, England 6:30 pm

6 AUGUST
James Lancelot; Durham Cathedral, Durham, England 7:30 pm
Jonathan Gregory; Leicester Cathedral, Leicester, England 8 pm
Christopher Herrick; Westminster Abbey, London, England 6:30 pm
Elizabeth Day; St. Giles Cripplegate, London, England 6:30 pm
Lenore Alford; St. James United Church, Montréal, Québec, Canada 12:30 pm

7 AUGUST
John Kitchen; Grosvenor Chapel, London, England 1:10 pm
Michael Brough; Holy Trinity, London, England 1:15 pm
Martin Penny; St. Giles Cripplegate, London, England 6:30 pm

Gerre Hancock; The Cathedral Church of the Redeemer, Calgary, Alberta, Canada 2:30 pm

8 AUGUST
Stephen Mullins; St. Giles Cripplegate, London, England 1:15 pm

9 AUGUST
Sylvie Poirier & Philip Crozier; Cathedral, Oliwa, Gdansk, Poland 6 pm
Francis Jacob; St. Augustine's, Vienna, Austria 7:30 pm
Irene Clugston & Robert Anderson; St. Giles Cripplegate, London, England 6:30 pm
Gillian Weir, masterclass; Knox United Church, Calgary, Alberta, Canada 10 am

10 AUGUST
David Barker; Halifax Parish Church, Halifax, England 12 noon
David Sanger; Beverley Minster, Beverley, England 6 pm

11 AUGUST
Sylvie Poirier & Philip Crozier; Tharandter Bergkirche, Tharandt, Germany 7:30 pm
Anthony Gritten; St. Paul's Cathedral, London, England 5 pm
Anne Marsden Thomas; St. Giles Cripplegate, London, England 6:30 pm

12 AUGUST
University of Nebraska-Lincoln organ conference; St. Wenzel's Church, Naumburg, Germany, through 8/16
Jane Watts; All Souls, Langham Place, London, England 7:30 pm
Gillian Weir; Knox United Church, Calgary, Alberta, Canada 2:30 pm

13 AUGUST
Thomas Moore; Leicester Cathedral, Leicester, England 8 pm

14 AUGUST
Roger Sayer; Durham Cathedral, Durham, England 7:30 pm
Timothy Uglow; St. Mary's Guildford, Guildford, England 1:10 pm

15 AUGUST
Gerre Hancock, improvisation workshop; The Cathedral Church of the Redeemer, Calgary, Alberta, Canada 10 am

16 AUGUST
Irene Roth-Halter; St. Augustine's, Vienna, Austria 7:30 pm
Thomas Leech; Romsey Abbey Church, Romsey, England 7:30 pm
Martin Stacey; St. Dominic's Priory, London, England 7:30 pm

17 AUGUST
John Burdett; St. Mary's, Brighton, England 2:30 pm
Paul Carr; Halifax Parish Church, Halifax, England 7:30 pm

20 AUGUST
Martin Hall; Leicester Cathedral, Leicester, England 8 pm
David Goode; Westminster Abbey, London, England 6:30 pm
James Calkin; St. James United Church, Montréal, Québec, Canada 12:30 pm

21 AUGUST
Susan Landale; Durham Cathedral, Durham, England 7:30 pm
Gillian Weir; Exeter Cathedral, Exeter, England 7:30 pm

23 AUGUST
Alla Tarlovskaja; St. Augustine's, Vienna, Austria 7:30 pm

25 AUGUST
Nichole Marane; St. Paul's Cathedral, London, England 5 pm

26 AUGUST
Ian Wells; Liverpool Cathedral, Liverpool, England 11:15 am
Alan Spedding; Beverley Minster, Beverley, England 6 pm
Henry Fairs; Bromley Parish Church, Bromley, England 1 pm

27 AUGUST
Ivan Linford; Leicester Cathedral, Leicester, England 8 pm
Thierry Guffroy; St. James United Church, Montréal, Québec, Canada 12:30 pm

