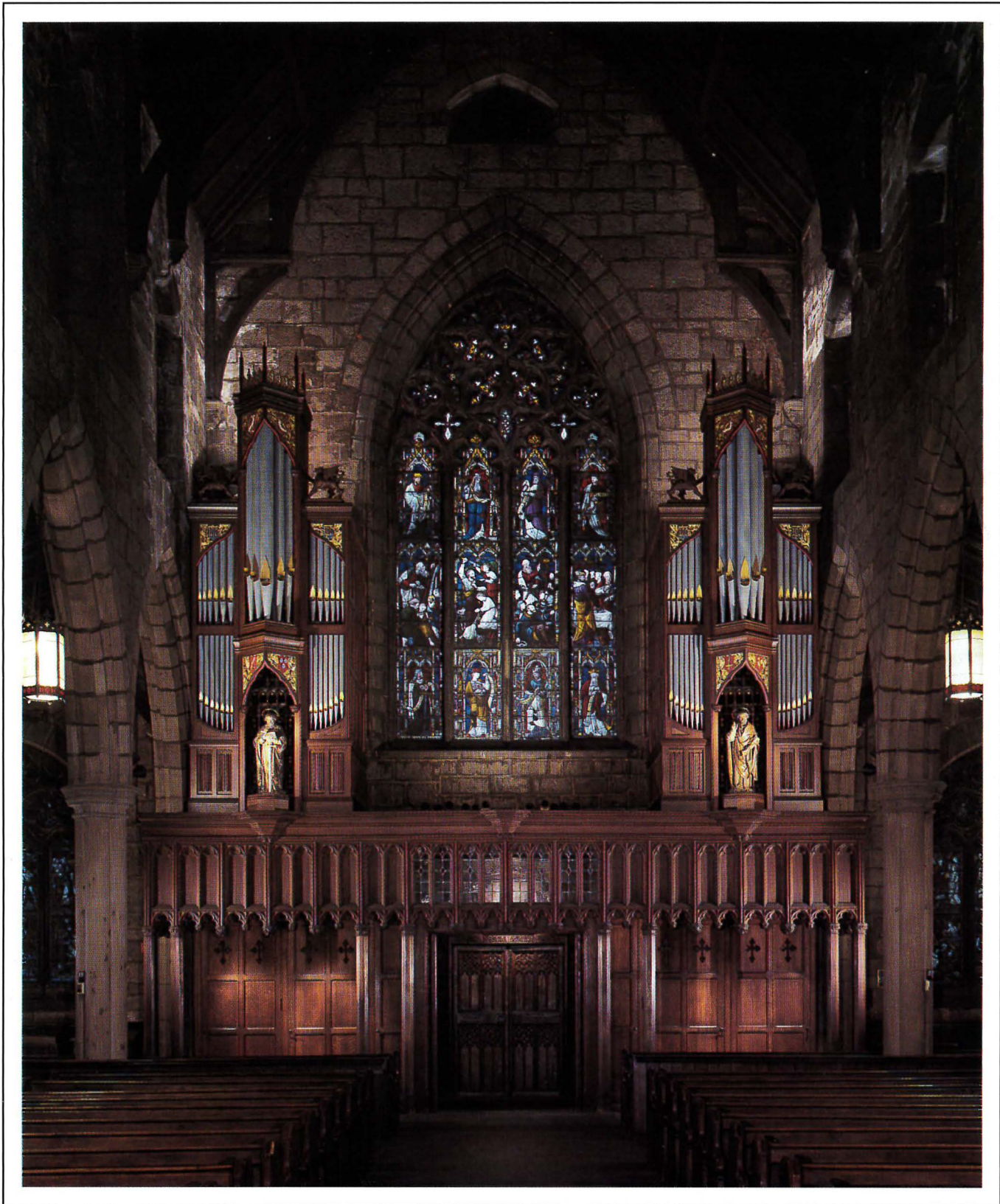


THE DIAPASON

JANUARY, 2003



St. Mark's Episcopal Church, Philadelphia, Pennsylvania
Specification on pages 20–21

Letters to the Editor

Organ audiences

I have read the continuing sequence of contributions concerning attendance at organ recitals [September 2002, p. 2, November 2002, p. 2]; may I add my point-of-information? Several colleagues and I recently presented a "light fare" recital as a community effort; a photocopy of the program is enclosed. Date of program was 20 October 2002.

Don W. McClure: *Fanfare for the Common Man*, Copland; *Antiphon V (How Fair and How Pleasant Art Thou)*, Dupré.

Annetta Earle: *Voluntary on Ein' feste Burg*, Young.

Pat Hennigan: *Wir glauben all' an einen Gott, Schöpfer, Bach; Horn Pipe Humoresque*, Rawsthorne.

Barbara Brady: *Prelude and Fugue*, Handel. Pat Payne: *Jesu, Joy of Man's Desiring*, Bach; *Joyful, Joyful, We Adore Thee*, Beethoven.

John Dill: *Toccata and Fugue in D minor*, Bach.

Referring to the program, the following points should add some perspective concerning local interest in organ music:

- Ms. Brady is a high school choral teacher, semi-retired; Mr. Dill is the area representative for Wicks Organ Company. All presenters are organists (or organist/choirmasters) at area churches, and all of us are part-time, as none of these are large churches; only Ms. Brady and Mr. Dill are musicians by primary occupation.

- First Presbyterian Church was built in 1912, the organ was built by A. Felgemaker (1912), rebuilt by Roy Redman (1980, II/21).

- Gainesville is a small city, approximately 65 miles north of Fort Worth, Texas, with a population of 15,500.

- The attendance at this concert was 245, near capacity for the church, and exceeded attendance at that morning's worship services.

The event was organized by the City of Gainesville, as a component to initiate revitalization of interest in civic events (downtown in particular). Response of attendees was singularly enthusiastic:

- all enjoyed the event tremendously;
- many suggested we should not wait a year for another presentation;
- four churches (including mine) have initiated their own plans for events in Jan/Feb; we have already set non-conflicting dates.

Ms. Fountain organized the event, and initially printed 40 copies of the program; as of ten minutes before start, 180 copies had been distributed, and a fifth hasty reprint was underway in the church office. So, even the event organizer underestimated the positive community response and attendance.

Organ purists will consider most of the selections for this program mundane—but this particular audience enjoyed them. Many of these churches have taken their music programs for granted for some time, including two of the churches represented, who were considering dropping organ from their worship altogether in favor of more "contemporary" and "relevant" expressions. Three of the presenters have received comments of support and appreciation from their church members who did NOT attend this event, so one may deduce that the event raised public awareness of the endeavor and its sacred applications—and two of the three recipients are from the two churches contemplating major musical changes.

I must conclude that organ music is still well received, at least in this geographic area. We experienced an attendance of 200-plus without any national or international recitalists—local talent only, and in a semi-rural area, not large city.

Also, please continue your fine work with the publication. I have enjoyed the magazine for many years, before I could afford to subscribe, and it continues as

an enlightening and educational venue.

Don W. McClure, P.E.
Engineer and Consultant
Organist/Choirmaster,
St. Paul's Episcopal Church,
Gainesville, Texas

Electronic organs / organ recitals

With reference to the subjects raised in recent letters to the editor:

1. Electronic organs serve the following valid purposes:

a. Acceptable substitutes for real organs in churches which cannot afford to install a real organ and/or to maintain the existing pipe organ. It may come as a surprise to some readers, but such churches are legion, particularly in inner cities and in rural areas.

b. Practice instruments for home use. Few organists can afford to install pipe organs in their homes, and even fewer have the space for such an installation!

c. Substitutes in concert halls not possessing a pipe organ for orchestral works which call for an organ. There is a surprisingly large number of such orchestral works. Alas, there are also many concert halls which do not have a pipe organ—including, I might note, both of the major concert halls in New York, to its shame. The electronic organ cannot be considered *acceptable* in such cases: it just becomes a necessary evil, if the orchestral work in question is to be performed at all. The same observation applies to opera houses. It's surprising just how many operas call for an organ, but how many opera houses have a pipe organ? (I refer to North America, not to Europe.)

d. As an instrument in a jazz combo or rock band.

I fully agree that electronic organs are completely unsatisfactory for performance of the solo organ literature.

2. With respect to the literature performed at organ recitals: A copious dose of Baroque, or of Messiaen, is quite all right for a specialized recital advertised as such and directed at a specialized audience. For example, Raymond Daveluy performed the complete Daquin Noël's every year, for many years, at St. Joseph's Oratory in Montréal: the audiences for those recitals came knowing exactly what to expect. Olivier Latry performed the complete organ works of Messiaen not long ago at St. Ignatius Loyola Church in New York: again, the audiences for those recitals came knowing what to expect.

But the typical audience for an organ recital is not so sophisticated. And when the music is performed in a wooden and unimaginative way—as is all too frequently the case—the typical audience will quickly become bored. And probably won't return for the next recital!

On the other hand, it is a mistake to compile a recital of "lollipops." Doing so is simply an insult to the intelligence of the audience. There is a middle ground.

It goes without saying that Bach is the cornerstone of the organ repertoire. Following that, I would advocate concentrating on the Romantic repertoire, which readily appeals to the average audience. Some of this is already well known—César Franck and Franz Liszt, for instance. Other major composers, however, have been almost totally neglected by organists in North America: Franz Schmidt comes to mind as a prime example. I can testify, from personal experience, that audiences have responded enthusiastically to the music of Schmidt whenever they have had the (rare) opportunity to hear it—and I have performed it myself from Montréal to Vancouver to Washington, DC to Paris!

And the "impressionist" composers could follow. Debussy and Ravel didn't write anything for the organ, but their influence is obvious in composers such as Vierne, Tournemire, and Dupré. I could also suggest the organ works (neglected heretofore in the United

THE DIAPASON

A Scranton Gillette Publication

Ninety-fourth Year: No. 1, Whole No. 1118
Established in 1909

JANUARY, 2003
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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Cover: Cornel Zimmer Organ Builders, Denver, North Carolina; St. Mark's Episcopal Church, Philadelphia, Pennsylvania

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$31; 2 yr. \$41; 3 yr. \$51 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$41; 2 yr. \$56; 3 yr. \$76. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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States) of 20th-century composers like Karl Höller and Georg Trexler (Germany), Daniel-Lesur (France), and Bernard Piché, Raymond Daveluy, and Rachel Laurin (Québec).

Finally, I venture to suggest that

organists rely on their own good judgment and not allow their choice of program to be unduly influenced by the advice of agents.

Arthur LaMirande
New York, New York

Here & There

Washington National Cathedral, Washington, DC, continues its series of organ recitals on Sundays at 5 pm, following Evensong: January 5, John Lowe; 1/12, Thomas Joyce; 1/19, Gary Davison; 1/26, Chris Whitton; February 2, Scott Hanoian; 2/9, Brian Jones; 2/16, Erik Wm. Suter; 2/23, Henry Lowe; March 2, Sam Carabetta; 3/9, Andrew Henderson; 3/23, Sean Vote; 3/30, Sumner Jenkins; April 6, Ross Wood; 4/13, Gail Archer. For information: 202/537-6216; <Angela_Calo@Cathedral.org>.

The Cathedral of St. Philip, Atlanta, Georgia, has announced its concert series: January 5, Edward Moore; 1/7, Lyra String Quartet; 1/12, David Buice, lautenwerck; 1/19, John Huston, classical guitar; 1/24–25, David Messineo performs the complete organ symphonies of Charles-Marie Widor; 1/26, Ritornello Baroque Ensemble; February 2, Bruce Neswick, with flutist;

2/9, Dewayne Trainer, tenor; 2/16, Colin Andrews; 2/22, Atlanta Young Singers of Callanwolde and the Atlanta Boychoir; 2/23, Elizabeth Remy, harpist; 2/25, Virginia Hutchings, piano (Bach, *Goldberg Variations*); March 2, Robert Gant; 3/9, Chesley Bowden; 3/16, Atlanta Youth Choir; 3/23, St. Thomas (NYC) Choir of Men and Boys; April 8, Lyra String Quartet; 4/6, Gary Davison, with soprano; 4/13, Bruce Neswick (Dupré, *Stations of the Cross*); 4/27, Clarence Cloak; May 4, David Fishburn, with soprano; 5/9, Cathedral Choirs; 5/11, Czech State Concert Choir; June 15, Bruce Neswick; 6/17, Gerre Hancock, hymn festival. For information: 404/365-1050; <www.stphilipscathedral.org>.

St. Mary's Cathedral, San Francisco, California, continues its concerts on Sundays at 3:30 pm: January 5, Epiphany Lessons & Carols with St.

Mary's Cathedral Boys & Girls Choirs and the Golden Gate Boys Choir; 1/12, San Francisco Recorder Group; 1/19, Art Johnson; 1/26, David Hatt; February 16, guitarist Mauro Correa; 2/23, Scott Foppiano. For information: 415/567-2020 x213.

The Cathedral of St. Patrick, New York City, continues its organ series on Sundays at 4:45 pm: January 6, Anthony Burke; 1/26, John Baratta; February 23, Christopher Creaghan; March 30, Karen Beaumont; May 4, Andreas Meisner; 5/18, Renee Barrick. For information: 212/753-2261, x245; <Shespc@aol.com>.

First Presbyterian Church, Gainesville, Florida, continues its concert series: January 12, Joan Lippincott; February 9, vocal duo; 2/23, Mark Coffey, organist, with oboe, trombone and tenor; March 30, David Higgs; May 4, Duruflé, *Requiem*. For information: <www.1stpc.org/music>.

Old Presbyterian Meeting House, Alexandria, Virginia, continues its music series: January 12, Ghanaian Singing Band; February 9, harpists Caroline Gregg and Katherine Newman; March 30, *Wise Guys*, a children's musical; April 27, Habitat for Humanity Benefit Concert; May 5, Eric Plutz, Richard McPherson, and Allen Schaffer, Bach celebration; June 25, Donald Sutherland. For information: 703/549-6670, x21; <wayne@opmh.org>.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: January 12, Olivier Latry; 1/31, Hymn Festival with Richard Webster; February 9, Harmony, Atlanta's International Youth Chorus; 2/16, Atlanta Baroque Orchestra; 2/25, Kent Tritle; March 11, Johannes Unger; March 2 and April 27, Choral Guild of Atlanta; May 6, Huw Williams; July 9, Atlanta Summer Organ Festival. For information: 404/240-8212.

Essentially Choral, the reading session for works for voices and instruments co-sponsored by VocalEssence and the American Composers Forum, takes place January 17-18. This year, 53 composers from 25 states submitted scores for consideration, and five were selected. The composers will travel to Minneapolis to hear their works rehearsed by the 26-voice VocalEssence Ensemble Singers and then performed in a reading session. The participating composers include Charis Duke, Kevin James, Anthony Lanman, Thomas Nazziola, and David Wolff. For information: 612/547-1459; <www.vocalescence.org>.

Rockefeller Memorial Chapel, Chicago, Illinois, has announced its 2003 musical offerings: January 19, El Coro de Canto Gregoriano (Spanish chant and polyphony); February 23, "Let the people say amen" concert of African-American spirituals and modern Gospel music; March 2, "First we sing" featuring singers from local choirs and shelters; 3/14, New Classic Singers; April 6, Motet Choir; 4/16, Vermeer Quartet (Haydn, *Seven Last Words*); 4/18, Thomas Weisflog (Dupré, *Le Chemin de la Croix*); May 2, Tallis Scholars; 5/4, The Central Javanese Gamelan; June 4, James Fackenthal, carillon, with Gamelan ensemble; June 22-August 24, carillon recitals on Sundays at 6 pm. For information: 773/702-2100; <www.rockefeller.uchicago.edu>.

Our Lady of Sorrows Church, South Orange, New Jersey, continues its Musica Sacra series: January 19, The Halcyon Trio; February 3, New Jersey Youth Symphony; 2/9, South Mountain Chorale; March 2, F. Allen Artz, organ, with Paul Di Dario, harpsichord and piano; April 6, Alan Morrison; 4/27, Seton Hall University Choir; June 1, fourth annual Spring Concert, St. Cecilia Singers, Canticum Novum Singers, Parish Choir, Schola Cantorum. For information: 973/763-5454, x234.

St. Peter's Church, Morristown, New Jersey, continues its music series: January 19, Choral Evensong for the Feast of the Confession of St. Peter; March 1, concert by The Girls' Choir; 3/2, piano and baritone; April 6, Rodolphus Choir, Eton College, England; May 10, Evensong with The Girls' Choir; 5/17, concert by the Choir of Men and Boys. For information: 70 Maple Ave., Morristown, NJ 07960.

Ascension and St. Agnes Parish, Washington, DC, continues its music series: January 19, Solemn Mass on the Feast of St. Agnes marking the 100th anniversary of the parish; February 9, Haig Mardirosian; March 2, Carmina (early music vocal ensemble); May 4, W. Dudley Oakes and J. Thomas Mitts perform the complete organ works of Duruflé. For information: 202/347-8161; <www.ascensionandsaintagnes.org>.

All Saints' Episcopal Church, Beverly Hills, California, continues its music events: January 19, Denali String Quartet with harp and soprano; February 2, Judith Hancock; 2/16, Musica Angelica Baroque Orchestra Chamber Players; March 2, Evensong and concert featuring soprano and bassoon; April 6, Bach, *St. John Passion*; May 4, Susanne Shapiro, fortepiano; 5/18, chamber music; 5/29, festival Eucharist on the Feast of the Ascension. For information: 310/275-2910; <www.allsaintsbh.org>.

St. Bartholomew's Church, New York City, continues its music series: January 22, Vincent Edwards; February 26, Mozart, *Zaide*, K. 344; March 13, Hawthorne String Quartet; 3/28, Chorovaya Akademia; April 2, Ben Verdery, guitar (Bach guitar works); 4/15, Mozart, *Requiem* and *Vesperae solennes de confessore*, K. 339; 4/30, Bach, *Missae Breves*. For information: 212/378-0248; <www.stbarts.org>.

First Church, Wethersfield, Connecticut, has announced its 2003 concert series: January 26, Superbell XI; February 9, Annual Colonial Concert with fully costumed Colonial Singers; March 23, Lehman, *The Selfish Giant*; April 18, Bach, *St. Mark Passion*; May 4, Youth Musical; June 8, contemporary Christian artist Charles Denler. For information: 860/563-7759.

The Lutheran Church of the Holy Trinity, Lancaster, Pennsylvania, continues its concert series: January 26, Charles Callahan; February 16, The Gough Duo; 2/23, Martin Baker; March 23, University of Kansas Chamber Choir; 3/30, Trinity Choir, Peter A. Brown, organist and choirmaster. For information: 717/397-2734; <www.trinitylancaster.org>.

Presbyterian Homes, Evanston, Illinois, has announced its Gift of Music recital series: January 27, Eric Budzynski; February 24, Per Ahlman; March 31, Jill Hunt; April 28, Thomas Wikman; May 19, David Christiansen; May 29, Timothy Olsen; June 23, Liya Petrides. For information: 847/492-2920; <mkemper@northwestern.edu>.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music events: February 2, Marjorie Killick & Steven Williams; March 23, David Binkley with brass ensemble; April 26-27, John Ferguson, workshops and hymn festival. For information: 717/737-0488; <www.thechpc.org>.

Independent Presbyterian Church, Birmingham, Alabama, presents its 32nd annual Religious Arts Festival February 3-9, featuring the Orlando Consort, the film *Passion of Joan of Arc*, banquet with Irish storyteller, Chatham Baroque, John Maxwell one-man drama, and a concluding Choral Evensong with music of Dan Locklair. Other music events continue: February 25, Furman University Singers; March 2, Choral Evensong; 3/9, Kevin Chance, piano; 3/16, Spring

Chamber Concert; May 18, Choral Evensong; June 11, IPC Choir Benefit Concert. For information: 205/933-1830.

St. Luke's Chapel at the Medical University of South Carolina, Charleston, has announced its series of organ recitals at 12:15 pm: February 4, Lee Kohlenberg; 2/11, Brenda Fairbanks; 2/18, Robert Gant; 2/25, harp and flute. For information: <gudgerw@yahoo.com>.

The First Church of Christ (Center Church), Hartford, Connecticut, has announced its spring 2003 "Who's on First . . . Thursday?" performance series: February 6, Fiesta (Mexican and Caribbean songs and stories); March 6, Valerie Tutson, African-American storyteller; April 3, students from the Greater Hartford Arts Academy; and May 1, organist Jason Charneski. These half-hour noontime concerts are offered with no admission charge. For information: 860/249-5631.

Bowling Green State University, Bowling Green, Ohio, will hold its 29th annual organ scholarship competition on March 1. A panel of judges will award a \$4,000 scholarship to the College of Musical Arts. Deadline for applications in February 7. For information: 419/372-2192; <vwolcot@bguet.bgsu.edu>.

The 51st annual BMI Student Composer Award competition will award \$20,000 to young composers. The 2003 competition is open to students who are citizens of the Western Hemisphere and who are under 26 years of age on December 31, 2002. There are no limitations as to instrumentation, style, or length of work submitted. Deadline for applications is February 7. For information: <classical@bmi.com>, <www.bmi.com/bmifoundation>.

Grace Church, New York City, will present choral vespers with Gian-Carlo Menotti's *Amahl and the Night Visitors* on February 8 at 3 pm. Patrick Allen will conduct from the organ. Information: <cheseborough@earthlink.net>.

The Ruth and Clarence Mader Memorial Scholarship Fund is now accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2003, applications must be received by March 1. Awards will be announced by March 31. Mader grants for research range from \$200 to \$1000, and preference is given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #C-38, Pomona, CA 91767.

The American Organ Archives of the Organ Historical Society and Westminster Choir College of Rider University will present a symposium April 23-27 in Princeton, New Jersey, "Current Perspectives on Organ Research," featuring organists, scholars and organ-builders from North America and Europe. Scheduled events begin with a reception and concert on Thursday, April 24. Friday, April 25, includes papers, panels, and a recital. A final paper and closing panel take place on Saturday morning, April 26. The reading room of the Archives will be open during the symposium. Presenters include Uwe Pape, Stephen Pinel, James Wallmann, Paul Peeters, Rollin Smith, Andrew Unsworth, John Buschman, Jonathan Ambrosino, Jack Bethards, Bruce Fowkes, Paul Fritts, Scott Huntington, William Peterson, N. Lee Orr, Laurence Libin, Lynn Edwards Butler, Joan Lippincott, and others. For information: Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226; <www.organsociety.org>.

The American Guild of Organists has announced the 11th biennial com-

petition for the Holtkamp-AGO Award in Organ Composition. The 2004 competition is for a work for organ and narrator based on nursery rhymes, and will carry a cash prize of \$2,000 provided by the Holtkamp Organ Company, publication by Hinshaw Music, Inc., and a performance at the 2004 AGO National Convention in Los Angeles, California. Compositions must be unpublished and not more than ten minutes in duration. Only one entry per composer; previous winners may not apply. For information: Thomas Lee Bailey, 212/870-2310; <tbaily@agohq.org>.

Appointments



William Buthod

William Buthod has been appointed assisting musician at the Church of the Holy Trinity (Episcopal), New York City, where he assists Stephen Hamilton, organist and choirmaster. Mr. Buthod conducts Voices of Trinity, a newly-established children's choir of 20 voices, in addition to accompanying the Holy Trinity Choir and assisting with Music at Holy Trinity, the church's subscription concert series. Mr. Buthod attended Hunter College, where he was a student of Hamilton's, and can be heard on the newly-released AGO video with Marie-Claire Alain. He is currently a senior at Brooklyn College where his interests include conducting, organ, jazz piano, and composition.



