

THE DIAPASON

AUGUST, 2002



Episcopal Church of the Nativity, Fort Oglethorpe, Georgia
Specification on pages 22-23

Letters to the Editor

Great "Toaster" Debate Episode XII: "Attack of the Clones"

At the risk of giving the "Toaster" Debate more sequels than "Star Wars," I'd like to return attention to the Romantic remake of St. Mark's Locust Street, Philadelphia. This was the installation that precipitated a flurry of letters to THE DIAPASON. [See "Letters to the Editor," May 2001, p. 2; June 2001, p. 2; July 2001, p. 2; August 2001, p. 2; September 2001, p. 2; April 2002, p. 2; June 2002, p. 2.] The digital stops have been installed at the church rear and my reactions follow.

It was preordained that I would not like the antiphonal division—indeed I spoke out against the project at a Vestry meeting. The 1937 G. Donald Harrison Aeolian-Skinner this work accompanies was an acknowledged masterpiece and needed no augmentation. Perhaps, however, my critique may sharpen the unfolding discussion.

The new builder produced a pretty close digital "match" of the rear-end organ with the sounds of Harrison's chancel organ, and perhaps opportunity was afforded to compare the two sections at July's AGO convention. The unmistakable difference to my ear is in the fact that each note of the digital organ comes from precisely the same point in space (i.e., the same loudspeaker), while the pipes in front come from thousands of individual, spatially separated sound sources (true pipes), which interact with walls and other sound-reflective surfaces in unique and charming ways.

Thus, the rear organ's effect is that of a monaural echo of the front. Its sound is flat. It has no lifelike three-dimen-

sionality, excepting when some of the real pipes in the mainly digital scheme are drawn. The overall effect is of a Hollywood surround-sound theater, with the rear organ acting as an artificial echo or reverb of the chancel.

The argument is made that the organist doesn't have to use these stops, but the fact is that the listener has no choice. True art begins with conscious limitation and applied self-restraint. Van Gogh did not paint with every possible color; Michelangelo did not try to chisel every Christian truth into his Pietà (but somehow achieved precisely that). Banjos seldom find a place in symphony orchestras. The list goes on.

Schoenstein's Jack Bethards once told me that if a church looks like it is too small to support 32' tone, it probably shouldn't have it. And the curator of an instrument that recently added a full-length Contra Bombarde wisely noted that drawing an electronic 32' stop can make a whole organ sound electronic. I've heard that happen, too.

We live in a world where the rafters of every village chapel can shake from 32' bombards and each little Church in the Wildwood can boast a Wanamaker String Division and a carillon worthy of the Riverside Church. Is Hollywood surround-sound the future of worship? Must we be emotionally manipulated by the artificial profundity of cloned strings or by carpets of fundamental and over-effective bass emanating from mysterious realms unseen? At the movies, as content yields to special effects, boredom ensues. At St. Mark's, sadly, I'm hearing the same result in church music.

Ray Biswanger
Philadelphia

Here & There

The First Congregational Church of Orwell, Vermont will present its 19th annual organ recital on August 4 at 7:30 pm. Featured artist is Kevin Birch of Bangor, Maine, performing works of Bach, Mendelssohn, Mozart, and Vierne on the church's 1864 Hook organ. For information: 802/948-2900 or 802/948-2117.

GIA Publications will host reading sessions for choral directors in 21 locations across the country from August 5-26; free registration, complimentary music packets, music in a wide range of styles, difficulty, and voicing; for information: 800/GIA-1358; <giamusic.com>.

Old Whaling Church, Edgartown, Massachusetts, presents noontide recitals on Fridays from 12:05-12:40 on its 1857 Simmons and Fisher organ, sponsored by Martha's Vineyard Preservation Trust: September 6, Peter Sykes; 9/13, Susan Armstrong Whittiker; 9/20, Rosalind Mohnsen; 9/27, Robert Barney; October 4, Earline Moulder. For information: 508/645-2767; <gzwick@earthlink.net>.

The ninth annual **Eccles Organ Festival** takes place at the Cathedral of the Madeleine, Salt Lake City, Utah. Programs are on Sunday evenings at 8 pm: September 8, Martin Jean; 9/22, Peter Sykes; October 6, Ulrich Böhme; 10/20, Thierry Escaich; November 3, Andrew Unsworth. For information: 801/328-8941; <www.saltlakecathedral.org>.

First Presbyterian Church, Gainesville, Florida presents dedicatory events in celebration of its new Fisk organ, opus 119: September 29 and 30, David Craighead; October 20, choir festival with J. Melvin Butler; November 24, Marilyn Keiser; January 12, 2003,

Mark Coffey; March 30, David Higgs. For information: <music@1stpc.org>.

The Georgia Baptist Church Music Conference takes place October 10-11 in Athens, Georgia at Beech Haven Baptist Church. The theme of this year's conference is "Music Ministry in a Changing Culture." Presenters include Benjamin Harlan, Harry Eskew, and others. For information: 706/548-2246.

The Brussels International Organ Week takes place October 20-27, with recitals on the new Grenzing organ at the Cathedral, the Rudi Jacques organ (1997) at Notre Dame de la Chapelle, the Patrick Collon organ (1985) at the Church of St. Lambert, the Westenfelder organ (1989) at Notre Dame du Sablon, and other venues. Performers include Jozef Sluys, Ben van Oosten, Hans Davidsson, Guy Bovet, Simon Lindley, Willibald Guggenmos, Arnaud Van de Cauter, Jérôme Faucheur, Peter Van de Velde, Hans-Georg Reinertz, and Elisabeth Ullmann. For information: (02) 262 12 22 or (02) 532 50 80; <www.semorg.yucom.be>.

The Grand Prix Bach de Lausanne and 2nd International Organ Competition take place November 13-22, as part of the Lausanne Bach Festival and Ancient Music Academy. The program features music of J.S. Bach and his predecessors, contemporaries, successors, and admirers, on instruments of various styles. The competition is open to organists of any nationality born after January 1, 1965. For information: Festival et Concours Bach de Lausanne, P.O.B. 2411, CH-1002 Lausanne, Switzerland.

The Organ Historical Society is again awarding grants to encourage use of its American Organ Archives at West-

THE DIAPASON

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NEW ORGANS

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ORGAN RECITALS

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minster Choir College of Rider University, Princeton, New Jersey. The grants, to \$1000, will be awarded for travel to and from the collection, for lodging, and for per diems during the applicants' stay in Princeton. The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The OHS is particularly interested in studies of American organbuilders and their instruments. Applications will be received until October 1, when a committee will review requests for grants. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by November 1. The committee is composed of Lynn Edwards, Orpha Ochse, and Rollin Smith, chair. Applications can be acquired by writing Rollin Smith, 313 Fulton St., Westbury, NY 11590-2127.

The Adult Choirs and Friends, St. David's Episcopal Church, Austin, Texas, toured Great Britain July 4-15. The tour included seven performances, concerts, and recitals in Wales (Bangor, Colwyn Bay, and St. Davids) and England (Tewkesbury, Leonard Stanley, and Oxford). The choir also visited Chester, Bath, and Gloucester. The concert in Leonard Stanley was part of

its summer music festival, and the Oxford recital took place at Christ Church Cathedral. Repertoire included works of Distler, Vaughan Williams, Copland, and American songs from Appalachia.

A memorial tribute to the 80th anniversary of the birth of David N. Johnson took place on June 2 at Grace St. Paul's Episcopal Church, Tucson, Arizona. Performers included organists Kristopher Lindquist, Steven Shaner, Cherie Wescott, and Judy Riden, along with a choir and vocal soloists. The program included organ works, vocal solos, choral arrangements, and hymns.

The French Harmonium Conference took place in Paris May 30-June 2 at the Reformed Church of the Holy Spirit. The program included courses, lectures, excursions and a concert which featured the *Messe Solennelle* of Vierne, and was organized by Kurt Lueders and Michael Grüber. The church houses harmoniums by Mustel and an organ by Merkin/Mutin. One of the highlights was a lecture by Dr. Michel Dieterlen, France's leading harmonium expert. The excursions included a visit to an Abbey-Erard organ dated 1827, with slight modifications by Cavallé-Coll, one of the earliest surviving instruments with free reeds, in addition to instru-

ments by Alexander, Suret, and Cavail-
lé-Coll. For information:
<mg.music@gmx.de>.

The Plymouth Music Series announced its new name, **Vocal-Essence** on May 11. The new name coincides with the group's 34th season. VocalEssence was honored with the 2002 Education and Outreach Award at the annual conference of Chorus America. The organization received its fifth ASCAP/Chorus America Award for Adventurous Programming for its 2000-2001 season. VocalEssence begins its 34th season with a performance of *Loss of Eden*, by Cary John Franklin, on September 19 and 20 at Ted Mann Concert Hall, Minneapolis. For information: 612/624-2345; <www.vocalescence.org>.



Award honorees of the St. Louis AGO chapter pictured at their annual banquet on May 13; front row, l to r: Christy Grey, Whitaker Foundation, Advocate for the Arts; Mrs. Alice Gerdine accepting for her late husband, Dr. Leigh Gerdine, Avis Blewett Award; and Dr. Kathryn Smith Bowers, Choir Director; second row, l to r: Michael Quimby, Artisan; Dello Thedford, Music Educator; and the Rev. James Purdy, Religious Leader.

The Atlantic City Convention Hall Organ Society, Inc., has announced the publication of a new book about the Atlantic City Convention Hall Organ, *Atlantic City's Musical Masterpiece: The Story of the World's Largest Pipe Organ*, by Stephen D. Smith. After 20 years of research, Smith provides a comprehensive guide to the famous organ. Virtually every detail concerning the organ is found in the book, including a wealth of information never before published. There are over 300 photographs, diagrams and tables, including a master stolist, along with biographies of Senator Emerson L. Richards and other individuals involved with the creation of the instrument. The original, even larger, design is outlined, along with various conflicts and controversies surrounding the instrument built with 500,000

Depression-era dollars. The hardbound book comprises 522 pages and is completely indexed, \$46, 800/813-6655; <www.acchos.org>.

The Friends of the Kotzschmar Organ Newsletter for Summer 2002 includes information on the 90th summer series of concerts at Portland City Hall, Portland, Maine; details of the 90th anniversary celebrations; articles on FOKO's archivist Janice Parkinson-Tucker and public relations consultant Gillian Britt, long-range planning, fall/winter/spring concerts, and summer demo/tours. For information: <www.foko.org>.

Appointments



James David Christie

James David Christie has been appointed professor of organ at the Oberlin College Conservatory of Music, Oberlin, Ohio. Christie, a 1975 graduate of Oberlin, was organist of the Boston Symphony Orchestra 1978-1998, chair of the organ and harpsichord department at the Boston Conservatory of Music, distinguished artist-in-residence and college organist at the College of the Holy Cross in Worcester, Massachusetts, and adjunct professor of organ at Boston University. From 1980-84 he was organist and curator of organs and harpsichords at the Massachusetts Institute of Technology. For 10 years he served as artistic consultant and principal keyboardist of the Handel & Haydn Society in Boston. Since 1980 he has played continuo for the Bach Ensemble under music director Joshua Rifkin. Christie received the bachelor of music

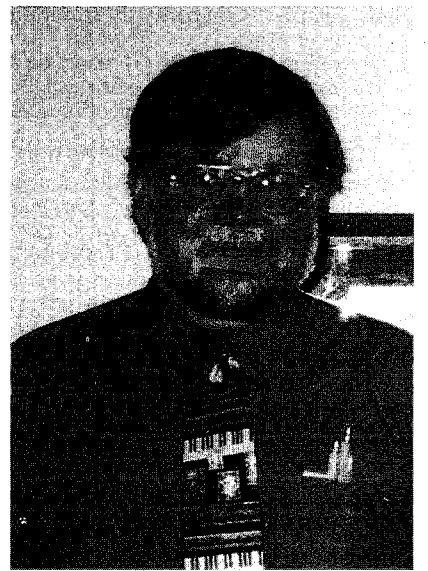
degree from Oberlin in 1975 after performing more than 150 recitals. He studied organ with David Boe and harpsichord with Lisa Goode Crawford. Following private study in Paris with Marie-Claire Alain and Jean Langlais, Christie enrolled at the New England Conservatory of Music, where he earned the master of music degree and the artist's diploma in 1978, studying with Yuko Hayashi. In 1979 he became the first American to win First Prize in the International Organ Competition in Bruges, Belgium, and the first person in the 18-year history of the competition to win both the First Prize and the Prize of the Audience. Other awards include the 1995 *Preis der deutschen Schallplatten Kritik* for his Naxos recording of Sweelinck organ works and the 2001 *Coup de Coeur* by *Magazine de l'Orgue* for a recital disc on the JAV label. He has several recordings scheduled for release within the next two years on the Dorian and Koch labels.



Alan Morrison

Alan Morrison has been appointed head of the organ department at The Curtis Institute of Music in Philadelphia. He succeeds John Weaver who has taught at Curtis for 30 years after succeeding Alexander McCurdy. Founded in 1924 to train gifted musicians for careers as performing artists, the institution remains highly selective. All students receive merit-based full-tuition scholarships. Mr. Morrison continues as artist in residence at Rollins College in Winter Park, Florida, where he teaches organ and piano, and as college organist at Ursinus College, Collegeville, Pennsylvania. He has been chosen to perform at three national AGO conventions

and has concertized throughout the USA and in Canada, Italy, Germany, and Brazil. He has appeared at Lincoln Center, Meyerson Symphony Center, Spivey Hall, Crystal Cathedral, Rice University, Balboa Park, Cleveland Museum of Art, St. Patrick's Cathedral (NYC), Jack Singer Concert Hall, and numerous colleges, churches, and cathedrals. His CD recordings and live performances are regularly heard on radio stations throughout the world, including *Pipedreams* and NPR's *Performance Today*. A champion of new music, he has premiered works by William Bolcom, Dan Locklair, Brent Weaver, Emily Porter, Jon Spong, and Eric Sessler, as well as the American premiere of *Dances for Organ and Orchestra* by Bob Chilcott. Morrison holds degrees in organ and piano chamber music from The Curtis Institute and The Juilliard School. He has studied organ with Sarah Martin, Cherry Rhodes, and John Weaver, and piano with Vladimir Sokoloff and Susan Starr, and is represented by Karen McFarlane Artists; <www.concertorganists.com>.



James Swist

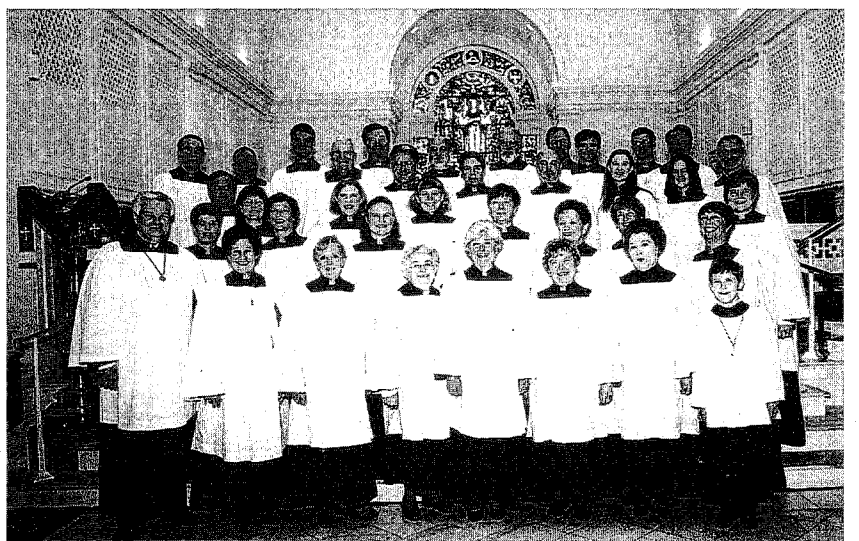
The Wicks Organ Company of Highland, Illinois, has announced the appointment of James Swist to the position of area sales director for Massachusetts and Connecticut. Mr. Swist has 10 years of experience as a pipe organ builder and technician as well as over 25 years of experience in organ performance and accompanying, electrical engineering, and software development. For information: James A. Swist, 66 Coolidge Rd., Arlington, MA 02476; 781/799-0286; <swist@attglobal.net>.



"French Flourish" in Minneapolis; back row: Aaron Burmeister, Megan Baumann, Benjamin Keseley, Christopher Cooper, Christopher Anderson; front row: Guy Bovet, Marie-Claire Alain, Ruth Ann Tuseth, and co-chairs Diana Lee Lucker and Lynn Trapp (photo by Greg Helgeson)

Students of Aaron Burmeister and Christopher Anderson performed in masterclass with Guy Bovet and Marie-Claire Alain on the new Lively-Fulcher organ at St. Olaf Catholic Church, Minneapolis, on March 9. The weekend activities held at Wayzata

Community Church and St. Olaf Church included recitals and masterclasses with Bovet and Alain, and a concert of the music of Jehan and Albert Alain. "French Flourish" was jointly sponsored by the churches and the Twin Cities AGO chapter.



The Chancel Choir of First Presbyterian Church, Lynchburg, Virginia (photo by Grant Thienemann)

The Chancel Choir of the First Presbyterian Church, Lynchburg, Virginia, toured Austria and Germany for 16 days in July on their second European tour. The choir sang two programs, one all *a cappella* in German and one accompanied which included Handel's *Coronation Anthem No. 1, Te Deum* of Haydn, and *Hear My Prayer* of

Mendelssohn. The concert venues were Thomaskirche in Leipzig, Halle Cathedral, Dresden Cathedral, Stephan's Dom in Vienna, Melk Abbey, Jesuitenkirche in Innsbruck, and St. Jakob's Cathedral in Innsbruck. Gordon and Helen Betenbaugh are organists/choirmasters. The choir plans to tour Italy in 2004 and Scandinavia in 2006.

Here & There

Duke University chapel organist **David Arcus** presented a 70th anniversary commemorative recital on the Aeolian organ in the Duke chapel on June 2. The recital marked the 70th anniversary of the inaugural recital and dedication of the chapel's organ, installed by the Aeolian Organ Company in 1932. To celebrate the occasion, Duke commissioned Dan Locklair to compose a new work for solo organ. The three-movement composition, entitled *The Aeolian Sonata*, is written "in remembrance of the darkness of September 11 from which emerged hope for peace and joy in thanksgiving," according to the composer's inscription. Also on the program was the premiere of Dr. Arcus's work *Song of Ruth and Naomi*, for which he was joined by soprano Patricia Donnelly Philipps, and works of Duruflé, Reger, Vierne, and Francis Jackson. The four-manual 6800-pipe organ was the last major instrument by the Aeolian Company before it merged with the E.M. Skinner Company. Restoration work over the last 15 years has addressed the need to replace and repair parts of the organ worn out by age and use. Plans are in place to complete the restoration.

Harold Chaney is featured on a new recording, *French Connection: 19th and 20th Century Masterpieces for Organ*, on the Fleur de Lis label (FL 0102-2). Recorded on the Petty-Madden organ at Trinity Cathedral, Trenton, New Jersey, the program includes *Symphony VI*, Widor; excerpts from *La Nativité*, Messiaen; *Berceuse (24 Pieces)*, Scherzo (*Symphony II*), Vierne; *Toccata*, Duruflé; and *Andante sostenuto (Gothic Symphony)*, Widor. For information: <ohscatalog.org>.

Karen McFarlane Artists has announced the addition of **Stefan Engels** to its roster of concert organists. The winner of the 1998 Concerto Gold Medal at the Calgary International Organ Competition, Engels is currently on the organ faculty of Westminster Choir College of Rider University in Princeton, New Jersey, and maintains an active concert career worldwide. Recent and upcoming engagements include appearances in Asia, Australia, Austria, Belgium, Canada, the Czech Republic, England, France, Germany, Iceland, Italy, Poland, and the United States. Mr. Engels received his education in Germany at the Musikhochschulen in Aachen, Düsseldorf, and



Stefan Engels

Köln, and in the United States at Southern Methodist University, where he earned an Artist Diploma. His most recent compact disc recording on the Priory label was released this summer, while further recordings with Priory will focus on German romantic organ works. During the 2003-2004 concert season, Mr. Engels will offer recitals featuring works of Brahms, Liszt, Reger, and Rheinberger. For further information, contact Karen McFarlane Artists at 866/721-9095 or <www.concertorganists.com>.



David Goode

Karen McFarlane Artists has announced the addition of **David Goode** to its roster of concert organists. Since winning top prizes at the 1997 St. Alban's competition and the 1998 Recital Gold Medal at the Calgary

International Organ Competition, Mr. Goode has distinguished himself as one of the leading organists from the United Kingdom. Earlier this year he performed on the opening recital series for the new Klais organ at Birmingham Town Hall for an audience of 2,000, and in December he will be the youngest of a small group of organists worldwide to take part in the recently restored Celebrity Series at the Royal Festival Hall in London. David Goode was educated at Eton College where he was a music scholar, and then at King's College, Cambridge where he was organ scholar from 1991-94. He then took the post of sub-organist at Christ Church, Oxford, and in that capacity toured Europe, the USA, Brazil, and Japan. He also made several recordings with the Christ Church Choir before he left that post in 2001. Now pursuing a full-time concert career, Mr. Goode has engagements this season that include five concerts in the Far East, two concerts in Canada, appearances in Italy and Switzerland, and a concert at Westminster Abbey. For more information, contact Karen McFarlane Concert Artists on 866/721-9095 or <www.concertorganists.com>.



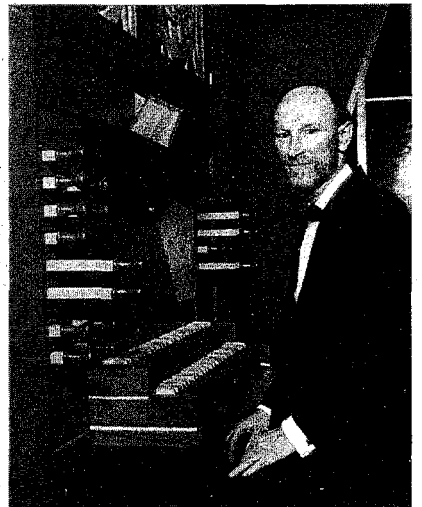
Clyde Holloway

Clyde Holloway plays the new Fisk-Rosales organ of 75 stops at Rice University, Houston, Texas, on a new CD released on the Raven label. The program includes Reubke, *Sonata on the 94th Psalm*; Alain, *Deuxième Fantaisie*; de Grigny, *Veni Creator*; Bach, *Schmücke dich*; Daniel-Lesur, *In Paradisum*; and Widor, *Andante sostenuto (Symphonie Gothique)*. The organ in the Edythe Bates Old Recital Hall is the only instrument built collaboratively by C. B. Fisk, Inc. and Rosales Organ

Builders. The CD, Raven OAR-590, includes a 48-page booklet in English, French, German, and Japanese containing extensive program notes and information about the conception, design, and completion of the organ. This is the first recording of the organ and the first CD made by Clyde Holloway who has also recorded several LP phonograph records, including a recording for the Aeolian-Skinner "King of Instruments" series. The CD is available from <ravencd.com>, <ohscatalog.org>, and in record stores.

The Summer 2002 edition of *Rubric*, the newsletter of **Dan Locklair**, includes news of the composer's recent premieres, awards, residencies, commissions, and upcoming performances. For information: 516/797-9166; <jamesarts@worldnet.att.net>.

Karel Paukert is playing recitals this summer as part of the Cleveland Museum of Art's summer festival. On June 12, he appeared as harpsichordist along with Janina Ceaser (harpsichord and celeste) in works of Handel, Couperin, Pinkham and others; on June 19 he and Jack Sutte presented an organ and trumpet program of works by Eben, Neruda, Mozart, and Bach. On August 28, Paukert will be joined by trombonist Steven Witsner and string players Lenora Anop and Nicole Divall in works by Piston, Jirak, Franck, and others. For information: 216/707-2281.



George Ritchie

George Ritchie is featured on a new recording, *Orgelbüchlein Plus*, Volume V in his series of Bach organ works on the Raven label (OAR-580). Recorded on the 1998 Fritts organ at Pacific Lutheran University, Tacoma, Washington, the 2-CD set includes the complete *Orgelbüchlein*, Preludes and Fugues in C (BWV 545) and f (BWV 534), *Fantasy and Fugue in c* (BWV 537), *Trio Sonata 3 in d* (BWV 527), and *Concerto in C* (BWV 595). For information: <www.ravencd.com> or <ohscatalog.org>.