28 AUGUST
David Hill; Christchurch Priory, Christchurch, England 7:30 pm

30 AUGUST
Reinhard Jaud; St. Augustine's, Vienna, Austria 7:30 pm
Paolo Crivellaro; Colorina, Italy

31 AUGUST
Jean-Claude Zehnder; Ponte Valtellina, Italy

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In Memoriam
Gordon Young
Mus. Doc., A.S.C.A.P.
1919-1998

Organ Recitals

GEORGE BAKER, Trinity First United Methodist Church, El Paso, TX, March 10: *Toccata and Fugue in d*, BWV 565, Jesu, Joy of Man's Desiring, Bach, trans. Baker; *Trois Improvisations*, Vierne/Durufle; *Impromptu*, Carillon (24 Pieces in Free Style), Vierne; *Prélude Grégorien*, *Chant de Paix*, *Chant Héroïque*, Langlais; *Berceuse sur deux notes qui cornent*, Alain; *Hommage à Jean Gallon*, Durufle; *Vlâ le bon vent*, Cochereau, trans. Baker; *Chorale Prelude on Wer nur den lieben Gott lässt walten*, *Berceuse-Paraphrase*, Baker; *The Entertainer*, Maple Leaf Rag, Joplin, trans. Baker.

DAVID BRIGGS, St. Norbert Abbey, De Pere, WI, April 13: *Variations de Concert*, Bonnet; *O Mensch, beweine dein Sünde gross*, *Kommst du nun, Jesu, vom Himmel herunter*, *Ich ruf zu dir, Herr Jesu Christ*, *Aus tiefer Not, schrei ich zu dir*, Bach; *Vocalise*, Rachmaninoff, arr. Briggs; *Fileuse (Suite Bretonne)*, Dupré; *Dance of the Reed Pipes*, *Dance of the Sugar Plum Fairy*, Tchaikovsky; *Symphonic Scherzo*, *The Sorcerer's Apprentice*, Dukas, arr. Briggs; *Improvisation: Symphony in Five Movements*, Briggs.

EVELYN BROKISH, OSF, The Cathedral of the Holy Angels, Gary, IN, April 28: *Canzon dopo l'Epistola (Messa della Domenica)*, Frescobaldi; *Toccata and Fugue in d*, BWV 538, Bach; *Introduction and Toccata in G*, Walond; *Sonata III in c*, op. 56, Guilman; *Postludium (Twelve Inventions for Organ)*, Monnikendam; *Litanies*, Alain; *Méditation (Communion) (Suite Médiévale en forme de Messe Basse)*, Langlais; *Le Banquet Céleste*, Transports de joie d'une âme devant la gloire du Christ qui est la sienne, Prière du Christ montant vers son Père (L'Ascension), Messiaen; *Psalm of Praise (Toccata on Old Hundredth)*, Callahan.

DOUGLAS CLEVELAND, Chapel of St. John the Divine, Champaign, IL, April 19: *Prelude and Fugue in E-flat*, BWV 552, My Lord Jesus Christ, *Abide with Us*, BWV 649, *My Soul Doth Magnify the Lord*, BWV 648, *Come Down from Heaven, Dear Jesus*, BWV

650, Bach; *Allegro deciso (Évocation*, op. 37), Dupré; *Fantaisie and Fugue in B-flat Major*, Boëly; *Plymouth Suite*, Whitlock; *Rhapsody*, op. 17, no. 1, Howells; *Deux Esquisses*, op. 41, Dupré.

IRMA R. COLLINS, Westminster Presbyterian Church United, Gainesville, FL, March 8: *How Firm a Foundation*, Murphree; *Of the Father's Love Begotten*, Held; *Blessed Jesu, at Thy Word*, *All Ye Stars and Winds of Heaven*, *If Thou But Trust in God to Guide Thee*, Thompson; *Adoration*, Price; *We Are Climbing Jacob's Ladder*, Simpson; *Be Thou My Vision*, Lovelace; *September Eleventh: In Resignation and Remembrance*, Correll; *Ah Holy Jesus*, Walcha; *In Death's Strong Grasp the Savior Lay*, Bach.