Jeannine Cansler

Jeannine Cansler has been appointed sales associate for educational events and agent sales for Rodgers Instruments. Cansler will be responsible for coordinating Rodgers' participation in national conventions as well as national and regional events for organists and church musicians. She will also direct Rodgers' sales agent program. Cansler received the DMA in organ performance and music history from the University of Oregon and is currently an adjunct faculty member at the University of Portland, as well as co-director of music and organist at Moreland Presbyterian Church. Along with her husband Philip, a trumpeter, Cansler has released three compact discs of music for organ and trumpet. The Canslers have toured throughout the United States as well as Europe, Japan, Africa, New Zealand, Australia, Sri Lanka, and American Samoa.

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Fred Hohman, Zarex Corporation
South Bend, Indiana

in reference to First-Plymouth Church,
Lincoln, Nebraska



Michael Regan

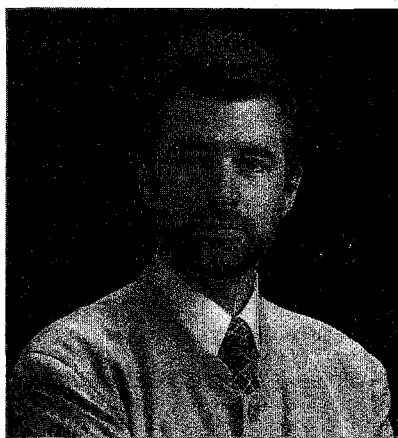
John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, has announced the appointment of **Michael Regan** as its sales representative in the Tidewater area of Virginia. Mr. Regan recently served as Dean of the Tidewater AGO chapter, has won several national and international competitions, and has played recitals at national conventions. Currently music director of Larchmont United Methodist Church, Norfolk, Virginia, he has served on the faculty of the University of Maryland, is a coach and accompanist with the Virginia Governor's School for the Arts and the Tidewater Community College, and has served as music director for churches in North Carolina, New York, Maryland, and Virginia. Regan holds Master's and Bachelor's degrees from East Carolina University. His teachers include E. Robert Irwin and the late Russell Saunders, with whom he worked toward the DMA at the Eastman School of Music. Mr. Regan can be reached at 757/489-8168; <ReganMG@aol.com>.



Kathleen Scheide

Kathleen Scheide has been appointed assistant professor of organ and music history at Henderson State University (Arkansas). Dr. Scheide holds degrees in early music performance and in organ performance from New England Conservatory and from the University of Southern California. She had been working in San Diego and

remains a founding member and advisory board member of both the San Diego Harpsichord Society and the Western Early Keyboard Association (WEKA). For recital and workshop information, view her web site at Circum Arts Booking Roster, <www.circum.org/clavier.htm>.

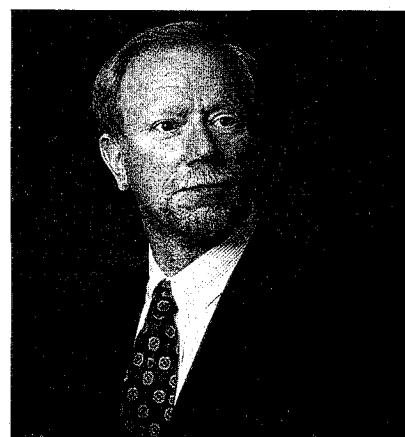


Scott Shaw

Scott Shaw has been appointed university chapel choirmaster and professor in the Christian Studies department at Rikkyo (St. Paul's) University, Tokyo, Japan. Rikkyo University is an Anglican institution founded by American Bishop Channing Moore Williams in 1874. The All Saints Chapel Choir is a 30-member group of students that sings for three weekly services, as well as for special university events. The group also performs numerous concerts throughout the year, both on and off campus. Repertoire is taken mainly from the Anglican tradition, with other sacred music being performed as well. In addition to leading the choir, Dr. Shaw teaches classes in church music.

Prior to this appointment, Shaw was professor of organ and college organist for 13 years at Kwassui Women's College in Nagasaki, Japan. While there, he oversaw the creation of an organ major course in the music department and the installation of five new organs for the department by builders Noack, Tsuji, and MaNa. Shaw performs solo organ recitals regularly throughout Japan and recently recorded a CD entitled *The Noack Organ at Kwassui Women's College*, which includes works by Elgar, Mendelssohn, Stanley, Paine, and others. He received his undergraduate degree in organ performance from the University of Washington, Seattle, where he studied with Walter Eichinger and Carole Terry. His Master's and DMA degrees in organ performance were taken at the Eastman School of Music, where his teacher was Russell Saunders.

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, has announced the appointment of **M. Timothy Smith** as its sales representative in Texas. Smith is currently university organist and instructor at Texas Lutheran University and director of music at St. Andrew's Episcopal Church in Seguin. He has served as director of music ministries at Christ Episcopal Church, San Antonio; St. John's, New Braunfels; St. Luke's, Birmingham, Alabama; St. Luke's, San Antonio; and First United Methodist, Kerrville,



Timothy Smith

Texas. Mr. Smith frequently coordinates music for diocesan events in the Episcopal Diocese of West Texas, and has concertized and recorded for broadcast on the National Protestant Hour. He and his choir were deputized for services in British cathedrals during a tour of England. He serves as chair of the Liturgy and Music Commission for the Episcopal Diocese of West Texas and is diocesan coordinator for the Leadership Program for Musicians, and has served on the faculty of the Royal School of Church Music chorister's training week in Tulsa, Oklahoma. Mr. Smith holds degrees from the University of Illinois and the University of Kansas. His teachers have included Jerald Hamilton, James Moeser, and Gerre Hancock. Professional affiliations include the Association of Anglican Musicians, the Royal School of Church Music, and the American Guild of Organists. Timothy Smith can be reached at 830/386-7998; <tsmith@tblutheran.edu>.

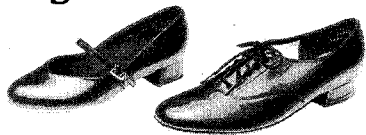
Here & There



Vincent Dubois

On October 13, 2002, the young French organist **Vincent Dubois** was awarded First Prize at the 8th Xavier Darasse International Organ Competition of Toulouse (France) from a total of sixty competitors. Mr. Dubois was also the winner of the Recital Gold Medal at the 2002 Royal Bank Calgary International Organ Festival and Competition last August. A student of Olivier Latry and Michel Bouvard at the Paris Con- ➤ page 6

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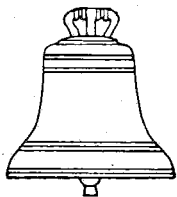
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(The Bryan-College Station Eagle, Texas)

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(The Courier-Journal, Louisville)



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(The Salt Lake Tribune, Utah)

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servatory, Dubois is titular organist at the Cathedral of Soissons and teaches composition at the Angers Conservatory. Mr. Dubois is represented in the USA by Karen McFarlane Artists, Inc. <www.concertorganists.com>.



Janette Fishell and John O'Brien

Janette Fishell and John O'Brien recently played a concert tour featuring music for two harpsichords and two organs. On the program entitled "Playing Doubles," Dr. Fishell performed on East Carolina University's Hubbard/Sharpe French double, recently voiced and regulated by the instrument's donor Conrad Sharpe, and Dr. O'Brien played his 1991 Richard Kingston double. For Soler's "Emperor" Concerto, they used Dr. O'Brien's 2002 Klop continuo organ pitted against instruments in the host churches, including mechanical action organs by Richards, Fowkes, and James Lauck. The duo harpsichord repertoire included duets by C.P.E. Bach, the Allemande from Couperin's *Ninth Order*, a *Sonata for Two Basso Continuos* by Pasquini, and suites by Handel and Franz Benda. Ending the concert was the *Concerto No. 3, BWV 1062* (the "Double" concerto for two violins), performed in Bach's arrangement for two harpsichords and accompanied by string quartet using period instruments. Janette Fishell is Director of Organ Performance and Sacred Music Studies, and John O'Brien is Director of Accompanying and Chair of the Vocal Studies Department at East Carolina University's School of Music.

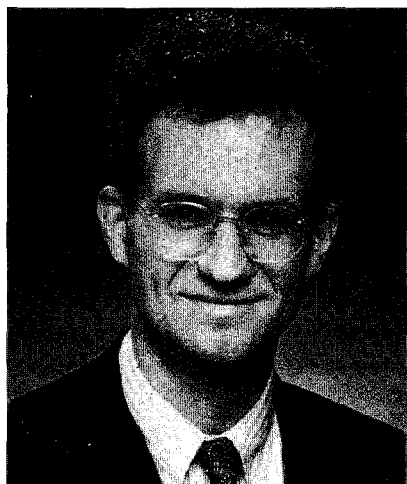
Wilma Jensen will conduct three days of organ masterclasses on May 14, 15, and 16 at St. George's Episcopal



Wilma Jensen

Church, Nashville, Tennessee. Mrs. Jensen, having recently been named Organist/Choirmaster Emerita of the church, has resumed her professional performance career and is available for recitals, masterclasses, and workshops. For information about the masterclasses, contact: St. George's Episcopal Church, attn: Wilma Jensen, 4715 Harding Rd., Nashville, TN 37205. Mrs. Jensen is represented by Phyllis Stringham Concert Management.

John Mitchener is playing all-Bach recitals this season: January 17 and February 21, Salem College, Winston-Salem, North Carolina; March 30 and May 17, North Carolina School of the Arts, Winston-Salem, North Carolina.



Bruce Neswick

Bruce Neswick, Canon for Music at St. Philip's Episcopal Cathedral, Atlanta, Georgia, has recently performed in Santa Fe, Nashville, and



Chancellor Walter Wendler, Dean Shirley Clay Scott, David N. Bateman, Marianne Webb, Cherry Rhodes, and Lynn Trapp

Cherry Rhodes performed the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series at Southern Illinois University at Carbondale on September

20, 2002. A pre-concert dinner included a presentation on the recital music by Lynn Trapp, principal artistic director of the series.

Atlanta, and taught week-long workshops at St. Olaf College, at the AGO national convention in Philadelphia, and at Westminster Choir College in Princeton, New Jersey. In July, he conducted the Wilkes-Barre Course for 170 girl, boy, and adult choristers, sponsored by the Royal School of Church Music. At St. Philip's Cathedral, Neswick recently conducted two performances of Benjamin Britten's opera *Noye's Fludde*, featuring the Cathedral's choristers and church school, and Richard Dirksen and Beverly Benso as Mr. and Mrs. Noah. In October, he played a hymn festival for Louisville Presbyterian Seminary, in celebration of that institution's 150th anniversary. For the Louisville event, Mr. Neswick wrote a hymn-anthem setting of the *Kentucky Harmony* tune "Bray," with new text by Thomas Troeger. In addition, Neswick recently conducted a diocesan choral festival at Christ Church Cathedral, Houston.

Ann Elise Smoot is featured on a new recording, *Ann Elise Smoot plays the 1929 Skinner Organ at St. Paul's Episcopal Church, Winston-Salem, North Carolina*, on the JAV label (JAV 119). The Skinner Opus 712 organ has been restored by Nicholas Thompson-Allen and Joseph Dzeda, and the program includes Stanford, *Fantasia and Toccata*, op. 57; Karg-Elert, *Trois Impressions*, op. 72; Bairstow, *Sonata in*



Ann Elise Smoot

E.; and Vierne, *Pièces de fantaisie, Suite 2*, op. 53. For information: <www.pipeorgancds.com>.

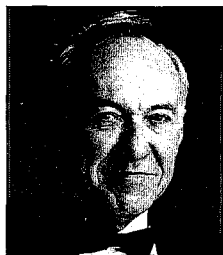


James Welch

On November 17, 2002, **James Welch** presented a recital in honor of the 50th anniversary of the Aeolian-Skinner organ, Opus 1187, at the Church of Jesus Christ of Latter-day Saints in Glendale, California. The contract for the organ was signed in 1949, and the organ received its final voicing on November 7, 1952. The recital included works by Bach, Boëllmann, Mendelssohn, Parry, Schreiner, Vierne, and Widor, and a set of hymn arrangements by Gilbert Martin, Richard Elliott, and Dale Wood. Also on the program, the Glendale Stake Choir, under the direction of Jan Bills, performed works by Rutter, Mendelssohn, and Mack Wilberg.

This two-manual, 10-stop organ has been carefully preserved over the years. In 1993 a new church building was constructed at the same location. The organ was stored temporarily and installed in the new building by Steuart Goodwin. Of interest to the members of the church is the fact that the Glendale organ was built by the same builder and about the same time as the organ at the

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► page 6: Here & There

Mormon Tabernacle. The Glendale organ was accepted at its completion by then Tabernacle organist Alexander Schreiner.

As a part of the evening's presentation, Dr. Welch had prepared a video tour of the organ, including the blower room and pipe chambers. Since the console was only in partial view of the audience, a video camera was set up near the console and monitors placed in front of the audience.

James Welch received his first organ lessons in 1961 in Glendale with Grace Brown, who was then the Stake Organist of the Glendale Stake of The Church of Jesus Christ of Latter-day Saints. Welch is currently on the music faculty at Santa Clara University and is organist at St. Mark's Episcopal Church in Palo Alto, California.

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- Tremolo
- PEDAL**
- 16' Bourdon
- 8' Octave
- 8' Flute

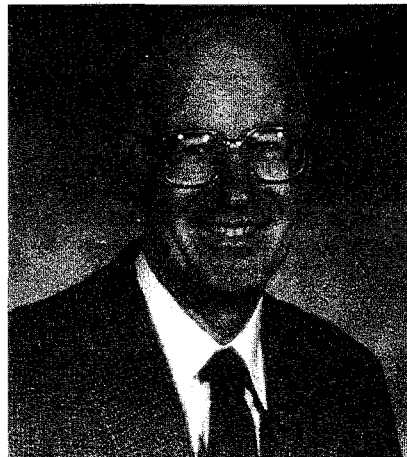
Nunc Dimittis



Fred Haley

Fred Haley died suddenly at the age of 67 on September 14, 2002, in Oklahoma City, Oklahoma. An organist since

age 15, he received his musical education at Westminster Choir College, where his teachers included Julius Herford, Alexander McCurdy, and John Finley Williamson. He pursued post-graduate study at Syracuse University with Arthur Poister and at the University of Oklahoma with Mildred Andrews. In 1957 he was appointed assistant conductor of the Westminster Choir for its world tour of that year, conducting the choir in concerts in some 25 countries in Asia and Eastern Europe. In 1959 he became organist and associate director of music at St. Luke's United Methodist Church, Oklahoma City, a position he held for over 25 years. Subsequently he was organist at Central Presbyterian Church, Oklahoma City, until his retirement in 1999. An active member of the AGO and the Fellowship of United Methodist Musicians (formerly NUFOMM), Mr. Haley frequently performed at the regional and national meetings of these organizations.



Melvin E. Rotermund

Melvin E. Rotermund, a second-generation lifelong church musician, died from cancer on October 18, 2002, at his home in Aurora, Illinois. Prior to retiring from his 31-year tenure as minister of music at St. Andrew's Lutheran Church, Park Ridge, Illinois, in 1999, he had served at St. John Lutheran Church in Decatur, Illinois, and Zion Lutheran Church, Chicago, as director of music and Christian Day School teacher. From early in 2000 until just four months before his death, he regularly assisted Lutheran churches in the north Chicago area and the western suburbs as interim organist, sometimes serving several parishes on the same weekend. Mr. Rotermund earned Bachelor's and Master's degrees from Concordia University, River Forest, Illinois, and was one of the initial four graduates to

receive the first Master's degrees conferred by the school in 1959. His published compositions, many of which were written to serve his parishes, included psalm settings, a full three-year cycle of Psalm antiphons, many hymn-based organ preludes, arrangements for organ and instruments, choral anthems, and a collection for handbells. He was a respected teacher and frequent church music workshop presenter, supervised student teachers from Concordia, and was a member of parish day school evaluation teams. His memorial service was held on October 22 at St. Andrew's Church, Park Ridge, Illinois, for which Dr. Paul Bouman, mentor and friend, served as organist and choirmaster. The service was preceded by a 15-minute musical offering that consisted of hymn preludes by Melvin Rotermund and *Orgelbüchlein* settings. On Sunday, October 20, two musical tributes were presented. In the afternoon a hymn festival was led by David Christiansen at St. Andrew's Church. Later in the day, the opening concert at Concordia's church music conference featured the Durufle *Requiem*.

Here & There

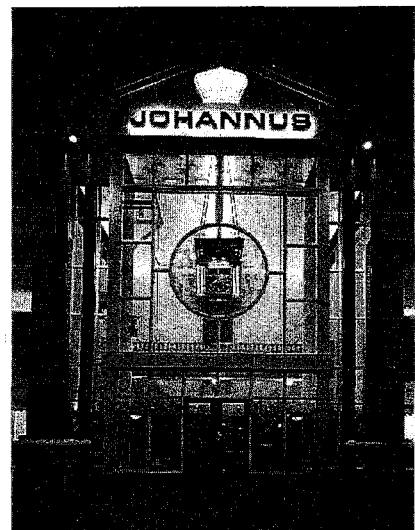
Dover Publications has released new editions of two publications. *Three Preludes and Fugues and Other Works for Organ*, Marcel Dupré, selected and with an Introduction by Rollin Smith, includes the Opus 7 Preludes and Fugues; *Scherzo*, op. 16; and *Les vêpres du Commun des Fêtes de la Sainte Vierge*, op. 18; 112 pp., \$12.95. *Organ-Stops and Their Artistic Registration*, by G. A. Audsley, was originally published in 1921. It includes not only a glossary of organ stops but also provides various names of each stop in different languages, traces their origins, and describes their construction, tonal characteristics, and value in artistic combination and registration; 320 pp., paperbound, \$14.95. For information: <www.doverpublications.com>

The Organ Literature Foundation has announced the availability of new Göteborg organ books: Clemens-Christoph von Gleich, *Bach Tempo Guide with 200 Practical Exercises*, 176 pp., musical examples, and a CD of Bach organ works played by Jacques van Oortmerssen, \$60 (plus \$3 postage); Joachim Walter, *This Heaving Ocean of Tones, 19th-Century Organ Registration Practice at St. Marien, Lübeck*, 251 pp., illustrations, \$60 (plus \$3 postage);

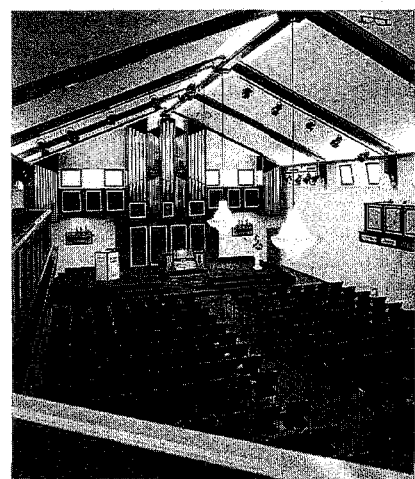
Hans Jacob Hoyem Tronshaug, *With Rare Diligence & Accuracy—The Organ Building of Peter Adolph Albrechtsen in the Context of 19th-Century Organ Culture*, 463 pp., illustrations, and a technical CD-ROM, \$60 (plus \$3 postage); Tobias Carlsson, *On Dynamic Behavior of Wind Systems for Pipe Organs*, 158 pp., illustrations, and a technical CD-ROM, \$50 (plus \$3 postage); Vincent Rioux, *Sound Quality of Flue Organ Pipes, An Interdisciplinary Study on the Art of Voicing*, 200 pp., illustrations, \$50 (plus \$3 postage). For information: 781/848-1388; <organlitfnd@juno.com>

Pape Verlag Berlin celebrated its 40th year of operation in 2002. Founded in 1962, the publishing company has edited more than 50 books on North German organ building. Uwe Pape, a professor in information systems, is also a pioneer in computer aided organ documentation. He is now assisted by a staff of two for the documentation project at the Technische Universität Berlin. Information on the publishing house and its publications can be found at <www.pape-verlag.de> (in German only).

The 2003 edition of **Musical America International Directory of the Performing Arts** is now available. The updated edition contains reports on artists and their accomplishments from a number of artist managers; feature articles on issues facing the international performing arts industry; the Year in Music North America and International; and over 14,000 detailed listings of artist managers, orchestras, opera companies, concerts, festivals, competitions, music schools and departments, record companies; at least 10,000 e-mail addresses, over 8,000 web addresses. For information: 800/221-5488, x7783.

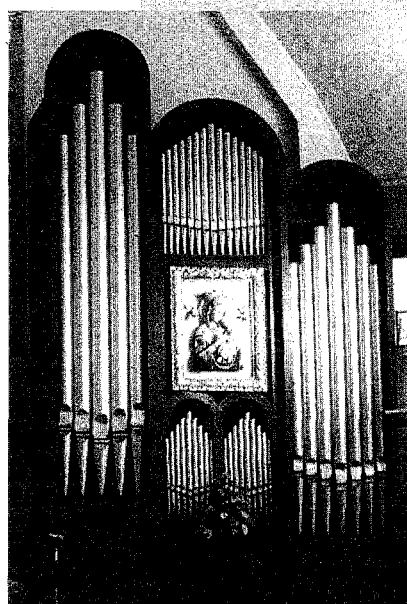


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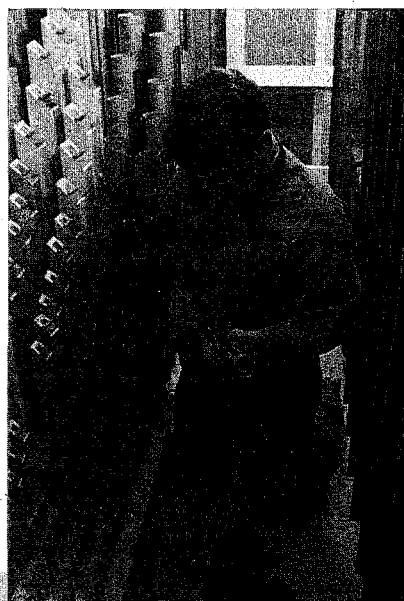


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The Johannus Organ Company celebrated the grand opening of its new building in Ede, The Netherlands on November 22, 2002. The new facility houses the Johannus offices, the factory, showrooms, meeting rooms, a restaurant, and a fully equipped concert hall seating 330. Johannus produces a range of models, including the Opus, Sweelinck and Rembrandt series, as well as

the Monarcke custom design series. For information: Mr. Gert J. Stoffer, (+31) 0318 637 403; <gjstoffer@johannus.com>.

Rodgers Instruments and Fatar s.r.l. of Italy have concluded a joint research and development project with the announcement of new velocity sensitive keyboards for Rodgers Trillium digital organs and pipe/digital organs made in Hillsboro. The new RK30W design offers true wood keyboards that are touch sensitive for up to 128 levels of touch variation. Sealed polymer key switch pairs for each key provide the velocity sensitivity necessary for realistic performances using MIDI sound module generated orchestral voices. The keys are attached to an interior metal arm for maximum key stability, and the new design meets all AGO standards in both key dimensions and key travel. Tracker touch is optional.

Fucini Productions has announced the release of *The Psalmist*, a self-playing church organ system. The system is designed for the Hammond B-3, and converts any standard B-3 into a self-playing church organ. The Psalmist is a two-tiered, MIDI-controlled Playola that consists of a solenoid rail and a control module. The rail's solenoid "fingers" fit over each of the organ's keys. Capable of 128 levels of expression plus pedal sustain, it can be controlled remotely from a CD player. For information: 941/597-5888.