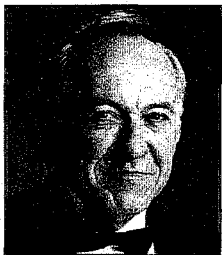
Ann Elise Smoot

Ann Elise Smoot performed J. S. Bach's *Goldberg Variations* at the St. Endellion Festival in Cornwall, England, on April 4. The work is rarely per-

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Phyllis Stringham

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ENSEMBLE AMARCORD

Some of the reactions from presenters and audience members during the first of three American tours in 2002. These five former choristers of the famous St. Thomas Boys Choir in Leipzig have emerged in the past few years as continental Europe's finest male *a cappella* quintet and have left audiences delighted since the ensemble's debut in 1992.

Holger Krause • Frank Ozimek
Daniel Knauft • Wolfram Lattke
Dietrich Barth

"I have never encountered more amazing and artistic singing. The members of Ensemble Amarcord sang as five persons inhabiting one body and receiving directions from one brain." (Richard Cummins, Greene Memorial Church, Roanoke, Virginia, presenter)

"A most glorious concert...their vocal control and musical style are impeccable, and their program was delightful and very well-received." (Don H. Horisberger, Music in the Nave, Lake Forest, Illinois, presenter)

"Everything I hoped it would be...a program designed to appeal to the broadest of audience preferences (and) liberally laced with keen teutonic humor." (Arthur Cottrell, Ex. Dir. Chorus of Westerly, RI, presenter)

"Ensemble Amarcord wowed their audience. They were exceptional musicians, consummate artists, and, in addition had a flair for the comic." (Naomi Amos, Lynchburg Community Concerts, Virginia, presenter)

"Ensemble Amarcord is incredible! The secular half of the concert was a delightful surprise...The entire audience was in stitches and I don't think I've ever had so much fun in church!" (Stacie O'Connor, Sacred Heart Church, Savannah, Georgia, presenter)

"Fabulous...We definitely need to have them back." (Dennis McCleary, Vineville United Methodist Church, Macon, Georgia, presenter)

"Everyone left with a smile...immensely satisfying and successful." (Tom Leeseberg-Lange, First Ev. Lutheran Church, Ellicott City, Maryland, presenter)

"Theirs was the best concert I have ever attended. Even my music professors said that it was the best concert they had heard in their ten years here." (Mary Drexler, audience member and student at Cornell College, Mt. Vernon, Iowa)

"One of the most enjoyable evenings I have ever spent!" (Peggy Hass Howell, Director of Music at St. John Episcopal Church, and audience member at Randolph-Macon Women's College, Lynchburg, Virginia)

"Ensemble Amarcord was everything it was promoted to be and more! We would be honored to present them again." (James H. Johnson, Friends of the Arts at Ebenezer, Columbia SC, presenter)

"Absolutely stunning...every single audience member seemed to be completely enthusiastic with what they heard...from every professional and artistic standpoint they were most successful." (Dr. Henry Ingram, Music for a Great Space, Greensboro, North Carolina, presenter)

"Our audience was clearly inspired as well as entertained. They were a huge hit with our students." (Renee Huss, Artist Series, Bluffton College, Ohio, presenter)

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formed on the organ, and Ms. Smoot will offer this work on upcoming concert tours in the United States. For more information, contact Karen McFarlane Artists, 866/721-9095 or <www.concertorganists.com>.



Thomas Trotter

On May 8, British organist **Thomas Trotter** was awarded the Royal Philharmonic Society's Instrumental award. This prestigious British honor was given in recognition of Mr. Trotter's achievements in 2001. Sir Thomas Allen read the following citation at the award ceremony:

In recognition of his particular achievements in 2001, the Instrumentalist Award goes to Thomas Trotter, one of the foremost exponents of the organist's art, and ambassador for the instrument at home and abroad. As City Organist in Birmingham for nearly 20 years, he presided over the inauguration of the new instrument at Birmingham Symphony Hall in October 2001. He makes the organ one of the most warmly Romantic of instruments. His technical and musical accomplishments have played a significant role in raising the profile of the organ, an instrument at the heart of British music-making, through an enormous number of performances, including his recent festival series at Edinburgh.

Past winners of this award include Andras Schiff, Itzhak Perlman, and

Murray Perahia. Thomas Trotter is available for concerts in the USA and is represented by Karen McFarlane Artists.



Dale Warland

At its annual conference, Chorus America awarded **Dale Warland** with the 2002 Louis Botto award for Innovative Action and Entrepreneurial Zeal. The award includes a cash prize of \$5,000 for the winner's organization. Warland, 70, is best known as music director of the Dale Warland Singers, a 40-voice *a cappella* choir he founded in the Twin Cities 30 years ago. In addition, Warland appears throughout North America and Europe as a guest conductor, lecturer, composer, and clinician. He grew up on a farm in Iowa and graduated from St. Olaf College. After graduate work at the University of Minnesota and the University of Southern California, where he earned a doctorate, two years in the Air Force and three years of teaching in California and New York, he joined the faculty of Macalester College in St. Paul in 1967. He founded the Dale Warland Singers in 1972, and continued teaching at Macalester until 1985.

Nunc Dimittis

Eric Herz, distinguished Boston harpsichord maker, died on May 25 in Barton, Vermont, after having suffered from Alzheimer's disease for many

years. Born in Cologne, Germany, in 1919, Herz emigrated to Palestine in 1939, eventually joining the Israel Philharmonic Orchestra as a player of flute and piccolo. He moved to Canada in 1951, and to Boston in 1953, where he joined the Hubbard and Dowd harpsichord shop before opening his own workshop in 1954. By the time of his retirement in 1996, Herz had produced nearly 500 instruments.

Paul Francis Lehnerer, 50, of Altamonte Springs, Florida, died on June 2 of an apparent heart attack. From 1992 until his death, Lehnerer was music and liturgy director at St. Mary Magdalen Roman Catholic Church in Altamonte Springs, where he directed a 60-voice choir and served as principal organist. Born in Calumet City, Illinois, Mr. Lehnerer attended the Chicago Musical College of Roosevelt University from 1970-74. He completed further study at the Seminary of the Immaculate Conception in Huntington, New York, where in 1992 he received his master of arts degree in theology. Lehnerer was a member of the Central Florida AGO chapter. He is survived by his mother, five brothers, and two sisters.



Martin M. Wick

Martin M. Wick, 82 years old, died on June 15, while working at his home in Highland, Illinois. Mr. Wick served as president of the Wicks Organ Company, a position he held for over 60 years. Son of Wicks Organ Company founder John Wick, Martin grew up building pipe organs, working alongside his father and his older brother John Henry Wick in developing innovations in organ design and Direct-Electric® action. He learned the art of pipe voicing from Henry Vincent Willis, Jake Schaefer, and from his brother John Henry. He graduated from St. Louis University in St. Louis, Missouri. At the age of 22, Martin was called to run the family business after the early death of his older brother. He is credited with leading the company through some of its toughest times. During World War II, Martin kept the shop open by retooling to manufacture clock and airplane parts, and building new organs out of only existing materials. Following the war, Wicks was the first American company to return to organ building after Martin successfully petitioned the government. Through perseverance and personal sacrifice, Martin Wick kept the company afloat through hard economic times that meant the demise of other organbuilding firms. Mr. Wick was a talented organist and, although organ building was his first love, enjoyed many other passions, including flying and airplane building, sailing, collecting antique cars, being outdoors, being with his children and many grandchildren, and working around his home. He is survived by his wife Barbara, daughters Sharon L. Malloy, Patricia G. (Dennis) Riker, Kim Capelle, Mary Haberer, and Melinda Wick, sons Scott Wick and Mark Wick, and 17 grandchildren. Martin took great pride in the Wicks Organ Company, and after 60 years still took time to walk through the shop and inspect every detail of every instrument, and to talk

with his many employees. His last day at work was spent doing exactly this. Martin Wick died the way he lived, working hard at something he loved with his family near him.

—Brent Johnson

Here & There

Bärenreiter-Verlag has announced the release of *Johann Jacob Froberger, New Edition from the Complete Works*, Vol. III: Keyboard and Organ Works from Copied Sources; Partitas and Partita Movements, Part I; edited by Siegfbert Rampe; 44 Euros, BA 8065. This bilingual urtext edition is scheduled to appear in five volumes ending with a complete thematic catalog. It includes many works newly discovered by the editor. Each volume opens with an introductory discussion of the works' genesis, sources, performance practice and editorial methodology, and ends with a critical report. For information: <www.baerenreiter.com>.

Two denominations, the Reformed Church in America and the Christian Reformed Church, along with the Calvin Institute of Christian Worship, recently joined forces to publish **Sing! A New Creation**, edited by Emily Brink. The songbook includes new hymns and new choruses, as well as songs from different cultures around the world. Members of the committee evaluated virtually all hymnals and supplements published in North America since 1980, requested suggestions from readers of *Reformed Worship* and *The Hymn*, and created sub-committees to review text and music. The songbook is available as a regular-bound book, a spiral-bound book, and CD-ROM. The leader's edition is 9x12, spiral-bound, and includes full accompaniments, background notes for every song, many indexes, and nine articles on various types of songs. Listen to MIDI files of all songs at <www.FaithAliveResources.org>.

Warner Brothers Publications has announced the release of three new *WOW Worship® Songbooks*. Each songbook is arranged for piano/vocal/chords and features 30 of "today's most powerful worship songs"; \$19.95 each; 800/327-7643; <www.warnerbrospublications.com>.

The new classical label, **Avie Records**, has announced its first releases: *Handel Tamerlano* (3 CDs), Trevor Pinnock, The English Concert, soloists; *Jane Pickering's Lute Book*, Jacob Heringsman, lute; *Franck Symphony in d*, *Extracts from Psyche*, Jan Latham-Koenig, Strasbourg Philharmonic; *American Flute Music*, Jeffrey Khaner, flute / Hugh Sung, piano; *Canconero: Music for the Spanish Court, 1470-1520*, The Dufay Collective; and *The Girl in My Alphabet*—the music of Errollyn Wallen. For information: <avie@musicco.f9.co.uk>.

Barger & Nix Organ Company has chosen **Solid State Logic** for the control system for their organ at Lookout Mount Presbyterian Church, Lookout Mountain, Tennessee. SSL's MultiSystem is used for all switching and coupling and the integrated Capture for MultiSystem CRM-300 with 300 levels of memory is used for the piston system. With the CFM Scope feature, the organist can make any piston affect any groups of stops. For information: <www.sslorgans.com>.

The Philadelphia Orchestra held its gala opening summer concert outdoors at the Mann Music Center in Philadelphia on July 1. A featured selection was the "Organ" Symphony No. 3 by Saint-Saëns with organist Michael Stairs playing an 80-stop **Allen Renaissance™** digital organ. This model includes special voices digitally sampled from the pipes of famous French organs.

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Music for Voices and Organ

by James McCray

The Voices of Children

Children are God's apostles, day by day
Sent forth to preach of love, and hope, and
peace.

James Russell Lowell
On the Death of a Friend's Child

Each year I devote one column to music for children's choirs, which have become an important feature of most church music programs. They are usually structured in various levels, most often by age. Quality of performance varies significantly, and as with most ensembles depends on the ability of the conductor. With adult choirs, a weak conductor/teacher can still have a reasonable group because members of the choir may be very accomplished and bring to the

rehearsals a somewhat sophisticated level of performance. With children's choirs, however, this is rarely the case. They need much guidance in singing, interpretation, ensemble, and basic musical techniques. The director's ability to motivate and teach makes a more immediate difference to the level of quality.

Children love to sing! It was Alexander Pope in the early eighteenth century who said, "What will a child learn sooner than a song?" They bring a robust enthusiasm that, when focused, is a joy to behold. And, if they have something to do such as clap, stomp, or play an instrument, that enthusiasm bursts forth in a radiance that demands to be seen! Many children's songs have gestures, but actions should enhance the music, not overpower and dominate it.

Finally it should be strongly encouraged that children's choirs be a definite time of learning about music, not just a process of learning a song and singing it. Developing literacy in music reading, for example, should be a major goal of every children's choir. Those choir directors

who put effort into reading music and developing a natural singing voice give their children a future in music. With proper nurturing, the contributions that children's choir directors make will certainly result in a lifetime of joyous singing for these young voices.

God Who Made the Earth, Peter Pindar Stearns. Two parts and organ, Paraclete Press, PPM00204, \$1.10 (M-).

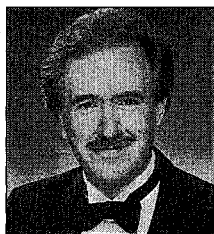
Finding children's anthems designated for organ rather than keyboard is not easy, but here is one that has the organ part on three staves. The two-part treble lines usually are integrated into the accompaniment, but in a somewhat disguised manner as part of a chord or counter melody. The voices are independently contrapuntal and imitative so that they almost never sing together syllabically.

Peace Between Neighbors, Robert J. Powell. Trebles and organ, Paraclete Press, \$1.10 (E).

There are brief moments of divisi into two parts for this mostly unison anthem. The organ part is on two staves and is accompanimental. Vocal lines are quite tuneful and lyric. The music is in an ABA format with the middle section in a related key of contrasting material.

The Liturgy of the Psalms, Jody W. Lindh. Older and younger choirs, narrator, piano, and optional handbells of 3, 4, or 5 octaves, Choristers Guild (Lorenz Corp.), CGA905, \$1.50 (M).

The concept of having a work that involves both age levels of children's choirs is a very good one and should be of interest to most directors; finding music to involve the very young children along with the more advanced singers is a difficult task. This practical setting is highly recommended. The use of a narrator adds to the elevated character of the music. Narrator begins alone then continues over the piano introduction. An adult handbell choir will be needed because the chords they play use large



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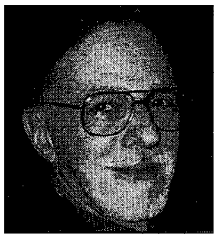
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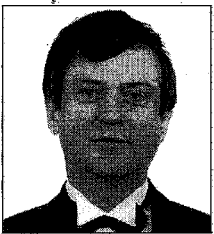
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Larry Palmer

Harpichordist/Organist

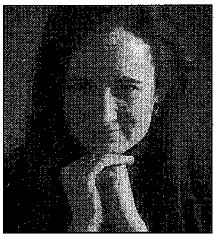
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Stephen Roberts

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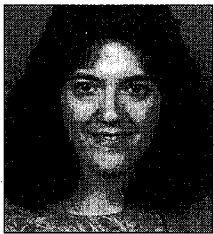
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Organist

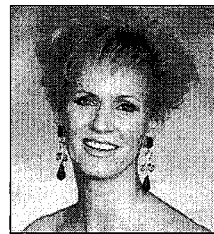
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Lisa Scrivani-Tidd

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Watertown, New York
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St. Lawrence University
Canton, New York



Martha H. Stiehl

Organist/Harpichordist

Soloist and Continuo Player
Milwaukee Chamber Orchestra
University of Wisconsin Faculty
Bach Babes Ensemble
Milwaukee, Wisconsin

bass bells which may be too heavy for children. Their music is available separately (CGB 248). The flowing piano part is independent of the vocal lines. The two choirs sing separately and together.

The Lord's Prayer, Kevin Riehle. Two-part treble, piano, and optional flute, Abingdon Press, No. 068705012X, no price given (E).

Taken from Abingdon's Church Music for Children Series, this simple setting uses a melody that recurs several times in unison or as a canon. A brief contrasting section is repeated, and during the repeat the congregation is instructed to pray The Lord's Prayer while the children sing. The flute part is printed on the back cover.

Sing and Rejoice, Sam Batt Owens. Unison, 7 handbells, and organ, G.I.A. Publications, G-5529, \$1.10 (E).

There are four brief stanzas with the first two to the same music in the minor mode. The third stanza moves to the relative major with a new melody and the final stanza remains in major but in a related key. The handbell and organ music is very simple with the organ on two staves. This is in G.I.A.'s Not for Children Only series, which means it is useful for adult choirs as well.

The Two Nowells, Giles Swayne. Unison and piano, Novello & Co., no number or price given (E).

This setting is interesting as it blends the traditional "First Nowell" music that has three repeated stanzas with a "Second Nowell" setting that has four stanzas; then after each of those stanzas has been heard in unison, the two nowells are combined together in a fifth stanza. This makes it possible to divide the children into two groups to work separately on their nowell, and then eventually combine them for the last stanza.

Light of the World, Mark Patterson. Unison and two parts, piano, with

optional handbells, finger cymbals, hand drum, maracas, claves, and guiro, Choristers Guild, CGC47, \$7.95 full score.

This is a children's musical for Christmas that is a blend of original music and familiar carols. There are nine choral movements, a cast of three narrators, and more than 12 costumed characters who play Mary, Joseph, shepherds, etc. The set, props, and costumes are relatively simple. The piece begins with the Creation and moves through Isaiah prior to the events of the birth of Jesus. There are six scenes. A Director's Kit (CGK23) is available as are demonstration and accompaniment CDs. Many of the songs have alternate languages such as Spanish, French, and German to add to the ecumenical spirit of the musical. The instrumental music is included separately in the complete score. Most of the choral music is in unison. Delightful setting and very useful.

Jerusalem, My Happy Home, David Cherwien. Four equal voices in canon, oboe, and harp or keyboard, MorningStar Music Publishers, 50-8113, \$1.75 (M).

Based on the American Folk Hymn, *Land of Rest*, this setting has six stanzas but only two use canon in four parts. The oboe is an obligato instrument that plays much of the time. This attractive setting offers many possibilities for performance, including combining with adult singers. Highly recommended.

Faith Is Believing, John D. Horman. Unison with optional descant, piano, and optional flute and percussion, Abingdon Press, 0687051851, no price given (E).

Three stanzas include percussion parts for claves, maracas, and tambourine. The syncopated music has a lilt that is memorable and very easy. Instrumental parts are included on the back cover.

All Glory Be to God Alone, Bret Heim. Unison and keyboard, Con-

cordia Publishing House, 98-3619, \$1.10 (E).

A good accompanist will be needed and a version for string trio is available (97-6896). There are two repeated stanzas of simple unison short phrases. Useful for Trinity Sunday.

Fantasy on Divinum Mysterium, Michael Mauldin. SA and piano, Santa Barbara Music Publishing, SBMP 426, \$1.40 (M).

Using the familiar melody and text "Of the Father's Love Begotten," this setting, written for the Albuquerque Boys Choir, comprises flowing melismatic vocal lines above sustained piano chords, giving it a chant-like character. More than half of the setting is a choral unison. Very attractive and highly recommended.

Book Reviews

Dance and the Music of J. S. Bach, Expanded Edition, by Meredith Little and Natalie Jenne. Bloomington: Indiana University Press, 2001. xii + 337 pages. Cloth \$52.95 / paper \$26.95. Order by telephone: 1-800/842-6796; fax: 1-812/855-7931; e-mail: iuporder@unindiana.edu.

Professional musicians and general listeners who are familiar with Bach's works are aware of his pervasive use of dance forms, particularly in the keyboard suites. Bach scholars, too, refer to this compositional predilection to a greater or lesser extent, depending on their analytical or historical purposes. For example, David Schulenberg¹ devotes a large portion of his book, *The Keyboard Music of J. S. Bach*, to discussions of dance forms in the English Suites and the French Suites in particular, along with other specific references to the six partitas of *Clavier-Übung I*, and passing references to other major or minor works. Other writers often verge on the topic by restricting their discussions to the names of specific dances within a broader context. On the other hand, the performer Paul Badura-Skoda,² in his attempt to discern historically appropriate tempos of the dances in Bach's suites and partitas, relies on the descriptions of the dance forms provided in a preface to a volume of Bach's partitas by Bach's "great-grand-pupil," Grienpenkerl.

The present work, the only one of its kind, focuses exclusively on the structure and style of the Baroque dance forms, along with their choreographic origins, and ties them to Bach's predecessors and contemporaries. Performance styles and essential rhythmic characteristics are also integrated into the discussion. This expanded edition identifies and describes other music in which dance titles are lacking but which seem to have "dance-like" qualities.

Part I, "Introduction," consists of two chapters. Chapter 1, "French Court Dance in Bach's World," mentions how Bach would have encountered French language, music, dance, and theatre while he was a student, and how the various dances were performed in the cities where he lived. Essential background information related to French Court dancing—a graceful, balanced, refined,

and highly disciplined symbol of French culture—is supplemented by a description of the court of Louis XIV where these "grand balls" were held, choreographic drawings, and brief biographical sketches of several French dancing masters that Bach knew personally. Chapter 2, "Terms and Procedures," includes sections on meter, tempo, character (affect), articulation, and the noble style of dance (step vocabulary), utilizing quotations from F. W. Marpurg's *Clavierstücke* (1762), the most detailed and analytical description of dance forms by any eighteenth-century writer.

Part II, "Bach's Dance Music," consists of thirteen chapters. The core of the book consists of separate chapters that consider each of Bach's titled dance forms: the bouree, the gavotte, the minuet, the passepied, the sarabande, the courante, the corrente, the loure, and the forlana, the polonaise, the chaconne and the passacaglia. The two concluding chapters deal with dance rhythms (untitled dances) in Bach's larger works, and gigas. With minor variations, each chapter includes these topics: important characteristics and qualities of the dance type, choreography, character and tempo, examples of an actual dance, a model dance rhythm, and performance techniques useful in rendering dance music of this type; all of this is illustrated with music from around Bach's time. Copious musical examples accompany the textual discussions at appropriate points. There are two appendices: Appendix A is an approximately chronological list of 196 of Bach's titled dances; Appendix B lists Bach's works that appear to be based on a dance type but are untitled. A Bibliography of 152 titles of books and articles cited in the text completes the book.