JAMES DIAZ, Trinity Lutheran Church, Akron, OH, April 19: *Fanfare*, Cook; *Fugue in g*, Reincken; *Impetuoso*, Allegretto, Scherzando (*Mutations*), Eben; *Passacaglia and Fugue in c*, BWV 582, Bach; *Preludio (Deuxième Symphonie)*, Dupré; *Arabesque sur les flûtes (Suite Française)*, Langlais; *Adagio (Troisième Symphonie)*, Vierne; *Final*, op. 21, Franck.

CLIVE DRISKILL-SMITH, Holy Trinity Church, New York, NY, April 15: *Canonic Variations on Von Himmel Hoch*, BWV 769, Bach; *Prelude, Adagio and Variations on Veni Creator*, Durufle; *Choral in a*, Franck; *Choralfantasia on Wachet auf*, Reger.

PETER DUBOIS, Notre-Dame Cathedral, Paris, France, December 23: *Prélude et Fugue en si majeur*, Dupré; *Choral No. 2*, Franck; *Grand Dialogue*, Marchand; *Weihnachten*, Reger; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

DAVID GELL, First United Methodist Church, Santa Barbara, CA, March 20: *Grand plein jeu*, Duo, Basse et dessus de Trompette ou de Cornet séparé, *Récits de Cromome et de Cornet séparé en Dialogue*, *Dialogue sur les Grands jeux (Suite du premier ton)*, Clérambault; *Fantasy in C*, op. 16, Franck; *Sonata III in c*, op. 56, Guilman; *Prélude-Toccata*, Pierné.

GERARD GILLEN, First Presbyterian Church, Hannibal, MO, April 28: *Grand*

Choeur in D, Guilman; *Sonata per Organo*, Bellini; *Concerto in d (after Vivaldi)*, BWV 596, Bach; *Intermezzo (On an Irish Air)*, Stanford; *Choral No. 3 in a*, Franck; *Fantaisie*, Saint-Saëns; *Humoresque*, Yon; *Clair de Lune*, op. 53, no. 5, Final (*Symphony No. 1 in D*), Vierne.

JON GILLOCK, St. Paul's Evangelical Lutheran Church, Allentown, PA, April 28: *Con moto maestoso (Sonata for Organ in A*, op. 65, no. 3), Mendelssohn; *Nun komm, der Heiden Heiland*, BWV 659, *An Wasserflüssen Babylon*, BWV 653, *Fugue in d*, BWV 538, Bach; *Prelude, Fugue and Variation*, op. 18, Franck; *Clair de lune*, op. 53, no. 5, *Carillon de Westminster*, op. 54, no. 6, Vierne; *Desseins éternels*, *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

JANET HAMILTON, with Mary Vessels, and Jerome Amend, trumpet, St. Mary's Catholic Church, New Albany, IN, April 7: *Canzona a 4 "La Corda"*, *Canzona "La Doppia"*, Cima; *Ave Maris Stella*, de Grigny; *Menuet*, Soler; *Prelude in c*, BWV 546, Bach; *Prayer of St. Gregory*, Hovhanness; *Praise the Lord with Drums and Cymbals*, op. 101, Karg-Elert; *Andante for Organ Duet*, Gade; *Cantilena in G*, op. 71, Foote; *Ave Maris Stella*, op. 18, Dupré.

DAVID HATT, National Shrine of St. Francis of Assisi, San Francisco, CA, April 7: *Second Suite*, op. 92, Reger; *Sonata II*, op. 148, Rheinberger.

DAVID HURD, St. Gabriel's Episcopal Church, Hollis, NY, April 28: *Marche Pontificale (Symphonie I*, op. 13, no. 1), Widor; *Prelude and Fugue in C*, BWV 545, Bach; *Sonata No. 1 in f*, op. 65, Mendelssohn; *Fantasia on "Een Vaste Burg is onze God"*, Zwart; *Four Spiritual Preludes*, Hurd; *Choral No. 3*, Franck; *Improvisation on submitted themes*.