A recent Associated Press article reported that a growing number of churches are moving away from "rigid, wooden pews" in favor of deep **cushioned chairs with cupholders**, plenty of space and padding. The boom in comfortable church seats has coincided with the growth of mega churches. Various churches are trying to attract those who may have been turned off by traditional denominations.

Harpichord News

by Larry Palmer

A Bach makes news

All Charges Dropped Against Singer Who Threatened Murder

My eyes were drawn to a news item from the Associated Press: "charges against heavy-metal singer **Sebastian Bach** will be dismissed if he avoids trouble for a year. The former lead singer for Skid Row, whose given name is Sebastian Bierk, was charged with terroristic threats and drug possession when apprehended during a bar fracas." (Reported in the Santa Fe *New Mexican* for July 27).

Bierk's brush with the law recalls an event in the life of "our" **Sebastian Bach** (as reported by various biographers, most recently Christoph Wolff, in *Bach: The Learned Musician* (pages 83-84): young JSB appeared before the Arnstadt Consistory on August 4, 1705, to complain about abusive treatment from a certain bassoonist named Geyersbach, with whom the composer had an altercation and street brawl. Bach's cousin Barbara Catharina witnessed the event, and her eyewitness testimony helped clear Bach of responsibility for initiating the incident, but the governing body suggested that perhaps he should have refrained from calling Geyersbach "a greenhorn bassoonist!"

Publications

Entrancing Muse: A Documented Biography of Francis Poulenc

Carl B. Schmidt's 2001 biography of the French composer is both complete and felicitously written. A chronological life story and details about Poulenc's works fill fourteen chapters. Extensive appendices include an explanatory "dramatis personae," a complete listing of Poulenc's concerts, tours, and broadcasts; his recordings; and a "work-in-

progress" list of drawings and portraits of the 20th-century master. (Pendragon Press: Lives in Music Series, number three; ISBN 1-57647-026-1).

The author's retelling of events surrounding the creation of *Concert Champêtre for Harpsichord and Orchestra* is comprehensive. To flesh out the words, two photos of the composer with Wanda Landowska (from the legacy of Momo Aldrich) are included. There is, however, a misprint in the dating of the photos. Momo's notation on the back of the pictures reads "Eté [19]28"—the season and year of mutual work on the piece (not the published 1918, at which time the composer had not yet met the pioneering harpsichordist).

Contemporary Music Review: volume 19 part 4; The Contemporary Harpsichord: A New Revival

Contemporary Music Review: volume 20 part 1; The Contemporary Harpsichord: New Perspectives

Two extensive and important paperback volumes published by Harwood Academic Publishers, edited by Jane Chapman, these books offer much information on the last century's development of the "modern" harpsichord. "A New Revival" comprises writings about compositions recorded on an accompanying compact disc (not sent with my copy). Among the articles are Annelie de Man's "Contemporary

Music in the Netherlands," *Points of Departure: An Interview with Simon Emmerson*" (Jane Chapman); "Thoughts Before and After a Sonata" (George Mowat-Brown and Helena Brown); *Déploration—In Memoriam Morton Feldman*" (Brian Cherney, and in conversation with vivienne spiteri [sic]); "One Man's Noise Is Another Man's Music: The Demise of Pitch in Kevin Malone's *Noise Reduction*" (Pamela Nash); "Karyl Goeyvaerts' *Litanie V* for Harpsichord and Tape or Several Harpsichords" (Christine Wauters, Mark Delaere and Jef Lysens); and *Instrumentum Magnum*" (Caroline Wilkins). Two gaffes noted in Chapman's introduction: "Chalice" for "Challis" [p. 3]; and Howard Schott's name listed as "Henry" in her end notes [p. 6].

"New Perspectives" focuses more on the instrument's recent history: articles include "Harpsichord—a Mother of Necessity?" (Jukka Tiensuu); "Major 20th Century Composers and the Harpsichord" (Frances Bedford); "L'Interprète—La Memoire du Compositeur [The Performer—the Essence of the Composer]" (Elisabeth Chojnacka); "The Electroacoustic Harpsichord" (Simon Emmerson); "Notes Inégales in Contemporary Music" (Jane Chapman); "Ligeti's Harpsichord" (Ove Nordwall); "Brian Ferneyhough's *Etudes Transcendantes*" (Roger Redgate) together with

an interview (Jane Chapman); "A Discussion of *Overture to Orpheus* with the composer Louis Andriessen" (Pamela Nash); "Lavender and New Lace: Sylvia Marlowe and the 20th-Century Harpsichord Repertoire" (Larry Palmer); and "The Harpsichord Works of Iannis Xenakis" (Ian Pace).

Early Keyboard Journal

Published under the editorship of Carol Henry Bates, this joint venture of the three early keyboard societies (Southeastern, Midwestern, and Western), Volume 19 (2001) is a veritable feast of valuable information for harpsichordists. Included are extensive articles by John R. Watson ("Instrument Restoration and the Scholarship Imperative"); David Chung ("Keyboard Arrangements and the Development of the Overture in French Harpsichord Music, 1670-1730"); the first part of an exhaustive catalog by R. Dean Anderson ("Extant Harpsichords Built or Rebuilt in France During the Seventeenth and Eighteenth Centuries—An Overview and Annotated List"); and Cynthia Adams Hoover's report on the extremely successful exhibition PIANO 300 at the Smithsonian Institution in Washington, D.C., together with brief descriptions of its European counterparts in Leipzig, Nuremberg, Berlin, and Prague.

► page 10

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Another musical B

Franz Benda (1709–1786), Bohemian composer at the court of Frederick the Great, composed a duet *Sonata in E-Flat*, opus 6, for Madame la Contesse de Hueseler. This pleasant work in two movements (Allegro Vivo; Presto Scherzando) for keyboard, four-hands has been edited by Norman D. Rodger, from an undated print in the Library of Congress. The few errata in the original have been corrected with care by the editor. If played on the harpsichord, several thick passages may need to be thinned a bit (such as repeated thirds low in the bass at measure 4 of the second movement, or the string of successive octaves beginning in measure 20), but, in general, the work sounds well for our instrument, and is a pleasant, charming addition to the repertoire. The score is available from Good Pennyworth Press, P. O. Box 1004, Oak Park, IL 60304 (312/491-0465).

Moonspender joins murders with pluck

Thanks to reader Michael Loris, we list some musical references in Jonathan Gash's eleventh Lovejoy murder mystery, *Moonspender* (Penguin Books, 1988). The story includes mention of a Tallis madrigal, the *Tantum Ergo*, Purcell, Franz Liszt [*sic*], organ, positiv, harmonium, Bach, Boehm flute, and, most welcome of all, harpsichord, which first appears on page 17: "... though I like her because she's bonny and plays the harpsichord for Les Moran's music shop in the High Street."

The big moment occurs on page 157: "Not many two-manual harpsichords play during working hours, so the music led me to Dorothy, my favorite witch... 'John Dowland?' I guessed... 'A pavan from his *Lachrymae*, Lovejoy...' Her instrument was a kit assembly, based on an early seventeenth century Flemish maker called Ruckers. New, it costs half the price of a new car."

Keep those harpsichord and organ references coming our way, please. ■

Features and news items are welcome for these columns. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; <lpalmer@mail.smu.edu>.

More than the notes

"Beyond Notation" was the well-chosen title for a conference presented at the University of Michigan, September 26–29, 2002. Sponsored by The Westfield Center and the University, the focus was on Mozart—ornaments, improvisation, cadenzas, Eingänge [introductory flourishes and "lead-ins" to the written harmonies] as essential, even compulsory, additions in the composer's keyboard music.

Robert Levin, Malcolm Bilson, Seth Carlin, Penelope Crawford, Pamela Ruiter-Feenstra, and Andrew Willis were the presenters. Through their lively and informative talks, as well as their expert playing, ideas for further study were encouraged. Small master classes and participation by the auditors, a welcome feature, afforded an opportunity to put these ideas into immediate practice.

May this conference be the first of many investigations "Beyond the Notes."

—Virginia Pleasants

Music for Voices and Organ

by James McCray

Music for Good Friday (Stabat Mater and more)

"Mourning is not forgetting," he said gently. "It is an undoing. Every minute tied has to be untied and something permanent and valuable recovered and assimilated from the dust."

Margery Allingham
Tiger in the Smoke

Good Friday remembers Christ's Crucifixion and has been a solemn day of fasting and abstinence. In the church the altars are stripped of decoration, and symbolic candles and the crucifix enhance mourning. Traditionally, a three-hour service from noon onwards was held to commemorate the time that Jesus hung on the Cross; however, that period is observed in few churches today. A more typical arrangement is a choice of masses or an evening service.

Some churches use the time for a commemoration in music with limited formal liturgical ceremony other than prayers and readings.

Passiontide (i.e., Passion means suffering) clearly reaches its apex on Good Friday. Throughout Lent attention is given to reflections culminating on the day of Christ's death. There are many texts and musical works which are devoted to this day, and one of the most important is the *Stabat Mater* which tells the story that "sorrowfully the mother stood at the foot of the Cross." This is based on a poem used in the Roman liturgy as both a sequence and a hymn. Once ascribed to Jacopone de Todi (d. 1306) its true authorship is unknown but generally accepted as the work of a 13th-century Franciscan.

The *Stabat Mater* has several different versions. The most common is that of the *dolorosa* described above which has trochaic meter with a rhyme scheme of aab aab. Three other medieval texts that have similar shapes are *Stabat mater speciosa*, *Stabat iuta Christ crucem* and *Stabat virgo mater Christi*.

The *Stabat Mater Dolorosa* came into use in the late 15th century as a sequence. Early composers such as Thomas Cornish and John Browne made contributions found in the *Eton Choir Book*. Other significant composers before 1700 included Josquin, Lassus, and Palestrina. After 1700 as styles changed, the "Stile Antico" exerted its influence as seen in settings of Caldara, Bononcini, and others. Mozart's setting of 1766 has been lost, and Haydn's (reviewed below) is generally regarded as not one of his better works. Schubert has two settings but uses only the first 12 lines of the poem. Certainly two of the best settings are those by Liszt and Verdi. Modern versions of note are by Kodály, Persichetti, and Virgil Thomson.

There are many other texts which are appropriate for Good Friday as well, and some of those have been added to the list for review below. This day of mourning should provide comfort and remembrance. For the church, the events of Holy Week do not end with Good Friday, but are joyfully overturned with the messages of Easter. The darkness of the texts and music are reversed with colorful brass, enthusiastic tempi, loud exclamations of joy, etc.

The narrative of the four Gospels is read during the week; on Friday the appropriate words are from John 18:1–19, 42. Read them, then review your choices of music to see that there is a direct connection of text. Good Friday is a time of heightened drama, and the music also should have a dramatic spirit. As you plan your Good Friday music, seek newer variety. It has become common to do a Requiem (Rutter, Fauré, etc.), but give your choir something new. The *Stabat Mater Dolorosa* is one of the major texts of choral repertoire; it deserves your consideration, and there are many more settings than those few

reviewed below.

In "For Those Who Mourn," an anonymous writer says, "The capacity for grief is as much from God as the capacity for love—and we have not really lived until we have sounded them both." What can help us focus on grief more than the thought of a mother seeing her son crucified? The *Stabat Mater* is a text that gives a most mournful vision of the events of that day so long ago.

Stabat Mater in C, Franz Schubert (1797–1828). SATB and orchestra (or organ), Carus-Verlag, CV 70.043/03, no price given (E).

This little setting of Schubert's is D175 in his catalogue. The orchestra consists of 2 oboes, 2 clarinets, 2 bassoons, 3 trombones, strings, and organ. Schubert's setting of 1815 uses only the first 12 lines of the poem, but the music is through-composed. It should be remembered that in the 19th century the *Stabat Mater* was composed for concert rather than strict liturgical use; however, this should not discourage churches from including these settings in Good Friday performances. This very easy setting is syllabic with very little counterpoint, and the chorus sings in block chords. Easy enough for the most basic of choirs.

Stabat Mater, Josef Rheinberger (1839–1901). SATB and organ with optional string orchestra, Arista Music Company, \$1.50 (M).

This late Romantic setting is 24 pages long, and almost exclusively syllabic in a homophonic setting. In addition to the original Latin, this version includes English for performance beneath the Latin. Warm, lush Romantic chords are used throughout. The organ, on two staves, is often little more than a doubling of the choral parts; its function is consistently accompanimental. The music is structured into four movements, each with separate tempos and moods. The music presents a strong dramatic character. This would be effective for Good Friday services.

Stabat Mater, Op. 58, Antonin Dvorák (1841–1904). SATB and with divisi and solo SATB voices, with orchestra and organ, or organ alone, N. Simcock, Elite Edition 1056, no price given (D).

There are 10 large movements in this major work of the Romantic period; some involve the solo quartet alone or with the choir. Full voice ranges are used and there are dramatic, loud outbursts that require a large number of singers; this is a true concert piece. The accompaniment, for orchestra, is a significant part of the music and when played as an organ solo will require an accomplished performer. Only a Latin text is given. The dramatic music has wide contrasts in dynamics and vocal ranges.

Stabat Mater, Gioachino Rossini (1792–1868). SATB, SSTB soli,

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and full orchestra, Carus-Verlag 70.089/03, no price given (D).

This is a major setting of the text. Rossini's extended work has 10 movements, with only three for chorus (with or without soli). A large orchestra is needed, extremely competent soloists are required, and the chorus often has heavy, bombastic outbursts using wide vocal ranges. This is high drama, often with Rossini's operatic quality, especially in the orchestral writing. Although probably better suited as a concert piece rather than for a liturgical service, it nevertheless deserves attention from those conductors seeking something different for a Good Friday concert of commemoration.

Stabat Mater, Joseph Haydn (1732-1809). SATB with SATB soli, and chamber orchestra, Faber Music Ltd., no number or price given (D-).

Haydn's 80-minute setting uses 2 oboes doubling 2 cor anglais, bassoon, organ, and strings, which is a limited chamber orchestra. In this scholarly edition by H. C. Robbins Landon, the purchase of score does not include performing rights which adds to the cost. There are 13 movements with the chorus singing in five of them, often as an addition to the solo voices which begin the movement. The choral parts are not difficult, with limited contrapuntal singing. Early editions of this work included both Latin and German texts; here only the Latin is provided for performance. Haydn revised more than one performing edition during his lifetime, and other settings of this same basic music use different instrumentation. Landon, long recognized as one of the major Haydn scholars, provides interesting, informative notes about the history of this work as it developed in the early editions. Emphasis is on the soloists whose music will require solid technique.

Stabat Mater, Giovanni Battista Pergolesi (1710-1736). Two-part treble with piano accompaniment, Kalmus Edition, no number or price given (M+).

Probably the most famous of the early settings of this text, Pergolesi's version was a great influence on Haydn and others in later settings. Finding early major works for women's voices is often difficult, and this is a standard setting, although the original would not use piano. There are 13 movements, with only 3 for the chorus; however, many of the duet movements could be sung by the chorus to make the music more interesting to today's listeners. Pergolesi's original version was all for solo voices, two violins, and continuo, and was designed to replace the version by Alessandro Scarlatti which had been performed annually at Naples, Italy during Lent for many years. The voice parts here are not difficult; a Latin text only is given. This Baroque setting joins those various motets of Vivaldi as being something of value for women's voices.

Other Good Friday texts/settings

Jesu, Dulcis Memoria, Vijay Singh. SATB unaccompanied, National Music Publishers, NMP-324, \$1.25 (M-).

This quiet motet is slow, with mild dissonances, and a Latin text only is provided. The gentle homophonic lines have limited ranges and move stepwise to create the dissonances. Sensitive writing that clearly creates the solemn mood of the text.

Christus Factus Est, Martin O'Leary. SATB unaccompanied, Santa Barbara Music Publishers, SBMP 413, \$1.40 (M).

A Latin text only is provided for performance in this slow, serious motet which moves in and out of harsh dissonances to reflect the text. Full voice ranges are used in each section to help achieve the dramatic spirit of the music. Effective writing.

Were You There?, arr. Elizabeth Campbell. SATB, S solo, and keyboard, Carl Fischer, CM8769, \$1.50 (M-).

This traditional melody/text is often in unison with a countermelody as an answer. The keyboard part is very simple as are the vocal lines. There is limited four-part writing, primarily at the opening and closing of the setting. There is some choral "ooing"; a modulation for the last verse adds to the mood of the text.

Behold, The Lamb of God, Gerald Near. SATB and organ, Aureole Editions of MorningStar Music Publishers, AE 132, no price given, (M).

Near's contrapuntal setting is supported by the organ which primarily doubles the choral parts. This brief three-page setting is primarily soft throughout with some mild dissonances. The music grows in intensity at the end, then subsides with a brief organ closing.

Book Reviews

The Oxford Companion to Music, edited by Alison Latham. Oxford University Press, 2002. xiii + 1434 pages. \$60.00. Oxford University Press, 198 Madison Avenue, New York, NY

10016-4314. Tel: 212/726-6057; fax: 212/726-6448. Internet orders: <www.oup-usa.org/musicbooks>.

Encyclopaedias, as readily comprehensible summaries of extant scholarship, have contributed to society's cumulative knowledge and understanding for more than 2,000 years. The Greek word *enkyklopaideia* first meant a circle or complete system of learning, that is, a well-rounded education: *enkyklios paideia*. These self-contained collections, usually organized alphabetically, consist of definitions, brief summaries, or short explanations of all that is known about a wide variety of topics. Some of these, like the familiar *Encyclopaedia Britannica*, are general in scope, while other specialized publications, like the latest *Oxford Companion to Music (OCM)*, focus on a particular field of study in an encyclopaedic fashion.

The present volume is a descendant of the first OCM, published by Percy Scholes in 1938, revised and edited by John Owen Ward after Scholes's death in 1958, and is a close relative of the two-volume *The New Oxford Companion to Music (NOCM)*, edited by Denis Arnold, published in 1983. This new OCM consists of about 8,000 entries, either new or entirely rewritten, from A (the sixth degree of the scale of C major) to *Zyklus* (a work by Stockhausen for percussionist). It is the work of 124 expert contributors from several

countries, many of whom have worked on other reference publications, including *The New Grove Dictionary of Music and Musicians*. The entries range in length from a few lines to several pages.

The contents of the new OCM reflect the rapidly expanding subject of music that now includes contributions from other disciplines such as anthropology, iconography, linguistics, and literary criticism, along with other social and cultural considerations. For example, the relation between music and other subjects is reflected in entries on politics and music, psychology of music, religion and music, semiotics, sociology of music, and such "hot" topics as computers and music. A partial inventory of the categories of topics includes authors, composers, compositions, concepts, conductors, countries, eras, forms, instruments, notation, performers, societies, styles, terms, and theory, among others. The scope also extends to popular music and jazz, as well as to some topics of non-Western music that have some impact on the Western classical tradition.

A distinctive feature is the highlighting—by margin or page shading, or prominent bold headings—of significant longer entries of essay dimensions. Twenty-seven major composers from Bach to Wagner, six musical eras (Middle Ages, Renaissance, Baroque, Classical, Romanticism, Twentieth Century),

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and three forms (Opera, Song, The symphony) receive this treatment.

A system of asterisked cross-referencing employed throughout allows readers to expand their knowledge by directing them to other related articles; the "see also" lines at the end of some articles assist in the same endeavor. A further aid to making interconnections is a thirty-six page index of people who are referred to throughout the book but do not have their own entries; each name is followed by the headword of the relevant article in which they are mentioned. Many entries contain bibliographies for further reading.

The topic of the organ is treated in a seven-page entry containing ten sections: Origin; Flue pipes; The Middle Ages; Positive and portative organs; Organ actions; Wind pressure; Reed pipes and free reeds; The 17th and 18th centuries; After 1800; Reed organs, barrel organs, and electronic organs. There are seven drawings of pipes, structures, and mechanisms at appropriate places. Understandably, due to space limitations, the presentation is more succinct than the twenty-one-page discourse by Percy Scholes in *NOCM*. Although a separate section on organ stops appears in *NOCM*, this has been omitted in *OCM*, although a few entries on individual stops are included throughout. As for organbuilders, the practice varies: while such firms as Aeolian-Skinner, Cavallé-Coll, Hill, Silbermann, 'Father' Smith, and Wurlitzer are listed, other notable companies such as Austin, Beckerath, Casavant, Flentrop, Marcussen, and Schnitger have been omitted, so the criterion for inclusion is not obvious. (See also chamber organ; cinema organ; theatre organ; harmonium, American organ [reed organ]). On the other hand, organists through the centuries are fairly well represented.

A particularly helpful entry for researchers is "dictionaries of music," which contains 202 titles under sixteen headings: Comprehensive dictionaries; Non-biographical dictionaries; Biographical dictionaries; Terminological dictionaries; National dictionaries (seventeen countries); Dictionaries of instruments, performers, and makers (five categories, including organ); Dictionaries of opera; Dictionaries of church music and hymnology; Dictionaries of chamber music; Dictionaries of early music; Dictionaries of contemporary music; Dictionaries of dance; Dictionaries of jazz, popular music, and musical theatre; Dictionaries of musical publishers; Thematic dictionaries; and Miscellaneous dictionaries.

The editor's Preface states that this comprehensively updated version retains the basic principles of earlier editions: "to be wide-ranging, to be complete in itself, and to be intended for a broad spectrum of readers, from the professional who wants ready access to facts, to the music student at school or university, to the keen amateur who needs a book, which, in Scholes's words, 'will not embarrass . . . by a manner of expression so technical as to add new puzzles to the puzzle which sent [him or her] to the book'" (iii-iv). These potential readers will welcome this thoroughly researched, authoritative, and up-to-date reference work, whether for andante desultory browsing or as a prelude to more intensive investigations. The customary high standards of definitive content and impeccable production of Oxford University Press are exhibited

in this exemplary, encyclopaedic, and companionable publication.

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

New Recordings

Bach at Naumburg. Robert Clark, organist. Calcante Recordings, CAL CD041. Available from Organ Historical Society, \$14.98 (plus shipping); 804/353-9226; <www.ohscatalog.org>.

Johann Christoph Altnikol, the son-in-law of J.S. Bach, wrote of the Hildebrandt organ in the Wenzelkirche, Naumburg, "not a single person who has ever seen and heard this organ has left without expressing admiration." This is as true today as it was in 1753 when the organ was only seven years old. This large and magnificent instrument, whose builder was a friend and respected colleague of Bach, is heard here on a 2-disc set, the first recording made since the organ's restoration in 1996. Robert Clark has chosen a diverse repertoire drawn from Bach's various collections and compositional periods. *Neumeister* and *Orgelbüchlein* chorales are represented as well as the chorale partita *Sei gegrüßet, Jesu gütig* and ten of the "18" chorales. The "Dorian" Toccata and Fugue and the Preludes and Fugues in C, B-minor, and E-minor (BWV 545, 544, and 548 respectively) round out the collection.

Quentin Faulkner, Douglas Reed, and Robert Clark have all written extensively about the Hildebrandt (see *The American Organist*, February 2002): its history, organ culture in central Germany in the mid-eighteenth century, and a description of its tonal resources and their implications for the registration of Bach's organ works. A technical description of the instrument with pipe scalings appears in the same issue. Rather than repeating this information, this review will simply summarize the overall impressions of a first-time listener to an organ that Bach played and endorsed.