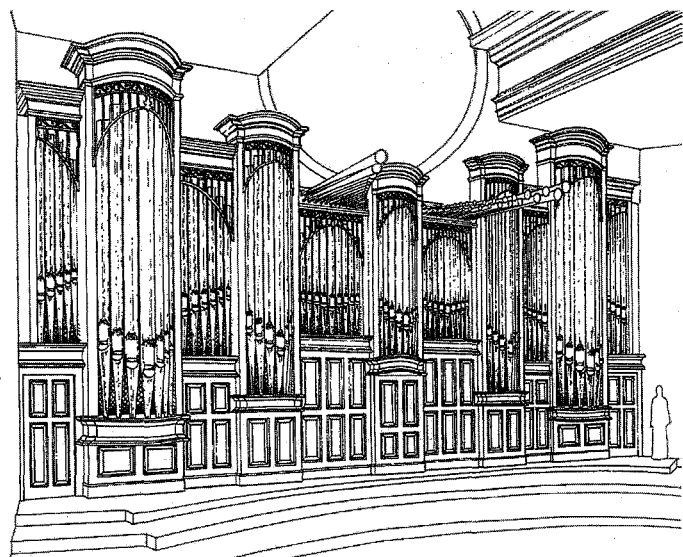
Although the authors confess that their choices for entries in Appendix B are somewhat subjective and that the list is not all-inclusive, it contains eleven organ works, including fugues, a sonata, and a chorale, classified under the dance rhythm categories, such as Bouree-like, Gavotte-like, Giga I-like, or Giga II-like, depending on their form and styles. On this topic, some Bach scholars have remarked on the occurrence of dance forms in Bach's organ works. George Stauffer, for example, identifies seven dance fugues that illustrate three dance types: minuet, passacaglia, and gigue.³ Russell Stinson notes the passacaglia style of the chorale "Heut triumphieret Gottes Sohn" (BWV 630/630a) and recommends that performers try an allemande-like tempo in "Herr Jesu Christ, dich zu uns wend" (BWV 632).⁴ He also considers the slow, triple-meter, sarabande as a compositional model for some parts of the "Great Eighteen" organ chorales.⁵

The historical and analytical contents of this book will come as a revelation to readers who are unfamiliar with the scope of Bach's use of dance forms. For more informed readers, the intricacies of the different forms, as they appear in various compositional contexts, will provide additional illumination about the wide-ranging scope of Bach's creative genius. The seamless interplay of historical background, analytical detail, scholarly depth, and practical application will make this work worth repeated encounters for readers of all kinds: listeners,

► page 10

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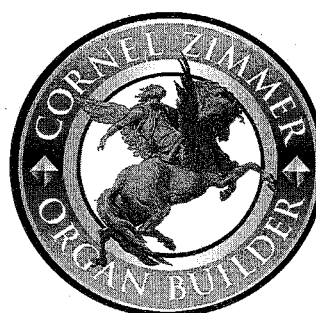
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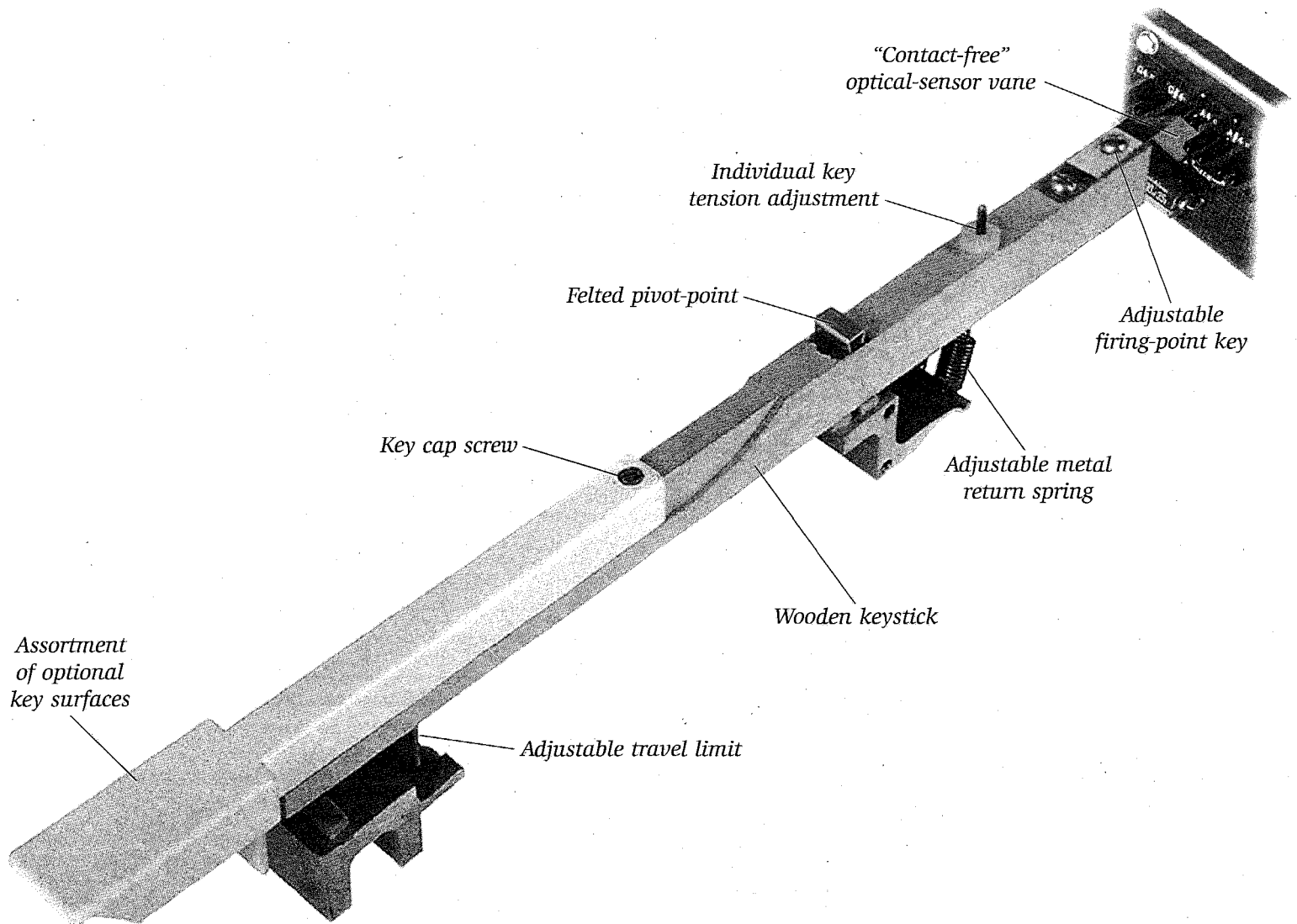
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► page 8: Book Reviews

scholars, and performers. The authoritative nature of this book may be indicated by its use as a reference source in a recent encyclopedia.⁶

Notes

1. David Schulenberg, *The Keyboard Music of J. S. Bach* (New York: Schirmer Books, 1992).
2. Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford: Clarendon Press, 1993), 85–87.
3. George Stauffer, "Fugue Types in Bach's Free Organ Works," in *J. S. Bach as Organist*, ed. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), 139.
4. Russell Stinson, *Bach: The Orgelbüchlein* (New York: Schirmer Books, 1996), 91–94.
5. Russell Stinson, *J. S. Bach's Great Eighteen Organ Chorales* (New York: Oxford University Press, 2001), 9, 14, 70.
6. Malcolm Boyd, ed., *J. S. Bach* (Oxford Composer Companions series) (Oxford: Oxford University Press, 1999). See the general entry under "dance" and the names of specific dance forms.

GOArt Organ Documentation Reports, No. 2. The Organ in the Hökhuvud Church, Sweden. Göteborg Organ Art Center, Göteborg University, 2001. Sverker Jullander, editor.

Over the centuries the organ has undergone gradual stylistic changes in design due to the natural evolution of the instrument brought about by technical innovations as well as by changing musical requirements. The broad outlines of these events are chronicled in comprehensive histories of the organ,¹ as well as in those historically oriented works dealing with particular geographical areas² or the activities of specific organbuilders.³ Publications dealing with a particular instrument often place the subject of their investigation within a historical context.

This report is a part of a larger research project, "Changing Processes in North European Organ Art 1600–1970," at Göteborg University and Chalmers University of Technology in Göteborg, Sweden. It is the second of a planned series of extensive documentation reports on historically important and well-preserved organs in Sweden and other European countries that are

designed to gain knowledge about the formative influence of several contributing factors in the development of the organ and its repertory. Ultimately, the results of this six-year project are intended to be applicable in instrument building and musical performance. This report deals with the first organ installed in Hökhuvud Church, in the province of Uppland, in 1783, by Olof Schwan, one of Stockholm's leading organbuilders of his time, and who was the last within the classical tradition dominant in Stockholm in the eighteenth century. The nine-stop organ is a representative example of a one-manual organ that the builder provided for country churches.

Original specification (the present specification is also provided)

- Manual C–d**
 8' Gedact
 4' Principal
 4' Fleut
 3' Quinta
 2' Octava
 Scharff 3 Chor [1' + 1½' + ½', octave repetition on c and c']
 8' Trompet bass/treble
 8' Vox Virginea treble
 Tremulant

Pedal (pull-down) C–g

The report opens with a brief historical overview that places the instrument within the context of its eighteenth-century origins and its preservation through the time of the restoration of the church in the 1930s. The detailed description of the organ, which occupies the greater part of the 32-page text, covers the specification, inscriptions, façade, case-work, organ bench, action, wind supply system, windchest, and pipework, along with numerous subcategories. A center section consists of a full-page photograph of the façade and organ case, and close-up pictures of the keyboard and stop-knobs, various internal structures and mechanisms, and pipework detail. The remainder of the report consists of a foldout chart of general scalings and

42 pages of drawings—both external faces and cross sections—of the case-work, moldings, keyboard area, action, wind system, and pipework. The level of refined detail extends to the dimensions of small wooden parts, screws, and metal fasteners.

The report is accompanied by a CD-ROM that contains a large amount of data that are difficult to present in a traditional book format: over 500 color photos, including views of the church exterior and interior, the façade and organ case, and different parts of the organ; 43 explanatory drawings relating to the casework, flue pipes, keys, reed pipes, and bellows ribs; and 24 tables with measurements in Excel and HTML format, presented in a form that makes it possible to process and analyze the information. A "Methods" section presents the ideas behind the documentation, describes the techniques applied, and outlines the structure of the documentation work. Information is organized so that the reader approaches the organ from the outside, then moves into individual sections of the organ, following the pathway of the wind through the bellows, wind trunks, tremulant, windchest, and into the pipework, beginning with the façade pipes and proceeding backwards. Insofar as the primary aim of the documentation work was to document the instrument's technical aspects, more in-depth archival research was not done.

In addition to these structural matters, there is a survey of the various tools and equipment used in the documentation: electronic measuring equipment, electronic equipment with direct computer input, traditional hand tools, special hand tools, and photographic equipment. The only disappointment is the lack of a CD containing a demonstration of the organ's stops and the general sonic capabilities of the present instrument; a few selections by eighteenth-century Swedish composers would provide completeness.

It would be impossible to understate the breadth and level of detail contained in this wisely conceived, logically organized, and ostensibly complete document. Accordingly, it will provide a valuable model for organbuilders to emulate, as well for organ historians who seek to record and preserve essential information about significant instruments.

Notes

1. For example, Bernard Sonnaillon, *King of Instruments: A History of the Organ* (New York: Rizzoli, 1985); Peter Williams, *A New History of the Organ From the Greeks to the Present Day* (London: Faber and Faber, 1980); Peter Williams, *The Organ in Western Culture, 750–1250* (Cambridge: Cambridge University Press, 1993).
2. For example, Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975); Graeme D. Rushworth, *Historic Organs of New South Wales: The Instruments, Their Makers and Players 1791–1940* (Sydney, Australia: Hale & Iremonger, 1988).
3. For example, Rollin Smith, *The Aeolian Pipe Organ and Its Music* (Richmond, VA: Organ Historical Society, 1998); Orpha Ochse, *Austin Organs* (Richmond, VA: Organ Historical Society, 2001).

Information about availability, price, and shipping may be directed to: Göteborg Organ Art Center, Göteborg University, Box 200, SE-405 30 GÖTEBORG, Sweden.

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

New Recordings

Variationen. Deutsche Orgel-Romantik. Played by Kurt-Ludwig Forg. IFO CD 00060. Available from IFO Musikvertrieb, <www.ifo-records.de>; and from Organ Historical Society, \$14.98 (plus \$2.50 shipping), 804/353-9226; <www.ohscatalog.org>.



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The disc (about 75 minutes) contains: *Thema mit vier Veränderungen*, by Justin Heinrich Knecht (1752–1817); *Einleitung, Thema und Variationen A-Dur*, op. 47, by Adolph Friedrich Hesse (1809–1863); "Andante" (from *Sonate Nr. 3 in d-Moll*, op. 19), by Christian Fink (1822–1911); *Passacaglia* (op. 167.10), by Joseph Rheinberger (1839–1901); *Basso ostinato* (op. 129.6), by Max Reger (1873–1916); *Symphonischer Choral "Ach, bleib mit deiner Gnade"* (op. 87.1), by Sigfrid Karg-Elert (1877–1933); *Partita quasi Trompette-ria über "Allein Gott in der Höh sei Ehr"*, by Hans Ludwig Schilling (born 1927); *Variations sur "Frère Jacques"*, by Hans Uwe Hielscher (born 1945).

This fascinating collection of variations does not contain any really well-known works. The Rheinberger passacaglia is not one of the well-known sonata movements; it is from the set *Zwölf Meditationen* (op. 167) and is unusual in having the theme in the discant. The very brief (43 bars) Reger *Basso ostinato* is from a set of short pieces written in 1913. The title of the disc is technically questionable, for Knecht clearly still belongs to the 18th century, and the works by Schilling and Hielscher, written in 1984 and 1982 respectively, while not aggressively modern, can hardly be called Romantic.

All of the works here are very much worth hearing and playing. The Knecht variations are rather in the style of musical clock pieces, more interesting than some of the standard works of that type. Hesse was one of the first international organ virtuosi—he performed the dedicatory organ recital at St. Eustache, Paris, for example—and his variations are a show-off piece of their period. Fink's "Andante" is actually a set of variations on *Jesu, meine Freude*, and shows clearly the influence of Mendelssohn's sixth sonata. It contains a fine fugue with interesting stretti. The Karg-Elert work is fairly well known in Germany, and, like many of the composer's larger works, is deserving of the attention of both organists and audiences.

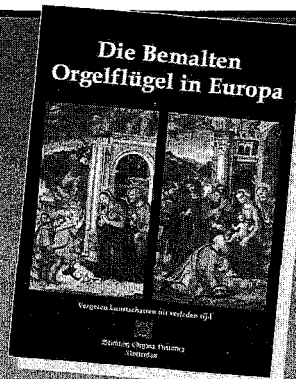
Schilling's composition gets its name from the exposed reed passages at beginning and end. Hielscher's variations on *Frère Jacques* are the published version of a 1982 improvisation. They are both impressive and hilarious, although I think that the long work (just over 19 minutes) wears out its welcome.

The organ heard here is a III/40 (50 ranks) instrument in the Münster of Radolfzell, a town on Lake Constance. It was built in 1997 by the firm of Mönch from nearby Überlingen. The organ is described on the cover as "Romantic" and in the leaflet, more accurately, as "German-Romantic." There are a few interesting features. Manuals II and III are both enclosed. Like a true German romantic instrument, this organ is principal-oriented; in fact it is startlingly short of manual reeds, with no manual 16' reed at all and a 4' reed only on Manual I. The fanfare sections of the Schilling piece do not come off very well. The organ produces a remarkably wide range of volume, but unfortunately full organ is rather harsh. One suspects that the voicing deliberately aimed at volume rather than beauty of tone. There are some fine flute stops and nice Germanic pedal reeds, but I did find myself thinking that I would like to hear this same intriguing program played on a well-preserved German Romantic organ by Walcker or Sauer.

Kurt-Ludwig Forg (born 1962) studied in Düsseldorf and participated in master classes with Alain, Bovet, Koopman, and Rogg. He is director of a music school in Nördlingen, Bavaria, and has performed in most European countries and in North America. I know Forg's playing only from recordings. He

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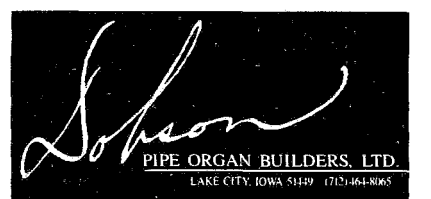
by Rollin Smith

SINCE THE FIRST EDITION was published in 1983, this book has enjoyed a wide success with scholars, teachers, and students, and as a text for repertoire classes. This new edition, greatly enlarged, revised, and emended, incorporates research completed during the past two decades, updating information on the Sainte-Clotilde organ while retaining its original intent: to compile and examine the extant, first-hand references to Franck as an organ student, organ player, and organ teacher written by those who knew him, heard him, and studied with him. Of particular interest is the analysis of recordings by Franck's student and successor, Charles Toumémire, and a translation of his book on César Franck. In addition to 46 illustrations, the book contains an appendix of accounts (in English) by those who knew Franck: John Hinton, Gabriel Pierné, Louis de Serres, Édouard Bopp, Albert Mahaut, Henri Busser, and Louis Vierne. 240 pages hardbound Book 70768 \$49 to OHS members, \$56 to others

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is technically flawless with a good sense of style, but not an exciting performer. His best playing here is probably in the Hielscher variations.

The accompanying leaflet (German, French, English) is well-illustrated and provides excellent information on the organ, the music, and the performer. A relatively lengthy section, in German only, provides a sympathetic history of the Mönch organbuilding company and makes one suspect that the recording may have been subsidized.

The CD is of interest principally because of the well-chosen repertory—rarely heard music of high quality that provides very rewarding listening and some interesting examples of variation techniques. Unfortunately neither performance nor organ is exciting. Recommended with obvious reservations.

Silbermann-Orgeln im Vogtland. Mylau und Reichenbach. Played by Felix Friedrich. Motette CD 12421.

This disc (72 minutes) contains the following: *Toccata, Adagio und Fuge C-*

Dur (BWV 564), by J. S. Bach; *Praeludium G-Dur*, by Andreas Werckmeister; *Praeludium et Fuga ex C dis*, by Johann Pachelbel; *Praeludium ex F*, by Andreas Kniller; *Praeludium ex C dis*, by Gottfried Ernst Pestel; *Toccata und Fuge d-Moll* (BWV 565), *Partita "O Gott, du frommer Gott"* (BWV 767), *Präludium und Fuge d-Moll* (BWV 539), *Fuge g-Moll* (BWV 578), *Präludium und Fuge c-Moll* (BWV 546), by J. S. Bach. The first five items are played at Mylau—all of them except the Bach are taken from the Mylauer *Tabulaturbuch* (ca 1730)—and the rest at Reichenbach.

Prospective purchasers who are attracted by the title should be forewarned; whether intentionally or not, the title is misleading, since only one of the two organs can, with major reservations, be called a Silbermann organ. The booklet (German only) gives, in addition to information about music, performer, and registrations used, much information about four Silbermann organs built in a small area in Southwest Saxony, west of the city of Zwickau. Two of them

have completely disappeared, while the remaining two are heard on this recording.

The Mylau organ (II/21) was built by Silbermann in 1731. In 1890 Carl Eduard Schubert moved the instrument to a new church building, and in the next few years he made a number of changes which involved a new case and much new pipework. In 1931–1932 Alfred Schmeisser added two string ranks, removing two Silbermann stops in the process. A partial restoration was undertaken by Jehmlich of Dresden in 1989. It is difficult to say how much Silbermann work actually remains. The organ has an effective pleno and some good flutes, which are heard to advantage in the adagio of BWV 564.

The little-known works from the Mylau collection are worthy and pleasant pieces. They would be fun to play as well as to listen to, and they work well on the Mylau organ.

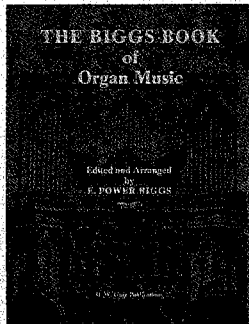
The story of the organ in the Church of Sts. Peter and Paul in Reichenbach is even sadder. It was built as a two-manual of 29 stops in 1725, and was appar-

ently a good example of a medium-size Silbermann organ. It remained almost unchanged until 1906, when Jehmlich made major substitutions, altered the pitch, and so on. The same firm undertook a major rebuild in 1927, changing the action and adding an enclosed division and a movable console. The organ was at that point a three-manual of 53 stops, 22 of them consisting of (mostly altered) Silbermann pipes. The organ deteriorated badly in the 1960s, and in 1971 all the relevant authorities decided that only the case was of historical value. In 1971–1972 Jehmlich installed a new organ (II/26) using only a few Silbermann pipes and as much as possible of the old case. I have heard some very fine Jehmlich organs, but this is not one of them. The pleno is impressive and the pedal division, despite a 16' reed that lacks focus, is quite effective, but the overall effect is of a rather dull, unexciting organ.

Felix Friedrich studied church music and organ in Dresden and Weimar and, a little later, musicology in Halle. He

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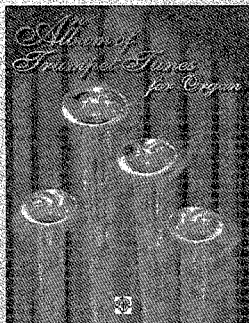
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Chorale Preludes. It is needless to say the scheme has not been to give another version of the Bach Chorales. The object of the present book is merely educational. It has been conceived with a view to making the student familiar with the magnificent melodies of the Chorales, in the earlier stages of his work, and to prepare him the better for the study of the Chorales, which are too difficult for beginners.



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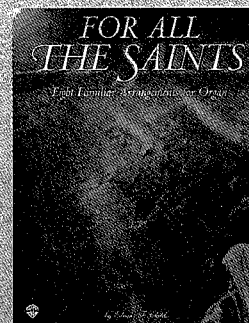


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by **Keith Chapman**
(GB9613) \$9.95

Concert organist Keith Chapman, of Wanamaker Grand Court Organ fame has left a legacy of fine recordings, original works and arrangements. This collection brings together many of his Christmas arrangements, hymn tune settings and a few original works which have been unavailable for a number of years. Photographs and a biography have also been included.

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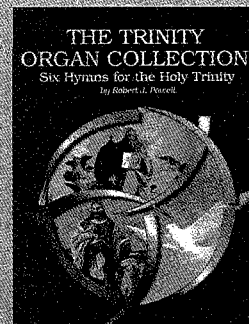


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has been organist of the castle church in Altenburg since 1976 and was largely responsible for the fine restoration of the famous Trost organ there. He is a very active and highly regarded performer, editor, and teacher, who has performed at a remarkable number of major international congresses, among them an AGO convention in Detroit. I have admired Friedrich's playing both live and on records, but he seems rather uninspired here. His performance is technically impeccable and he uses both organs well, but it fails to excite. It does seem that acoustics or perhaps bad microphone placement may be in part to blame. The fast passagework in the C-major toccata is a blur, while an exaggerated shortening of phrase endings badly disturbs the flow of the great pedal cadenza. I was interested in the unexpected soft registration used for the final measures of the toccata.

There is no reason to recommend this disappointing recording except to those who may have some specialized interest in these particular organs or in the rarely heard pieces from the Mylau book. The Bach works can be heard to better advantage elsewhere, the organs are certainly not exceptional, and the performer can be heard in dazzling performances on many better recordings.

—W. G. Marigold
Urbana, Illinois

The Woods So Wild: Keyboard Music of Orlando Gibbons (1583–1625). John Toll, harpsichord and organ. Linn Records, 2001, #CKD125. Linn Records, ph: 011-44-1141-303-5027; <www.linnrecords.com>.

These 24 pieces represent more than half of Gibbons' authentic extant keyboard repertoire. The pieces are mostly short works of one or two minutes, and only five of them extend beyond five minutes. Except for the *Fantasia for Double Organ*—intended as its name suggests for a two-manual organ—it is by no means clear for what keyboard instrument this repertoire was originally intended. Nonetheless, John Toll does an excellent job of deciding which keyboard works seem best suited to the organ and which to the harpsichord. The pieces are well interpreted with a sparing use of ornaments including the old English shake—so much misinterpreted by other players—resulting in a performance that is accurate and interesting without being fussy. Alas, John Toll died in 2001 after a long battle with cancer, so we shall not be treated to such delights again.

Finding satisfactory instruments on

which to give an authentic performance of Gibbons' music is not an easy task. No unaltered two-manual English organs survive from the early seventeenth century, and so the best that could be done was to perform the organ pieces on the late seventeenth-century organ in Adlington Hall, Cheshire. Adlington Hall is the ancestral home of the Legh family, for many centuries vigorous patrons of music, who in the eighteenth century numbered Handel among their house guests. The instrument has often been ascribed to "Father" Smith and was probably built at or about the time of the marriage of John Legh to Lady Isabella Robartes in 1693 [see John Mander, "Some Notes on the Organ at Adlington Hall," *BIOS Journal*, 10: 62]. The voicing is typical of old English instruments, expressive and voiced to be ever on the verge of overblowing. The voicing, combined with the very low pitch of A=405, gives the organ a sound that is probably quite close to that of an organ of Gibbons' own day. As far as its structure and design is concerned, however, it is far removed from the transposing organs common in the early seventeenth century.

The recording also makes use of a small replica single-manual Flemish harpsichord built by Michael Johnson and based on a Ioannes Rucker instrument of 1637. A somewhat larger harpsichord might have been desirable, although John Toll does a consummate job of exploiting the limited versatility of the instrument to the full.

Most of the works for organ are soft pieces suited to gentle combinations such as the Stopt Diapason or the Open and Stopt Diapasons together. Some pieces, however, make more extensive use of the resources of the instrument. One such is the *Fantasia* (track 5), an interesting piece in ternary form that uses the *tutti* at the beginning and the end. The full organ sound is sweet and expressive, but nevertheless quite impressive in its way. The *tutti* appears again in the *Ground* (track 12), and in the *Fantasia for Double Organ* (track 24). Track 12 also includes a solo played on the Great Organ mutations. While the latter is extremely effective, I rather doubt that such a registration would have been used in Gibbons' day.

Altogether this recording represents about the nearest one is likely to get to hearing the sound of Orlando Gibbons' keyboard music as it would have been heard when Gibbons was alive. It is, indeed, like a breath of fresh air from the seventeenth century, and I thoroughly recommend it.

—John L. Speller
St. Louis, Missouri

New Organ Music

Preludes on Favourite Hymns for Organ. Kevin Mayhew Ltd., 2000. Catalogue No. 1400234, \$30.95.

The fifty preludes in this collection are almost entirely of two- and three-pages length and are well within the technique of fairly good amateurs. However, most are too brief and old fashioned to be of much use to more advanced, sophisticated organists. The composers are contemporary British writers. While there are rather a lot of mediocre, dull pieces, the sprinkling of attractive little nuggets make an argument for adding the book to one's library.