PAUL JACOBS, John Knox Presbyterian Church, Greenville, SC, April 14: *Sinfonia (Cantata No. 29)*, *Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in e*, BWV 528, *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on "America"*, Ives.

MARTIN JEAN, Chapel of the Cross, St. Louis, MO, April 21: *Praeludium in d*, Buxtehude; *Sonata III*, Hindemith; *Allein Gott in der Höh sei Ehr*, *Prelude and Fugue in a*, Bach; *Hymne d'action de grâce "Te deum" (Three Gregorian Paraphrases)*, Langlais; *Pange lingua*, de Grigny; *Menuet (Symphony No. 4)*, Vierne; *Cantabile (Three Pieces)*, Franck; *Dieu parmi nous (La Nativité)*, Messiaen.

CALVERT JOHNSON, St. John's Episcopal Church, Keokea, Maui, HI, March 10: *Toccata, Adagio and Fugue*, BWV 564, Bach; *Communion (Missa O Ecclesia)*, Ferko; *Six Versets on Hildegard Chants*, Jones; *Suite No. 1 for Organ*, Price; *Du, O schönes Weltgebäude*, *O Traurigkeit*, *O Herzeleid*, Smith; *Preludium and Fugue in B-Flat*, op. 16, no. 2, C. Schumann; *Adagio and Toccata (Symphony V)*, Widor.

MARK KING, St. John's Episcopal Church, Hagerstown, MD, March 3: *Variations and Fugue on America*, Reger; *Adagio in E*, Bridge; *Fantasia et Fuga in g*, BWV 542, Bach; *Ave Maria, Ave Maris Stella*, Nazard (*Suite Française*); *Incantation pour un Jour Saint*, Langlais; *Allegro Vivace & Final (Symphonie I)*, Vierne; *Marche Militaire*, Schubert/Rawsthorne.


KEI KOITO, St. Joseph Chapel, College of the Holy Cross, Worcester, MA, April 7: *Praeambulum Primi toni a. 5 in d*, Weckmann; *Vater unser im Himmelreich*, Praetorius; *Canzona in G*, Scheidemann; *Mit Fried und Freud ich fahr dahin*, Buxtehude; *Praeludium und Fuga in d*, *Christ der du bist Tag und Licht*, *Chaconne in G*, *Vater unser im Himmelreich*, Böhm; *Pièce d'orgue*, BWV 572/2, Bach.

NICOLAS KYNASTON, St. Stephen's Episcopal Church, Richmond, VA, April 19: *Chaconne in d (Second Partita for Solo Violin)*, BWV 1004, Bach, trans. Matthey; *Prelude in a on the choral Ich hab mein Sach Gott heimgestellt*, Respighi; *Prélude, Adagio et Choral Varié sur le thème du Veni Creator*, op. 4, Durufle; *Studio di Concerto*, Matthey; *Colloquio con le Rondini (Tre Momenti Frescobaldi)*, op. 140, no. 2), Bossi; *Second Sonata*, op. 60, Reger.

ERWAN LE PRADO, First Scots Presbyterian Church, Charleston, SC, April 12: *Offertoire sur les grands jeux (Messe solennelle à l'usage des paroisses)*, Couperin; *Récit de Pierre en taille*, de Grigny; *Concerto in d after Vivaldi*, BWV 596, *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Improvisation (Sonata II)*, Reger; *Dieu parmi nous (Nativité du Seigneur)*, Messiaen; *Adagio*, Final (*Symphony III*), Vierne; *Aria*, *Litanies*, Alain; *Improvisation*.


HUW LEWIS, St. Mary's-on-the-Highlands Episcopal Church, Birmingham, AL, April 21: *March in C*, Lefebure-Wély; *Partita on "I greet Thee, kind Jesus"*, BWV 768, Bach; *Variations on a Hymn Tune*, op. 20, Mathias; *Introduction and Passacaglia*, Alcock; *Benedictus*, op. 59, no. 9, Reger; *Allegro vivace*, *Adagio*, *Toccata (Symphony V*, op. 42), Widor.


KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, January 27:

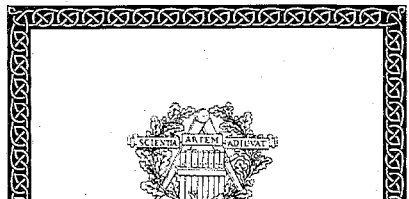
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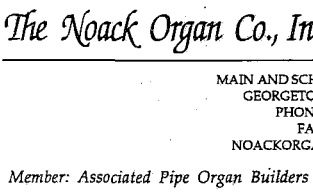
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CHRISTA RAKICH, Adolphus Busch Hall, Harvard University, Cambridge, MA, March 3: *Sonata No. 2*, Hindemith; *Sonata No. 5 in C*, BWV 529, Bach; *Improvisation; Passacaglia in c#*, Borroff; *Río abajo Río*, Decker.

DANIEL ROTH, The Parish Church of St. Luke, Evanston, IL, March 10: *Prelude and Fugue in c*, Mendelssohn; *Interlude Symphonique (Redemption)*, Franck, trans. Roth; *Scherzo*, op. 8, no. 5 (*Six Duos for Piano and Harmonium*), Saint-Saëns, trans. Roth; *Triptyque "Hommage à Pierre Cochereau"*, Roth; *Minuetto (Symphonie No. 3 in e)*, Choral (*Symphonie Romane, No. 10*), Widor; *Improvisation on submitted themes; Sonata on the 94th Psalm*, Reubke.

NAOMI ROWLEY, First Lutheran Church, DeKalb, IL, March 1: *Introduction and Fugue in d*, Zundel; *Psalm 121: I Lift up Mine Eyes to the Hills, from Whence Does My Help Come?*, Zimmerman; *Psalm 46: Fantasia on A Mighty Fortress Is Our God*, Zwart; *Passion op. 145*, no. 4, Reger; *There Is a Balm in Gilead, I Want Jesus to Walk with Me*, Billingham; *Variations on Breslau*, Willcocks.

SYLVIE POIRIER & PHILIP CROZIER, Capela do Campus Taquaral, Piracicaba, Portugal, October 4: *Pequena Suite*, Bédard; *A Fancy for two to play*, Tomkins; *A Verse*, Carleton; *Prelude and Fugue in B-flat*, Albrechtsberger; *Fantasia in f minor*, K. 594, Mozart; *Bombardo-Carillon*, Alkan; *Tierce en taille-Le tombeau de Georges Cziffra (Suite for four hands for organ in French style)*, Perrot; *Adagio*, WoO 33/1, Beethoven; *Sonata in d minor*, op. 30, Merkel.

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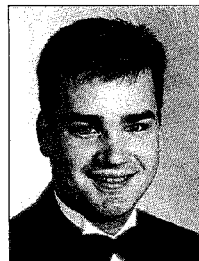
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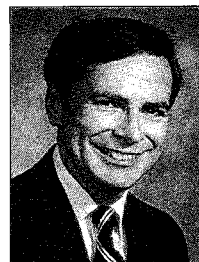
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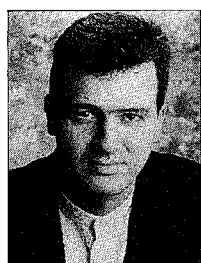
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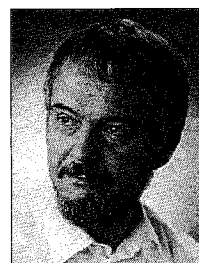
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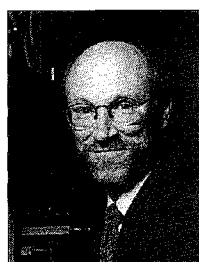
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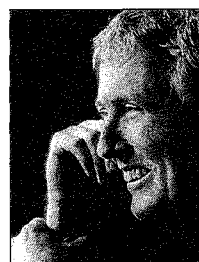
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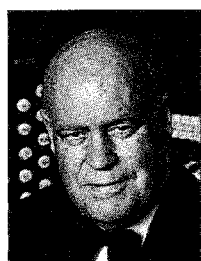
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