Naturally, in an instrument this size (Hauptwerk, Oberwerk, Rückpositiv, and Pedal, with 3 couplers, tremulant, cymbelstern, and calcant [bell]), the plenum is massive and brilliant. Each manual division is built on a 16' plenum, and the pedal has a 32' Posaune, so the quality of *gravität* is omnipresent. More unusual, perhaps, to organists accustomed to the 16', 8', 8', 4', 2', IV plenum of North German Baroque instruments, is the Hildebrandt's abundance of 8' stops of differing scales, many of which can be combined very effectively. (As Clark points out, this practice is suggested by 18th-century writers such as Adlung, Agricola, and Kauffmann.) Some of the combinations used by Clark include Rohrflöte 8', Viola da gamba 8' and Quintadehn 8' (in *Allein Gott*, BWV 676, r.h.), Principal 8' and Unda maris 8' (*Ach Gott und Herr*, BWV 714), Principal 8' and Viola da gamba 8' (*Nun komm*, BWV 660, l.h.), and the arresting Principal 8' and Vox Humana 8' for an *en taille* effect (*An Wasserflüssen Babylon*). Hearing these clear, rich-sounding combinations is a revelation for those of us who grew up playing late-Romantic "tubs" with their wide-scaled, vague diapasons, hooty flutes, and pallid viola da

gambas; combining 8' stops on those instruments produced a thick, characterless stew. In the case of the Hildebrandt, solid principal tone is enhanced by flutes or strings that focus overtones and enable the registration to be either accompanimental or soloistic depending on the context. Especially in the case of the stops that imitate Baroque stringed instruments (Pedal Violon 16' and 8'; RP Viol de gamba 8') as used by Clark in movements such as the second setting of *Nun komm*, one comprehends at last the ensemble texture of the music.

Another revelation is the "thundering bass" of which Bach spoke, achieved by the 32' and 16' Pedal Posaunen (with wood resonators) in combination with the 16' Principal. These are heard to best effect—a "goosebump factor" of 9 on a 10-point scale—on the large-scale free works. The Hauptwerk, with "everything but the kitchen sink" (Barbara Owen), balances the *gravität* of the Pedal.

Perhaps the only disappointment among the rich satisfactions of this set is the sparing use Clark makes of the Oberwerk. In the TAO article, he describes this division as a "Silbermann Oberwerk" because of its colors: Bordun 16', Hohlflöte 8', Gemshorn 4', Waldflöte 2', Siffelöte 1', and mutations at 1½' and 1¼', Scharf V. Most of these are not heard at all; the only time an Oberwerk *plenum* is drawn in is the final chorale of *Sei gegrüßet* when it is coupled to the Hauptwerk. Fortunately, the full-timbred Vox Humana stop is used in several pieces. Clark notes that this particular register is darker than others built by Silbermann.

Clark's intelligent and authoritative playing is beyond criticism and his judicious choice of registrations reveal this organ in all its glory. For those who won't be making the pilgrimage to Naumburg anytime soon, this set is an absolutely necessary addition to existing collections of Bach recordings.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

J. S. Bach: Three Weimar Cantatas. The Bach Ensemble, Joshua Rifkin, director; Susanne Rydén, soprano; Steven Rickards, countertenor; John Elwes, tenor; Michael Schopper, bass. Dorian Records DOR-93231. <www.dorian.com>, <info@dorian.com>.

The cantatas featured on this recording are: *Himmelskönig, sei willkommen* (BWV 182), *Weinen, Klagen, Sorgen, Zagen* (BWV 12), and *Erschallet, ihr Lieder, erklinget, ihr Saiten* (BWV 172).

In 1981 Joshua Rifkin presented a paper at a meeting of the American Musicological Society in Boston in which he postulated (among other things) that Bach's chorus often consisted of only one voice to a part. This claim unleashed a firestorm of controversy that has yet to abate. While some scholars were quick to take Rifkin and his arguments to task, others began to experiment with Rifkin's ideas, often with astonishing results. With the publication of Andrew Parrott's book *The Essential Bach Choir* (Woodbridge, England: The Boydell Press, 2000), the essence of Rifkin's arguments were given a persuasive and accessible voice. Whether one agrees or disagrees with his theories, Rifkin's ideas about Bach's performing forces can no longer be dis-



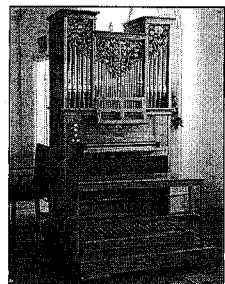
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missed out-of-hand.

The proof, of course, is in the pudding, and here we have a performance of three colorful and original works from Bach's Weimar period to savor. The strength of a one-on-a-part performance lies primarily in the capabilities of the individual instrumentalists and singers, and here Rifkin has assembled a mostly stellar ensemble who bring great skill and insight to this music. Among the singers Susanne Rydén excels with her crystalline, expressive voice, as does John Elwes, whose delivery of the text and dramatic involvement make for many moving moments. Michael Schopper and Steven Rickards are generally effective as well, although Schopper's somewhat tremulous voice and Rickards' evident hoarseness and sub-par German are distracting. Among the instrumentalists, Stephen Hammer's virtuosic playing of the many sinuous oboe obbligati, and the three fine trumpeters truly stand out. Cellist Myron Lutzke pairs with tenor John Elwes to provide one of the disc's highlights. In a poignant musical play on words (in BWV 182), Bach follows the text "so lass mich nicht" ("Do not leave me") with a surprising silence symbolizing abandonment. This is then followed by a melisma on the word fliehen (flee), literally taking the sentence in the other direction ("Do not let me flee"). Lutzke and Elwes perform the movement with affecting passion.

Whereas one might fear that performing Bach's music with pared-down forces might trivialize it, in fact the result is a fuller revelation of the many intricacies of these works, allowing the listener a view of the trees as well as of the forest. Indeed, a fundamental Baroque concept is inherent in this approach to scoring: this music is made up of individually nuanced voices of equal importance, and the nineteenth-century concept of melody versus accompaniment has little place here. For the most part Rifkin and his musicians achieve this transparency well, although occasionally the strings do sound too passive, and the registration and realization of the keyboard continuo is surely too timid throughout. Nevertheless, this group of dedicated musicians affords a glimpse of a composer who, at the age of thirty, was rejuvenating his musical language with fresh ideas from Italy. That this music might serve as a vehicle for rejuvenating the ways in which we hear Bach in our own day only seems fitting.

—Gregory Crowell
Grand Rapids, Michigan

New Organ Music

Karl Osterland, *Lift One Voice: Organ Explorations of Hymntunes*. Augsburg Fortress 11-11039. No price given.

Those organists who like to play service music based on the day's hymns will enjoy these six settings; the title's collection echoes that of *With One Voice*, the Lutheran hymnal in which all six of the tunes are found. *Processional on Union Seminary* is an emphatic, majestic treatment of Harold Friedell's tune ("Draw Us in the Spirit's Tether"); *Hommage to Mendelssohn on Houston* uses the Allegretto of *Sonata IV* as a framework for the tune ("I Want to Walk as a Child of the Light"). Other noteworthy settings are the *Passacaglia on Tubman* ("Go Down, Moses") and the set of four *Variations on Siyahamba*; the remaining pieces are based on *Love Unknown*, *Gaudeamus Domino*, and *King's Lynn*. Registrations for a two-manual instrument are provided and these well-crafted pieces are not difficult.

Kristina Langlois, *Eight Miniatures for the Seasons of Lent, Easter and Pentecost*. Morningstar MSM-10-345, \$10.00.

This is a pleasing collection of brief hymntune-based pieces. Although the title claims "eight," there are either

seven settings, if you count by tune (*Ellacombe*, *Herzliebster Jesu*, *Valet will Ich dir geben*, *Gelobt sei Gott*, *Bryn Calfaria*, *In Babilone*, and *Down Ampney*), or nine if you count all three pieces for *Down Ampney* (two variations, plus a varied accompaniment). Is this what they call fuzzy math?

All are straightforward presentations of the hymntune—four carry the tune in the pedal—surrounded by imaginative textures, ranging from chordal fanfares in *All Glory, Laud & Honor*, to toccata in *Hosanna, Loud Hosanna* and *Come Down, O Love Divine*, to a *paso doble* pattern in *Lord, Enthroned in Heavenly Splendor*. Two-manual instrument registrations are provided (*All Glory Laud and Honor* is registered for a three-manual instrument but the piece never refers to the third manual) and the difficulty level ranges from easy to moderate. The suggested registrations are quite nice and these miniatures should be most pleasing hymn introductions.

—Joyce Johnson Robinson

An Easter Suite, Gordon Young. Harold Flammer Press HH5063, \$6.50.

In this three-movement work, the late Gordon Young offers organists a technically easy triptych perfect for use during the Easter festival service. The opening movement, suitable for an

opening voluntary, is in a short ternary form. The A section provides heralding open fifth chords used in parallel motion. The 15th-century French melody *O filii et filiae* is announced in solo voice in the B section. The following Offertory is based on the Johann Crüger tune *Herzliebster Jesu*. The movement opens with the unaccompanied chorale tune. This presentation is interrupted by restless eighth-note motion in the left hand. Above this constant motion, hints of the chorale tune appear. A unison presentation of the tune coupled with the opening motive of "Ah, holy Jesus" brings the movement to a restful close. In the final movement of the suite, Young unites the *Easter Hymn* "Jesus Christ is Risen Today" with the *Carillon de Westminster* motive. Intensity builds to a dramatic climax appropriate for an Easter postlude.

—Laura Ellis
McMurry University
Abilene, Texas

Castèrède, Jacques. *Ton Âme Danse Dans La Lumière*. Billaudot G 6071 B, \$14.00, distributed in the U.S.A. by Theodore Presser.

Mainstream contemporary French composer Jacques Castèrède has produced a delightful scherzo in ABACA form. Although the considerable num-

ber of accidentals on the page may appear rather daunting, most of the piece is derived from a single scale or mode. Once you get the scale in your mind and comfortably under your fingers, the piece is not insurmountably difficult. The rhythms are always quite vibrant, often driven by *moto perpetuo* sixteenth-note patterns against a lightly syncopated accompaniment. The textures are always open and quite clean, and the harmony is mostly rather piquant, but never to the point of stridency. The piece can be easily registered on a rather small two-manual instrument. If you are a fan of rather spare, clean French neoclassicism as exemplified by such pieces as Gaston Litaize's *Arches*, you are certain to enjoy this very worthwhile addition to the contemporary literature.

Owens, Sam Batt. *Two Trumpet Tunes*. MorningStar MSM-10-951.

The first of these trumpet tunes is a rather broad processional, mostly in Mixolydian mode. The second trumpet tune, in D major, is in the style of a Baroque trumpet minuet and quotes the hymntune *Lobe den herren*. Both pieces are well-written and should prove useful for a variety of liturgical or ceremonial occasions.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

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The Future of the Organ in America

John Walker

On June 9, 2002, John Walker delivered the keynote address at the gala Open House at the Reuter Organ Company, Lawrence, Kansas. The following article presents the text of these remarks, in which Mr. Walker responded to Albert Neutel's request to envision the future of the pipe organ in America.

When Albert Neutel asked me to address the topic of the "future of the organ," I was somewhat dumbfounded. At this point in my life I have experienced a lot of past, but I have minimal experience with the future. "Change is inevitable; growth is optional," as our minister William Jackson described in a recent sermon. Indeed, there has been phenomenal change in the organ from the hydraulics to the large medieval Winchester organ, the split keyboards of Italy and Spain in the 17th century, the German Baroque organ, the French Baroque organ, the English Cabinet organ, the double pedalboards of 19th-century Germany, the innovations of Cavallé-Coll, Ernest Skinner, the "Praetorius organ" and its descendants, the theater organ, and digital sampling, to name just a few metamorphoses of the organ. We have experienced change. And I anticipate confidently that we shall encounter more change in the future.

Happily the organ has demonstrated astonishing flexibility and adaptability to accommodate great changes. Instruments which have not been flexible in this manner have become artifacts of history, museum curiosities—the aulos, the shawm, the Bible regal, the serpent, the viol da braccio, the pedal piano. We thank our ancestors that they preferred change over death. Now in our time we will face the same challenge. Certainly some innovations will not prove themselves ultimately to be worthy; but we must make that determination from experience, not from fearful resistance to the new. "Change is inevitable; growth is optional."

Throughout history the fate of the organ has depended heavily upon its integral connection with religion. When religious culture has been strong (i.e., Germany c. 1700) the organ has thrived. When religion has been threatened (i.e., France c. 1800) the organ has suffered. Indeed, had Pepin the Short not donated his acquisition of an organ to a religious order in the 8th century, thereby initiating the relationship between the church and the organ, we might possibly



John Walker

not have the organ today and we would not have had this wonderful dinner! Variations in style of worship have been appropriately reflected in varied organ design (i.e., 17th-century German Lutheran, vs. 17th-century French Catholic, vs. 20th-century American Protestant worship styles and the organs germane to each epoch and country). When the organ has adapted to and accommodated the requirements of changing religious ritual, the happy marriage between the church and the organ has continued.

Now we find ourselves immersed in a sea-change of worship practices in America. For better or for worse, new musical repertoire has emerged in churches throughout America and abroad. Because organs, and organists, have been perceived as incapable of handling and unwilling to address this repertoire and shift in worship pattern,

one guru has even predicted the quick demise of our cherished instrument. I believe that we face a challenge similar to that of organ builders and organists in France in 1800, when traditional religious practice was abolished. Those clever organists who learned to play patriotic tunes saved many organs in France from almost certain destruction. The challenge for the church musician, and the builder of church organs, has never been greater than it is today. The way in which we respond to that challenge remains to be documented. But I believe that simple logic would indicate that an organ designed in Germany in 1700, no matter how wonderful that instrument may be, and a comparable strict diet of German Baroque music, would not serve effectively the requirements of today's American church. We must summon our greatest artistry and creativity to respond to the liturgical challenge of our generation, to build instruments with the flexibility to respond to the demands of the best current repertoire as well as traditional sacred music literature. By analogy to French organists 200 years ago, perhaps we all need to learn how to play patriotic marches until this present cultural storm blows over. We must build instruments capable of performing our entire organ solo repertoire, accompanying the widest range of choral and solo vocal literature, supporting and encouraging congregational singing, and moving and exalting the human spirit. A very tall order!

We frequently lament that during our generation we have lost the audience for

the organ. Could it be that this tragic decline of interest in our instrument has been occasioned in part by our creation of some instruments which are just "plain ugly" and our insistence upon playing Titelouze when the people want to hear "What a Friend We Have in Jesus?" I recall from more than 30 years ago the lecture of a composer who said that modern composers had retreated into the universities, where it did not matter to them if their compositions ever reached a large audience. In some ways, we organists and builders of organs have sought that same shelter from the demanding reality of public taste and the dynamic opportunity to engage that large public. We have entertained ourselves with magnificent duplications of historic organs and academically sanctioned performance styles. We have sought to replicate the past in an effort to find the future. And the American musical public has lost interest in our pursuit of historicity, while we frequently have neglected the dictates of musical aesthetics and functionality. Now to survive and to thrive we must respond to the needs of the church, the worshipper, the participant, the listening public. We must relocate that dynamic which drew thousands of Americans to frequent organ recitals early in the last century. In short, we must *imagine* the future rather than *copy* the past; we must pursue aesthetic beauty, not confusing it with historic authenticity; we must energetically seek new beauty rather than to repeat the beauty of another time and place. In the words of James Russell Lowell, "Time makes ancient good uncouth."

In San Francisco, Michael Tilson Thomas has undertaken a bold and daring venture to create a new audience for the San Francisco Symphony Orchestra. He has actively courted those young persons who normally would not be seen at a concert of classical music. He has implemented innovative programming, including his own piano improvisation with the surviving members of the Grateful Dead. He has featured many works which challenge the traditional envelope of symphonic repertoire. Now he finds that packed houses grace his concerts, drawn by the creative vitality of his adventuresome programming and repertoire. He then takes the golden opportunity to introduce this new audience on the same program to the wonders of Beethoven! And it is succeeding brilliantly! Last February I had the privilege to perform the world premier of Stephen Mackey's "Pedal Tones" with this orchestra. The composer, whose own performing instrument is the electric guitar, infused this score for orchestra and organ with the idiom of the rock band. It was 30 minutes of sheer sonic extravaganza. Countless young persons from three capacity audiences commented "Wow! I've never heard a real pipe organ before! It was awesome!" These people were attracted by the visceral power of the organ, by its multitude of colors, by its capacity to respond on an equal basis to a huge orchestra, by its flexibility, the fascination of its console and its façade.

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They were not concerned with its historic authenticity but purely its *sonic splendor*. I challenge organ builders to focus upon that sonic and visual splendor, seeking to invent even more beautiful and diverse timbres and to expand the palette of available sonorities while retaining the best tonal designs of our heritage; I also challenge performers and composers to "push the envelope" of repertoire to reach and to create a new audience.

In this post-modern era, in which the secular world often appears to engulf the sacred arena, those who would preserve and promote the organ must look beyond the traditional church for a new audience. Although I believe firmly that the ultimate fate and design of the organ are inextricably tied to the church and its worship practices, I also believe that we must engage the entire populace with our instrument. A growing number of major concert halls now house pipe organs, and an expanding number of Americans is initiated to the instrument in secular concerts, thereby discovering the majesty and mystery which first attracted each of us to the organ. Could we devise an agreement whereby every organ builder would resolve to sponsor one concert hall instrument somewhere in America (with enthusiastic cooperation from the local concert administrators!) and assist with underwriting the cost to present and publicize concerts and recitals on that instrument? Just imagine what that could do to introduce, educate, and motivate a new audience (who in turn will purchase new organs!). This pattern would be "out-of-the-box," but "Change is inevitable; growth is optional."

Of all performers, we organists are the *only* ones who regularly play instruments of varying dimensions and measurements. We deal with flat pedalboards, radiating pedalboards, flat manuals, tilted manuals, French-style consoles, American-style consoles, tilt-tabs and stops, and a wide range of spatial arrangements. Would any pianist or violinist be willing to cope with such chal-

lenges to muscle memory? And it is now well documented that organists as a group tend to suffer specific long-term physical maladies from the constant encounter with their beloved console. Some years ago, my doctoral student, Catherine Burrell, now also a doctor of medicine, based her dissertation upon the design of an ergonomically structured organ console. Basing her research upon findings from computer workstations, Catherine envisioned a console which wrapped around the player, enabling the performer to access every control with complete ease and facility. My own physician suggests that we organists need lumbar support at the console, such as those used by secretaries and computer operators at their desks. He envisions a flexible lumbar support invention, one which would respond to movement of the torso while maintaining therapeutic support to the lower spinal column. He also suggests a circular manual and pedal configuration patterned after the newer computer keyboards which encircle the operator. Another challenge, which organists constantly encounter, deals with the distance between the surface of the bench and the pedalboard. Since organists are created in varying sizes, there is no "one-size-fits-all" solution to this ideal distance. Therefore, we have invented hymnals to place under the bench and, more lately, adjustable benches, some of them even motorized! But a high bench, necessary for those with longer legs, places the arms at a disadvantaged angle to the keyboards, thereby creating additional problems of its own. Also a high bench frequently places the performer's knees in undesirable proximity to the lower frame of the manuals, potentially even trapping the performer! If the question involves distance from seat to pedalboard, the obvious solution would appear to be an adjustable pedalboard, such as the one created for the organ at the National Cathedral in Washington, D.C. Why has this concept not been generally applied elsewhere? I would suggest sincere

study of these concepts, which could eliminate the skeletal problems which many performers encounter. Could some clever and insightful engineer design such an ergonomically sensible console? Could such an ergonomically designed console ever become the industry standard?

More than 20 years ago Jean Guillou published his fascinating and challenging book *L'Orgue: Souvenir et Avenir*, in which he details the history and his vision of the future of the organ. He describes in detail his idea for an "Organ of Variable Structure," an instrument which would be constructed in several separate mobile chambers, which could be transported with ease to performance locations where no permanent organ would be feasible. Such an instrument would go far to extend the impact of the organ to a vast and expanded culture. Who will build such an instrument and make it available? "Change is inevitable; growth is optional."

Much has been written and said about the last century's innovation of digital technology, and frequently there has been more heat than light generated by this conversation. While the larger musical world has accepted the legitimacy of "electronic music" for almost 100 years, with composers of the stature of Messiaen and many others writing serious compositions in this medium, we organists have been loathe to accept this expansion to the resources of the pipe organ. I would suggest that the secret of the organ's longevity has been the ability and willingness of builders and performers throughout history to accept and to adopt the best of every innovation throughout 2250 years of history. Now the former National President of AGO, Dr. Philip Hahn, has written: "I have opened my ears to the latest technology. My soul has been stirred." (*The American Organist*, February 2001) I believe that the time has arrived for us to catch up to our musical colleagues and to think openly and creatively about the fascinating opportunities which are available to expand our

tonal resources and to bring a vital new era to the noble history of the organ. Might we please evaluate the aesthetic worth of this new sonic resource from experience rather than from obstinate fear? Might we postpone writing the review until the performance has concluded?

So, what *will* be the future of the organ? To be sure, the future will not be the past, although it must be informed by the spirit of the past. It has been said that "If we fail to evaluate ourselves historically, we shall be condemned to evaluate ourselves hysterically!" And what is that spirit of the past? I believe that it has always been a readiness to adapt to innovation, to serve changing liturgical and cultural needs, and to emulate the finest aesthetic concepts of every era. By this means our ancestors have given to us an instrument which encompasses stylistic innovations and changes from the original genius of Ktesibios in 250 B.C. through the onset of the 21st century. Let us summon the courage to continue the noble pattern of our forebears to accept, adopt, adapt, modify, and utilize every creative opportunity. We have been given an instrument which universally encompasses the history of our musical heritage. May we continue the open-minded creativity which has characterized the greatest names among our forebears! May we create yet a new and even grander era for the organ, so that ever more people may be inspired by this instrument, and so that in the 22nd century our descendants may know that we saved, expanded, and delivered this noble heritage to them! ■

John Walker (D.M.A., Stanford University) is Director of Music and Organist at Shadyside Presbyterian Church in Pittsburgh, Pennsylvania, and Adjunct Professor of Organ and Sacred Music at Duquesne University. He has performed and taught in Taiwan as a Fulbright Fellow, and he performs throughout North America under the aegis of Phillip Truckenbrod Concert Artists. He was the first director of the AGO Task Force on the New Organist.