Characteristic of Andrew Gant's customary attempt to find something fresh to express in his settings of familiar hymn tunes, there is a constant rhythmic tension in his setting of *Love Divine*, through pervasive syncopations in the legato three-part manual writing over a rhythmically square, staccato, quarter-note pedal line. The luscious Romanticism of John Stainer's Victorian hymn has been largely lost, but, nevertheless, Gant's approach is ingenious and subtly persuasive.

Equally intriguing is Gant's *Amazing Grace*, which is laid out on four staves, one of which is a two-toned bagpipe drone played on one manual that is prepared in advance with key-weights or pencils, the notes begun and ended by using the drawknob. Above this double pedalpoint, the hymn tune is intertwined with a shapely, imitative countermelody, and in the middle of the work there is a drum-like passage in the pedal. The composition is novel and, I believe, effective, without being particularly hard to play.

Other catchy breaks with convention include a little piece by Colin Hand, *He's Got the Whole World*, which is in a cheeky, popular style with blues tempo, and Martin Setchell's *Kum Ba Yah*, with its distinctly outlandish rhythmic background of drones, optional ostinato drummings, and rapid chromatic arabesques in a high tessitura.

Traditional preludes include Colin Mawby's *Veni Emmanuel*. Typical of an approach he frequently favors, in this work Mawby never quotes fully at one time the ancient theme, but prefers to make frequent, quite elusive references to it within a melodic style that suggests the influence of plainsong and pious reflection. The music is grand, and drawn in big broad brush-strokes, so to speak, and one might imagine Mawby playing it in the richly opulent, dignified

Westminster Cathedral, London, where he was Master of Music between 1961 and 1975.

Angel Voices, by David Terry (born 1925), previously organ scholar at Lincoln College, Oxford, and now sub-organist at Wells Cathedral, is similarly improvisatory and high-flown in style, but there is no trace of plainsong influence. The work is tonal, spiced with numerous crunching nonharmonic tones, and Terry introduces several surprisingly effective changes in registration and tonality before starting the gradual rise to the breathtaking full-organ end. This a promising start for the young organist composer.

Great Themes: Favourites for Organ. Kevin Mayhew Limited, 1997, Catalogue No. 1400125, \$8.95.

Great Themes contains nine arrangements of well-known pieces written for other instruments by Bach (1), Mozart (3), Beethoven (2), Schubert (1), Mendelssohn (1), and Bruch (1). All are shortened, and the technical demands simplified to be playable by the amateur organist who has a quite good manual technique but little skill on the pedals. Naturally, all suffer to some degree from the heavy editing, but at least the arrangers have succeeded in retaining the spirit of the originals.

This point is illustrated in the slow movement of Bruch's Violin Concerto No. 1. Bruch's movement of evolving, breathlessly ecstatic lyricism has a duration of 9 minutes, while Colin Hand's arrangement is 3 minutes. However, though it is regrettable that the composer's ideas are contracted so much, in Hand's simplified, telescoped version one may still experience something of Bruch's Romantic *Adagio*. From the brisk, dancing first theme of the finale of Schubert's *Trout Quintet*, Adrian Vernon Fish has created a buoyant three-page little gem that is pervaded with early 19th-century Viennese sun and joy.

By no means will every church organist find these secular pieces appropriate in the kinds of situations for which they are probably primarily intended: for performance as service preludes, interludes, and postludes. But, whether it be at home or church, numerous organists will enjoy dipping into this anthology of *Great Themes*.

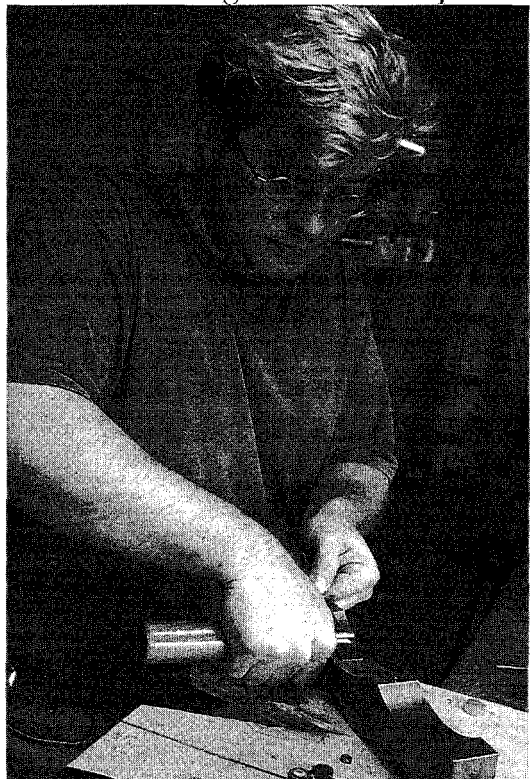
Contemplation: Gentle Music for Organ. Kevin Mayhew Limited, 2000, Catalogue No. 1400250, \$34.95.

This is a collection of eighty-two two- and three-page, generally slow and soft character pieces, by sixteen of Mayhew's regular contributors. These include Colin Hand, Richard Lloyd, John Marsh, Colin Mawby, June Nixon, Betty Roe, David Terry, Stanley Vann, and Andrew Wright. The very modest technical requirements, and simplicity of the ideas and their treatment, suggest that the works are primarily intended for the use of rank and file church organist. A two-manual instrument will suffice.

One of several that has a marvelously naive sincerity is Terry's reflective, moderately slow *Melodie*. The composer's style is simple and straightforward: a lyrical, wide-ranging principal theme with asymmetrical phrase lengths soars over a gently throbbing syncopated left-hand accompaniment and sustained slow-moving pedal line. Another, in an elegiac mood, is Marsh's movingly somber *Elegy*, that has a Wagnerian "endless melody" over weaving contrapuntal accompanying lower parts.

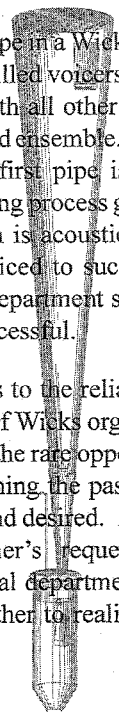
Wright's soundscape titled *Reflection*, based on Colin Murphy's song *I Watched the Sunrise*, features a sustained, ruminative melody played on a reed stop by the right hand, over whole notes in the pedal and quarter-note ostinato chords in the left hand—so simple, yet eloquent! The same composer's Roman Catholic background shines through his *Godhead Here in Hiding*, a marvelously atmospheric, reflective piece, pervaded with earnest supplica-

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tory plainsong motifs and intriguing frequent mild dissonances.

Mawby's *Gentle Breeze*, a charming dance in six-eight time and replete with luscious seventh chords, is permeated with the composer's characteristic *jolie de vivre*.

That many pieces in *Contemplation* are reminiscent of numerous works in British anthologies published a century ago suggests that there are church organists in the new millennium looking for easy-to-play, fresh, new, organ miniatures as urgently as their late Victorian predecessors. Highly recommended.

—Peter Hardwick
Brechin, Ontario

Chorale Improvisation on "Let All Mortal Flesh Keep Silent," J. J. Keeler. H. W. Gray GSTC9618, \$3.95.

This simple, yet effective, setting of *Picardy* could be used for prelude, meditation, or communion. Technical demands are modest and the work may be successfully realized on a small two-manual instrument. Following an eight-measure introduction, stanza one is presented simply with 8' solo reed (oboe suggested) in the right hand. Stanza two presents the melody in the left hand accompanied by swell strings, pedal tacet. Stanza three offers a chordal presentation of the melody in the left hand with an obbligato line in the right hand. A four-measure interlude allows for a quick increase in registration in preparation for stanza four, which begins with pedal reeds announcing the chorale tune on full organ. A quick decrescendo by phrase concludes the work and the opening material returns to provide a quiet and meditative conclusion. The work would be a fine teaching piece for beginning organists.

25 More Harmonizations (Volume IX of the Hymn Intonations, Preludes, and Free Harmonizations series), Alfred V. Fedak. Selah Publishing 160-729, no price listed.

Alfred V. Fedak offers 25 harmonizations for use as embellishments for hymn accompaniment. The collection includes fine settings of such well known tunes as *Ar Hyd y Nos*, *Beach Spring*, *Grosser Gott*, *Land of Rest*, and *O Waly Waly*. Fedak's harmonization of *Huftydol*, with hints of chord clusters in the left hand, added note chords, and short imitation, is particularly pleasing. The lovely settings of *Resignation* and *Martyrdom* could stand alone as meditation or communion music. In addition, the sprightly setting of *Ash Grove*, replete with running eighth notes and rhythmic support from the accompanying voices, would be useful before or after children sermons. Almost all of the harmonizations present the melody clearly in the soprano and the settings do not stray far from the original harmony of the hymn. In fact, this set of harmonizations might be the perfect collection for the organist who wishes to gently introduce a congregation to free harmonizations. The settings provide a hint of freshness to the hymn, rather than overwhelming the tune (or the congregation) with a new harmonic structure.

Four Christmas Carols for Organ, Michael Joseph. H. W. Gray GB9807, \$6.95.

This collection opens with a simple theme and variations on the French carol *Joseph est bien marié*. The tune is introduced in a simple four-part chorale setting. Three variations follow which clearly present the melody on solo registrations and the piece concludes with a return of the four-part setting. Following an eight-measure introduction, the trio on *Good King Wenceslas* presents the complete Christmas tune on solo reed in the right hand. This trio texture is then repeated using strict double counterpoint (the melody occurs in the middle voice and middle voice moves to top). The introduction material returns to conclude the work. A *rondeau* (in ABACA form) on *Ça Bergers* is fol-

lowed by a short improvisation on *Antioch*. In this improvisation a drone pedal sets off an interesting introduction to a complete setting of *Joy to the World*. Following a brief transition, *Antioch* is again presented in its complete form, however this time the tune is presented in A-minor! The introduction material returns and, following a brief hint of the parallel minor key, the improvisation concludes with active pedal work. These simple settings of Christmas carols are easily accessible for the beginning organist and might serve as good teaching pieces.

Communion Hymns for Organ, Vol. 2, Gerhard Krapf. The Sacred Music Press 70/1177S, \$12.50.

In this volume of communion hymns, Gerhard Krapf provides six settings composed in the style of a German chorale prelude. Each setting alternates imitative counterpoint with a phrase by phrase presentation of the chorale tune. All settings can be realized on a small two manual instrument with solo reeds or colorful solo combinations. Settings of *Picardy*, *Adoro te devote*, and the more aggressive *Sonne der Gerechtigkeit* (At the Lamb's High Feast We Sing) provide a trio texture in which the chorale tune is presented in solo voice in the manuals. *Alles ist an Gottes Segen* (Praise the Lord, Rise Up Rejoicing) requires no pedal and alternates a

bicinium texture with a three-part setting of the chorale tune by phrase. Krapf's chorale prelude on *Werde munter* (Come with Us, O Blessed Jesus) is an extended setting with an ornamented chorale tune that is reminiscent of the compositions of Buxtehude. Only one setting, *O Welt, ich muss dich lassen*, presents the chorale tune in the pedal, requiring a colorful solo pedal stop. This collection is of interest to organists who are seeking contemporary composers that are writing chorale preludes in the Germanic style.

—Laura Ellis
McMurry University
Abilene, Texas

Charles Callahan, Festival Prelude on "Westminster Abbey." Randall M. Egan Publishers, Ltd., Minneapolis, Minnesota, EO-316, \$5.50.

This piece is eight pages long and scored for two performers on one organ, or two organs, or one organ and another keyboard. The music is quite accessible for the beginning organist: the first part of the piece has no pedal part; the second part has some pedal sections. The hymn melody is stated on pages 5 and 6. A two-manual organ will suffice.

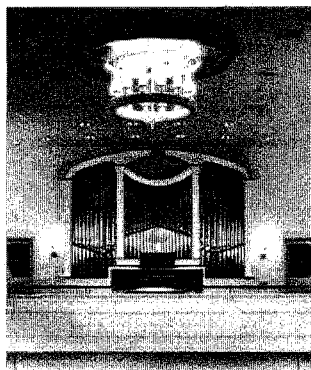
Peter Pindar Stearns, Meditation, Chorale, and Fughetta on "Nettle-

ton," opus 250. Saint Cecilia Series of Warner Brothers, 1996, GSTC 9619, \$4.95.

The Meditation features a soft accompaniment with a solo flute in the high register. The Chorale has the melody on a four-foot stop in the pedal with a three-voice accompaniment played on two manuals. The Fughetta starts in the alto voice, moves to the soprano and pedal, until the second page when the tenor voice enters with the subject and continues on to build to a full climax, and then ends softly. This piece is of moderate difficulty and is playable on a two-manual organ.

Kevin J. Sadowski, Partita on "On This Day Earth Shall Ring." Concordia Publishing House, 2001, 97-6911, \$8.00.

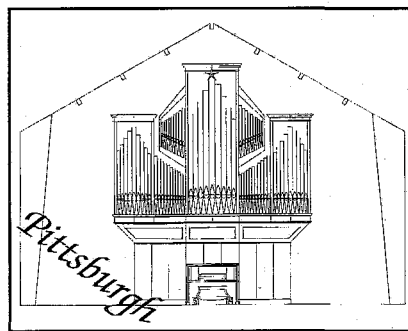
This six-movement partita opens with the Theme, which states the melody in a hymn-like setting. The Trio features the melody in the left hand with eighth-note patterns in the right hand. The Bicinium has the melody in the right hand with triplets in the left hand. The Meditation places the melody in the left hand with strings in the right hand playing eighth-note chords. The Scherzo showcases the melody on principal stops in the right hand accompanied by staccato chords in the left hand on reeds and a staccato pedal part. The Toccata highlights 16th-note patterns alternat-



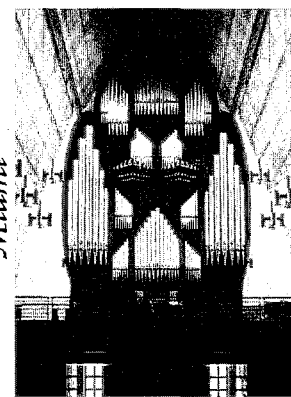
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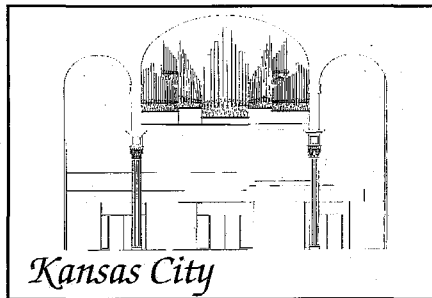


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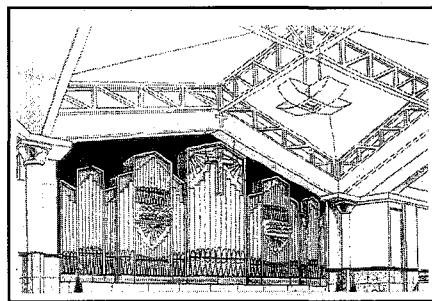
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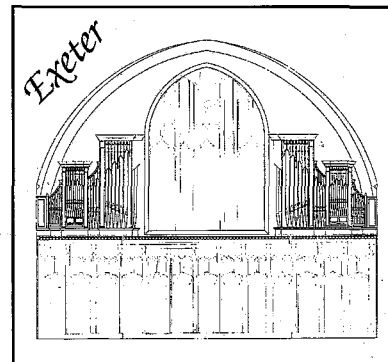
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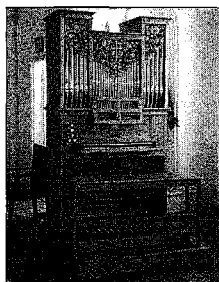
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ing in the right and left hands; the melody is in the pedal on a reed chorus. This piece is moderately easy to play on a two- or three-manual organ.

John Ferguson, A Thanksgiving Triptych. MorningStar, 2001, MSM-10-603, \$8.00.

The foreword to the composition states: "These settings may serve as extended introductions to the singing of the tune, responses to singing of the tunes, or in combination with other settings of the tunes. The organist blessed with a larger instrument is encouraged to be as creative as possible, expanding registrational color to exploit the possibilities of other color and to exploit the possibilities of both the instrument and these pieces." These are lovely and fairly easy hymn arrangements on *Dix*, *Kremser*, and *Hymn To Joy*, or "Joyful, joyful, we adore thee."

The *Dix* setting has a string accompaniment in the manuals with the melody in the pedal for the first section, and then goes into a contrapuntal section with snatches of the melody on an optional solo stop. The *Kremser* arrangement begins with a solo in the right hand and a two-part accompaniment in the left hand, with staccato pedal notes. The second section has accompaniment in the right hand and then in the left hand with alternating fragments of the melody. The *Hymn To Joy* setting features a two-part florid accompaniment for flutes on two manuals with the melody on a 4' stop in the pedal. This entire piece is accessible for the beginning organist: moderately easy, playable on a two-manual instrument.

—David A. Gell
Santa Barbara, California

New Handbell Music

Easy to Ring Praise & Worship, compiled and arranged by Peggy Bettcher, for 3-5 octaves of handbells or handchimes. Agape (Hope Publishing Company) Code No. 2220, \$8.95, level 1-2 (E+).

Here are twelve of today's most popular praise and worship songs under one cover for beginning handbell/handchime choirs. Titles include "Glorify Thy Name," "More Precious Than Silver," "Awesome God," "Shine, Jesus, Shine," and "As the Deer," to name a few. Eighth notes are used sparingly, making these arrangements suitable for beginners, yet appealing to more advanced choirs looking for pieces that can be learned quickly.

Festive Variations, Michael Helman, for 4-5 octaves of handbells. Choristers Guild CGB256, \$3.95, level 2 (M).

This theme and variations is given a very creative treatment by the composer. After the original theme is stated—much like a hymn—it is given five variations which include a verse in the relative minor, one with the use of mallets on the bells, and one with a change in rhythm from 4/4 to 3/4 with an eighth-note obbligato. The closing (fifth) variation is similar to the first, with the addition of upper and lower bells to increase the breadth and dynamic level of the final statement. This is a very attractive handbell piece and is highly recommended for any choir.

Harmonies for Hymns, arranged by Margaret R. Tucker. Choristers Guild CGB251, \$7.95, level 1+ (E).

The arranger states in an introductory foreword that many of the arrangements in this collection grew out of a desire to provide "sing-along" opportunities for handbell choirs' audiences, particularly those in senior citizen centers and nursing homes. These arrangements are chordal accompaniments for ten familiar hymns and don't always have the melody continuously outlined. Instrumental melody parts are provided for C instruments (treble and bass clef) and for B-flat treble instruments. Hymns in the same key are placed in sequence and may be played as a medley. Sing-along sheets are also provided in the back of the book for easy duplication. Titles include "Joyful, Joyful, We Adore Thee," "Jesus Loves Me," "What a Friend We Have in Jesus," "Nearer, My God, to Thee," "He Leadeth Me, O Blessed Thought!" and more. This collection is well done and is certainly

worth the investment for creative hymn accompanying all under one cover.

Come, Thou Fount of Ev'ry Blessing, arranged by Cathy Moklebus, for 3-5 octaves of handbells and optional 2 octaves of handchimes. Concordia Publishing House #97-6925, \$3.25, level III (M+).

This arrangement will catch the ear of the listener with the first few measures undulating with rich, low chords which are table damped in eighth and dotted eighth-note rhythms. The hymn tune melody is then introduced above this rhythmic drive. A middle verse changes the mood with gentle eighth-note arpeggios and a delicate melody quite different from the beginning. Here's where the haunting richness of the handchimes can add a new dimension to the melody line. A final round of the opening material brings this arrangement to a thrilling climax. Heartily recommended!

—Leon Nelson

Tech Lines

by Herbert L. Huestis

Technical support: real assistance or smoke and mirrors?

There are lots of jokes about technical support, especially in the world of computers and the geeks who know them best. I am most fortunate that my son, well-trained in binary matters, arrives at my home for a waffle breakfast almost every Saturday, and in the process invariably attends to some small problem on Dad's computer. Last week it was slow printers—something about "spooling." Well, he unspooled it, and I thought it was more like untangling a fishing line than de-installing bits and bytes that were out of place in the infernal machine.

Pipe organs embrace the oldest technologies in the form of sticks and levers to make pipes speak, while at the same time tantalizing players with a myriad of buttons and other computerized gizmos that stretch the imagination to new heights of perversity. I was more than a little shocked to learn that Canadian conservatory training for organists "requires" the use of an organ with expression shoes and a combination action for the edification of an advanced student. The implication is that a lowly tracker organ built in the historical style is somehow insufficient for the practice of literature these students need to learn. Before I elicit too many howls of protest, I'll concede that technological "advances" are perceived as a necessary part of the education of the pipe organist, regardless of the many and varied aesthetics of the instrument.

With technological advancement comes the responsibility of managing resources and, from a professional builder's point of view, making sure that all systems included in a pipe organ work reliably. In the world of business that governs the creation, construction and installation of pipe organs, most high-tech components of the organ are "sourced"—that is, they are made by specialty firms that sell their products directly to organ builders. Builders install these products in their organs and the client (i.e., the player) is the actual "user" of these materials. Put another way, the source company is a "third party

supplier," the organ builder is the "contractor," and the church or other institution is the "client," who hires an organist, who in turn is the poor sap with all the questions when things go wrong just as he begins the doxology.

Most suppliers of electronic goods are quick to provide a high level of technical support. This means that they will hold hands with both "users" and "contractors" in assuring that their goods are put to the right application and that, indeed, all the parts are working as they should. Many will go way beyond the mere requirements of a guarantee to stand behind their product. However, there are a few caveats that might help illuminate the situation.

Most organ builders know how to ask the right questions, but the organists whom they serve may not know how to ask for help when it comes to managing the buttons. Often an itinerant technician will discover (if they are listening) that an organist has been "working around" a problem that could easily have been solved if it had been identified.

When a problem is brought up and head scratching ensues, players should feel confident that technical support will be swift, sure, and helpful. Delays and finger pointing do far more damage to a supplier's (and a contractor's) bottom line than the cost of a quick phone call and decent explanation of how to proceed in specific situations. A frustrated technician can only pass on subliminal "Don't buy" messages!

The point of all this is that organ technicians owe it to their clients to evaluate the suppliers of high-tech components of pipe organs with questions relating to technical support before any other aspect of the product is considered. Forget the bells and whistles for a moment—even how many memory levels are available or what the "programming" options are. The first questions that should be asked—and answered satisfactorily—are: "How good is the technical support?" "How prompt is the response to a problem?" Success in this department will be reflected in a better bottom line for the builder and reliability for the player.

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The Creative Process in Nigerian Hymn-Based Compositions

Godwin Sadoh

This article presents an historical overview of the development of hymn-based works in Nigeria. It will illustrate the various compositional techniques employed in creating new music from preexisting melodies. The question about why hymns are used in composing new works needs to be thoroughly addressed. The musical discussion is limited to the works of four modern Nigerian composers, namely, Fela Sowande (1905–1987), Ayo Bankole (1935–1976), Joshua Uzoigwe (1946–), and Godwin Sadoh (1965–).

Historical Background

The history of Nigerian hymn-based compositions consists of several related experiences in which European and American missionary efforts played a major role. The establishment of the Christian church in the 19th century by the missionaries is a turning point of Western musical influence in Nigeria. However, other institutions such as the Christian mission schools, institutions of higher learning, and the modern Nigerian elite also contributed to the development of hymn-based works in the country.¹

Through the church, the missionaries introduced hymns to Nigerians, and before long Nigerian congregations became familiar not only with European hymns, chants, and canticles, but with anthems, cantatas, oratorios, and organ works by European composers. Prominent among these works are variations on the *Blue Bells of Scotland*, George Frideric Handel's *Messiah*, Joseph Haydn's *Creation*, John Stainer's *Daughter of Jairus*, Samuel Coleridge-Taylor's *Hiawatha*, Felix Mendelssohn's *Elijah*, and the organ works of Dietrich Buxtehude, Johann Sebastian Bach, John Stanley, Felix Mendelssohn, Wolfgang Amadeus Mozart, and Max Reger.