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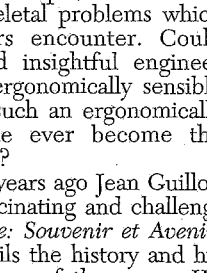
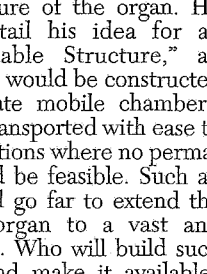
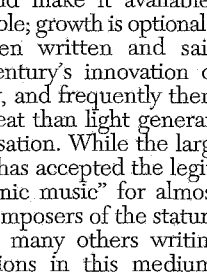
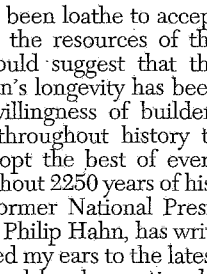
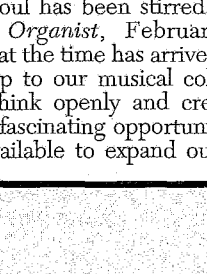
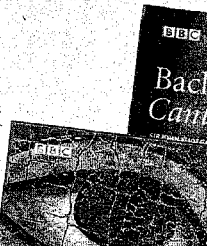
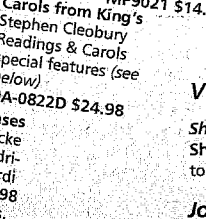
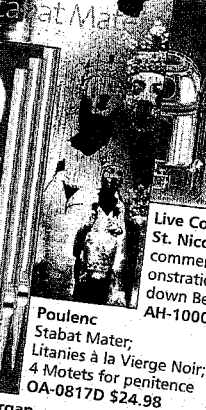
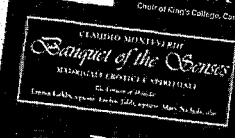
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John Bull: *Ut, re, mi, fa, sol, la* A Performer's Investigation, Part 1

Gary Verkade

Knowledge

In order to acquire knowledge about John Bull's work, it is important to know a little bit about what knowledge actually meant at the time the work was created. Here we are dealing with the late Renaissance-early Baroque, the exact date of the composition itself, as far as I have been able to determine, being unknown. Michel Foucault in his book, *The Order of Things: An Archaeology of the Human Sciences*, states:

Up to the end of the sixteenth century, resemblance played a constructive role in the knowledge of Western culture. It was resemblance that largely guided exegesis and the interpretation of texts; it was resemblance that organized the play of symbols, made possible knowledge of things visible and invisible, and controlled the art of representing them. The universe was folded in upon itself: the earth echoing the sky, faces seeing themselves reflected in the stars, and plants holding within their stems the secrets that were of use to man (p. 17) . . . To search for a meaning is to bring to light a resemblance (p. 29) . . . There is no difference between the visible marks that God has stamped upon the surface of the earth, so that we may know its inner secrets, and the legible words that the Scriptures, or the sages of Antiquity, have set down in the books preserved for us by tradition. The relation to these texts is of the same nature as the relation to things: in both cases these are signs that must be discovered (p. 33) . . . Knowledge therefore consisted in relating one form of language to another form of language; in restoring the great, unbroken plain of words and things; in making everything speak. That is, in bringing into being, at a level above that of all marks, the secondary discourse of commentary. The function proper to knowledge is not seeing or demonstrating; it is interpreting (p. 40).

If knowledge in the Renaissance and Baroque is interpretation and uncovering order, then knowledge about a work of art created in this transition time at the end of the Renaissance and the beginning of the Baroque can only be about discovering an order and an interpretation. I do not believe that the impossibility of total certainty of the results of such inquiry should deter one from the attempt to understand a work in the sense the maker might have understood that concept of "understanding." One thing is, certainly true. Understanding, in this sense, for a musician cannot simply mean hearing and/or playing a work and responding with "like" or "dislike." Our response must go deeper. "It is not enough to feel the effects of a science or an art. One must conceptualize these effects in order to render them intelligible" (Rameau, p. xxxv). We must dig in order to uncover what might be hidden from cursory view. We must, as Frescobaldi

demands, "endeavour in the first place to discover the character of the passages, the tonal effect intended by the composer . . ." (Notes).

John Bull

John Bull (1562-1628) had his feet in the Renaissance and his head in the Baroque. In other words, he was a child of the Renaissance and experienced the beginnings of the new era as a grown man. He was the student of John Blitheman. John is known as William in the *Fitzwilliam Virginal Book*, which contains an *In nomine* of his immediately preceding the *Ut, re, mi, fa, sol, la* of Bull's which is the subject of the present essay. Blitheman was known for his *cantus firmus* compositions, which occasionally demanded great virtuosity of the player. Bull's education, grounded in Renaissance teaching as it must have been, certainly did not end with his formal studies. He was elected first Public Reader in Music at Gresham College, London in March of 1597 where he remained, except for a year's leave of absence, until 1607, the year which saw his necessary marriage to one Elizabeth Walter, who was pregnant with his child. During his period at Gresham, the College was a hotbed of discussion of new ideas, inventions and discoveries from all over Europe.

For example, during the last quarter of the sixteenth century the ideas of Copernicus became more widely disseminated among the general public, the world view which stood the previous view of the universe on its head. What was formerly immovable, the earth, now was realized to be hurtling through space at unheard-of speeds. Bull must have been well-informed as to the revolutions in scientific thought in which learned men all across Europe were engaged. He was part of the established intellectual community; the universities did not ignore these new, groundbreaking ideas. He must have known about the fierce debates between the followers of Copernicus and those of Aristotle at Cambridge during the 1580s. For "we find Gresham College was, throughout the first half of the seventeenth century, a general clearing-house for information concerning the latest scientific discoveries. Its professors of astronomy and geometry were among the ablest scientists of their day, and the college's central location in London made their rooms a convenient rendezvous for all those who were actually contributing to the advancement of science in England" (Johnson, p. 263).

There is no need to go into the relevance of science to music in either the Renaissance or Baroque eras. That relationship has been amply discussed in a plethora of publications. What is impor-

tant to note here is that the age in which Bull lived and worked was one of adventurous discovery, one in which science was revolutionizing the view of the world, as well as one in which, first in Italy and then in the rest of Europe, music, too, was undergoing revolutionary change. It is important to note that revolution, new ways of thinking, were part and parcel of Elizabethan life. Bull was no stranger to the new.

The hexachord

The hexachord was first described, but not named, in Guido of Arezzo's treatise *Micrologus* of 1025-28. There are three hexachords, all of which have the same intervallic structure: the *hexachordum naturale* (C - D - E - F - G - A); the *hexachordum molle*, so-called because it included *b molle*, i.e., b-flat (F - G - A - B-flat - C - D); and the *hexachordum durum*, so-called because it included *b durum*, i.e. b-natural (G - A - B - C - D - E). Since medieval theory did not consider pitches of higher or lower octaves to be identical, seven hexachords were differentiated in the scale from G to e2, all of them beginning on C, F, or G. There was no concept of modulation. A melody exceeding the compass of a single hexachord was considered to be in transition from one hexachord to another. This movement was referred to as *mutation*. Tonal centers were not established by such movement, but rather the compass of a particular melody simply shifted from one area to another by making use of a pivot tone, a tone which belonged to both hexachords. Thus, for example, the tone *sol* in one hexachord could at the same time function as the tone *ut* in another. Yet, because the hexachord has the same construction whether based on C, F, or G, it has one interesting similarity to the major-minor tonal system: it has the potential to form the basis of a relative pitch system.

Guido's treatise was referred to throughout the ensuing centuries, though the term "hexachord" itself apparently does not appear until about the 16th century. Although Masses based on the hexachord were composed, keyboard composers of the late Renaissance and the early Baroque seem to have been particularly fascinated by the musical possibilities offered by this theme. Pieces based on the hexachord were written by such important composers as Girolamo Frescobaldi (2) and Gregorio Strozzi in Italy, Johann Jakob Froberger in Austria, Pieter Cornet (the piece survives only as a fragment) and Jan Pieterszoon Sweelinck in the Low Countries, Samuel Scheidt in North Germany, Pablo Bruna in Spain, and William Byrd (2), Thomas Tomkins (71), John Luge, and John Bull (3) in England.

John Bull and the hexachord

Thomas Morley, as Master Gnorimus in *A Plaine and Easie Introduction to Practicall Musick* (1597) which is organized in dialogue form, spends at the beginning of that treatise a considerable amount of time explaining musical notation to Philomathes, a student in the dialogue. He does this by using the hexachord and the syllables *ut, re, mi, fa, sol, la*. Morley's art of teaching music was not unique in England and musicians must have been familiar with this system.

The adventurous John Bull composed three very different pieces on the hexachord. One, *Ut, re, mi, fa, sol, la* [II], is an extended composition (292 measures in the Musica Britannica edition, 237 irregularly-barred measures in the *Fitzwilliam Virginal Book*) in which, after the second statement, the hexachord theme is treated principally as a *cantus firmus* in the soprano in long notes accompanied by figurations which become in the course of the piece quite

virtuosic. Beginning with a long section in two voices, Bull introduces a third voice for a similarly long section, and then a fourth voice, the piece remaining four-voiced to the end. The subdivision of the beat changes a number of times in the course of this work and in addition to the metric two-against-three which occurs in the juxtaposition of duple and triple times, rhythmic two-against-three is also found in this composition, a favorite Bull device.

Another is the more contrapuntal, 188-measure *Ut, re, mi, fa, sol, la* [III] (not found in the *Fitzwilliam Virginal Book*) composition. The more sustained polyphonic nature of the five-part texture and the avoidance of metric and rhythmic variety (the piece moves principally in halves, quarters and eighths with some dotting of values) starkly differentiate this piece from the preceding one. In addition, the hexachord theme itself is found in several rhythmic forms, principally varying combinations of halves and quarters with some tied notes, dotted values and an occasional eighth-note.

The piece which is the subject of this essay is the shortest of the three hexachord compositions by Bull.

Ut, re, mi, fa, sol, la [I] Editions

I made the decision to use the version of the piece found in the *Fitzwilliam Virginal Book* since it is clearly closer to the actual score of the piece as Bull himself might have written it. The version found in the Musica Britannica edition, with its regularly-barred measures and its conformity to 20th-century notational practices, leads one to think that the piece may be in common time. Whereas I would like, as much as is possible for a musician living very much with both feet planted in the 21st century, to get into the musical mind of Bull as it manifests itself in this composition. One must assume that whoever copied the music in the 17th century had an understanding of the music he was copying and, especially, was closer to the manner in which it was notated than editors in the mid-20th century could have been. And it is the notation which provides the only clues we have directly from the composer, clues we need in order to reach some understanding of the work, without which appropriate interpretive decisions cannot be made. The importance of the manuscript and the collection in general speaks for going to the *Fitzwilliam Virginal Book* as primary source.

The theme

The theme (see Example 1) has two parts, which mirror each other, consisting of the ascending and descending hexachord. The highest note (at the first appearance of the theme an e1) is always repeated.

As do the other two compositions on this theme, the present work begins not only with the *hexachordum durum*, but also with the very same note: g0, although it is the soprano voice (not bass or tenor as in the other pieces) which here begins the work in this low register.

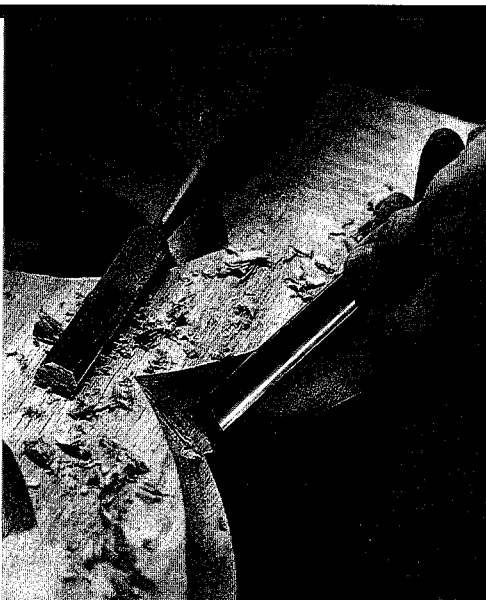
Meter

Since the irregular measures of 1/1, 2/1, 3/1, 4/1, 5/1, 9/2, and 12/2 do not seem to indicate any regular occurrence of accent, my attention was brought to the consideration of meter in terms of the theme as a whole. The whole note is the value at which the regular occurrence of the tactus takes place. The piece floats in an unaccentuated flow of regular beats of that tactus. The entrance of the hexachord theme every 13 whole-note units is the important, regularly occurring event in the work. The unit of measure is not the bar line, wherever it is drawn, but rather the

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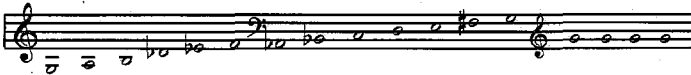
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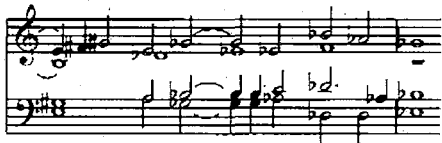
Example 1. John Bull, *Ut, re, mi, fa, sol, la*: hexachord theme.



Example 2. John Bull, *Ut, re, mi, fa, sol, la*: the transposition scheme.



Example 3. John Bull, *Ut, re, mi, fa, sol, la*: entrance of fourth statement of the hexachord theme.



Example 4. John Bull, *Ut, re, mi, fa, sol, la*: measures 19–20 of the Musica Britannica edition.



whole note itself and we will subsequently refer to whole-note units rather than any measure numbers. The six ascending and six descending notes give us the duration of twelve whole-notes. Except for the first three statements and one curious half note during the 13th statement, the entire theme consists of 12 unvaried note values throughout. The final pitches of the first two statements consist of two whole notes: two *g0*'s and two *a0*'s respectively. The final pitch of the third statement is one *b0* whole note tied to another. After that, the final pitch of the theme is always a whole note separated from the following thematic statement by a whole-note rest. This makes the entire theme, the ascending and descending hexachord and the unit of rest, one phrase measuring 13 units (whole notes).

We can think of the hexachord theme as beginning with a downbeat and spanning the duration of 13 whole notes. A secondary accent occurs, perhaps, at the repetition of the highest note of the theme, which results in two units of six whole notes each. The 13th whole note of the first statement repeats the final note, that of the second statement repeats the final note with an ornament, that of the third is tied to the previous whole note. After that, the 13th whole note is a rest. The 13th unit of the hexachord theme functions, especially beginning with the fourth statement, as a breath, a metrical breath if you will, a moment of rest, of gathering energy, before continuing with the next statement. This music breathes in 13-unit phrases with a consistency unbroken until the end.

Transposition

The second statement of the hexachord theme begins a whole-step higher than the first statement; and the third statement begins another whole step higher. This transposition of the theme upwards by whole step is pursued rigorously up to *f1*, at which point the next statement would appear again on a *G* (*g1*, an octave above the first note of the piece). This Bull does not do, but rather jumps down almost two octaves to *A-flat* and begins the process of transposition by whole step upwards all over again, using the remaining pitches of the twelve-note chromatic scale.

Example 2 gives the initial notes of all 17 statements of the hexachord theme, the last 4 statements of which are all on the same pitch, *g1*. Thus we see that the cycle of whole-step transposition, beginning on *g0*, interrupted once at *f1* and leaping down to *A-flat* instead and then continuing the cycle in order to return to *g0*, involves 13 statements of the hexachord theme.

Modulation

With the transposition of the hexachord theme Bull is forced to modulate to new keys at every single entrance of the theme. The composition manifests

remarkable instances of modulatory prowess and enharmonic ambivalence. Consider Example 3.

The E-major chord at the beginning of Example 3 includes *b0*, the last note of the previous statement of the theme. D-flat1 is the first note of the fourth entrance of the theme and it appears here immediately as D-flat and not as C-sharp, as might be expected from the previous harmony. The enharmonic modulation must take place somewhere and Bull chooses to do it here. Apparently, in spite of what the Musica Britannica edition has done here (namely first spell c-sharp1, then tie to d-flat1), Bull is not interested in making a smooth, a plausible, enharmonic modulation (see Example 4).

We can see that Bull has not written a piece concerned with modulating to as many keys as possible, thereby enabling the hexachord theme to appear in those keys. The plan of his work is to transpose, to shift the hexachord theme; he shifts the theme and afterwards draws the harmonic consequences. The transposition of the hexachord theme is the given, leading to necessary modulation—not modulation leading to transposition of the theme. The transposition of the hexachord theme is the postulate which implies the stipulation of key, not vice versa. In other words: the form is *a priori* and precipitates the harmony; the harmony does not precipitate the form.

Form

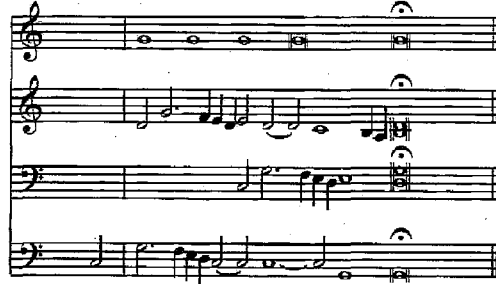
We have noted above that after 12 shifts or transpositions of the hexachord theme, i.e. with the 13th transposition, Bull returns, comes full circle transpositionally, to the *g0* with which he started the piece, though here it is the bass voice and not the soprano as at the beginning. Here *Ut, re, mi, fa, sol, la* could conceivably end. Bull has traversed the entire gamut of pitches available to him in the chromatic scale and returned back to where he had started. This disregards, however, the psychological strain through which he has put his listener. Bull must draw the consequences of going so far afield harmonically. He must first establish conclusively for the listener that one has arrived "home." And that is not achieved by a single statement on *G*.

There follow four more statements of the hexachord theme, all on *G*, all on the same *g1*, all in the soprano voice. However, just as Bull begins to anchor the listener in the *hexachordum durum*, he changes what has up to that point been a duple to a triple division of the beat. Now this is a common device found at the ends of many compositions of this period and others: triple subdivision as ecstatic conclusion. Statement 14 consists of three half notes per whole note. Occasionally the half notes are subdivided into duple quarters which sound against the (now dotted) whole notes. Statement 15 contains both duple and triple subdivisions of the beat; the

Example 5. John Bull, *Ut, re, mi, fa, sol, la*: units 1–10 in open score.



Example 6. John Bull, *Ut, re, mi, fa, sol, la*: end in open score.



quarter notes here are ambiguously either triple subdivisions of the duple half notes or duple subdivisions of the triplet half notes. This rhythmic ambiguity occurs exactly at the point where Bull is interested in being unambiguous harmonically, i.e., he can now afford to be ambiguous on the rhythmic level now that the harmonic level has become more stable. Statements 16 and 17 return to duple subdivisions on all levels, as had been the case from statements 1 to 13.

So at the end of the composition there are five statements of the *hexachordum durum*. The first of these five statements (on *g0*) occurs at the end of the transposition process begun at the outset of the piece and belongs to that process. It rounds off that section of the piece. The final four statements (on *g1*) are no longer part of that process, but provide the necessary anchoring in *G* in order for the piece to come to a satisfactory close.

Counterpoint I: beginning and end

The hexachord appears as a *cantus firmus*, it does not take part in any imitative counterpoint. Three of the four voices are, then, not predetermined by the form. The opening of *Ut, re, mi, fa, sol, la* is instructive (see Example 5) and merits a close look. It is not marked by strict imitation carried through the three free voices.

The soprano begins, opening with the *hexachordum durum* on *g0*. The bass enters one half note later on the same *g0*, before the soprano moves to its second note. The two voices sound together for the duration of one half note with the same pitch, thus obscuring the two-voiced texture. The bass continues stepwise downwards through the fourth unit. At unit three the alto enters with a motive different from both the hexachord in the soprano and the descending motive in the bass. It enters on the

only available note between soprano and bass: *g0*. The tenor enters one unit later with the descending motive first heard at the bass entrance. However, the entrance of the tenor is obscured by the fact that at that same moment the alto and the soprano sound the same note together: *c1*. In other words, at the entrance of the fourth voice one hears only three voices. This obscures not only the texture again, but the imitation between bass and tenor as well. Significant, and genial, about the beginning of the work is that all four voices start from exactly the same point, exactly the same pitch: the final of the *hexachordum durum*, *g0*.

The descending fifth motive, found in the bass and tenor voices, does not reappear as such throughout the rest of the work until the very last measures. The motive is given one prefix note and is found here in all three free voices. This reminiscence of the beginning provides a fitting and appropriate close to the work (see Example 6).

Counterpoint II: alto motive

At the beginning of the work (see example 5) the soprano has the hexachord as *cantus firmus* and the bass and tenor voices imitate each other, in fact the first five pitches are exactly the same. The alto voice is here unique, free. It proves to have a more productive motive than that shared by tenor and bass, and, indeed, we find that it is not imitation which is most significant here or in the work as a whole. There are scattered passages which employ imitation in one form or another, more or less strictly, between two or three voices. There seems to be no overall formal principle which dictates when and where imitation between the voices takes place. It is one of the compositional means at Bull's disposal and he uses it without ever losing the prevailing sense of freedom which the three voices

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have in the face of the strict formal construction of the transposition scheme of the hexachord.

The emphasis is not on imitative counterpoint, but rather on a free development of the concept of imitation. One can see this on the freedom with which Bull treats the alto motive, heard at the outset (see Example 7) and referred to henceforth as the alto motive no matter in which voice it is found.

During the course of the second statement of the hexachord theme, we hear this motive in different guises in three of the four voices (see Example 8).

Rhythm and intervals are altered, and inversion is heard in the alto and bass as well as retrograde in the bass voice. Just a few units later, during the third statement of the hexachord theme, the alto motive is found using a passing tone (see Example 9).

The part of the motive which is found at units 33-34, using the quarter-note passing tone, is one that is found in all the three free voices at that point and plays a role through the fourth entrance of the hexachord theme. The alteration of the alto motive thus generates a further motive that is used contrapuntally in these passages.

In Example 10, taken from the fourth statement of the hexachord theme, we find an interesting canon, interesting in the fact that it is not strict. The bass voice leads, followed by the alto voice one whole note later with a rhythmically enlivened version of the bass voice. Also noteworthy is how the same note takes on different harmonic functions. This is due, of course, to the fact that one of the voices is the bass and the other the alto. It also has to do with the fact that, although the entrance of the d-flat1 in the alto is rhythmically analogous to the entrance of the d-flat0 in the bass, namely mid-unit, the d-flat1 enters with the length of a whole note and obscures the fact that the alto voice is, contrary to the bass, placed on the unit (beat). Thus the g-flat0 in the bass becomes dissonant at unit 44, whereas the g-flat1 in the alto at unit 45 is con-

sonant for its entire duration. So, too, the e-flat0 in the bass is consonant for its duration, but, the e-flat1 in the alto at unit 47 becomes dissonant.

This last example demonstrates the developmental possibilities of the alto motive. Given its construction (see Example 7), the small ambitus of a perfect fourth, the prominent interval of the third, and the half step at the end, it is a motive that is related to any other motive using those intervals. It is possible to recognize in example 10 that the alto line is directly derived from the alto motive in the bass voice. In other cases it is more difficult to assert that other motives with similar constructions were consciously fashioned from the alto motive. Nevertheless, many of the passages contain motives constructed with thirds and fourths, or often end with a half step, which fact is not surprising in music that is articulated with cadences.

From units 86-93 (see Example 11), the end of the seventh and the beginning of the eighth statement of the hexachord theme, we find the alto motive used in free imitative fashion between soprano, alto and tenor. Interesting is the alto voice which mirrors itself beginning at unit 89 and then tacks on a cadential e-flat1 - d1 - e-flat1.

Example 12, from the tenth statement of the hexachord theme, demonstrates a still freer treatment of the alto motive or, if you will, those primary intervals of which the alto motive is constructed. The passage does not illustrate imitative counterpoint, but rather a free development of the alto motive. Notice particularly the alto voice which, as in the previous example, mirrors itself and pivots around f-sharp1.

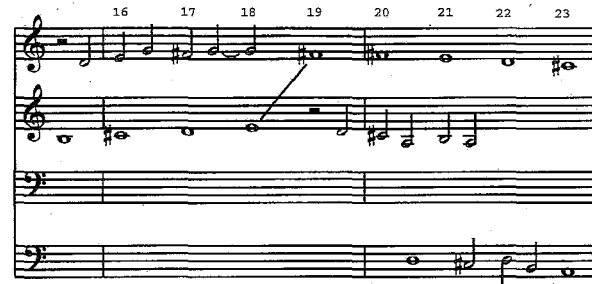
Immediately following this passage, at the end of the tenth and the beginning of the eleventh statement of the hexachord theme, the soprano states two versions of the alto motive successively, the first descending (i.e., inverted), the second ascending (see Example 13).

There are further passages in which the alto motive or fragments thereof

Example 7. John Bull, *Ut, re, mi, fa, sol, la*: alto voice, units 3-9. Numbers above the staff refer here and later to the whole-note units of the piece. Bar lines are drawn according to those found in the *Fitzwilliam Virginal Book*.



Example 8. John Bull, *Ut, re, mi, fa, sol, la*: units 15-23 in open score, hexachord theme



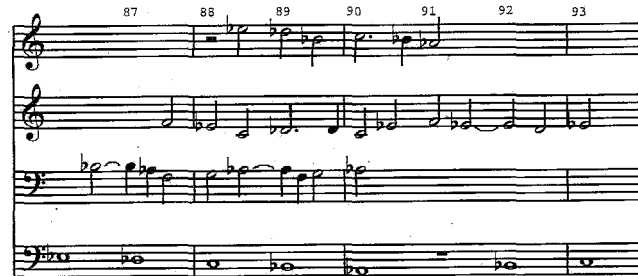
Example 9. John Bull, *Ut, re, mi, fa, sol, la*: units 33-35, hexachord theme and alto motive.



Example 10. John Bull, *Ut, re, mi, fa, sol, la*: units 42-48 in open score, hexachord theme and alto motive in canon.



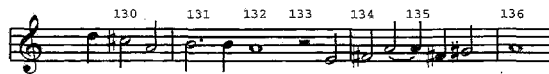
Example 11. John Bull, *Ut, re, mi, fa, sol, la*: units 87-93 in open score, hexachord theme and alto motive.



Example 12. John Bull, *Ut, re, mi, fa, sol, la*: units 120-129 in open score, hexachord theme and alto motive.



Example 13. John Bull, *Ut, re, mi, fa, sol, la*: units 130-136, soprano voice.



play a role in the contrapuntal texture of the work. Often, just as is the case in a number of the above examples, they are worked into phrases which are much longer. The motive shines forth suddenly from within the context of something larger than itself and contributes to the unity of the work.

Gary Verkade was born in Chicago and grew up in the south suburbs. He studied music at Calvin College and the University of Iowa in the United States, and in 1978 he received a Fulbright grant to study at the Folkwang-Hochschule in Essen, Germany,

and lived in Germany for 17 years. He has performed much new music throughout Europe and the United States and is the composer of music for organ, electronics, chamber and improvisational ensembles. Verkade has been a guest professor/lecturer/performer at universities in Europe and the United States; he served on the music faculty of Carthage College, Kenosha, Wisconsin, from 1995-2000. He is presently on the faculty of the Musikhögskolan i Pitea, Sweden, where he continues to teach, perform, compose, record, and write about music.

This article will be continued.

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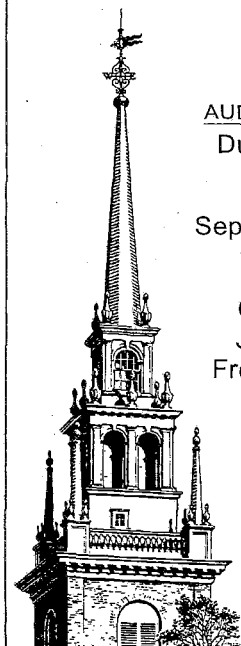


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Historic Organ Tour XLVI

Marilyn Mason led the University of Michigan's Historic Tour 46 of Italy and Austria from May 8-21, 2002. The cuisine was especially noteworthy and the weather was perfect. We often said privately among ourselves, "pinch me," just to see if we were awake or dreaming!

Now, to the organs we saw and heard. For the record, someone did keep track of them: approximately 33 instruments which we heard and played. I am a minister, and love music, but because of the numbers involved I personally lost count after about the fourth day. Nonetheless, several instruments stand out in my mind.

The first organ I would mention was indeed the very first we visited at the church of Santa Maria del Amore Divino, just south of Rome. We took the famous Appian Way to get there. This is a modern church, one of the most interesting I have seen, with an organ built by Karl Schuke of Germany. The organist was Prof. Concezio Panone. He, along with the members of our group, demonstrated the Schuke's remarkable sound and versatility. It seemed as if the player could especially control the releases and have it not just left to chance. It was truly a wonderful instrument. Prof. Panone met us the next day in Rome and presented each of us with one of his published pieces of music, which I'm sure we will always cherish as well as our memories of him.

The second instrument I would like to mention was located in Pistoia, located just outside Firenze. It was an original 1793 Tronci instrument in the Cathedral of Pistoia where Maestro Umberto Pineschi is the organist. The maestro himself demonstrated the organ for us. The purity of the registers was a great delight. Maestro Pineschi demonstrated the charming nightingale stop, and the organ also has a drum stop which, as he explained, was common among Italian organs of that time. For example, there was a similar organ in his music conservatory in Prato (how marvelous!) which after he finished his playing refused to stop drumming! Used artistically the drum sound adds a very special effect to many compositions.

The original pipes of this historic Tronci organ gleamed but as he explained were never polished just dusted, perhaps indicating the quality of the metal, which was also, of course, reflected in the beauty and purity of the sound.

Kundl, Austria, was the location of the last instrument I would like to mention. The small village church there is home to a modern 21-stop Rieger organ. Its splendid tone was captivating and alluring. Was it the setting that made it so? Was it the acoustical properties of the church that made it so? Or would those same qualities be present anywhere? Of course, we dreamed of it being in our very own church.

The positive news gained from this



Marilyn Mason and Company: organists of Singapore, Seoul, and Michigan; Historic Organ Tour 46

tour is that good organs and good organ building are alive and well in this world. Each organ we heard was a delight.

—Rev. Ronald Williams (ret.)
(Tour Chaplain)
San Diego, California

Additional information on the organs visited on the tour is provided by Te-Min Ong, who is a postgraduate computer engineering student at Nanyang Technological University and an organist in Singapore.

May 9: visited the 3-manual Schuke in Santuario della Madonna del Divino Amore and met the organist Concezio Panone. Church of the Friezens: a 1-manual, 12-stop organ.

May 10: St. John Lateran has four organs: 1598, 2-manual, Italian stoplist, over main door; 3-manual 19th-century in "Cavaillé-Coll" style with Barker Lever, in a side balcony; we did not see or play at the opposite balcony—reportedly a 3-manual; Italian 1-manual on the ground floor, we did not play. Chiesa dei SS. Biagio e Carlo ai Catinari, Rieger Opus 600, 1897, 25 stops. Church of Santa Barbara dei Librari, 1-manual and pedal, Italian, 8 stops.

New Sanctuary of the Madonna of Divine Love Karl Schuke, Opus 529, 2001

I Hauptwerk

- 16' Bordum
- 8' Principal (façade)
- 8' Gedackt
- 8' Gemshorn
- 8' Viola di Gamba (cylindrical)
- 4' Octave
- 4' Koppelflöte
- 2 2/4' Quinte
- 2' Superoctave
- 8' Cornett V
- 2' Mixtur V-VI
- 16' Fagott
- 8' Trompete

II Oberwerk

- 8' Rohrflöte
- 8' Quintade
- 8' Traversflöte
- 4' Principal
- 4' Gedacktfloete
- 4' Salicet (conical)
- 2 2/4' Sesquialtera II
- 2' Octave
- 2' Flageolett
- 1 1/2' Scharff IV
- 8' Dulcian
- 8' Vox humana
- Tremolo



University of Michigan Historic Organ Tour 46, Italy and Austria

III Hinterwerk (under expression)

- 16' Lieblich Gedackt
- 8' Geigenprincipal
- 8' Salicional
- 8' Flauto amabile
- 8' Unda maris
- 4' Fugara
- 4' Zartflöte (cylindrical)
- 2 2/4' Nassat (conical)
- 2' Flautino (conical)
- 2 2/4' Harmonia aetherea III
- 16' Cor anglais
- 8' Trompete
- 8' Oboe
- 4' Clarine
- Tremolo

Pedale

- 16' Principal
- 16' Subbass
- 16' Violonbass
- 10 2/4' Quinte
- 8' Octavebass
- 8' Bassflöte
- 8' Violoncello
- 4' Choralbass
- 2 2/4' Hintersatz IV
- 16' Posaune
- 8' Trompete

Church of the Friezen Anonymous builder, 18th century

Manual

- Vigesima Sesta
- Tromba
- Vigesima Seconda
- Cornetto
- Decima Nona
- Traversiere
- Decima Quinta
- Flauto
- Ottava
- Principale

Accessory

- Tira Tutti

St. John Lateran

Alari 1747, Lower Manual, 54 keys

- Principale di 8'
- Ottava VIII 4'
- Flauto in Ottava
- Flauto in Quinta
- Flauto in Quintadecima
- Cornetto Soprani
- Quintadecima
- Decimanona
- Vigesimaseconda
- Vigesimasesta
- Vigesimanona

Trombone Bassi
Divided between c' and c#''

1598 Luca Biagi, Upper Manual, 66 keys

- Principale profondo di 24 P (somiere di facciata)
- Principale profondo di 24 P (somiere maggiore)
- Ottava di Principale
- Quintadecima
- Flauto in Quintadecima
- Flauto in Vigesimaseconda
- Decimanona
- Vigesimaseconda
- Vigesimasesta
- Vigesimanona 1A
- Vigesimanona 2A
- Trigesimaterza 1A
- Trigesimaterza 2A
- Trigesimasesta 1A
- Trigesimasesta 2A
- Trombone 12'
- Tremolo

Chiesa dei SS. Biagio e Carlo ai Catinari Rieger Opus 600, 1897, 25 stops

Lower Manual

- 8' Principale
- 16' Bordone
- 8' Flauto concavo
- 8' Gamba
- 8' Salicional
- 8' Voce umana
- 8' Tromba
- 4' Flauto octaviant
- 4' Ottava
- Mistura VI

Upper Manual

- 8' Principale violino
- 8' Flauto harmonique
- 8' Eolina
- 8' Basso oboe
- 4' Caprieano
- 4' Flauto
- Harmonia aethera III

Pedal

- 16' Contrabasso
- 16' Subbasso
- 16' Violone
- 16' Trombasso
- 8' Ottavabasso
- 8' Flautobasso
- 8' Cello

Church of Santa Barbara dei Librari Italian 1600s, restored 1994, missing case

Manual

- Principale
- Voce Umana
- Ottava
- Quintadecima
- Decimanona
- Vigesimaseconda
- Vigesimasesta
- Vigesimanona



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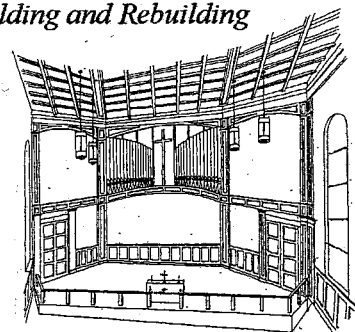
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St. Mark's Episcopal Church,
Philadelphia, Pennsylvania**

Our account of the preservation of a classic American organ began in October of 1999 in downtown Philadelphia at St. Mark's Episcopal Church, which was founded in 1847. Douglas Tester, organ consultant, had invited me to visit and consider our company's participation in the work to be done on their 1937 Aeolian-Skinner organ. From the onset, there was a special energy in our discussion, and the more we talked, the more stirring the vision of the project became. The challenge was to augment an instrument of broad reputation, that is historically important, and that has served as a centerpiece in the mission of St. Mark's for sixty-three years. It was clear from the beginning that preservation of the organ was as crucial to St. Mark's as augmentation. Our company accepted St. Mark's invitation to serve as a catalyst for the project, and in doing so became a member of a team of gifted and dedicated individuals.

The overall work plan covered five principal areas: 1) build a new console to replace the 1965 Austin console, 2) restore the original Henry Vaughn casework design of 1905, 3) restore the Choir division to its original 1937 specifications, 4) put into service five ranks of E.M. Skinner pipes purchased and stored by the church since 1992, and 5) add a Grand Choeur division in the west end of the church. Fortunately the stewards of St. Mark's had been vigilant over the years in maintaining the instrument. Work on the project officially began in January of 2000.

Douglas Tester, along with Ray Moderski and Walter Peterson, both parishioners of St. Mark's, created specifications for additions to the organ. In the meantime, in August of 2000, Scott Dettra arrived as the new organist of St. Mark's, and Daniel Angerstein of Daniel Angerstein Organ Works in Hendersonville, North Carolina, was commissioned to be the tonal director for the project. The combined experience of all involved was noteworthy. Together, they continued to further refine the specification and tonal qualities as Daniel reviews in the next few paragraphs:

It has been said that G. Donald Harrison tonal finished the Aeolian-Skinner organ in 1937 from a seat in the chancel with, presumably, a person at the loft console and a pipe assistant in the chamber. The rationale for this was that the congregation was not as involved in the music as we are today, and that the balance for the choir of men and boys was more important. Be that as it may, the organ of some 104 ranks was stuffed into the side and attic of the chancel, and was quite in the way of itself. For example, the Choir 16' Viola is bor-

rowed to the Pedal. This borrow is actually an independent rank, further inhibiting the organ's egress. We believe that this is true of the independent 8' Viola as well.

In 1963, in an attempt to gain more dynamic level from the organ to the room, the center tower of the façade was torn out, along with a part of the casework. This was part of a plan to "flowerbox" the Great division. This dental declamatory had been allowed to remain for some 40 years, while the flowerbox version never appeared.

In the year 2000 a movement appeared which said, "We want an organ which will fill our room!" The former location of the 1930 Midmer-Losh organ in the rear of the room appeared to be the answer. The Grand Choeur idea evolved into an instrument of such proportions and sonorities as to be capable of pulling the sound from the front instrument while not obliterating it.

A most forward-looking gentleman, Mr. Wesley Parrott, procured some E. M. Skinner stops from organs in the area: 8' Flauto Mirabilis, 8' Flügel Horn, 8' Cornopean, 16' and 8' English Horn and 8' French Horn. He purchased these many years ago and preserved them in the basement of St. Mark's Church. We took these and incorporated them into the specification, along with other new pipework.

The 16' & 8' English Horn and the 8' Tuba were added to become the new Solo Organ; the pipes are placed in the String division. This division has room to house these pipes without getting in the way of the rest of the organ. The Tuba is on 18" of wind, and the English Horn on 10", its original wind pressure. The English Horn had been placed in the Choir on the original 4' Zauberflöte toeboard. We made a copy of the 4' Zauberflöte located at the Church of the Advent, Boston, an Aeolian-Skinner built only a year earlier in 1936.

The new Tuba and Trompette en chamade are from A. R. Schopp's Sons, Inc., and are quite glorious. The en chamade is placed under the west window at a 15-degree angle.

The purpose of an antiphonal organ is not only for antiphonal effects; it is also to draw out sound from the front organ. In order to accomplish this effectively, one must duplicate many sonorities that are produced by the front instrument. This is why we included sounds from strings to choruses, flute colors, and a 32' Bombarde. It has been remarkably successful.

In designing the console, our company deliberately considered the combined works of Aeolian-Skinner with much attention being paid to the use of materials and to the details of finishing work. Because of their elevated degree of quality and concentration of detail in recreating the Skinner tradition, Harris Precision Products was selected to provide all of the mechanical components



The restored Henry Vaughn casework of 1905 on north wall of chancel

for the console. Walker Technical Company provided the combination action and solid state switching system. While the addition of Walker components represents the only real deviation from the original instrument, it greatly enhances its reliability, consistency and utility.

The design for the Grand Choeur casework was the inspiration of Davis D'Ambly, a parishioner of St. Mark's Church and a liturgical artist by trade. Davis agreed to design and oversee the materials and finishes of the organ and spent many hours in the rear stall of the choir studying Vaughn's brilliant casework in the front of the church. Amazingly, remaining pieces of the Henry Vaughn casework were found in the basement of the church. Mr. Richard W. Langnor of Philadelphia recreated the original case in astonishing detail. Davis's artistic labor complements the existing artistry and craftsmanship found throughout the church. St. Mark's Church now has exceptional examples of octagonal Gothic towers in the screen organ, rounded Gothic towers in the main organ case, and triangular Gothic towers in the Grand Choeur casework. All are unique in their own way but tied together beautifully within the church.

For many years, alabaster statues of Sts. Peter and Paul had stood alone under the window in the west end of the nave of the church. Louise Pezzi, a gifted blacksmith in Philadelphia, was commissioned to design and execute the elegant grillwork that now serves as a foil to the statues within the Grand Choeur casework.

The design also called for several hand-carved wooden elements. We were privileged to work with David Caldwell of Caldwell Carvings in Lawn-dale, North Carolina, who provided extensive carving work from the pipe shades to the linen folds, and the lions to the cresting. He and Davis also worked together on the polychroming and gilding of all the carvings.

John Dower of Regalia, Inc. in Lincolnton, North Carolina, was responsible for developing working engineering drawings for the exterior and interior of the organ. Laying out the new pipework within the extreme space limitations was a challenge that John succeeded in accomplishing quite well. His firm then developed the layouts for and constructed the windchests to be included in the organ.

In building the console and casework, our master woodworker, George Zong, and Eric Molenaar worked in conjunction with Davis in selecting each piece of quarter-sawn white oak timber to be used in the organ. A majority of the wood utilized on this project was harvested from the same stand of trees located less than an hour from the church. The continued focus of our work was on preserving the artistic detail and quality of craftsmanship found throughout St. Mark's. Thomas Linder, our pipe maker, and his apprentice, Brent Johnson, worked to reinstate the missing pipes from the main organ case. By



Alabaster statue of St. Peter with new wrought iron grill behind.

studying old photographs and measuring surviving pipes, they were able to precisely match the originals. Marty Lemons did delicate finishing work on the console and Grand Choeur casework. Jim Twyne, the tonal director of Cornel Zimmer Organ Builders, worked in close association with Daniel in preparing all of the pipes in our factory before shipment to the church. Judy Abernathy and Doug Jones of our electrical department completed wiring and testing of the entire instrument. Installing and rewiring the organ on site was performed by most everyone noted in this article and many more. A very particular thanks should go to the many technicians at Walker Technical Company and to all the volunteers of St. Mark's Church.

The dedication service held on April 26, 2002, with Scott Dettra at the console, marked the completion of this exceptional project. It was a milestone day, unforgettable to me as I listened to new planes of music being performed on the classic organ, rich with the old and new voices, beautifully vibrant and roused again. All of the team's talents and dedication on this project came together beautifully. A revered organ had been made hardy for a new day with all of its historic qualities intact, ready, if you will, to become even more historic.

On behalf of all involved in this endeavor, I would like to observe that each and every member of the project accomplished something unique and memorable, and that the organ of St. Mark's is going to reflect our good work for many years to come. At Cornel Zimmer Organ Builders, we will always be proud to have been chosen to participate in this work, and we express our most sincere appreciation to Father Richard Alton and to all of the parishioners of St. Mark's Church. It was an extraordinary experience, totally in keeping with the mission of our company which is to work together efficiently and productively to create exquisite organs of the highest quality, durability and dependability resulting in highly satisfied clients and works of musical art that will contribute to the glory of God for many generations to come.

—Cornel Zimmer with contribution from Daniel Angerstein

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GREAT (Manual II)

- 16' Principal
- 8' Principal
- 8' Diapason
- 8' Bourdon
- 8' Gemshorn
- 4' Diapason
- 4' Octave
- 4' Gemshorn
- 2 3/4' Quint
- 2' Superoctave
- III-V Mixture (8')
- IV Fourniture (2')
- III Cymbel (1')
- 8' Trompette en chamade
- 4' Clairon en chamade
- Chimes (Solo)
- Sw to Gt 16-8-4
- Ch to Gt 16-8-4
- Pos to Gt 16-8
- Bombard/Solo to Gt 8
- Grand Choeur I on Gt
- Screen on Gt
- String on Gt
- Great Unison Off

SWELL (Manual III)

- 16' Flûte conique
- 8' Geigen
- 8' Rohrflöte
- 8' Virole de gambe
- 8' Virole céleste
- 4' Flûte triangulaire
- 4' Octave Geigen
- 4' Fugara
- 2 3/4' Nazard
- 2' Fifteenth
- 1 3/4' Tierce
- III Mixture (1 3/4')
- III Cymbel (1/2')
- 16' Bombarde
- 8' Trompette
- 8' Trumpet
- 4' Clairon
- Tremolo
- Sw 16-UO-4
- Ch to Sw 16-8-4
- Pos to Sw 16-8
- Bombard/Solo to Sw 8
- Grand Choeur II on Sw
- Screen on Sw
- String on Sw

CHOIR (Manual I)

- 16' Contra Viola
- 8' Viola
- 8' Nachthorn
- 8' Dolcan
- 8' Dolcan céleste
- 4' Viola
- 4' Zauberflöte (new)
- 16' Krummhorn
- 8' Trompette
- Tremolo
- 8' Tuba
- 8' Trompette en chamade (Bombard)
- 4' Clairon en chamade (Bombard)
- Ch 16-UO-4
- Sw to Ch 16-8-4
- Gt to Ch 8
- Bombard/Solo to Choir 8
- Grand Choeur I on Choir
- Grand Choeur II on Choir
- Screen on Choir
- String on Choir

POSITIV (Manual I)

- 8' Singend Gedeckt
- 4' Prinzipal
- 4' Koppelflöte
- 2 3/4' Nasat
- 2' Blockflöte
- 1 3/4' Terz
- 1 1/4' Larigot
- 1' Siffelöte
- IV Scharf (1 1/4')
- III Zimbel (1/4')
- Zimbelstern
- Pos Unison Off
- Pos 16
- Tremolo

BOMBARD (Manual IV)

- 16' Bombard
- 8' Trumpet
- 4' Clarion
- 8' Trompette en chamade (new A.R. Schopp's)
- 4' Clairon en chamade (ext)
- Bombard Unison Off
- Pos to Bombard 8
- Grand Choeur II on Bombard/Solo
- String on Bombard/Solo

SOLO (Manual IV)

- 16' English Horn (ext)
- 8' Tuba (new A.R. Schopp's)
- 8' French Horn (E.M. Skinner)
- 8' English Horn (E.M. Skinner)
- Tremolo
- Chimes

STRING (Floating)

- 16' Virole
- 8' Dulciana
- 8' Flute
- 8' Dulcet Céleste II
- 8' Muted Strings Céleste II
- 8' Orchestral Strings Céleste
- 4' Salicet
- 16' Vox Humana (TC, ext)
- 8' Vox Humana
- String 16-UO-4
- Tremolo

SCREEN (Manual IV)

- 8' Diapason
- 8' Dulciana
- 4' Gemshorn
- 2 3/4' Nazard
- 2' Flautino
- Screen 16-UO-4