In the mission schools, Nigerians were taught to use European notation as well as play harmonium and piano. In fact, it is the introduction of Western musical exegesis that led to the rise of modern Nigerian composers. As Bode Omojola notes, from the advent of the missionaries around 1850 until the end of the 19th century, musical activities among elitist groups and churches in the Western and Eastern parts of Nigeria were mostly European.²

Rev. Robert A. Coker (the first Nigerian to study music abroad to a professional level) is reported to have trained a large number of Nigerian women in the performance of Western classical music between 1880 and 1890. In addition, he organized a number of public concerts known as the Coker concerts, which became the center of social life in Lagos.³ Rev. Coker was the first organist and choirmaster at the Cathedral Church of Christ, Lagos (the present headquarters of the Anglican communion in Nigeria and the seat of the Archbishop). Dr. Thomas Ekundayo Phillips (the second Nigerian musician trained in Europe), who later became the organist and Master of the Music at the Cathedral Church, concentrated on oratorios and organ music for the churches in the southwestern region of Nigeria. A *Passacaglia on an African Folksong* for organ, *Variations on an African Folksong* for organ, and *Samuel*, a cantata for SATB, voice solos and organ accompaniment, are some of the compositions by Ekundayo Phillips.

After the nation gained its independence from Great Britain in 1960, the quest for a national identity was the paramount objective of art and church music composers in Nigeria. Experimental works by pioneering church organists and choirmasters produced compositions neither entirely Nigerian nor entirely Western. These works could be best described as a synthesis of

Nigerian and Western musical idioms. The synthesis of the two musical idioms actually began in the church. Fela Sowande, an organist and composer and the foremost representative of the second generation of modern Nigerian composers, employed several folk tunes as the basis of his work. Examples of such works are *African Suite* for string orchestra, and *Folk Symphony* for orchestra. Among his famous organ works are *Oyigiyigi*, *Obangiji*, *Joshua Fit the Battle of Jericho*, *Prayer*, *Ka Mura*, *Yoruba Lament*, and *Sacred Idioms of the Negro*.

Hymn-Based Compositions

Sacred Idioms of the Negro is a six-movement work out of which five are based on Yoruba Christian hymns and one on the African-American spiritual "Bury Me Eas' or Wes'." *Laudamus Te* is based on a Yoruba hymn and it bubbles with rhythmic energy. The composer did not specify the title of the hymn. The thematic material of *Supplication* is

derived from a Yoruba hymn of prayer in which the Yoruba Christian beseeches God to accept the gifts of their hands, so that when it is time to die, the Christian may wake up in Heaven. *Vesper* (Evening Hymn) is built on a local hymn tune composed by a Yoruba Methodist minister, The Rev. A.T. Ola Olude. The text of the hymn tune may be translated as "The day is gone, darkness draws near, soon every creature will sleep, May God watch us through the dark night, and may we not find ourselves out of the hands of Sleep into the hands of Death while we sleep." *Via Dolorosa* supplies a classic example of Yoruba melodies in speech rhythm. Here the Yoruba Christian ponders on the first Good Friday, and reminds us of the tragic event of that terrible day, when Christ was crucified on the cross. *Bury Me Eas' or Wes'* is based on an African-American spiritual, which has the same words for its title according to the composer. See Example 1 for the themes of each movement of *Sacred*

Idioms of the Negro.⁴

The last movement of the work *Jubilate* is based on the tune of a Yoruba Christian hymn "Oyigiyigi, ota omi" (The sea pebble is immortal). *Jubilate* is a song of joy on the organ, the title deriving from Psalm 100, *Jubilate Deo omnis terra* (O be joyful in the Lord, all ye lands). The rhythmic disposition of the work consists of syncopations, constant and variable rhythmic patterns, and an ostinato in the pedal. The texture is homophonic following 19th-century convention, while the harmony is triadic and functional. Its form is expanded ternary with a fanfare as introduction, a contrasting middle section with the principal theme over a pedal ostinato and a recapitulation of the principal section. See Example 2 for the middle section of *Jubilate*.

Another work based on a preexisting hymn is Sowande's *Oh Render Thanks*, a hymn anthem for SATB and organ accompaniment. The texts are derived from hymns 552 and 554 of the British

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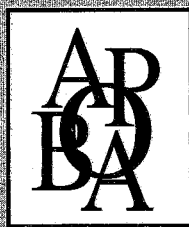
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Example 1. The melodies of the Yoruba hymns

THE MES.

LAUDAMUS TE.

SUPPLICATION.

VESPER.

VIA DOLOROSA.

Example 2. *Jubilate* from *Sacred Idioms of the Negro*, mm. 26-50

JUBILATE 12 **SOWANDE**

Hymnal Companion. Sowande composed an original tune for the combined five verses, which are clearly separated with organ interludes. The first and last verses are in full unison, while the second and fourth verses are in four parts (SATB). Verse three is a duet for double tenor and double bass voices. It is very practicable to engage the congregation in singing this anthem with the choir. I do recall the congregation at my home church, the Cathedral Church of Christ, Lagos, singing verses one and five with the choir since they are in unison. The choir sang verses two, three, and four. This creates an interesting alternatim. The anthem closes with a long Amen in imitative style. Example 3 shows the arrangement of the first verse of the anthem.

Ayo Bankole's *Sonata No. 2 in C* for piano (*The Passion*) is another example of hymn-based work. Bankole provided

an excellent structural analysis of the music in the composer's notes to the work. The three-movement composition is a programmatic piece depicting the passion and crucifixion of Christ. The first movement subtitled "And They Sought About for to Kill Him" is in conventional sonata form. The ticking of the seconds, the throbbing of the heart, the stillness of the night, the mischievous searchers and similar sinister concepts are realized by a subtle mixture of polytonality, whole-tonality, and pentatonicity. The exposition, which begins without an introduction, has two contrasting themes. The first, which is realized over a pedal C, is a rhythmic, pentatonic motive on the notes G-flat, A-flat, and B-flat. The second theme is a melodic setting of the hymn "Jesu, Jesu mo ki o o" (Jesus, Jesus I greet thee) over an implied ostinato. Note that this hymn is based on a pentatonic scale as

Example 3. *O Render Thanks*, mm. 1-9

Example 4. Second theme of the first movement, *Sonata in C*, mm. 197-207

Example 5. *Nigerian Dances*, No. 2, mm. 45-53

shown in Example 4.

The development section pursues the searching motive and begins and ends with the passion song "Jesu Kristi, Igi Oro" (Jesus Christ, O painful Cross), by the late Rev. Canon J. J. Ransome-Kuti, one of the pioneering organists and choirmasters in Nigeria. The song vividly describes the agony and suffering of Christ.

The second movement, titled "And He Was Crucified," is in ternary form and begins with a slow, somber, chord progression in the minor key which blossoms into a broad, pentatonic

melody suggesting the esoteric and mystical joy of the crucifixion. It depicts the hammering and nailing by the executioners, the sympathizers and the abandonment of Christ's body by his spirit. The major chord at the end of this movement affirms that Christ's death was a triumphant achievement for the whole world as it guarantees salvation for all believers.

The final movement of this well-crafted masterpiece is a rondo, subtitled "The Song of Mary." The few Africanisms in the work as a whole are found in the borrowed themes composed by local

Example 6. *O Trinity Most Blessed Light* (second verse setting)

choirmasters and the use of pentatonic scale. Western musical elements predominate: 19th-century programmatic features, dynamic markings, polytonality and whole-tone scale, form, instru-

ment (piano), and several pianistic devices not found in indigenous Nigerian music.

Joshua Uzoigwe's *Nigerian Dances* is a collection of four pieces for piano.

Dance No. 2 is a derivation of a popular Yoruba Christian hymn called "Ise Oluwa" (The Work of God). The piece is structured in three parts: an introduction, principal theme section with a development portion, and a conclusion. The principal section figures the hymn tune *Ise Oluwa* in the right hand with a chromatic accompaniment in the left hand. The coda is derived from the first two and last measures of the main tune. See Example 5 for an excerpt of the principal section of *Nigerian Dances* No. 2.

The last work for discussion is my own *O Trinity Most Blessed Light*, a hymn anthem for SATB and organ accompaniment. The text is taken from hymn 15 of the British *Hymns Ancient and Modern*. I arranged the three verses for choir only, however, the congregation may sing along with the choir in verse two which is in unison. The first verse is in strict homophonic four-part texture with accompaniment *ad libitum*. The first two measures of verse two are arranged for male voices (tenor and bass), while the last two are for female voices in unison with the sopranos singing the descant. The last verse marked *Maestoso con mosso* is a triumphant and brilliant ending in contrapuntal imitation of all the voices accompanied with full organ. The piece closes with a final Amen. See Example 6 for the arrangement of the second verse of *O Trinity Most Blessed Light*.

Summary

In conclusion, one may ask why the use of hymn tunes or texts as the basis of new compositions? The answers are not far-fetched. In the first place, 99.9% of the composers and audiences of these works are predominantly Christians. All the aforementioned composers received their early musical training from various churches. Most of them began their musical careers as choristers and later became organists in several denominations in Nigeria. Second, the borrowed hymn tunes and words are familiar to

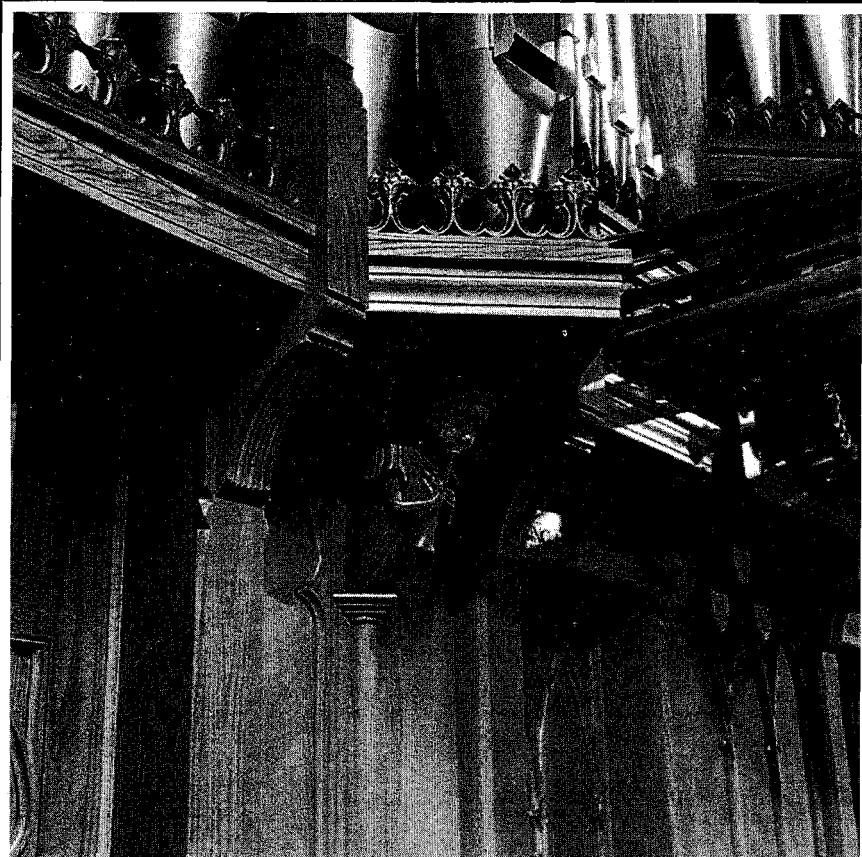
the audiences since they must have sung them during worship. The hymns then become an instrument of attraction to draw interested persons to the concert hall. Third, using hymns in classical music helps to distillate the social stigma of secularization attached to concert music. The sacred texts and tunes enhance the creation of a serene environment similar to worship. Fourth, all the works are suitable for preludes and postludes at divine services. For instance, church choirs could sing Fela Sowande's *Oh Render Thanks* and my own *O Trinity Most Blessed Light*. Ayo Bankole's *Passion Sonata* is appropriate for prelude or offertory music on Good Friday, while Sowande's *Sacred Idioms of the Negro* is very suitable for preludes and postludes at divine services. Finally, creating new works from preexisting melodies is a good exercise for artistic stimulus and creativity. It enhances the development of the intuitive and creative imagination of the composers. ■

Notes

1. Godwin Sadoh, "Joshua Uzoigwe: An Introduction to the Life and Music of a Nigerian Composer" (M.A. Thesis, University of Pittsburgh, 1998), 11.
2. Bode Omojola, *Nigerian Art Music* (Ibadan: Institute of African Studies, University of Ibadan, 1995), 12.
3. Afolabi Alaja-Browe, "A History of Intercultural Art Music in Nigeria," *Intercultural Music I*. Bayreuth African Studies Series No. 29 (Bayreuth: Eckhard Breiting, 1995), 80.
4. The titles and translations of the indigenous hymns were obtained from the composer's notes to the work.

Godwin Sadoh is a Nigerian composer, ethnomusicologist, organist and choir director with degrees in piano performance, organ performance, and ethnomusicology. He is currently a doctoral student in organ performance and composition at the Louisiana State University. His recent publications include "Music at the Anglican Youth Fellowship, Ile-Ife, Nigeria: An Intercultural Experience" published in *The Hymn*, in January 2001, and "A Centennial Epitome of the Organs at the Cathedral Church of Christ, Lagos, Nigeria" published in *The Organ*, in May 2002.

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Drawings by Jane Johnson

A Retrospective and an Appreciation

Larry Palmer



Illustration 1. Edward Parmentier

Readers of the report on the third Southeastern Historical Keyboard Society conclave, published in *THE DIAPASON* for February 1983, were treated to four caricatures of harpsichordists Edward Parmentier, Ton Koopman, Robert Conant, and Glen Wilson. These drawings, done by artist Jane Johnson, introduced her work to this magazine, for which she has become, *de facto*, a treasured "house" illustrator.

During my entire career as a musician I have been drawn to friendships with graphic artists. (This began a long time ago at the Ohio State Fair in Columbus, where I hung around the Arts Barn and came to know the Fine Arts Director, painter Charlotte [now Astar] Daniels.) Thus it was not unusual for me to take note of an interesting-looking, white-haired woman sketching away at the various events during the Tallahassee conclave. I asked to see her work, requested copies of the drawings, submitted them with my article—and so began a twenty-year continuing association with Jane Johnson and her immediately recognizable art. [Illustrations 1-4: Parmentier, Koopman, Conant, Wilson]

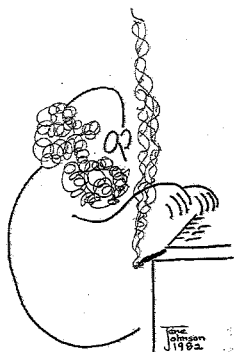


Illustration 2. Ton Koopman



Illustration 5. Brandenburg ensemble



Illustration 3. Robert Conant

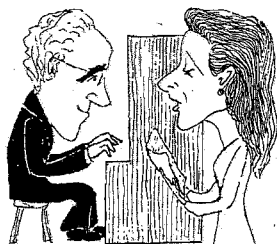


Illustration 6. Fenner Douglass accompanying Penelope Jensen

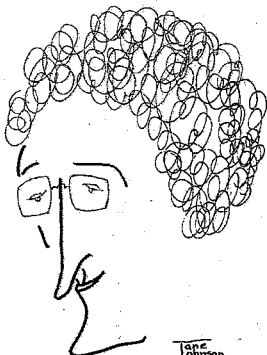


Illustration 4. Glen Wilson

The fifth SEHKS conclave was held at Sweet Briar College, Virginia. Julane Rodgers wrote the review of this event (published in September 1985). Jane provided two illustrations: the ensemble for a *Brandenburg Concerto* performance and organist Fenner Douglass

accompanying soprano Penelope Jensen. [Illustrations 5-6: *Brandenburg* ensemble, Douglass and Jensen]

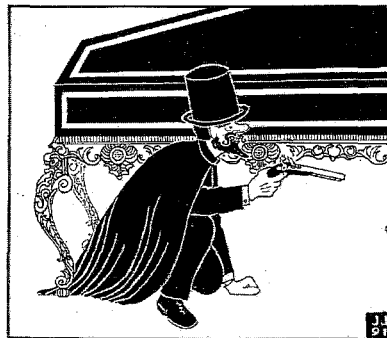


Illustration 7. Murder and the Harpsichord

Jane's willingness to provide several drawings for my book *Harpsichord in America: a 20th-Century Revival* (1989) saved two illusive subjects from being un-imaged. Both Frances Pelton-Jones and Claude Jean Chiasson were documented by faded newspaper prints and sepia magazine photographs, but portraits of suitable quality for reproduction could not be found. The experience of requesting Jane to create specific drawings led to a number of subsequent requests. The first one for *THE DIAPASON* resulted in an evocative image to accompany "Murder and the Harpsichord" (July 1991, repeated for "Murder, Part Two" in August 1992). Here the artist's eye for detail included an historically-correct pistol, copied from an engraving in Diderot's 18th-century *Encyclopedia*. [Illustration 7: Murder and the Harpsichord]



Illustration 9. William Dowd

ers of his instruments, the issue included the harpsichord solo *William Dowd: His Bleu* by Glenn Spring and Jane's drawing *William Dowd Posing as Earl "Fatha" Hines*. Another Dowd portrait was published with his written response to and clarification of the celebratory offerings (February 1993). [Illustrations 8-9: Dowd as "Fatha" Hines and William Dowd]



Illustration 10. Henry Purcell

The *DIAPASON* drawings have continued right up until the present: a wonderfully-bewigged Henry Purcell graced "Purcell Postscripts" (April 1996); an irreverent J. S. Bach accompanied the E-mail "Letter from J S B" (July 2000); and a memorial sketch of Igor Kipnis illustrated "Remembering Igor" (April 2002). [Illustrations 10-12: Purcell, Bach, Kipnis]

Drawing the late harpsichordist's portrait elicited some memories from the artist: "... I first met Igor Kipnis when he played a concert in Oak Ridge, Tennessee (we had a reception for him at our house after the concert). I arranged to have his instrument stored for a few days at the home of a friend (a fine violinist and violist who had studied

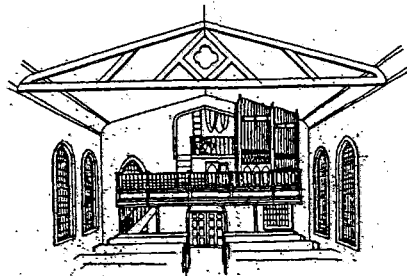


Illustration 8. William Dowd as "Fatha" Hines

Harpsichord maker William Dowd was honored with a 70th birthday tribute in *THE DIAPASON* for February 1992. In addition to fourteen short essays by friends, co-workers, and play-

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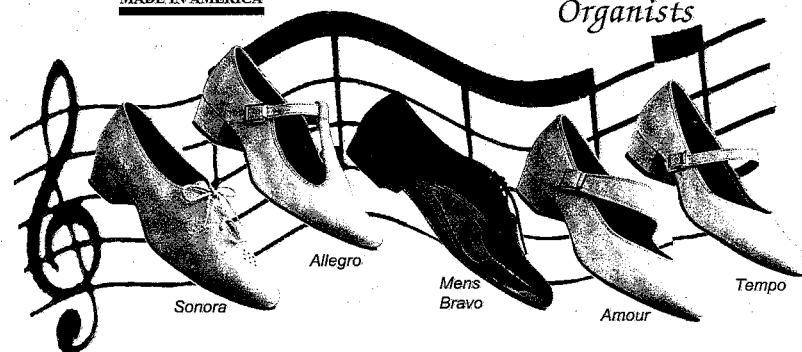
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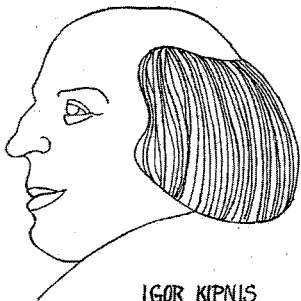
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Illustration 11. J. S. Bach



IGOR KIPNIS

Jane Johnson 2002

Illustration 12. Igor Kipnis

at the American Conservatory as I did. [Jane also taught piano in the Conservatory's Robyn Children's Department from 1941 to 1945.]

"I showed Kipnis an old American Conservatory catalog with his grandfather's picture. (In 1934, at the age of eleven while studying in the Children's Department, I remember looking across the lobby and seeing a gentleman with a big black mustache and a head of thick black hair, actually a toupee. I said to someone 'Who is that?' The reply: 'That is Mr. Heniot Levy,' who it turns out was Kipnis' grandfather on his mother's side. Mr. Heniot Levy was an outstanding teacher and pianist on the faculty of the school. Years later in 1945, the year I left, he became head of the piano department. My piano teacher Ethel Lyon was a friend of Mr. Heniot Levy's daughter.)

"Kipnis referred to his grandfather as 'Mr. Levy.' At first I didn't recognize the name, for we all called him Mr. Heniot Levy. I assumed it was a hyphenated name—but I finally realized to whom he was referring."

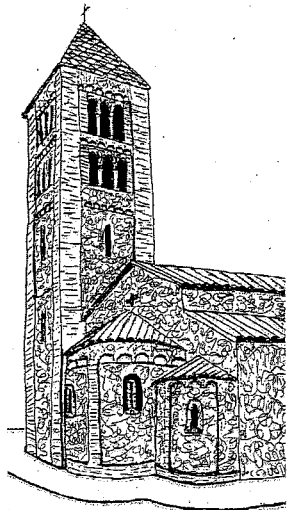


Illustration 13. Jane Johnson's favorite view of San Secondo, the 12th-century Romanesque church at Magnano, showing the less familiar apse side

In 1945 Jane's husband David moved the family from Chicago to Oak Ridge, Tennessee, where he worked as an engineer until 1982. That year Jane and David retired to Cumberland County, where Dave now builds clavichords and other keyboard instruments. Jane continues her interests in art, family (comprising their four children, six grand-



Illustration 14. College of William and Mary musicale, led by harpsichordist James Darling

children, and two great-grandchildren) and performing at the organ, harpsichord, and clavichord, especially at Magnano, Italy during several editions of the International Clavichord Symposium (1995 and 1999). [Illustration 13: Jane Johnson's favorite view of San Secondo, the 12th-century Romanesque Church at Magnano, showing the less familiar apse side]

A request to the artist for some of her favorite works resulted in the submission of several drawings not previously published in this magazine. Two certain to be of interest to harpsichordists are her 1984 picture of a College of William and Mary musicale (Williamsburg, Virginia), led by harpsichordist James Dar-



Illustration 15. Handel, Bach, Scarlatti tercentenary birthday party

ling, and a whimsical 1985 Handel, Bach, Scarlatti tercentenary birthday party, drawn for the program of a Huntsville, Alabama recital given by students of Peggy Baird (reprinted with her permission). [Illustrations 14-15]

Personally I have been delighted to have "Fast Fingers," Jane's 1992 response to my request for a caricature of "ye harpsichord editor." It is now the logo of my personal note pads, as well as



Illustration 16. Larry Palmer

a frequent program cover. [Illustration 16: Larry Palmer]

If this retrospective has left an urge to see more, *Harpsichord Playing: Then & Now*, another 1992 "drawing by Jane Johnson" may be found on page 120 of Frances Bedford's *Harpsichord and Clavichord Music of the 20th Century*. While holding this book in hand, be sure to check out Jane's composer entry (for her solo work *Appalachian Excursion*). Multi-faceted woman that she is, Jane has contributed to the early music community in a variety of ways. Our world continues to be enriched by her talents.

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The third annual University of Iowa Institute for Sacred Music was held February 14–16, 2002, in Iowa City. For this year's conference, entitled "Let All the World . . ." Delbert Disselhorst (head of the U of I organ department) and his committee engaged three presenters who are distinguished in their respective fields of endeavor: Martin Jean, associate professor of organ at the Yale School of Music and Institute of Sacred Music; Paul Westermeyer, professor of church music at Luther Seminary in St. Paul, Minnesota, director of music for the seminary, and director of the Master of Sacred Music program at St. Olaf College; and Carlton R. Young, currently visiting professor of church music at Tainan Presbyterian College and Seminary in Tainan, Taiwan; Dr. Young is emeritus professor of church music at Emory University's Candler School of Theology.

Thursday

The conference opened on Thursday afternoon with the first part of Paul Westermeyer's lectures entitled "Congregational Song as Global and Particular." Westermeyer advanced his thesis that congregational song is *global*—that "the church takes flesh in many different times and sings in the idioms of many different times and places." As he pointed out, any one hymnal has many examples of congregational songs that are both multicultural and global. Westermeyer further stated that congregational song is *catholic* (small c) in that the message emanates from all people and from all time periods. Congregational song is *alien* because God is the source of the message and that message will not touch everyone in the same universal manner. Dr. Westermeyer used chant as a perfect example of congregational song that is at once global, catholic and alien. Chant can be sung by anyone (global), stands above indigenous congregational folk song (catholic) and does not integrate with folk songs of any given people (alien). Finally, congregational song is about *texts*. The text must have meaning and must reflect the fact that congregational song is truly global. The text of congregational song will be called into question if it in any way infers that it is better than that of another culture.

Carlton Young completed the Thursday afternoon session with the first of his two-part presentation "Congregational Song in Global Perspectives," which covered the development of Christian global song from apostolic times (Palestinian-Hellenistic missional settings) to twentieth-century mission hymns. Dr. Young noted that "song became an important means of passing on the religious and social ethos and identity of one generation to another and for restating them in new languages and cultures." He traced the development of Christian evangelical hymns from Western (Roman) and Eastern (Orthodox) Christianity through the monastic period (Bernard of Clairvaux, Hildegard of Bingen, etc.) to the Roman Catholic Church's missionary effort, all of which he termed Global Phase One. Global Phase Two was the development of Christian evangelical song from the 16th-century Protestant Reformation to Anglo-American evangelical hymns. Two important compilations during this period were *The Whole Book of Psalms* (London 1562) and John Wesley's *A Collection of Psalms and Hymns, 1737*, which many hymnologists, according to Young, consider the first missionary hymnal. Dr. Young then discussed the consequences of both the "First Great Awakening" (1730 to 1750) and the "Second Great Awakening" (from around 1787 to the current times, at least in the South, in the minds of some



Participants at University of Iowa Institute for Sacred Music

commentators) and the resultant effects of the Euro-Anglo U.S. missionaries bringing the worship-song of their respective traditions, and linking these repertoires to the development of Native American and African-American indigenous religious song. Young discussed the camp meeting movement that developed in the Second Great Awakening and how, in Reconstruction times, the Baptists moved away from the camp meeting format while the Methodists took it to new heights. Young then gave a short introduction to twentieth-century mission hymns, the discussion of which would be further developed in the second part of his presentation on Friday afternoon.

Following a dinner sponsored by the River Valley Chapter AGO on Thursday evening, conference participants attended a worship service at the First United Methodist Church in Iowa City. Martin Jean was organist and Paul Westermeyer gave the meditation. The cantor for this service was Dennis Unga of the River Valley Chapter. The highlight of the service was the premiere of a hymn commissioned especially for this conference. The hymn, with text by Thomas H. Troeger ("Let the Truth Shine in Our Speaking") and music by Carlton R. Young, is named RAHN in memory of Frederick T. Rahn, Sr., whose family fund, the Frederick T. Rahn Memorial Fund, has been very supportive of the University of Iowa organ department for over 30 years (see sidebar).

Friday

Martin Jean opened the Friday morning session with his lecture "The Church at Sea: Navigating the Signs." The theme of Dr. Jean's presentation was that the canon of church music is expanding and that there is less time for the so-called "high art" (classical) tradition. Jean noted that in the reality of today's contemporary society, the debate continues as to just how classical church music can successfully continue to function. And, if the notion is that high-art, or classical, music has less relevance to today's more contemporary style of worship, then what is to become of the heritage of hundreds of years of classical church music?

The church, Jean feels, is no longer as homogeneous as it once was. Churches today are often made up of congregants with many different denominational backgrounds. And, often, today's congregations are made up of people who

have not been long-time active members of the Christian faith. Therefore, today's church musicians are being forced to move beyond old assumptions of just what constitutes "proper" church music because so many of today's congregations are not wedded to a particular style of liturgy or liturgical music. To illustrate his point, Jean first played a videotape of a very large Assembly of God congregation in Georgia which uses a contemporary form of worship service and the so-called "praise" style of congregational song. Jean felt that this tape demonstrated how this style of music allowed the people to step into the mood of the service instantly. For his second example of an alternative style church worship service music, he discussed the use of the *bluegrass* religious music being used by a church in Minnesota. While admitting that the use of bluegrass music is somewhat unusual, he found the music to be incredibly beautiful and to be a type of church music that has to be evaluated in more than a musicological vein—more than just notes on a page.

Jean concluded this lecture with the following pointers for church musicians who are being faced with changes in their church's changing style of worship and liturgical music: realize that the church today is made up of congregants from many different cultural backgrounds; listen to what is taking place in a particular situation, and don't dictate; bring your talents humbly and look for God in all types of music; develop a cooperative dialog with your pastor and then begin to educate the congregation through a number of venues such as adult forums, choir rehearsals, sermons and bulletin announcements.

The Friday morning session concluded with a recital by U of I undergraduate and graduate organ students. The recital began in the Krapf Organ Studio on the 1986 Taylor and Boody organ featuring performers Timothy Duhr, David Vanden Berg, and Hanna Lee. The concluding half of the student recital was held in Clapp Recital Hall on the 1971 Casavant organ with Sean Vogt, Eunjin Choi, Anna Eriksson, and Linda Hakken. Hakken was joined by baritone Stephen Swanson, percussionist Chris Foster and Tim Duhr, electronics, in Richard Felciano's *Glossolalia* (Psalm 150).

Paul Westermeyer opened the Friday afternoon session of the conference with the second part of his theme, "Congregational Song as Global and

Sidebar

The Frederick T. Rahn Memorial Fund was established by Fred and Alice Rahn in 1971 to honor their son, Frederick Rahn, Jr., who died in September of 1970. Through the years Fred and Alice Rahn and their daughter Christine have been generous benefactors and supporters of the organ area at the University of Iowa School of Music. Due to their contributions and those of others, more than 80 guest recitalists, teachers and lecturers have been on the U of I campus since 1971.

The fund also has provided significant financial support to organ majors through scholarships and assistance in the purchase of books and music. Frederick Rahn, Sr. died in February of 2001 and the commissioning of the hymn, RAHN, from Carlton R. Young was an especially fitting tribute to his long and valued association with the organ department.

Particular." That congregational song is *particular* means that "the church takes flesh in a specific time and place and sings in the idiom of a specific time and place." Dr. Westermeyer began by citing three hymnals from German groups in the U.S. that relate to their time and place in spite of their presumed postures and perceived characters. For instance, the *1941 Hymnal* was accused of being entirely German, but in reality was not. The service music was Anglican chant and though most of the hymn tunes were of German origin, 287 of the hymns were of Anglo-American heritage. Westermeyer pointed out that what the church actually uses may not be what is perceived to be in the hymnal. Perceptions don't make for the real world as we sing in the idiom of a given time and place even if we don't realize it.

Congregational song has a *blurring* reality to it as the text must be in our language or we would not be able to sing it. The distinction between what is global and what is particular is that the two mix with each other—some places are more in flux while others are more stable. There is always a moving stream—not a fixed point. There is a *duration* to the time of congregational song and the particularity of the song is indigenous. Indigenous song is a result of *performance practice*. Westermeyer noted that performance practice for each congregation is made up of the individual language of that congregation. He also feels that it should come as no surprise that the *messenger is the message* (incarnational) and that the church takes place among real people in a real time and place.

The particularity of congregational song protects the church from becoming a *museum*. There is a temptation for the church to become a museum, but if, in fact, the church is a constantly moving stream, then it must sometimes cleanse itself. Dr. Westermeyer concluded with these three points: these are complimentary, not contradictory, realities; congregational song is *intrinsic* rather than *extrinsic*; congregational song cannot be forced, but is learned from the inside out. Finally, he noted that congregational song is inherently musical (to be human is to sing) and that it is authentic, not derivative.

Carlton Young concluded the Friday session with part two of his lecture "Congregational Song in Global Perspectives." Young called this session "Global Song Three" and began by discussing *contextualization* as it relates to the indigenous congregational songs of Africa, the Caribbean and Latin America and Asia. Young explained the term *contextualization* as the process whereby concepts, words and symbols from one cultural setting are received, embodied and expressed in the concepts, words, and symbols of a different cultural setting. In examining the

African congregational song. Young noted three distinct characteristics of it as being the *orality*, *communal nature* and the *sensuality* inherent in it. According to Young, the hymns used by the African churches were developed by the Dutch Reformed, British Methodist, Anglican, the Church of Scotland and the Lutherans. The 1960s and 70s saw ethnomusicologists and their African students encouraging the use of indigenous music in African-style liturgies. Dr. Young then cited a number of examples of recent African Christian congregational songs and had the participants sing a stanza or two of each.

Christian worship music in the Latin American and Caribbean countries and islands goes back to the time of Columbus in the Caribbean islands and to the 16th and 17th century Roman Catholic missionary efforts in South and Central America and Mexico. The music of the islands features *reggae* and *calypso* rhythms. Young noted that it has only been in recent times that these songs have been collected, recorded and published, including *Sing a New Song* (1981) and *Caribbean Praise* (1999). The *alabados* (songs of praise) are the typical indigenous folk-hymns in Central and South America. Young stated that Protestant hymn writers have recently begun to compose hymns of liberation and hope and that popular dance rhythms, including the samba and tango, have been used in hymn tunes. He feels that Pablo Sosa (b. 1933) is one of the most influential composers of Latin American Protestant church music. Sosa is editor of the six-volume *Cancionero Abierto* (Open Songster) of 1974-90. Again, the conference participants were encouraged to sing a number of examples of Latin American and Caribbean folk hymns.

In the case of *Pan Asian Hymnody*, Young feels that the contextualization of Asian Christian song is counter-cultural, in and out of the church. The *E.A.C.C. Hymnal* (1964) was the first attempt at compiling a collection of significant contextualized Christian song and, for the first time, featured a selection of pan-Asian religious song in one volume. Dr. Young noted that the successor to the *E.A.C.C. Hymnal* is the collection of pan-Asian Christian songs entitled *Sound the Bamboo* (1990) which includes a greatly expanded repertoire and instructions for performance practices.

Young concluded his presentation with the following points for consideration: church musicians should offer Christ not only in Western-style music, but also in diverse tonalities, rhythms, scales and styles of the various cultures of the global family of God; the training of music ministers for service in this country and around the world should include the history, worship practices and music of non-Christian religions; finally, graduates of schools of music and of seminaries that prepare ministers of music should be "bi-musical"—they must be required to demonstrate that they can teach songs in a second language, understand and be able to perform blues and gospel songs and can arrange and teach congregational song in three styles: Latin American and Caribbean, Asian gamelan and African-American gospel. Young also suggests that these graduates be required to complete an onsite mission assignment in a non-Western culture.

Every Institute for Sacred Music Conference has included an organ recital in Clapp Recital Hall (Marilyn Keiser in 2000 and Gerre Hancock in 2001), and Martin Jean's concert on Friday featured a varied and eclectic program.

Saturday

The conference concluded on Saturday morning with Martin Jean's final presentation "Revisiting the Basics of Liturgical Accompaniment" and a panel discussion by all three presenters. Dr. Jean began by stating that as church musicians we must bring a humble approach to hymn playing. The church musician needs to keep in mind that the earliest congregational song was unaccompanied. The earliest reports of accompanied congregational hymn singing were in North Germany around 1630 or so. In England and Holland accompanied congregational song began in the 18th century. Jean quoted Nancy White (in "Philosophy of the Hymn"): "Briefly, the hymn is an ideal emotion, born of Christian experience, through the media of poetry and music; and in turn, transmitted through the media of poetry and music, it nourishes Christian experience."

Jean then presented what he feels to be eight principles of good liturgical music: it is doxological, profoundly scriptural, liturgical, participatory, traditional, eclectic, creative and, above all, aspires to excellence in concept and execution. The question as to what constitutes the ideal instrument for accompaniment (type of organ) is best answered by the fact that we as church musicians must use what we have at our disposal to the best of our ability. Jean

noted that the early North German organs had very bright mixtures and heavy and loud pedal stops to counter the very loud congregational singing.

Jean outlined a number of techniques to use for better hymn playing. First, it is key to listen to just how the congregation sings hymns. Congregations can become easily fatigued and the organ can help by allowing a little extra breathing space between stanzas. He recommends using varied types of accompaniments such as no pedal, use of a solo line in the treble, tenor or bass parts, the use of varied registrations and the use of canons and alterations of voices for each stanza. He also advocates adopting a style of playing in which articulation is applied to the particular time in which the hymn was written.

The majority of the time given to the concluding panel discussion centered on what constitutes good and bad liturgical music. For instance, in answer to the question of what makes a text banal, Paul Westermeyer answered that beauty is not necessarily a universal given—there is such as thing as craft. He felt that the universal church will not tolerate banal texts or music over time. Martin Jean felt that there is a tendency for classically trained musicians to adopt somewhat of an arrogant attitude when it comes to alternative styles of liturgical music such as praise music—and if

there is something to be said against popular praise texts and music, it should be done with humility. Martin Jean also felt that standards have been lowered to achieve higher congregant numbers for Sunday services, but, he would rather err on the side of being open to changes in the styles of liturgical music. Westermeyer feels that the either/or of folk vs. "high art" is a false dichotomy. Like the global and the particular, they are complementary, not contradictory, as the church has demonstrated by its practice of alternation: all is for all, though not all do all as is true of any healthy body. Carlton Young felt that the more that we try to suppress pop culture-related church music, the harder it will be to stop its use. He again stressed that the training of church musicians must include a strong emphasis on congregational song.

Once again, congratulations to Delbert Disselhorst and Brett Wolgast of the University of Iowa School of Music faculty and to T. Andrew Hicks and Robert Triplett of the River Valley Chapter AGO for their combined efforts in producing another very fine and enlightening Institute for Sacred Music Conference.

—William Dickinson

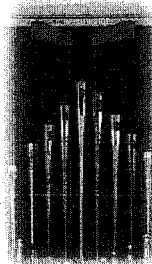
(William Dickinson is past Dean of the River Valley Chapter AGO)

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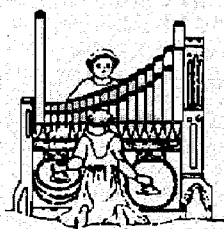


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New Organs

Cover
Grant Edwards, Portland, Oregon
Episcopal Church of the Nativity,
Fort Oglethorpe, Georgia

From the builder

The road from this organ's conception to its completion was long, complicated, and a bit adventurous. It began as every organist's dream of having a lovely pipe organ at home. Having worked at Bond Organbuilders since June 1993, where I am now in my tenth year as a craftsman, I felt confident enough by the fall of 1995 to begin design and construction on my own instrument. This would have been impossible if not for the generosity and patience of Richard and Roberta Bond and the rest of the crew, as the organ's components would gradually take up a large portion of shop space—more space, in fact, than I had initially expected. After constructing the coupler chassis, I felt it had come at far too much cost to my free time for the 10 stops originally planned. Soon, a solo flute, 16' reed, and other goodies had found their way onto the drawing-board.

Temporary lodging

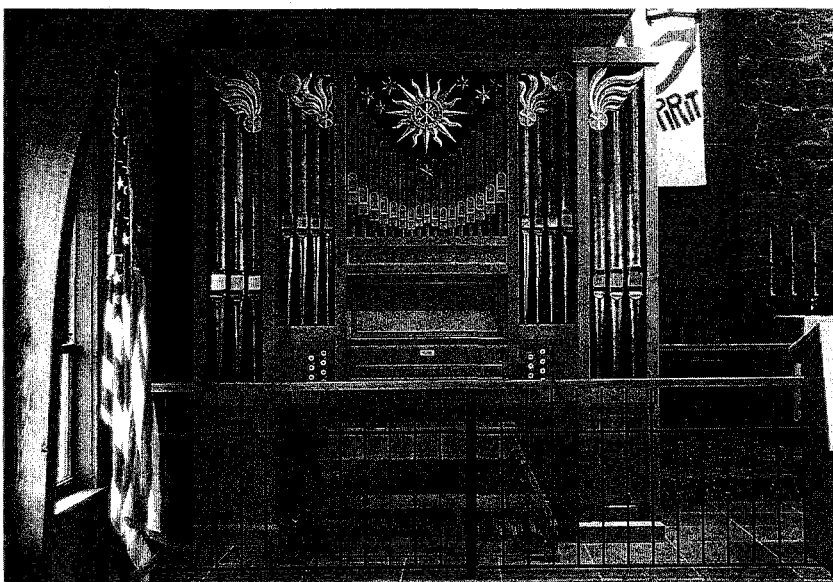
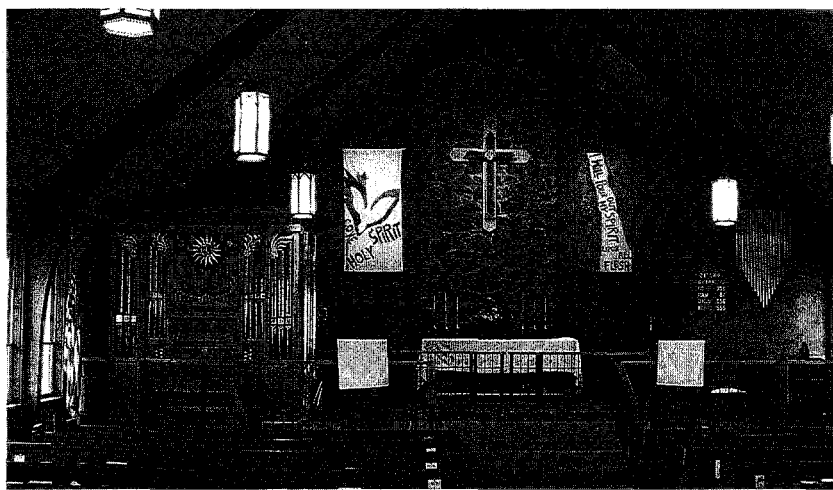
After three long years of work on evenings and weekends, the organ was eventually complete, albeit homeless. And my colleagues desperately needed their set-up room for another project. The First Congregational Church (UCC) in downtown Portland, where I have been organist since 1995, was more than happy to provide room and board for the new organ in their downstairs chapel. Because of the small size of the chapel, the organ had to be voiced as "dolce" as possible. A large panel of wood at the bottom of the swell opening also served intentionally to block any direct sound egress from the mouths of the interior pipes. These measures successfully bottled up the organ's potency, and it was well received by the congregation and community.

From the Northwest to the Southeast

Having enlisted the Organ Clearing House to help find a buyer, I received inquiries from around the country. In February of 2001, I received a call from Bruce Fowkes, who said that the Episcopal Church of the Nativity was interested in my Opus One, which they had become aware of via the OCH's web site. The church subsequently invited me to visit their sanctuary, to determine if it would indeed work well in their space. After measuring the available area, we found that the organ would fit exactly as if it were meant for the space. In addition, the church planned to remove the chancel carpeting and install ceramic flooring throughout. The organ committee soon paid a visit to Portland to see and hear the organ for themselves, and in June, 2001 a contract was signed for installation in October. A few final details, including voicing of the new Mixture pipes, were completed by the beginning of February, and parish organist John Wigal played the inaugural recital on April 21, 2002.

Nips and tucks

John Wigal and the church's organ committee readily agreed to a short list of modifications which we mutually felt to be desirable in the given situation. The primary visual issue involved placement of the largest open 8' and stopped 16' pipes, which were originally racked informally along both sides of the case. The future corner location of the organ would obscure the left side of the case while exposing the right side. The solution was to create a side display of new flamed copper façade pipes, notes 1-9 of the 8' Principal which had been too large for the swell box. The bottom octave of the 16' could easily be stashed against the wall behind the organ. The new display basses allowed the opportunity to rescale the 8' Principal three notes larg-



er (and the 4' Octave one note larger), for a fuller tone given the room's capacity. The primary tonal change was addition of a new Mixture stop. So that all the enclosed pipes might also be allowed to speak directly into the room, the large "muting" board was removed from the shade frame and the swell shades extended downward, creating an opening well below the level of the pipe mouths.

Small is beautiful

Since this organ had been designed as a small yet tonally complete chamber instrument, and since its eventual location remained a mystery, it was kept as compact as possible. It measures only 9½ feet tall at its crown and 8 feet wide in the front, the compromise being that it is somewhat deeper than might be expected. Many labor-intensive methods were employed to save space in the interior, such as the hanging of bass pipes lengthwise along the ceiling of the swell box. Tubular-pneumatic action is used for the largest pipes of the 8' reed (which behave badly when tubed off) and 16' Sub Bass, thus also reducing key pluck and wind consumption. An almost ridiculous number of pipes (137) are tubed off the main windchest for the sake of spatial economy, and the 16' pedal reed is planted behind the organ on its own valve box. A single slider windchest of 112 note channels contains alternating pallets for both manuals side by side, the pedal channels being divided out of the front halves of the Upper Manual channels. The suspended manual key action is simply splayed chromatically by means of squares towards the back of the organ. A third arm on each of the pedal coupler rollers directly pulls open the pedal pallets in the front of the windchest, requiring many vertical trackers to pass through both manual keyboards.

A tonal world where none exclude

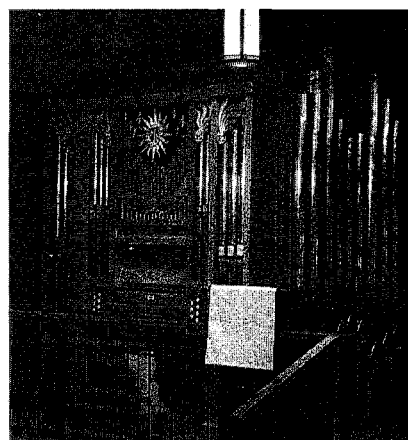
I am a great admirer of historic instruments of diverse times and places, and find many modern instruments modeled after these examples to be a

wonder to the eye as well as the ear. I have attempted to create a kind of "melting pot" in which echoes of many past tonal ideas may be perceived: the orchestral richness of the French Romanic, the colorful brightness of the German Baroque, the refined simplicity of 19th-century America, and even a bit of the pomp and bombast of Britain. I hope to create an ensemble of voices which blend into one full, cohesive chorus while at the same time retaining as much color and personality in each individual voice. I want to build organs capable of performing the widest variety of music effectively and convincingly, if not with that ever-elusive spirit of "historical purity."

When my Opus One was newly complete, I billed it as an "American Classic Chamber Organ," by virtue of its attempt to be the most musically flexible instrument possible within a limited number of tonal resources. It has a refreshing, modern sound that is nevertheless strongly reminiscent of 19th-century American instruments. I attempted to overcome some shortcomings in this style that I otherwise admire by including upperwork and colorful mutations that are rather brighter than in a typical 1883 Hook & Hastings.

A firm foundation

The organ includes many features which I have found to be advantageous in a small instrument, such as placing the 8' Principal inside the single expression box rather than in the façade. Indeed, having almost all the organ's pipes behind swell shutters allows a degree of control especially useful for accompaniment purposes. The "full" complement of unison stops may be somewhat unusual for modern instruments of this size, and this is even more true of a manual Sub Bass. Despite appearances, it is the mid-range of this 16' stopped rank that is displayed in the front of the case instead of the Principal. When playing on full organ, the 16' does not prominently stand out if the swell box is closed, since the shutters mute far more treble frequencies than



bass. Not only does the 16' lend a satisfying weight to the full ensemble, but it is specifically called for in a great variety of literature.

Features create flexibility

Another way in which I expanded the utility of the organ's limited resources is through the duplexing of several stops, a practice that is becoming almost commonplace in mechanical-action organs. Four stops of the Lower Manual are available in the Pedal via a second position in the corresponding drawknobs, if the organist intentionally pulls up and out. Notches locate the usual first positions, into which the stop shanks fall naturally with the aid of a spring. As originally built, the two manuals also shared a 2½ Quinte and a 2' Doublet, which together served as a sort of ersatz Mixture. When the Mixture was added to the Lower Manual, its 2' pitch was made available as a half-draw stop, rendering a shared 2' redundant. The Quinte's duplexing was left intact, however, but its pipes were voiced as a fluty Nazard to better mate with the Tierce. The Upper Manual was given a new 2' Recorder where the principal-scaled Doublet had been, thus completing a full consort of six flutes. These are varied in character, and include an open wood Descant Flute (Melodia) singing out from behind the center façade pipes. Since I was compelled to co-opt its drawknob for the Mixture addition, the 16' Pedal Bassoon is now controlled solely by a hitch-down foot lever, convenient for hands-free activation. The Hautboy functions well as a chorus reed and can produce a Trumpet-like solo voice when assisted by "helper stops." The mutation stops blend seamlessly, forming reed-like effects, and the gentle Viola has been found to be especially popular with listeners.