GRAND CHOEUR I & II

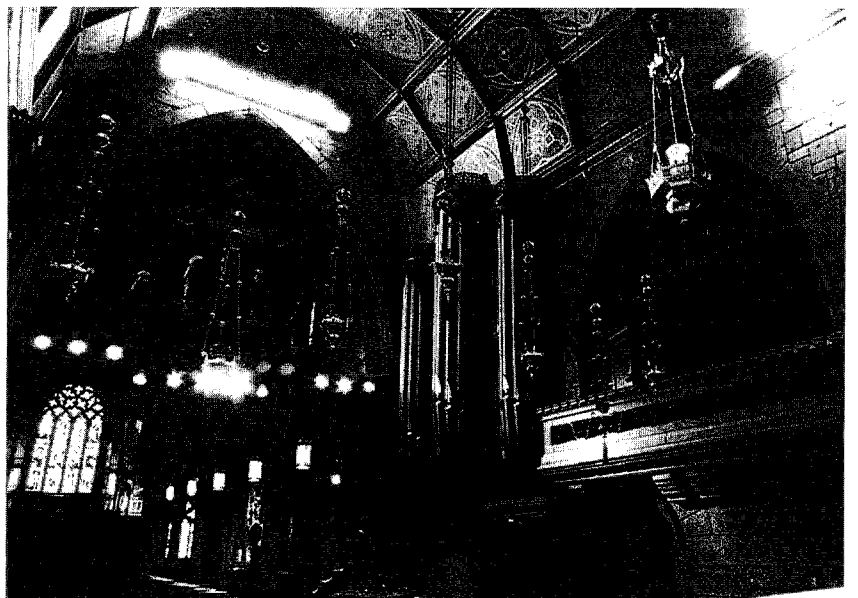
- (Floating)
- 16' Montre (digital)
- 8' Montre
- 8' Bourdon à deux bouchées
- 8' Flauto Mirabilis (E.M. Skinner)
- 8' Gambe
- 8' Gambe céleste
- 8' Salicional céleste II (digital)
- 8' Flûte céleste II (digital)
- IV Choeur des violes (4') (from 8' strings)
- 4' Prestant
- 4' Cor de chamois (digital)
- 4' Flûte harmonique
- 2' Doublette
- 2' Flûte à bec (ext, Fl harm)
- V Fourniture (digital)
- IV-V Plein Jeu (2')
- V Grand Cornet (digital)
- 8' Harpe (digital)
- 4' Clochette (ext, digital)
- 16' Contre trompette (digital)
- 8' Trompette harmonique (digital)
- 8' Trompette
- 8' Hautbois (digital)
- 8' Flûgelhorn (E.M. Skinner)
- 8' Voix humaine (digital)
- 4' Clairon harmonique (digital)
- Tremblant
- Tremblant Fort

GRAND CHOEUR PÉDALE

- 32' Montre (digital)
- 32' Contre Virole (digital)
- 16' Montre (digital)
- 16' Soubasse (digital)
- 16' Bourdon
- 16' Virole (digital)
- 8' Montre
- 8' Bourdon à deux bouchées (Grand Choeur)
- 4' Octave (ext)
- 4' Flûte ouverte (digital)
- III Mixture (2') (digital)
- 32' Contre Bombarde (digital)
- 16' Bombarde (digital)
- 8' Trompette (digital)
- 4' Hautbois (digital)
- 4' Clairon (digital)

PEDAL

- 32' Sub Principal (digital)
- 32' Bourdon (digital)
- 16' Principal
- 16' Contrebass
- 16' Violone
- 16' Subbass
- 16' Flûte conique (Sw)
- 16' Viola (Ch)
- 16' Virole (String)
- 8' Principal
- 8' Viola
- 8' Nachthorn
- 8' Flûte conique (Sw)
- 5 3/4' Quint
- 4' Principal
- 4' Flûte harmonique
- 2' Blockflöte
- III Mixture (3 3/4')
- II Cymbel (1 1/4')
- 32' Contra Bombarde (digital)
- 16' Bombard (Bombard)
- 16' Posaune
- 16' English Horn (Solo)
- 8' Tuba (Solo)
- 8' Trompette
- 4' Clairon
- 8' Trompette en chamade (Bombard)
- 4' Clairon en chamade (Bombard)
- Chimes (Solo)
- Gt to Ped 8
- Sw to Ped 8-4
- Ch to Ped 8-4
- Pos to Ped 8
- Bombard/Solo to Ped 8-4
- Grand Choeur I to Ped 8
- Grand Choeur II to Ped 8
- Screen to Ped 8-4
- String to Ped 8-4



The console balcony located directly beneath the Positiv division. Grand Choeur casework on west wall in background.



The Screen organ case on south wall of chancel

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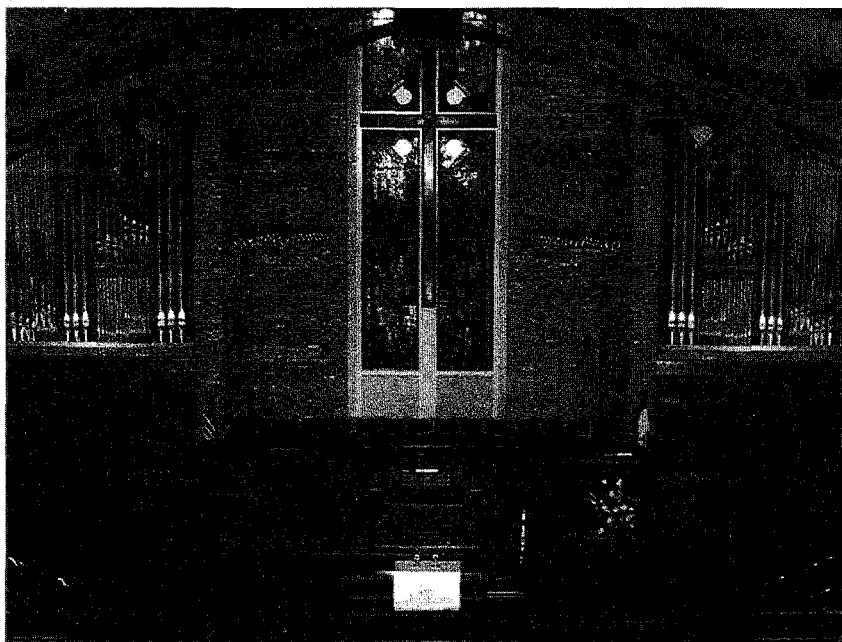
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The Redman Organ Company, Fort Worth, Texas, has built a new organ, opus 78, for First Presbyterian Church, Kingwood, Texas. First Presbyterian is a new, large, and growing church in a fine residential community just north of Houston. When the church was built, the congregation planned to avoid an electronic organ, so they commissioned a pipe organ from S. G. Price, Sr. of Houston. This organ was installed with pipes from Schopp and a used console, and included 9 independent stops (12 ranks) playable on one manual and pedal. A new and larger organ was in the planning stages for several years and finally we were commissioned to build a new instrument incorporating those original 12 ranks of pipes.

The church has two organ chambers on either side of the chancel, about 50 feet apart. A large and impressive stained glass window stands in the center of the chancel. Electric action with a moveable console was dictated. The Great, Subbass, and Choir are located to the right of the window. The Swell and remaining Pedal stops are on the left. A new stoplist of 60 stops and 57 ranks was accepted. New pipes were ordered from Schopp and Claus Canell. In order to provide the best possible pipe speech and simplicity of action, we decided on slider chests with electric action for the main Great, Swell, and Choir chests. The offset and unit chests use both electro-pneumatic and electric valves. This also allowed us to fit more organ in rather small spaces. New façades were designed by Frank Friemel and built to complement the existing woodwork. These incorporate the existing 16' Violone as well as pipes from the Great and Pedal Principals and Choral Bass. Openings were made in the brick walls on either side of the choir so the singers could hear the organ better. A beautiful polished copper 16', 8', 4' Festival Trumpet was placed on either side of the window.

This building looks like it would have good acoustics. There is a heavy wood deck ceiling, but the walls are thin sheetrock. Even though carpeting was removed from the chancel area, it still exists in all the aisles and over the entire floor in the balcony. The result is a room which has fair acoustics when empty, but lacks reverberation with a good-sized congregation. Our aim in this situation was to provide a rich and fundamental bass sound without overpowering the treble voices. We used wide scales and worked for smooth voicing that still had enough articulation. We worked within our own style without trying to copy any particular historical or national voicing style. The result is a

full and rich sound which plays most of the repertoire well.

The stoplist was chosen within the limits of the budget. The Great, Swell, and Pedal have full principal choruses starting at 16' and 8' pitches. The Choir Principal is 4' because of space and budget, but the combination of flute and string at 8' pitch gives a strong Principal impression. The Great includes an 8' Harmonic Flute, as well as a 4' Waldflöte for fullness. A large 5-rank mounted cornet provides a strong solo voice. For contrast, the Swell has a full flute chorus: 16' Rohrflöte, 8' Rohrflöte, 4' Nachthorn, and 2½', 2', and 1½' for a separate cornet sound. Strings are represented by the Salicional and Celeste in the Swell and an 8' Gemshorn in the Choir. The Great has a string Principal hybrid at 16' and 8'. The reeds by Schopp include an 8' Trumpet in the Great and a full reed chorus in the Swell consisting of 8', 4' Trumpet-Clarion and 16', 8' Basson-Hautbois. These are placed on offset unit chests for maximum flexibility. Finally, the Pedal contains a wonderful 32' full-length Trombone unit also playing at 16', 8', 4'.

The AIO standard console has bone and ebony keyboards and drawknobs. The drawknobs are mounted on angled panels so that the farthest stops are brought near the hand. Couplers are controlled by rocking tablets over the Swell manual. This presents a low profile console giving the organist greater visibility. The stops are controlled by a solid state combination action with 64 levels of memory, 8 divisionals, 22 generals and 6 general toe studs. Usual coupler reversible toe studs and tutti pistons complete the system.

The wind system uses regular ribbed reservoirs with springs and weights for every division. There are also regulators built into each of the main slider chests, which are fitted with pantograph type springs. This allows adjustment for a very slight pressure rise on full demand such as one gets from the fall of a wedge bellows. The blowers are a 2½ hp slow speed and a 1 hp high speed Ventus.

The dedicatory recital was played by Dr. Joyce Jones on April 2, 2000.

—Roy Redman

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GREAT
16' Geigen Principal
8' Principal
8' Geigen Octave (ext)
8' Harmonic Flute
8' Bourdon
4' Octave
4' Waldflöte
2½' Quinte
2' Fifteenth
1½' Mixture IV
8' Cornet V
8' Trompete
Tremulant
Chimes
Suboctave, Unison Off, Octave
16' Festival Trumpet (T.C.)
8' Festival Trumpet (ext)
4' Festival Trumpet (ext)

SWELL
16' Rohrflöte
8' Principal
8' Rohrflöte (ext)
8' Salicional
8' Celeste (Ten.F#)
4' Octave
4' Nachthorn
2½' Nazard
2' Blockflöte
1½' Tierce
2' Mixture IV
16' Basson
8' Trumpet
8' Hautbois (ext)
8' Vox Humana
4' Clarion (ext)
Tremulant
Suboctave, Octave, Unison Off

CHOIR
8' Holzgedeckt
8' Gemshorn
8' Celeste (T.C.)
4' Principal
4' Spillflöte
2' Octave
1½' Quinte
1' Mixture IV
16' Dulzian
8' Cromorne
8' Cornet V (Gt)
Tremulant
Suboctave, Octave, Unison Off
16' Festival Trumpet (T.C.) (Gt)
8' Festival Trumpet (Gt)
4' Festival Trumpet (Gt)
Chimes
Cymbelstern

PEDAL
32' Resultant (ext)
16' Principal
16' Geigen Principal (Gt)
16' Subbass
16' Rohrflöte (Sw)
8' Octave
8' Gedecktbass (ext)
8' Rohrflöte (Sw)
4' Choralbass
4' Gedeckt (ext)
2½' Mixture IV
32' Trombone (ext)
16' Trombone
16' Basson (Sw)
8' Trumpet (ext)
4' Clarion (ext)
4' Hautbois (Sw)
8' Festival Trumpet (Gt)
Chimes (Gt)

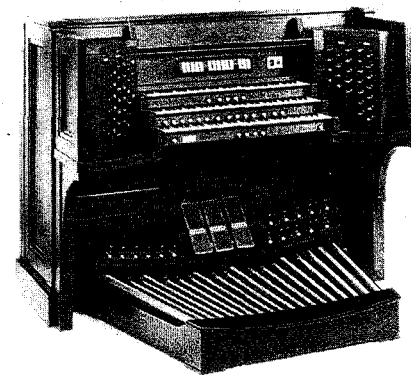
Schoenstein & Co., San Francisco, California, has built a 3-manual, 24-voice, 32-rank organ for the Church of the Wayfarer (United Methodist) in Carmel-by-the-Sea, the world-famous, picturesque resort town on California's Monterey Peninsula. The constant stream of tourists has made it a popular recital venue. Performers have included Diane Bish, David Higgs, Frederick Hohman, Thomas Murray, William Osborne, Samuel Swartz, and James Welch. A noon recital series featured prominent organists from all over Northern California. Church of the Wayfarer's organist, Betty Fors, is celebrating her 32nd year of continuous service.

The major challenge in replacing the old 2-manual organ was finding space. The balcony was re-designed and enlarged and the acoustic was dramatically improved by replacing carpet with slate. To make maximum use of the space, four stops from the Choir are borrowed on to the Great. This includes the higher-pitched mixture which can be controlled to add different degrees of brilliance to the Great ensemble.

—Larry Simpson

GREAT
16' Bourdon (TC, Ch)
8' Diapason
8' Harmonic Flute
8' Viola (Sw)
8' Bourdon (Ch)
4' Octave
4' Flute (Ch)
2½' Grave Mixture II
1½' Mixture IV (Ch)
8' Trumpet (hooded)
8' Cremona (Ch)
Gt 4
Chimes

SWELL
16' Contra Viola (ext)
8' Diapason (49, Melodia bass)
8' Melodia
8' Viola
8' Celeste (TC)
4' Principal (ext)
4' Harmonic Flute
2' Harmonic Piccolo
2' Full Mixture (III-V)
16' Trombone (ext)
8' Trumpet
8' Oboe
4' Clarion (ext)
Tremulant
Sw 16-UO-4



CHOIR
8' Bourdon
8' Viol Etheria (49, Bourdon bass)
8' Viol Celeste (TC)
4' Gemshorn
4' Flute (ext Piccolo)
2½' Nazard (TC)
2' Piccolo
1½' Tierce (TC)
1½' Mixture IV
8' Cremona
Tremulant
Ch 16-UO-4

PEDAL
32' Resultant
16' Sub Bass
16' Contra Viola (Sw)
8' Diapason (Gt)
8' Bass (Gt)
8' Bourdon (Ch)
4' Octave (Gt)
4' Flute (Gt)
2' Piccolo (Ch)
16' Trombone (Sw)
8' Trumpet (Sw)
4' Cremona (Ch)
Chimes

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

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JANUARY

Kyle Babin; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
Thomas Murray; Cleveland Museum of Art, Cleveland, OH 7:30 pm

16 JANUARY

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm, also 1/17
David Hurd; St. James Episcopal, Jackson, MS 7:30 pm

17 JANUARY

Tim Smith; Trinity Church, Boston, MA 12:15 pm
Paul Bisaccia, piano; The Gables, Farmington, CT 1:30 pm
The New York Collegium; New York Society for Ethical Culture, New York, NY 8 pm
John Mitchener; Salem College Fine Arts Center, Winston-Salem, NC 8 pm
Jason Alden; Fourth Presbyterian, Chicago, IL 12:10 pm

18 JANUARY

Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
Gordon Turk, masterclass; Covenant Presbyterian, Fort Myers, FL 9 am
Ken Cowan; Spivey Hall, Clayton College and State University, Morrow, GA 8:15 pm

19 JANUARY

Paul Bisaccia, piano; Wood Memorial Library, South Windsor, CT 2 pm
Shayne Doty; St. Ignatius Loyola, New York, NY 4 pm
Anthony Burke; St. Thomas, New York, NY 5:15 pm
Choral Evensong; St. Peter's, Morristown, NJ 4 pm
Jack Greb; Christ Church, New Brunswick, NJ 6:30 pm
Parish 100th anniversary Solemn Mass; Church of the Ascension & St. Agnes, Washington, DC 10 am
Gary Davison; Washington National Cathedral, Washington, DC 5 pm
Joseph Gramley, percussion; Abingdon Episcopal, White Marsh, VA 4 pm
Martin Haselböck; Duke University Chapel, Durham, NC 5 pm
Gordon Turk; Covenant Presbyterian, Fort Myers, FL 4 pm
Huw Lewis; St. Gregory's Episcopal, Norton Shores, MI 3 pm
Lawrence Molinaro, with trombone; St. Mary of the Lake Catholic Church, Gary, IN 3 pm
The Barrington Children's Choir; First Presbyterian, Arlington Heights, IL 4 pm
Diane Bish; Edison Park Lutheran, Chicago, IL 4 pm
El Coro de Canto Gregoriano; Rockefeller Chapel, Chicago, IL 3 pm

21 JANUARY

Joseph Gramley, percussion; St. Paul's Episcopal, Augusta, GA 11 am & 12 noon

22 JANUARY

Iain Quinn; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
Vincent Edwards; St. Bartholomew's, New York, NY 7:30 pm

23 JANUARY

Joseph Gramley, percussion; University of North Florida, Jacksonville, FL 12 noon, masterclass 4:30 pm

24 JANUARY

Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm
The Seraphim Singers; Church of the Immaculate Conception, Boston, MA 8 pm
Paul Jacobs; Concordia College, Bronxville, NY 8 pm
James Diaz; Centenary United Methodist, Richmond, VA 8 pm
National Spiritual Ensemble; The Memorial Baptist Church, Greenville, NC 8 pm

David Messineo, Widor symphonies; Cathedral of St. Philip, Atlanta GA 7:30 pm
Joan Lippincott; St. Paul's Episcopal Church, Mobile, AL 8 pm
Michael Bloss; Fourth Presbyterian, Chicago, IL 12:10 pm

25 JANUARY

Carole Terry, masterclass; Dwight Memorial Chapel, Yale University, New Haven, CT 10 am
National Spiritual Ensemble, masterclass; St. Paul's Episcopal, Greenville, NC 10 am
David Messineo, Widor symphonies; Cathedral of St. Philip, Atlanta GA 10:30 am and 1:30 pm
Joan Lippincott, masterclass; St. Paul's Episcopal Church, Mobile, AL 10 am
Ken Cowan; St. Norbert Abbey, DePere, WI, 2 pm

26 JANUARY

Superbell XI Handbell Concert; First Church of Christ, Wethersfield, CT 4 pm
Paul Bisaccia, piano; Prosser Public Library, Bloomfield, CT 2:30 pm
Carole Terry; Dwight Memorial Chapel, Yale University, New Haven, CT 8 pm
John Baratta; Cathedral of St. Patrick, New York, NY 4:45 pm
Timothy McKee; St. Thomas, New York, NY 5:15 pm
Charles Callahan; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
Chris Whitton; Washington National Cathedral, Washington, DC 5 pm
John & Margaret Mueller; North Carolina School of the Arts, Winston-Salem, NC 3 pm
Frederick Swann; Severance Hall, Cleveland, OH 3 pm
Ritornello Baroque Ensemble; Cathedral of St. Philip, Atlanta GA 5:15 pm

27 JANUARY

Paul Bisaccia, piano; Avery Heights, Hartford, CT 7:30 pm
Joseph Gramley, percussion; Lee University, Cleveland, TN 7:30 pm
Eric Budzynski; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

29 JANUARY

Andrew Scanlon; Dwight Chapel, Yale University, New Haven, CT 12:30 pm

31 JANUARY

Jeremy Bruns; Trinity Church, Boston, MA 12:15 pm
Richard Webster, hymn festival; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

1 FEBRUARY

In Clara Voce; Emmanuel Church, Chestertown, MD 8 pm

2 FEBRUARY

Michael Kleinschmidt; St. Thomas, New York, NY 5:15 pm
Robert Frazier; Ursinus College, Collegeville, PA 4 pm
Marjorie Killick & Steven Williams; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Bach works, with orchestra; St. Mary's Episcopal, Wayne, PA 7:30 pm
Kraig Scott; Christ Church, New Brunswick, NJ 6:30 pm
Scott Hanoian; Washington National Cathedral, Washington, DC 5 pm
Todd Wilson; Jacoby Symphony Hall, Jacksonville, FL 4 pm
Bruce Neswick, with flute; Cathedral of St. Philip, Atlanta, GA 5:15 pm
Mirian Conti, piano; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm

3 FEBRUARY

F. Allen Artz, with New Jersey Youth Symphony; Our Lady of Sorrows, South Orange, NJ 7 pm
Orlando Consort; Independent Presbyterian Church, Birmingham, AL 7 pm

4 FEBRUARY

John Scott; Portland Town Hall, Portland ME 7:30 pm
Gloriae Dei Cantores; St. Thomas, New York, NY 7:30 pm
Thomas Murray; Whitley Auditorium, Elon University, Elon, NC 7:30 pm
Lee Kohlenberg; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

5 FEBRUARY

Andrew Sheranian; Dwight Chapel, Yale University, New Haven, CT 12:30 pm

7 FEBRUARY

Geoff Wieting; Trinity Church, Boston, MA 12:15 pm
Gloria Dei Cantores; St. Thomas Church, New York, NY 7:30 pm
The New York Collegium; New York Society for Ethical Culture, New York, NY 8 pm

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Frederick Hohman; Holy Trinity Lutheran Church, Akron, OH 8 pm
Chatham Baroque; Independent Presbyterian Church, Birmingham, AL 7 pm
John Scott; Cathedral Church of All Saints, Milwaukee, WI 7:30 pm
Peter Richard Conte; First-Trinity Presbyterian, Laurel, MS 7:30 pm

8 FEBRUARY

Paul Bisaccia, piano; First Church, Glastonbury, CT 7 pm
Menotti, *Amahl and the Night Visitors*; Grace Church, New York, NY 3 pm
Stefan Engels, masterclass; First Presbyterian Church, West Chester, PA 10 am
Ardyth Lohuis, with violin; Reveille United Methodist, Richmond, VA 7:30 pm
Craig Cramer, workshop; St Peter Lutheran, Eastpointe, MI 10 am

9 FEBRUARY

Paul Bisaccia, piano; New Britain Museum of American Art, New Britain, CT 3 pm
Colonial Singers; First Church of Christ, Wethersfield, CT 4 pm
Stephen Rapp, with Manhattan Brass Quintet; St. John's Lutheran, Stamford, CT 4 pm
Choral Evensong; Church of the Ascension, Rochester, NY 4 pm
Choral Evensong; Twelve Corners Presbyterian, Rochester, NY 4 pm
Choral Evensong; St. Peter's Episcopal, Bay Shore, NY 4 pm
Peter Richard Conte; St. Peter's Episcopal, Bay Shore, NY 5:30 pm
Derek Nickels; St. Thomas, New York, NY 5:15 pm
South Mountain Chorale; Our Lady of Sorrows, South Orange, NJ 3 pm
Haig Mardiroian; Ascension and St. Agnes, Washington, DC 3 pm
Aaron David Miller; St. Patrick Catholic Church, Washington, DC 3 pm
Brian Jones; Washington National Cathedral, Washington, DC 5 pm
Mark King; St. John's Episcopal, Hagerstown, MD 7 pm
Martin Jean; Duke University Chapel, Durham, NC 5 pm
Gough Duo, organ and violin; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm
Tom Trenney; First Congregational, Columbus, OH 4 pm
Choral Concert; Peachtree Road United Methodist, Atlanta, GA 5 pm
Craig Cramer; St Peter Lutheran, Eastpointe, MI 6 pm
Choral Evensong; Trinity Episcopal, Fort Wayne, IN 5 pm
Choral Evensong; Independent Presbyterian Church, Birmingham, AL 4 pm
Ann Elise Smoot; Fourth Presbyterian, Chicago, IL 3 pm