Heavenly casework

The organ's casework is made of quarter-sawn white oak finished with hand-rubbed tung oil and varnish. Metal façade pipes are of flamed copper. Wood façade pipes, in a design uniquely created for this organ, feature fronts of lacewood with ebony trim and oak mouthpieces carved in Roman arch form. The lacewood and ebony detailing is repeated in the key-cheeks and music desk. Pipe shades depict stars, moons, and comets. Stars surrounding the Chi Rho-emblazoned sun represent the nine planets, in their relative sizes and exaggerated colors. Above the keydesk, a violet inscription reads "Earth & All Stars Sing."

Summary

I am deeply satisfied with the outcome of this, my first organbuilding endeavor. My subsequent trips to Chattanooga and Fort Oglethorpe since the installation never cease to uplift my spirits, with credit due as much to the wonderful friends I have met there as to the success of the new organ. I am especially grateful to the members of the Church of the Nativity, who took a leap of faith in commissioning a major work of art from an unknown builder, and also to John Wigal for bringing the

instrument so skillfully to life through music.

—Grant Edwards

Acknowledgments: Matthew Bellochio, installation and tonal finishing assistant; Michael Wheeler, installation assistant; Robert Hubatch, execution of central sun carving (replacement of vanished original); Ralph Richards, Bruce Fowkes & Co., supportive local organ builders.

Very special thanks to Richard and Roberta Bond and the entire Bond staff for tireless encouragement, advice, and a pretty darn enviable organ building shop.

From the organist

In October of 2000 I began as interim organist/choirmaster for the Episcopal Church of the Nativity in Fort Oglethorpe, Georgia. The congregation is a relatively young one, having built its nave in the early 1960s. The church was using a four-rank unit organ, over sixty years old and in very bad need of repair. The organ was first housed in the Chattanooga Funeral Home, then made an interim stop before settling at Nativity. A 4' Octave replaced a soft string rank when the organ was installed in the church to assist in hymn playing. The instrument, all in one unit, except for the blower and reservoir, was placed at a 45-degree angle on the floor level of the nave behind and to the outside of the pulpit. This had been accomplished by removing a section of the elevated choir floor. Consequently, the organ was 18 inches lower than all of the surrounding floor and was partially hidden from the congregation by a solid wall about 5 feet in height. The blower and reservoir, intended for installation in another room, had been installed in the corner behind the organ, making them very noisy all the time.

The rector and vestry were aware of the poor state of the instrument prior to my arrival, but had not been able to create a plan or the funding to deal with the situation. The possibility of replacing the organ was significantly due to the generosity of Arthur Yates, who left an endowment to the congregation upon his death. The organ and its accompanying remodeling in the nave were financed entirely through the Nativity Endowment Fund. In early 2001 after some educational discussions with the vestry, a committee was formed to investigate the replacement of the instrument. Because the Church of the Nativity is a small congregation seating only 140 in the nave, we began a search for a small unit-style instrument. During this investigation period, a local organ builder noted the Grant Edwards organ on the Organ Clearinghouse website and contacted me having felt the instrument was appropriate for our space. Subsequent phone calls with John Bishop and Grant Edwards led to a visit to our church by Mr. Edwards and a return visit by three members of our committee to Portland in May of 2001. The committee was immediately struck with the beauty and craftsmanship of the casework. The sound of the instrument, particularly of the varied flutes and the 8' Principal, led the committee to quickly recommend the purchase of the organ with some modifications agreed on by both committee and builder.

The vestry then charged the organ committee to institute changes which would enhance the worship space and the organ installation. This allowed for the removal of carpeting in the aisle and the choir space. The pews were removed and the entire floor area was covered with 18" ceramic tile. In order to allow for better egress of sound, the raised floor was returned under the organ and the organ was installed on the long axis of the nave. The previous solid railings were replaced with a wrought iron and oak railing. New lighting around the choir and organ was installed as well as increased general lighting in the entire nave.

It is very easy to see that the organ has exceeded everyone's expectations. The church's worship has been enhanced, hymn singing has been markedly improved, and many in the

community have been welcomed into the church for the first time. The Church of the Nativity has kept its endowment funds for use on special projects only. This has not only allowed for the completion of the organ, but also for many mission projects, both local and international. The leadership of this small church and the craftsmanship and work of Grant Edwards deserve recognition and praise.

John E. Wigal
Organist/Choirmaster

**Grant Edwards, Portland, Oregon,
Opus 1
Episcopal Church of the Nativity, Fort
Oglethorpe, Georgia**
16 ranks, 810 pipes
Mechanical key and stop action, two manuals and pedal (56/30), balanced expression pedal, hitch-down couplers

Lower Manual

- 16' Sub Bass
- 8' Principal
- 8' Chimney Flute
- 8' Descant Flute (middle C)
- 4' Octave
- 2 1/2' Nazard (from Upper Manual)
- 2' Fifteenth & Mixture III (double-draw)
- 8' Hautboy

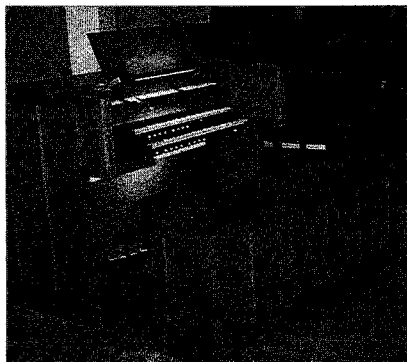
Upper Manual

- 8' Stopped Wood
- 8' Viola
- 4' Open Flute
- 2 1/2' Nazard
- 2' Recorder
- 1 3/8' Tierce
- Tremulant (affects entire organ)

Pedal

- 16' Sub Bass (from Lower Manual)
- 8' Principal (from Lower Manual)
- 4' Octave (from Lower Manual)
- 16' Bassoon
- 8' Hautboy (from Lower Manual)

Lower Manual to Pedal
Upper Manual to Pedal
Manual Coupler



Fenris console



Fenris Pipe Organ, Kilkenny, Minnesota, has built a new organ for Ascension Lutheran Church in Albert Lea, Minnesota, where music director Eileen Nelson Ness oversees a music program with adult, community, and youth choirs. The new organ replaces an electronic simulator, and was part of a larger construction project that consisted of bumping out the chancel to provide choir space on one side and an organ chamber on the other. The two-manual and pedal organ comprises 12 ranks, with provision for five more.

Our challenge, as organbuilders, was to build a new instrument for an unconventionally shaped room with carpet and padded pews. It also had to match the room and reuse pipework and some components from an instrument the church had previously purchased as "seed."

The principal chorus is new, façade pipes are from the earlier instrument. Casework and console are new, made of red oak, with an oversized bench for teaching. The organ is located in a pit; slab on frost footing with double 5/8 sheetrock taped and painted, sloped ceiling. Chest action is electro-mechanical, with electro-pneumatic for the 16' Subbass; switching system is Peterson. Wind pressure is 3 1/2 inches. Stoplist, scaling and voicing are by Bob Rayburn; design and cabinetwork by Wes Remmey.

—Wes Remmey
Fenris Pipe Organ, Inc.

GREAT

- 8' Principal
- 8' Rohr Gedackt
- 8' Holzgedackt (Sw)
- 4' Octave
- 4' Rohr Flute (ext)
- 2 1/2' Quint (Sw)
- 2' Fifteenth (ext)
- IV Mixture (wired, prep)
- 8' Trumpet
- 4' Clarion (ext)
- Gt/Gt 4
- Sw/Gt 16-8-4

SWELL

- 16' Lieblich Gedackt (ext)
- 8' Holzgedackt
- 8' Viola
- 8' Voix Celeste (T.C.)
- 4' Principal
- 4' Gedackt (ext)
- 2 1/2' Nazard (T.C.)
- 2' Octave (ext)
- 2' Block Flute (ext)
- 1 1/2' Tierce (wired, prep)
- 1 1/2' Quint (ext)
- IV Mixture (wired, prep)
- 16' Bassoon (T.C., ext)
- 8' Oboe
- 4' Schalmei (ext)
- Sw/Sw 16-4
- Tremolo

PEDAL

- 16' Subbass
- 16' Lieblich Gedackt (Sw)
- 8' Principal
- 8' Bourdon (Sw)
- 4' Choral Bass (ext)
- 2' Octave (ext)
- 16' Posaune (prep)
- 8' Trumpet (Gt)
- 4' Oboe (Sw)
- Gt/Ped
- Sw/Ped



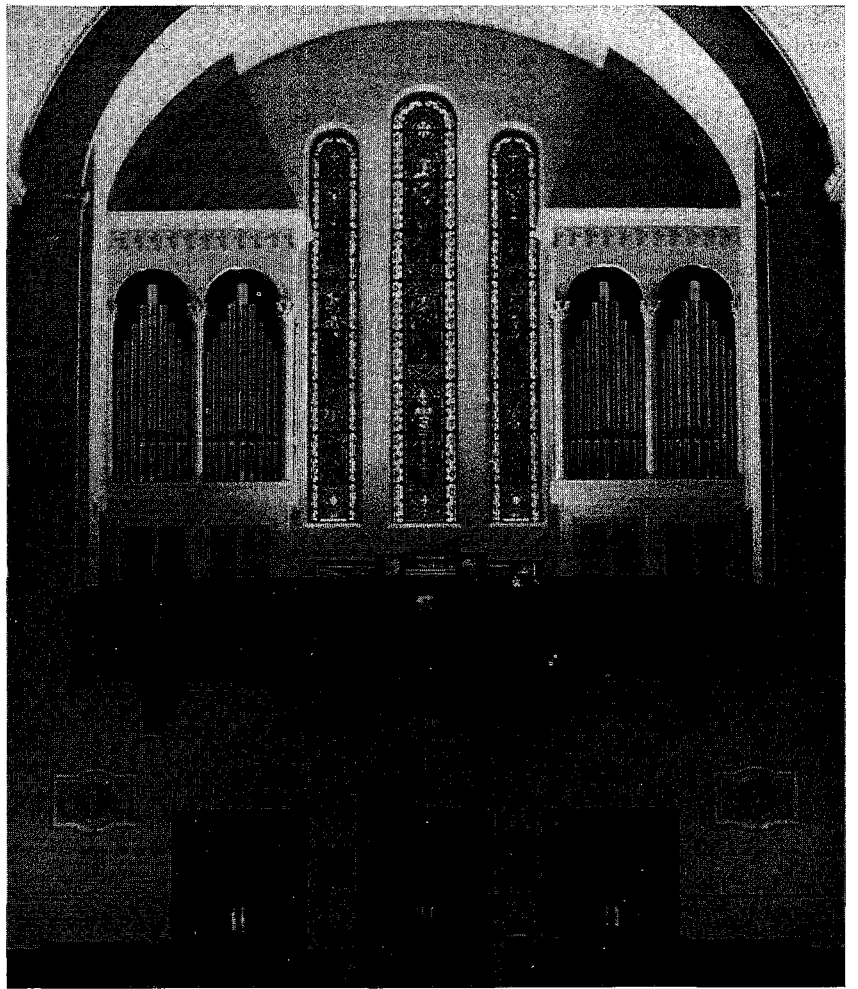
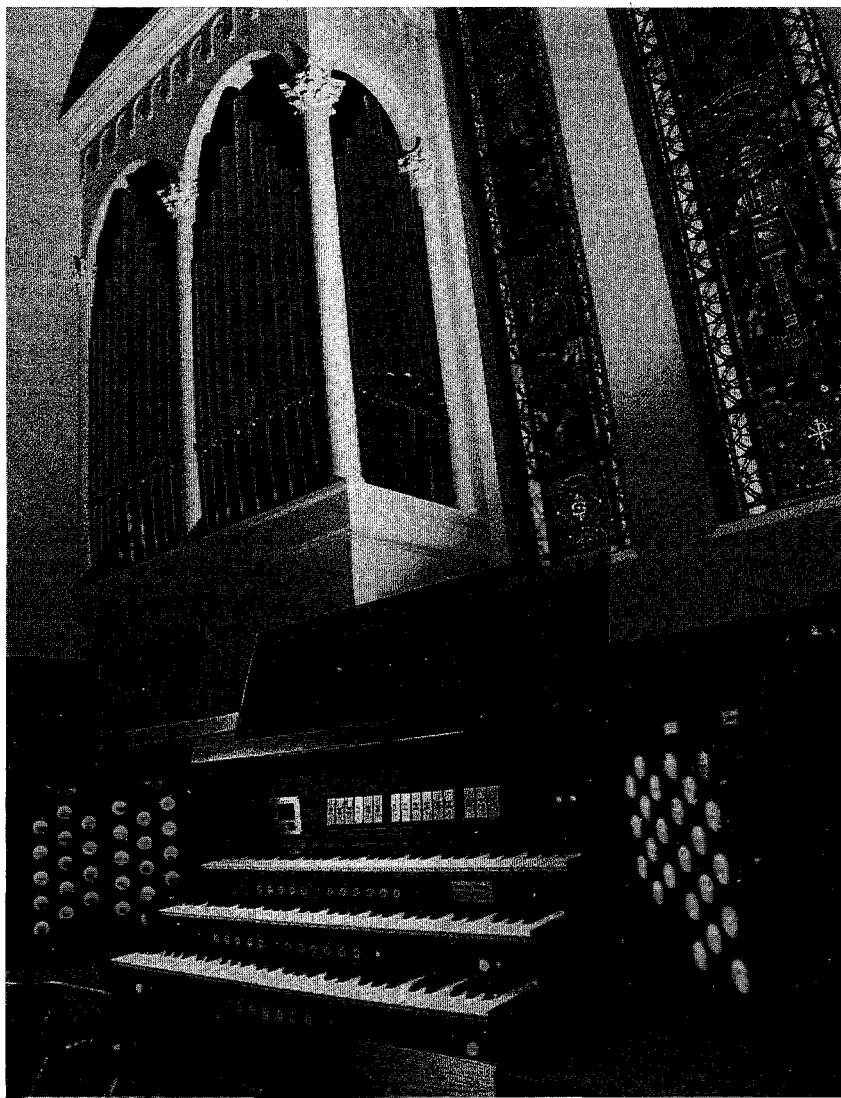
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Lauck organ, St. Peter's Cathedral

Lauck Pipe Organ Company, Otsego, Michigan, has built a new organ for St. Peter's Cathedral, Marquette, Michigan. Our opus 54 is a three-manual organ which replaces a small two-manual instrument. Several ranks of pipes from the previous organ were incorporated into the new instrument. The painted casework recapitulates the Romanesque architecture of the building. The tin façade pipes are from the Great 8' Montre, Great 8' Flûte Harmonique and, Pedal 8' Montre.

Space was at a premium as the gallery is not large and we were not permitted to obstruct the windows. The left case contains the Great with Choir above while the right case contains the Pedal

with Swell above.

St. Peter's Cathedral is an old and historic building constructed of local brown sandstone. The huge interior, hard surfaces, and ceramic tile floor provide excellent acoustics. With over 5 seconds of reverberation, a high gallery and long nave, this room is an organ-builder's dream. The organ is generously scaled and voiced on moderate wind pressures ranging from 3 to 4 inches, with the Swell reeds (parallel domed shallots) on 5 inches, and the Great Trompette (tapered shallots) on 8 inches. The voicing is transparent and not forced.

—James Lauck
Lauck Pipe Organ Company

GREAT

- 16' Bourdon (ext)
- 8' Montre
- 8' Flûte à Cheminée
- 8' Flûte Harmonique (49 pipes)
- 4' Prestant
- 4' Flûte Octaviane (ext Fl Harm)
- 2' Doublette
- IV Fourniture
- 8' Trompette de Fête
- Gt/Gt 4
- Sw/Gt 16-8-4
- Ch/Gt 16-8-4

SWELL

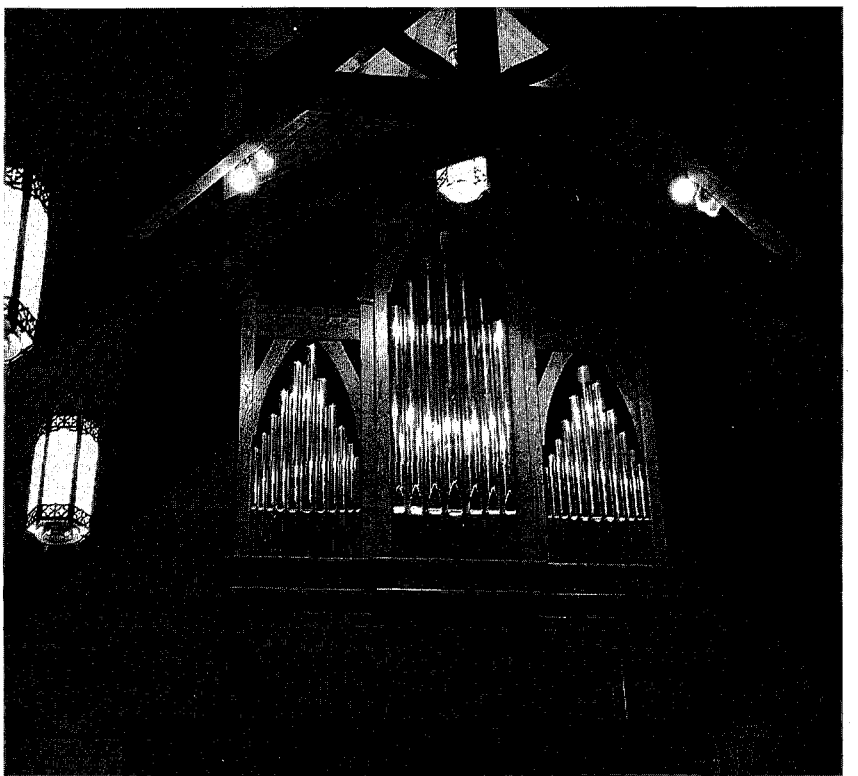
- 8' Bourdon
- 8' Viole d'Gambe
- 8' Voix Céleste (49 pipes)
- 4' Prestant
- 4' Flûte Harmonique
- 2' Flûte Ouverte (ext)
- IV Plein Jeu
- 16' Basson
- 8' Trompette
- 8' Hautbois (ext)
- 4' Clairon (ext)
- Tremulant
- Sw/Sw 16-UO-4

PEDAL

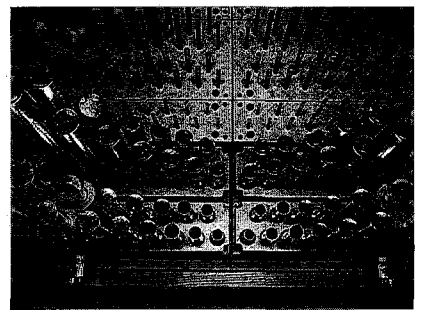
- 32' Contrebouillon (resultant)
- 16' Contrebasse
- 16' Soubasse
- 16' Bourdon (Gt)
- 8' Montre (ext)
- 8' Bourdon (ext Soubasse)
- 8' Flûte à Cheminée (Gt)
- 5½' Quinte (from 16' Bourdon)
- 4' Prestant (ext)
- II Fourniture
- 16' Bombarde (ext Gt)
- 16' Basson (Sw)
- 8' Trompette (Gt)
- 4' Clairon (Gt)
- Gt/Ped 8-4
- Sw/Ped 8-4
- Ch/Ped 8-4

CHOIR

- 8' Flûte Couverte
- 8' Viola
- 8' Viola Céleste (49 pipes)
- 4' Prestant
- 4' Flûte à Fuseau
- 2½' Nazard
- 2' Doublette (ext)
- 1½' Tierce
- 1½' Larigot (ext)
- 8' Cromorne
- Tremulant
- Ch/Ch 16-UO-4
- Sw/Ch 16-8-4



J. Zamberlan & Co., Winterville, Ohio, has built a new organ for St. Andrew's Episcopal Church, Greencastle, Indiana. The firm's Opus 1 comprises 18 stops, 23 ranks, over two manuals and pedal. Three normal couplers, Gt/Ped, Sw/Ped and Sw/Gt, are controlled by hitchdown pedals. There is one general tremulant affecting the entire organ. A cymbelstern is installed on top of the center tower. Pedal lights are wired into the blower switch. Great at impost level, Swell in the bottom rear, Pedal above that (behind Great). The key action is entirely mechanical, as is the stop action, except for the two



► page 25

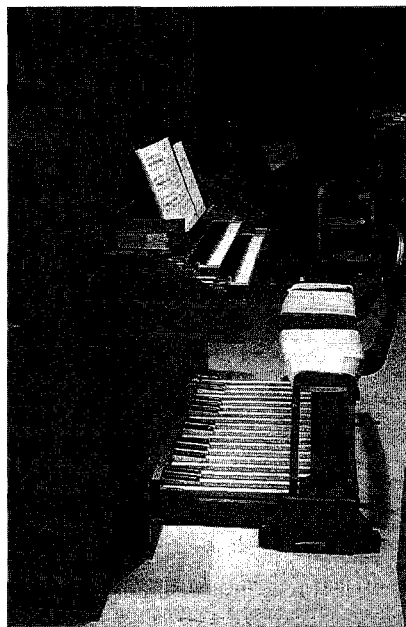
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pedal stops which are activated by slider solenoids. Casework of red oak, with hinged panels allowing easy access into most parts of the instrument. Keydesk area in butternut; keyboard naturals of bone with sharps of ebony; pedal keys rock maple, sharps ebony-capped; stop-knobs, hitchdown pedals, etc. of bocote; stopknob disks of certified legal ivory. Total number of pipes is 1,182. Old pipes extensively repaired, including new languids for several stops; slide tuners, temperament is Kellner. Manual/pedal compass 58/30.



GREAT
 8' Open Diapason (new, façade, 28%)
 8' Stopped Diapason*
 4' Octave*
 2 2/3' Twelfth*
 2' Fifteenth*
 4' Cornet IV (new, from c13-c49, 28%)
 1 1/2' Mixture III-IV (new, 28%)
 8' Trumpet (new, zinc & 52% resonators)

SWELL (enclosed)
 8' Geigen Diapason+ (1-12, stp fl)
 8' Stopped Flute+ (1-6 new, cypress)
 8' Voix Céleste*
 4' Principal+
 4' Flute+
 2' Flautino+
 16' Bassoon (new, 52% resonators)
 8' Hautboy (new, 52% resonators)

PEDAL (flat pedalboard)
 16' Bourdon (new, soft maple)
 16' Trombone (new, zinc & 28% resonators)

* E. & C.G. Hook, 1870
 + Stevens & Jewett, 1856

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 AUGUST
Paul Bisaccia, piano; Colby College, Waterville, ME 7:30 pm
Stewart Wayne Foster; Colby College, Waterville, ME, through August 17

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, Kennett Square, PA 2:30 pm
Richard Pilliner; National Cathedral, Washington, 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

19 AUGUST
Andrew Holman, with brass; Round Lake Auditorium, Round Lake, NY 1 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 Sharp; 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, Washington, DC 6 pm

27 AUGUST
Diane Meredith Belcher; City Hall Auditorium, 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 Uff, carillon; Longwood Gardens, Kennett Square, PA 5 pm
Solid Brass; Longwood Gardens, Kennett Square, PA 7 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

1 SEPTEMBER
Scott Foppiano; Cathedral of St. Patrick, New York, NY 4:45 pm

4 SEPTEMBER
Sean Redrow; Methuen Memorial Music Hall, Methuen, MA 8 pm

6 SEPTEMBER
Peter Sykes; Old Whaling Church, Edgartown, MA 12:05 pm

7 SEPTEMBER
Gloriae Dei Cantores; Church of Transfiguration, Orleans, MA 8 pm
Claude Aubin, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

8 SEPTEMBER
Sonya Sutton; Washington National Cathedral, Washington, DC 5 pm
Trinity College Choir; St. Luke's Episcopal Church, Atlanta, GA 7 pm

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12 SEPTEMBER

Thomas Hazleton; Portland City Hall, Portland, ME 7:30 pm

13 SEPTEMBER

Susan Whittiker; Old Whaling Church, Edgartown, MA 12:05 pm
Felix Hell; Methuen Memorial Music Hall, Methuen, MA 8 pm
Susan Ferré; Church of the Immaculate Conception, Boston, MA 8 pm

14 SEPTEMBER

Trinity College Choir; Assumption College, Worcester, MA 8 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 12 noon

15 SEPTEMBER

Trinity College Choir; Christ-Holy Trinity Church, Westport, CT 4 pm
Durufle, Requiem; St. Bartholomew's, New York, NY 11 am
Patrick Kabanda; Cathedral of St. Patrick, New York, NY 4:45 pm
Henry Glass, workshop; St. John's Episcopal, Lockport, IL 7 pm
Three Choirs Hymn Festival; Cathedral Church of the Advent, Birmingham, AL 4 pm

16 SEPTEMBER

Trinity College Choir; Center Church, Hartford, CT 7 pm

20 SEPTEMBER

Trinity College Choir; Chorus of Westery, Westery, RI 6 & 8 pm
Rosalind Mohnsen; Old Whaling Church, Edgartown, MA 12:05 pm

21 SEPTEMBER

Lisa Lonie, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Trinity College Choir; Calvary Episcopal Church, Pittsburgh, PA 8 pm
Pierre Pincemaille; Cathedral of the Assumption, Louisville, KY 7:30 pm
Stewart Wayne Foster; Whitefish Bay United Methodist Church, Milwaukee, WI 7 pm

22 SEPTEMBER

Paul Bisaccia, piano; Cheshire Public Library, Cheshire, CT 4 pm
Thomas Murray; Christ Church, Westery, RI 4 pm
Suzanne Helfgot; Cathedral of St. Patrick, New York, NY 4:45 pm
Alan Morrison & Jeannine Morrison, organ and piano; Ursinus College, Collegeville, PA 4 pm
Joseph Golden; National Cathedral, Washington, DC 5 pm
Trinity College Choir; St. Joseph's Cathedral, Baton Rouge, LA 4 pm

23 SEPTEMBER

Mary Preston; St. Paul Episcopal, Mt. Lebanon, PA 8 pm

24 SEPTEMBER

Paul Bisaccia, piano; McCauley Village, West Hartford, CT 3 pm

27 SEPTEMBER

Robert Barney; Old Whaling Church, Edgartown, MA 12:05 pm
James Diaz; St. Paul's Episcopal, Chattanooga, TN 7 pm
Robert Glasgow; St. Mary's Episcopal Cathedral, Memphis, TN 7:30 pm
Mark Whatley, baritone and Mark Graf, piano; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

28 SEPTEMBER

Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Edward Parmentier, harpsichord; Edison Park Lutheran Church, Chicago, IL 7 pm

29 SEPTEMBER

Douglas Major; National Cathedral, Washington, DC 5 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Choral Evensong; Church of the Nativity, Huntsville, AL 5 pm

UNITED STATES

West of the Mississippi

18 AUGUST

Angela Kraft-Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm

19 AUGUST

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

25 AUGUST

Paul Mitchell; Episcopal Church of the Ascension, Seattle, WA 5 pm

26 AUGUST

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

31 AUGUST

David Willcocks, with Cantori Domino, Festival Evensong; Trinity Episcopal, Santa Barbara, CA 4 pm

1 SEPTEMBER

Dora Burdick, with soprano and horn; St. Mary's Cathedral, San Francisco, CA 3:30 pm

8 SEPTEMBER

David Lines; Woodland Park Presbyterian Church, Seattle, WA 7:30 pm
Martin Jean; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Männerchor der Innsbrucker Capellknaben; St. Mary's Cathedral, San Francisco, CA 3:30 pm

9 SEPTEMBER

Larry Palmer; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm

13 SEPTEMBER

Trinity College Choir; Cathedral of St. Mark (Episcopal), Minneapolis, MN 7:30 pm

15 SEPTEMBER

Paul Bisaccia, piano; First United Methodist Church, Boulder, CO 4 pm
Paul Tegels; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA
Fabio Ciofini; Central Lutheran Church, Eugene, OR 4 pm
Elna Johnson; St. Mary's Cathedral, San Francisco, CA 3:30 pm

16 SEPTEMBER

Paul Jacobs; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

21 SEPTEMBER

Pierre Pincemaille; Cathedral of the Assumption, Louisville, KY 7:30 pm

22 SEPTEMBER

Peter Sykes; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Michael Moreskine; St. Mary's Cathedral, San Francisco, CA 3:30 pm

24 SEPTEMBER

Carlene Neihar; Country Club Methodist Church, Kansas City, MO 7:30 pm

26 SEPTEMBER

Rose Ensemble; The Southern Theater, Minneapolis, MN 8 pm (also September 27 & 28)

28 SEPTEMBER

Martin Jean, masterclass; Trinity Lutheran, Lynnwood, WA 10 am

29 SEPTEMBER

Rose Ensemble; The Southern Theater, Minneapolis, MN 7 pm
Martin Jean; Trinity Lutheran, Lynnwood, WA 7 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

15 AUGUST

Michael Gailit; Stadtpfarrkirche, Villach, Austria 8 pm
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
Michael Gailit; Stiftskirche, Millstatt, Austria 8 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
Jennifer Bate; Worcester Cathedral, Worcester, England 10:30 pm

18 AUGUST

Mary Rogers; St. Paul's Anglican Church, Victoria, BC, Canada 2 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

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23 AUGUST
Alla Tarlovskala; St. Augustine's, Vienna, Austria 7:30 pm
David Di Fiore; Spa Bojnice Castle; Spa Bojnice, Slovak Republic 7:30 pm

25 AUGUST
David Di Fiore; Bratislava Castle; Bratislava, Slovak Republic 7:30 pm
Denis Tchorek; L'Abbatiale, Mouzon, France 6 pm
Nichole Marane; St. Paul's Cathedral, London, England 5 pm
Rosemary Laing; St. Paul's Anglican Church, Victoria, BC, Canada 2 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
David Di Fiore; Dom Umenia, Piestanny, Slovak Republic 7:30 pm
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
Christoph Lorenz; St. Nicholas Church, Strood, England 7:30 pm

1 SEPTEMBER
Cathy Langston; Albert Hall, Nottingham, England 2:45 pm
Michel Estellet-Brun; St. Paul's Cathedral, London, England 5 pm

2 SEPTEMBER
Luigi Panzeri; Almenno, Italy

3 SEPTEMBER
Audrey Jacobsen & Hans Holm; Gentofte Kirke, Gentofte, Denmark 8 pm
William Whitehead; St. Lawrence Jewry, London, England 1 pm

4 SEPTEMBER
Luc Antonini; Holy Trinity, London, England 1:15 pm

5 SEPTEMBER
Luigi Ferdinando Tagliavini; Almenno, Italy
Luc Antonini; St. Margaret Lothbury, London, England 1:10 pm
Huw Williams; St. Paul's Cathedral, London, England 6:30 pm

6 SEPTEMBER
Luca Scandali; St. Augustine's Church, Vienna, Austria 7:30 pm
David Hewett; Romsey Abbey Church, Romsey, England 7:30 pm

7 SEPTEMBER
Neil Taylor; Doncaster Parish Church, Doncaster, England 7 pm

Richard Baker; St. John at Hackney, Hackney, England 12:30 pm

8 SEPTEMBER
Jean-Christophe Leclère, with Les Trompettes des plaisirs; L'Abbatiale, Mouzon, France 5 pm
Carlo Curley; Thomas Peacocke Community College, Rye, England 2:30 pm
John Scott; St. Paul's Cathedral, London, England 5 pm

9 SEPTEMBER
Stephen Tharp; Concert Hall, Bielsko-Biala, Poland 6 pm
Adrian Gunning; All Souls, Langham Place, London, England 7:30 pm

10 SEPTEMBER
David Di Fiore; St. Nicholas Dome, Trnava, Slovak Republic 8 pm

11 SEPTEMBER
Simon Lole; Christchurch Priory, Christchurch, England 7:30 pm
Andrew Sampson; St. Matthew's Westminster, London, England 1:05 pm
Richard Hobson; Grosvenor Chapel, London, England
Gillian Lloyd; St. Mary's Guildford, London, England 1:10 pm

12 SEPTEMBER
Andrew Rowson; St. Margaret Lothbury, London, England 1:10 pm

13 SEPTEMBER
Elke Eckerstorfer; St. Augustine's Church, Vienna, Austria 7:30 pm
Michael Gallit; Pfarrkirche, Neulengbach, Austria 7:30 pm

14 SEPTEMBER
David Di Fiore; Catholic Church, Caka, Slovak Republic 6:30 pm
Sarah Baldock; Victoria Hall, Stoke-on-Trent, England 12 noon
Benjamin Nicholas; Tewkesbury Abbey, Tewkesbury, England 1 pm
Dorothy Davis; Doncaster Parish Church, Doncaster, England 7 pm
Carlo Curley; Trinity Methodist & United Reformed Church, Burton Upon Trent, England 7:30 pm
Geoffrey Morgan; St. John the Evangelist, London, England 6:30 pm

15 SEPTEMBER
Francis Marchal; St. Paul's Cathedral, London, England 5 pm
Christopher Herrick; Winspear Center for Music, Edmonton, AB, Canada 3 pm

17 SEPTEMBER
Gillian Weir; Vestjysk Musikonservatorium, Esbjerg, Denmark 7:30 pm
Gordon Stewart; De Montfort Hall, Leicester, England

19 SEPTEMBER
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm
Francis Marchal; St. James Clerkenwell, London, England 1 pm

20 SEPTEMBER
Michael Gallit; St. Augustine's Church, Vienna, Austria 7:30 pm
Janice Beck; Cathedral of Our Lady, Antwerp, Belgium 12:45 pm
Janice Beck; Onze-Lieve-Vrouwekerke, Melsele, Belgium 8:30 pm

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
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In Memoriam
Gordon Young
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1919-1998

Andrew Nethsingha; Romsey Abbey Church, Romsey, England 7:30 pm
Nikiforos Klironomos; St. Dominic's Priory, London, England 7:30 pm
Gillian Weir; St. Matthew's Church, Douglas, Isle of Man 8 pm

21 SEPTEMBER

Carlo Curley; St. Peter's, Harrogate, England 7:30 pm
David Saint; St. George's Cathedral Southwark, London, England 1:05 pm
Michael Maine; St. Mary's, Brighton, England 2:30 pm
Gillian Weir, masterclass; St. Matthew's Church, Douglas, Isle of Man 10 am

22 SEPTEMBER

Robert Quinney; St. Paul's Cathedral, London, England 5 pm

25 SEPTEMBER

Mami Yoneyama; Yokohama Minato Mirai Hall, Yokohama, Japan 12:10 pm

26 SEPTEMBER

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm
Derek Longman; Hailleybury College Chapel, Herts, England 7:30 pm

27 SEPTEMBER

Carlo Curley; Worksop College, Worksop, England

28 SEPTEMBER

Carlo Curley; St. Mary's, Warwick, England 7:30 pm
 Limburg Cathedral Chamber Choir; Bromley Parish Church, Bromley, England 7:30 pm

29 SEPTEMBER

Stephen Tharp; St. Peter and Paul, Ratingen/Dusseldorf, Germany 7 pm
Joanna Marsh; St. Paul's Cathedral, London, England 5 pm

Organ Recitals

LINDA BLIVEN ANDREWS and ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, April 19: *Prélude a l'Introit de l'Épiphanie*, Scherzo,

op. 2, *Prélude, Adagio et Choral varié sur le Thème du Veni Creator*; op. 4, *Suite*, op. 5, *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

JANICE BECK, Rollins College, Winter Park, FL, March 21: *Chaconne in e*, BuxWV 160, Buxtehude; *Sonata No. 3*, op. 65, Mendelssohn; *Prelude in c*, BWV 546, *Wir glauben all an einen Gott, Vater*, BWV 640, *Fugue in E-flat*, BWV 552, Bach; *Suite Médiévale*, Langlais; *Choral No. 3 in a*, Franck; *Scherzetto (24 Pièces in Style Libre*, op. 31), Carillon of Westminster (*Pièces de Fantaisie*, op. 54), Vierne.

ELIZABETH and RAYMOND CHÉNAULT, St. Paul's Cathedral, Des Moines, IA, March 3: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Triptych*, Moore; *Shenandoah*, White; *The Emerald Isle*, Callahan; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

JAMES DAVID CHRISTIE, Baylor University, Waco, TX, February 12: *Dialogue (Troisième Livre)*, Marchand; *Nun freut euch lieben Christen g'mein*, BuxWV 210, Buxtehude; *Partita diverse sopra Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Sortie in B-flat*, Ropartz; *Scherzo*, A. Alain; *Élégie*, Barié; *Final (Sonata I in d*, op. 42), Guilman.

JOHN COLLINS, St. George's Parish Church, Worthing, England, April 27: *2nd Tiento do Terceiro Tom Natural*, Coelho; *Tiento de Segundo Tom*, Araújo; *Tiento de Medio Registro de Mano Izquierda y al Medio a dos Bajos de 5 Tono*, Bruna; *Tiento de 4 Tono de Falsas*, Heredia; *Obra de 1 Tono*, Jiménez; *Tiento 88 partido de Mano Derecha de 7 Tono sobre el Himno de Apóstoles*, Cabanilles; *Paso in C*, Anglés; *Voluntary in D (Cornet)*, Croft; *Voluntary No. 8 in g*, Bennett; *Voluntary 1 in C (Flute)*, Goodwin; *Voluntary 6 in D (Trumpet)*, Alcock; *Voluntary 3 in a*, Greene; *Voluntary 6 in F (Cornet)*, Stanley; *Voluntary 1 in E (Cornet & Flute)*, op. 2, Walond; *Voluntary 16 in C*, Marsh.

DAVID HATT, Idlewild Presbyterian Church, Memphis, TN, April 28: *Three Pieces*, op. 7, Barié; *Capriccio (Paduana Lachrimae)*, Sweelinck; *Sonata No. 11*, op. 148, Rheinberger; *Variations on "Down Ampney"*, Hatt; *Fugue à la Cigüe*, Johnson; *Symphony No. 2*, op. 20, Vierne.

PAUL JACOBS, Grandin Court Baptist Church, Roanoke, VA, April 21: *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.

BOYD JONES, St. Paul United Methodist Church, Louisville, KY, April 21: *Toccata and Fugue in d*, BWV 565, Bach; *Sonata II*, Hindemith; *Improvisation*, op. 150, no. 7, Saint-Saëns; *Le jardin suspendu*, Alain; *Komm Gott, Schöpfer, heiliger Geist*, BWV 667, Bach; *Prélude, adagio et choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 5: *Andante con moto*, Santelli; *Toccata in F*, BWV 540, Bach; *Jesus, Priceless Treasure*, *Christ the Lord Is Risen Today*, Pethel; *Balm in Gilead*, Utterback; *120th Regimental Blues*, Monteabaro.

MARK KING, Cathedral of the Holy Trinity, Paris, France, April 21: *Fantasy and Fugue in g minor*, BWV 542, Bach; *Ave Maria, Ave Maris Stella*, Nazard (*Suite Française*), *Incantation pour un jour Saint*, Langlais; *Allegro Vivace and Final (Symphonie I)*, Vierne.

ERWAN LE PRADO, Fourth Presbyterian Church, Chicago, IL, April 19: *Offertoire sur les grands jeux (Messe solennelle à l'usage des paroisses)*, Couperin; *Récit de Tierce en taille*, de Grigny; *Batahla*, Araújo; *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)*, Alleluias sereins d'une âme qui désire le ciel (*L'Ascension*), Messiaen; *Allegro Maestoso, Adagio*, Final (*Symphony III*), Vierne; *Improvisation*.

KENNETH LOGAN, First Baptist Church, Kalamazoo, MI, April 3: *Pentecost: Firewind*, Logan; *Plein jeu: Et in Terra Pax*, *Petite Fugue sur le chromhorne: Benedictamus Te*, Duo sur les tierces: *Glorificamus Te*, Dialogue: *Domine Deus*, Rex Coelestis (*Messe à l'Usage Ordinaire des Paroisses*), Couperin; *Un poco Adagio*, K. 170, Mozart/Logan; *Herzlich tut mich erfreuen*, op. 122, no. 4, Brahms; *Komm, Gott, Schöpfer, heiliger Geist*, S.667, Bach; *Partita on "Christ Is Alive" (Truro)*, Logan.

KIMBERLY MARSHALL, First Presbyterian Church, Springfield, IL, April 14: *Passacaglia in d*, BuxWV 161, *Canzonetta in g*, BuxWV 171, Buxtehude; *Canzona in d*, BWV 588, *Concerto II in a*, BWV 593, Bach; *Canzona dopo l'Epistola (Messa della Madonna)*, Recercar Cromaticho dopo il Credo (Messa degli Apostoli) (*Fiori Musicali*), Frescobaldi; *Prelude and Fugue in G*, BWV 541, Bach; *Praeludium in g*, BuxWV 149, Buxtehude; *Fantasy in c*, BWV 562, Bach; *Récit de Tierce en Taille*, de Grigny; *Passacaglia in c*, BWV 582, Bach.

ALAN MORRISON, The Parish Church of St. Luke, Evanston, IL, May 19: *Fantasia*, Weaver; *Berceuse à la mémoire de Louis Vierne*, Cochereau/Blanc; *Choral in a*, Franck; *Prelude in g*, op. 23, no. 5, Rachmaninoff, transc. Federlin; *Salamanca*, Bovet; *Symphony No. 6 in g*, op. 42, Widor.

CARLENE NEIHART, Village Presbyterian Church, Prairie Village, KS, April 10: *Toccata*, Lanquett; *Praeludium*, Pachelbel;

Sheep May Safely Graze, *Prelude in d*, BWV 538, Bach; *Fantasia*, Langlais; *Fantasy and Fugue on B.A.C.H.*, Liszt.

BRUCE NESWICK, Holy Faith Episcopal Church, Santa Fe, NM, May 24: *Toccata*, Sowerby; *Messe de la Pentecôte*, Messiaen; *Suite for Organ*, Near; *Praeludium und Fuge in Es-Dur*, Bach; *Improvisation on a submitted theme*.

JOHN OBETZ, St. Petersburg College Music Center, St. Petersburg, FL, April 7: *Introduction and Passacaglia*, Reger; *Nun komm, der Heiden Heiland*, BWV 659, *Passacaglia in c*, BWV 582, Bach; *Deux Danses à Agni Yavishita*, Alain; *Choral No. 3 in a*, Franck; *The Star-Spangled Banner Concert Variations*, Paine.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, March 3: *Fantasy in g*, Kuchar; *Requiescat in pace*, Sowerby; *Festival March*, Foote; *Variations on America*, Ives; *Deux Chorals*, Alain; *Fugue in g*, S. 542, Bach.

CHRISTA RAKICH, St. John's Catholic Church, Bangor, ME, March 13: *Prelude and Fugue in d*, op. 16, no. 3, C. Schumann; *O Traurigkeit, O Herzeleid*, Brahms, Smyth; *Répons pour le Temps de Pâques*, Demessieux; *Nocturne*, Tailleferre; *Prelude and Passacaglia in f in festo Pentecostes*, Woodman.

PAMELA RUITER-FEENSTRA, First Baptist Church, Kalamazoo, MI, April 24: *Prelude on a theme by Edward Grieg*, Ruiters-Feenstra; *Five Norwegian Religious Folk-tunes*, op. 35b, *Elegy for Trumpet and Organ*, op. 27, Sommerfeldt; *Choralesonate Nr. 3 "Nu Kjaere menige kristenhet"*, Karlsen.

ANDREW SCANLON, United Church-on-the-Green, Yale University, New Haven, CT, April 22: *Sonata in A*, op. 65, no. 3, Mendelssohn; *Concerto No. 3 in b*, after Vivaldi, LV 133, Walthers; *Variations sur un thème de Clément Jannequin*, Alain; *Kleine Präludien und Intermezzi*, Schroeder; *Passacaglia and Fugue in c*, BWV 582, Bach; *Those Americans*, *Everyone Dance (Five Dances for Organ)*, Hampton.

KATHLEEN SCHEIDE, St. Mark's Cathedral, Salt Lake City, UT, April 11: *Fantasia, Tone 3*, Gibbons; *Galliard: Can she excuse my wrongs?*, Coranto (*Tisdale's Virginal Book*), Dowland/Tisdale; *Voluntary in d*, Purcell; *Aria Variata "Quis mutuos amores"*, Murschhauser; *Pieces for a Clock-work*, Haydn; *Nachspiel*, Knecht.

JOHN SCOTT, Myerson Symphony Center, Dallas, TX, April 9: *Overture to St. Paul*, Mendelssohn, arr. Best; *Concerto in G*, op. 4, no. 1, Handel, arr. Dupré; *Fantasia super Nun komm' der Heiden Heiland*, BWV 659, Bach; *Variations de Concert*, Bonnet; *Movement*, Bervailer; *Symphonie VI*, op. 59, Vierne.

HERNDON SPILLMAN, First United Church of Christ, Reading, PA, April 14: *Choral-Improvisation sur le Victimae Paschali*, Tourneville, arr. Duruflé; *Cantabile (Trois Pièces)*, Franck; *Prelude and Fugue in c*, BWV 546, Bach; *Suite pour Orgue*, op. 5, Duruflé.

ERIC STRAND, First Baptist Church, Kalamazoo, MI, April 10: *Saraband for the Morning of Easter (Six Short Pieces)*, How-

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ells; *Prelude and Fugue in a*, S. 543, Bach; *Chant de Paix (Neuf Pièces)*, Langlais; *Prelude and Fugue sur le nom d'Alain*, op. 7, Durufé.

KIRSTIN SYNNESTVEDT, St. John Evangelical Lutheran Church, Wilmette, IL, April 14: *Lo Ballo dell'Intorcia*, Valente; *Prelude and Fugue in e*, Bruhns; *Prelude on Song 13*, Whitlock; *Partita on O Gott, du frommer Gott*, Bach; *Chorale Prelude on Guide Me Ever, Great Redeemer, Chorale Prelude on Sing Praise to God Who Reigns Above*, Krapf; *Choral in a*, Franck.

CAROLE TERRY, First Presbyterian Church, Binghamton, NY, April 14: *Orgel-Sonate*, Töpfer; *Nun freut euch, lieben Christen gmein*, BuxWV 210, Buxtehude; *Fantasia and Fugue in g*, BWV 542, Bach; *Fantasia in la*, Franck; *Clair de lune*, op. 53, *Carillon de Westminster*, Vierne.

TIMOTHY TIKKER and **DEBORAH FRIAUFF**, First Baptist Church, Kalamazoo, MI, April 17: *Tiento de Batalla sobre el Balletto del Granduca*, Variations sur un vieux Noël, Tikker; *Trois Danses*, Alain.

JOHN WALKER, The Presbyterian Church, Sewickley, PA, April 28: *Marche Religieuse*, Guilman; *Prelude and Fugue in a*, BWV 543, Bach; *Canon in b*, Schumann; *Choral in E*, Franck; *Concert Variations on Old 100*, Paine; *Allegretto (Sonata in e-flat)*, Parker; *Resurrection*, King; *Toccata (Suite, op. 5)*, Durufé.

RICHARD WEBSTER, The Parish Church of St. Luke, Evanston, IL, April 7: *Fanfare and Fugue (Organbook III)*, Rorem; *Suite from "Henry V."*, Walton; *Saraband for the Morning of Easter*, Howells; *Tune in E in the style of John Stanley*, Elegg; *Thalben-Ball*; *Toccata on "O Filii et Filiae"*, Farnam; *Gospel Prelude on "Amazing Grace"*, Bolcom; *Triptych for Transfiguration*, Webster; *Star Wars*, Williams, transcr. Webster.

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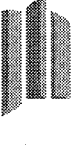
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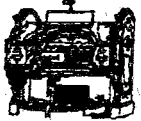
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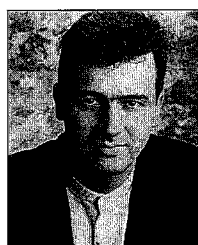
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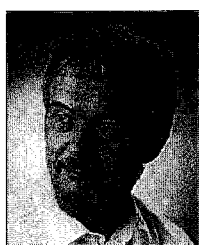
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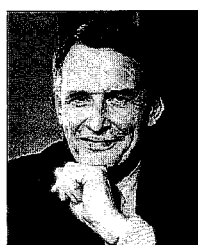
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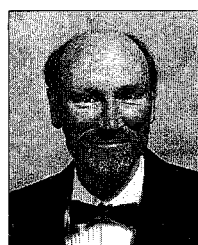
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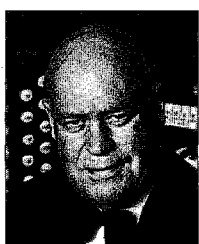
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