10 FEBRUARY

Yankele; Church of the Holy Spirit, Assumption College, Worcester, MA 8 pm

11 FEBRUARY

Yankele; Nyack College, Nyack, NY 7 pm
Equal Voices and The American Boychoir; St. Ignatius Loyola, New York, NY 8 pm
Brenda Fairbanks; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

12 FEBRUARY

Phil Kelsall; The Kirk of Dunedin, Dunedin, FL 2 pm

13 FEBRUARY

Phil Kelsall; The Kirk of Dunedin, Dunedin, FL 8 pm, also 2/14

14 FEBRUARY

Dennis James, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Maxine Thevenot; Westminster Presbyterian, Charlottesville, VA 8 pm
Jeremy David Tarrant & Tom Trenney; Cathedral Church of St. Paul, Detroit, MI 8 pm
Alistair Reid; Fourth Presbyterian, Chicago, IL 12:10 pm

15 FEBRUARY

Phil Kelsall; The Kirk of Dunedin, Dunedin, FL 2 pm
Joan Lippincott; Moorings Park, Naples, FL 4 pm & 8 pm
Timothy Olsen; St. Mary's Catholic Church, Elm Grove, WI 7 pm

16 FEBRUARY

Sonya Sutton; St. Thomas, New York, NY 5:15 pm
James David Christie; St. Michael's Episcopal, New York, NY 7:30 pm
Gough Duo, organ and violin; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
Marilyn Keiser; St. Stephen's Episcopal, Wilkes-Barre, PA 5 pm
Elizabeth Harrison; Christ Church, New Brunswick, NJ 6:30 pm
Erik Wm. Suter; Washington National Cathedral, Washington, DC 5 pm

Carolina Baroque; St. John's Lutheran, Salisbury, NC 3 pm
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3:30 pm
Martin Jean; Emory University, Atlanta, GA 4 pm
Colin Andrews; Cathedral of St. Philip, Atlanta, GA 5:15 pm
Anita Werling; East 91st St. Christian Church, Indianapolis, IN 4 pm
Organ-fest; First Presbyterian, Arlington Heights, IL 4 pm
Douglas Cleveland; Fourth Presbyterian, Chicago, IL 7:30 pm

17 FEBRUARY

James David Christie, masterclass; St. Michael's Episcopal, New York, NY 3 pm
Martin Jean, masterclass; Emory University, Atlanta GA 8:45 am
Thomas Murray; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

18 FEBRUARY

Gough Duo, organ and violin; Trinity College Chapel, Hartford, CT 5 pm
Robert Gant; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Craig Cramer; Stetson University, Deland, FL 7:30 pm

19 FEBRUARY

Daniel Hahn; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

20 FEBRUARY

Giorgio Parolini; National City Christian Church, Washington, DC 12:15 pm

21 FEBRUARY

Bruce Adami; Trinity Church, Boston, MA 12:15 pm
Choral concert; Episcopal Church of the Advent, Boston, MA 8 pm
Christophe Mantoux; St. Paul's Episcopal, Richmond, VA 7:30 pm
John Mitchener; Salem College Fine Arts Center, Winston-Salem, NC 8 pm
Craig Cramer; St. Helena's Episcopal, Beaufort, SC 12 noon
Ken Cowan; First United Methodist, Jackson, MI 7:30 pm

22 FEBRUARY

James David Christie; Vassar College, Poughkeepsie, NY 8 pm
Todd Wilson, masterclass; Cathedral of St. Jude the Apostle, St. Petersburg, FL 10 am
Diane Bish; The Kirk of Dunedin, Dunedin, FL 2 pm
Atlanta Young Singers of Callanwolde & The Atlanta Boychoir; Cathedral of St. Philip, Atlanta, GA
Tom Trenney, silent film accompaniment; Hiram College, Hiram, OH 7 pm

23 FEBRUARY

Christopher Creaghan; Cathedral of St. Patrick, New York, NY 4:45 pm
James Hicks; St. Thomas, New York, NY 5:15 pm
Martin Baker; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
Henry Lowe; Washington National Cathedral, Washington, DC 5 pm
Peter Richard Conte; The River Road Church, Baptist, Richmond, VA 5 pm
Gough Duo, organ and violin; Greene Memorial United Methodist, Roanoke, VA 4 pm
Boyd Jones; Trinity Lutheran, Holly Hill, FL 4 pm
Mark Coffey, with tenor, trombone, and oboe; First Presbyterian, Gainesville, FL 4 pm
Todd Wilson; Cathedral of St. Jude the Apostle, St. Petersburg, FL 3 pm
Mark Jones; Glades Presbyterian Church, Boca Raton, FL 4:30 pm
True North Brass; Moorings Presbyterian, Naples, FL 3 pm
Paul Jacobs; Miami Beach Community Church, Miami Beach, FL
The Chenaults; Columbus State University, Columbus, GA 4 pm
Tom Trenney; Hiram Christian Church, Hiram, OH 3 pm
Joan Lippincott; St. Paul United Methodist, Louisville, KY 7 pm
Bach, *B Minor Mass*; Cathedral Church of the Advent, Birmingham, AL 4 pm
Johannes Unger; Fourth Presbyterian, Chicago, IL 3 pm
Choral Concert; Rockefeller Chapel, Chicago, IL 3 pm
Downers Grove Choral Society; Tivoli Theatre, Downers Grove, IL 3 pm

24 FEBRUARY

The Virgin Consort & Orchestra; Church of St. Jean Baptiste, New York, NY 8 pm
Per Ahlman; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

25 FEBRUARY

The Texas Boys Choir; Austin Peay State University, Clarksville, TN 7:30 pm
Konevets Quartet; St. Simons Presbyterian, St. Simons Island, GA 8 pm

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Kent Tritle; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Choral Concert; Independent Presbyterian Church, Birmingham, AL 7 pm
Jeremy David Tarrant; Park Congregational Church, Grand Rapids, MI 12:15 pm

26 FEBRUARY
The Texas Boys Choir; University of Dayton, Dayton, OH 8 pm

27 FEBRUARY
The Texas Boys Choir; Mary D'Angelo Performing Arts Center, Erie, PA 7:30 pm
James O'Donnell; First Presbyterian, Columbus, GA 7 pm
Johannes Unger; University of Wisconsin-Green Bay, Green Bay, WI 7:30 pm

28 FEBRUARY
Abbey Siegfried; Trinity Church, Boston, MA 12:15 pm
Daniel Roth; St. Joseph Cathedral, Hartford, CT 7:30 pm
The New York Collegium; New York Society for Ethical Culture, New York, NY 8 pm
The Texas Boys Choir; Trinity Lutheran, Camp Hill, PA 7:30 pm

**UNITED STATES
West of the Mississippi**

16 JANUARY
Kathleen Scheide, harpsichord; Henderson House, Arkadelphia, AR 7:30 pm
Alison Luedecke, with Millennia Consort; First Presbyterian, Oakland, CA 4 pm

17 JANUARY
Charles Boyd Tompkins; Trinity University, San Antonio, TX 8 pm
Carole Terry, with Seattle Symphony; Benaroya Hall, Seattle, WA 8 pm, also 1/18

18 JANUARY
Alan Morrison, masterclass; Bay Shore Community Congregational Church, Long Beach, CA 10 am

19 JANUARY
Kiyo & Chiemi Watanabe; Northern Arizona University, Flagstaff, AZ 7:30 pm
John Walker; Catalina United Methodist, Tucson, AZ 3 pm
Art Johnson; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Alan Morrison; Bay Shore Community Congregational Church, Long Beach, CA 3 pm

21 JANUARY
Alison Luedecke, with choir and brass; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

26 JANUARY
Paul Tegels, with violin; Trinity Lutheran, Lynnwood, WA 7 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch, with soprano; Grace Cathedral, San Francisco, CA 4:15 pm

31 JANUARY
Craig Cramer; Clapp Recital Hall, University of Iowa, Iowa City, IA 8 pm
Gerre Hancock; Cathedral of St. John, Albuquerque, NM 7:30 pm
David Higgs; Cherry Creek Presbyterian Church, Englewood, CO 7:30 pm

1 FEBRUARY
Dale Warland Singers; Basilica of St. Mary, Minneapolis, MN 8 pm
Paul Jacobs; Music Department, Pacific Union College, Angwin, CA 4 pm

2 FEBRUARY
Choral Compline; St. Stephen Presbyterian, Fort Worth, TX 7 pm
David Higgs; First Christian Church, Colorado Springs, CO 3 pm
Andrew King; Kane Hall, University of Washington, Seattle, WA 3 pm
Robert Poovey; Trinity Episcopal Cathedral, Portland, OR 5 pm
Judith Hancock; All Saints Episcopal Church, Beverly Hills, CA 5 pm
Timothy Olsen; St. Mark Evangelical Lutheran, Anchorage, AK 4 pm

4 FEBRUARY
Kiyo & Chiemi Watanabe; Texas Woman's University, Denton, TX 8 pm
John Weaver; University Christian Church, Fort Worth, TX 3 pm

6 FEBRUARY
Ann Elise Smoot; Christ Church Episcopal, Laredo, TX 7 pm

7 FEBRUARY
VocalEssence; Wooddale Church, Eden Prairie, MN 8 pm
Ken Cowan; St. Mark's Cathedral, Seattle, WA 7:30 pm

9 FEBRUARY
Alan Morrison; Boston Avenue United Methodist, Tulsa, OK 5 pm
Stephen Tharp; The Organ Hall, Arizona State University, Tempe, AZ 2:30 pm
Hans Davidsson; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Bruce Neswick; St. Mark's Episcopal, Berkeley, CA 6:10 pm
John Scott; St. James Episcopal, Los Angeles, CA 5:45 pm

10 FEBRUARY
Bruce Neswick; Benaroya Hall, Seattle, WA 7:30 pm
•Members' Recital; St. Paul's Lutheran, Los Angeles, CA 8:15 pm

14 FEBRUARY
Joseph Adam; University of Puget Sound, Tacoma, WA 12:05 pm

16 FEBRUARY
John Walker; St. Therese Church, Deephaven, MN 3 pm
Michael Britt; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm
Bach Vespers; Christ the King Lutheran, Houston, TX 5 pm
Musica Angelica Baroque Orchestra; All Saints' Episcopal, Beverly Hills, CA 4 pm

17 FEBRUARY
Todd Wilson; Community of Christ World Headquarters Temple, Independence, MO 8 pm
Frederick Swann; Jones Concert Hall, Baylor University, Waco, TX 7:30 pm

18 FEBRUARY
Stephen Tharp; Wiedemann Recital Hall, Wichita, KS 7:30 pm
Gerre Hancock; Broadway Baptist Church, Fort Worth, TX 7:30 pm
Frederick Swann, masterclass; Jones Concert Hall, Baylor University, Waco, TX 9 am

19 FEBRUARY
Gerre Hancock, masterclass; Broadway Baptist Church, Fort Worth, TX 9 am

20 FEBRUARY
Stephen Tharp; Wiedemann Recital Hall, Wichita, KS 7:30 pm
Mary Preston, with Dallas Symphony; Meyerson Symphony Center, Dallas, TX 8 pm, also 2/21, 2/22

23 FEBRUARY
James O'Donnell; St. Mark's Episcopal, San Antonio, TX 4 pm
The Texas Boys Choir; First United Methodist, Longview, TX 4 pm
Andrew Stewart-Cook; Central Lutheran Church, Eugene, OR 4 pm
Scott Foppiano; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Daniel Roth; Bridges Hall of Music, Claremont, CA 3 pm

24 FEBRUARY
Ensemble Amarcord; St. Margaret's Episcopal, Palm Desert, CA 7 pm

25 FEBRUARY
Per Ahlman; St. John the Evangelist, Rochester, MN 7 pm
Johannes Unger; Bethany Lutheran College, Mankato, MN 7 pm
James O'Donnell; St. Peter's Episcopal, St. Louis, MO 5 pm
Ensemble Amarcord; Cox Performing Arts Theater, St. George, UT 7:30 pm

26 FEBRUARY
Christophe Mantoux; Memorial Church, Stanford University, Stanford, CA 8 pm

27 FEBRUARY
Konevets Quartet; St. Philip's Episcopal, Joplin, MO 7 pm
Ensemble Amarcord; Mesquite Hall, Ridgecrest, CA 7:30 pm

INTERNATIONAL

16 JANUARY
John Scott; St. Alphage, Burnt Oak, London, England 7:30 pm

17 JANUARY
Lionel Fotheringham; Tonbridge School, Tonbridge, England 8 pm

18 JANUARY
Roger Fisher; The Old Chapel, Trelogan, England 3:15 pm
Greg Morris; Cathedral Church of St. Mary the Virgin, Blackburn, England 7:30 pm

19 JANUARY
Robert Quinney; Westminster Cathedral, London, England 4:45 pm

23 JANUARY
Carlo Curley; Bridgewater Hall, Manchester, England 7:30 pm

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

Clive Driskill-Smith; St. John's Smith Square, London, England 1 pm
Christopher Herrick; Haileybury College Chapel, Broxbourne, England 7:30 pm

25 JANUARY

Carlo Curley; St. Oswalds, King & Martyr, Oswestry, Shropshire, England 7:30 pm
Lynne Davis; St. Albans Cathedral, St. Albans, England 5:30 pm

26 JANUARY

Richard Shirey; Westminster Cathedral, London, England 4:45 pm
Mark Wardell; St. Paul's Cathedral, London, England 5 pm

28 JANUARY

Roger Fisher; St. Lawrence Jewry, London, England 1 pm

29 JANUARY

Greg Morris; Parr Hall, Warrington, England 7:45 pm

2 FEBRUARY

Robert Quinney; Westminster Cathedral, London, England 4:45 pm
Laughton & O'Meara, organ and trumpet; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

4 FEBRUARY

David Sanger; St. Lawrence Jewry, London, England 1 pm

5 FEBRUARY

Stephen Disley; Alexandra Palace, London, England 7:30 pm

8 FEBRUARY

Carlo Curley; Cathedral Church of St. Mary the Virgin, Blackburn, England 7:30 pm

9 FEBRUARY

David Dunnett; Westminster Cathedral, London, England 4:45 pm

10 FEBRUARY

Henry Fairs; All Souls, London, England 7:30 pm

11 FEBRUARY

Catherine Ennis, with soprano and violin; St. Lawrence Jewry, London, England 1 pm

12 FEBRUARY

Federico Andreoni; St. Matthew's Westminster, London, England 1:05 pm

15 FEBRUARY

John Scott; St. Albans Cathedral, St. Albans, England 5:30 pm

16 FEBRUARY

Christopher Cromar; Westminster Cathedral, London, England 4:45 pm

18 FEBRUARY

David Briggs; Symphony Hall, Birmingham, England 8 pm

19 FEBRUARY

Martin Stacey; St. Lawrence Jewry, London, England 1 pm

20 FEBRUARY

Jane Parker-Smith; Royal Festival Hall, London, England 7:30 pm

22 FEBRUARY

Michael Rhodes; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

23 FEBRUARY

Lionel Fotheringham; Westminster Cathedral, London, England 4:45 pm
 Ensemble Amarcord; Collier Street United Church, Barrie, ONT, Canada 2:30 pm

25 FEBRUARY

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

Organ Recitals

LORRAINE BRUGH, with Jeffrey Brown, percussion, Valparaiso University, Valparaiso, IN, September 22: *Fantasia and Fugue in g*, BWV 542, Bach; *Two Festive Preludes for Organ*, Eben; *Four Dialogues for Organ and Percussion*, Luke; *Toccata and Fugue in f*, Wiedermann; *Duo*, DeGrigny; *Suite for Organ*, op. 5, Duruflé.

JAMES DIAZ, St. Paul's Episcopal Church, Chattanooga, TN, September 27:

Fanfare, Cook; *Mutationes*, Eben; *Concerto in d after Vivaldi*, BWV 596, Bach; *Final*, op. 21, Franck; *Children's Songs No. 1, 11, 20*, Corea; *Arabesque sur les flûtes (Suite Française)*, Langlais; *Adagio (Troisième Symphonie)*, Vierne; *Toccata (Suite, op. 5)*, Duruflé.

ELKE ECKERSTORFER, St. Augustine's Church, Vienna, Austria, September 13: *Toccata in E*, BWV 566, *Concerto in d after Vivaldi*, BWV 596, Bach; *Prelude and Fugue in A*, *Prelude and Fugue in D*, Schmidt; *Allegro*, Allegro cantabile, Toccata (Symphony V), Widor.

TODD FICKLEY, Fourth Presbyterian Church, Chicago, IL, September 27: *Orb and Sceptre (Coronation March)*, Walton; *Prelude and Fugue in D*, BWV 532, Bach; *Herzlich tut mich verlangen (Eleven Choral Preludes, op. 122, no. 10)*, Brahms; *Rhosymedre (Three Preludes on Welsh Hymn Tunes)*, Vaughan Williams; *Fantasy on Sine Nomine*, Neswick; *Prélude et fugue sur le nom d'ALAIN*, op. 7, Duruflé.

S. WAYNE FOSTER, United Methodist Church, Whitefish Bay, WI, September 21: *Prélude-Toccata*, Pierné; *Prelude and Fugue in D*, BWV 532, Bach; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Suite Gothique*, op. 25, Boëllmann; *Domine Deus, rex coelestis, Qui tollis peccata mundi, suscipe, Quoniam tu solus, Offertoire sur les grands jeux (Messe Solennelle à l'usage des Paroisses)*, Couperin; *Mein Jesu, der du mich (Eleven Choral Preludes, op. 122)*, Brahms; *Impromptu, Toccata (Pièces de Fantaisie, op. 53, 54)*, Vierne.

MICHAEL GAILIT, St. Augustine's Church, Vienna, Austria, September 20: *Gloria (Messe pour les paroisses)*, Couperin; *Aria after Couperin in F*, BWV 587, *Toccata and Fugue in d*, BWV 565, Bach; *Toccata in C*, Schmidt; *Magnificat (Fifteen Pieces, op. 18, no. 3)*, Dupré; *Toccata, Fugue and Hymn on Ave maris stella*, op. 28, Peeters.

DAVID GELL, with Joanne Eoff, soprano, Good Shepherd Lutheran Church, Goleta, CA, September 28: *Processional*, Fedak; *Fantasy on Ein feste Burg*, Praetorius; *Gott*


sei gelobet und gebenedeiet, Scheidemann; *Fughetta on Komm, heiliger Geist, Herre Gott*, Armsdorf; *Warum betrübst, Scheidt*; *Nun bitten wir*, BuxWV 208, *Prelude and Fugue in F*, BuxWV 145, *Buxtehude*; *Nun freut euch*, BWV 734, *Fantasy in g*, BWV 542, Bach; *He shall feed His flock (Messiah)*, Handel; *Amazing Grace*, Gehring; *Jesus walked this lonesome valley*, Rokej; *Deep River*, Burleigh; *Down by the Riverside*, Setchell; *At the River*, Copland; *Little Partita on McKee*, *Prelude on Balm in Gilead*, Gell; *Autumn Sunset*, Goldsworthy; *Een Vaste Burg in onze God*, Zwaart.


ROBERT GLASGOW, St. Mary's Episcopal Cathedral, Memphis, TN, September 27: *Noël: Basse de Trompette; en Canon; en Grand jeu, Noël: Poitevin: Duo; en Musette, Noël: Trio sur les Flûtes, Noël: Tambourin; en Grand jeu, Dantrieu; Come now, Savior of the Nations, O man, bewail they grievous fall (Orgelbüchlein)*, Bach; *Sonata in D*, K. 288, *Sonata in C*, K. 215, Scarlatti; *Marche funèbre et Chant séraphique*, Guilman; *Canonic Study in F*, op. 56, no. 6, *Sketch in c*, op. 58, no. 1, *Fugue on B-A-C-H*, op. 60, no. 3, *Sketch in D-flat*, op. 58, no. 4, Schumann; *Fantaisie in A*, Franck; *Mors et resurrectio (Trois Paraphrases Gregoriennes)*, Langlais.


ANDREW HENDERSON, Church of St. Ignatius Loyola, New York, NY, September 29: *Te Deum laudamus*, BuxWV 218, *Buxtehude*; *Uppon La Mi Re*, Anon. ca. 1550; *The Queenes Alman*, Byrd; *Why aske ye?*, Bull; *Prelude and Fugue in e*, BWV 548, Bach; *Toccata*, Sowerby; *Andante cantabile*, Scherzo (Symphony IV), Widor; *Méditation*, Duruflé; *Prelude and Fugue in B*, op. 7, Dupré.


CHRISTOPHER HERRICK, Winspeare Center for the Performing Arts, Edmonton, Alberta, Canada, September 15: *Trumpet Voluntary*, Clarke; *An Occasional Trumpet Voluntary*, Gowers; *Six Roumanian Folk Dances*, Bartók, arr. Herrick; *In a monastery garden*, Ketelbey; *Prelude and Fugue in D*, BWV 532, Bach; *Chant funèbre, Tu es petra et portae inferi non praevalerunt adversus te*, Mulet; *Siyahamba (Three Global Songs)*, Behnke; *Invocations*, Mathias; *Suite*, op. 5, Duruflé.

AUDREY JACOBSEN & HANS ULRIK HOLM, Gentofte Kirke, Gentofte, Denmark, September 3: *Præhædium in d*,


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PUBLICATIONS/ RECORDINGS

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

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Decker, Pamela,* to associate professor, University of Arizona, Tucson, AZ. Apr 3

Dexter, Jeffrey D.,* to vice-president, tonal director, Schantz Organ Company, Orrville, OH. Mar 3

Forbes, James A., Jr., to AGO chaplain for 2002-2004. Oct 3

Gastier, Eric J., to vice-president, design and engineering, Schantz Organ Company, Orrville, OH. Mar 3

Giesbrecht, Marnie,* to Professor of Music, University of Alberta, Edmonton, Alberta, Canada. Dec 3

Hamner, William,* to tonal department, Wicks Organ Company, Highland, IL. July 3

Kemper, Margaret,* to Kenilworth Union Church, Kenilworth, IL. Mar 3

Lee, Daewon (David),* to Korea area sales manager, Wicks Organ Company, Highland, IL. Oct 3

Leister, Jason, to assistant to executive director of the AGO. Jan 3

Malinka, Melanie,* to director of music, The Madeline Choir School, Cathedral of the Madeleine, Salt Lake City, UT. Feb 3

Mangel, Curt,* to Curator of the Wanamaker Organ, Philadelphia, PA. Sept 3

Mann, Timothy H.,* to vice-president, marketing, Schantz Organ Company, Orrville, OH. Mar 3

Miller, Charles,* to Asylum Hill Congregational Church, Hartford, CT. Mar 3

Montgomery, Krista, to director of sales and marketing, Shawnee Press, Inc., Delaware Water Gap, PA. Dec 3

Morrison, Alan,* to head of the organ department, The Curtis Institute of Music, Philadelphia, PA. Aug 3

Moser, Rich,* to Ohio and Pennsylvania area sales manager, Wicks Organ Company, Highland, IL. Oct 3

Perlow, Kenneth R., to interim director of Early Music America. Jan 3

Porter, William,* to faculty, Eastman School of Music. June 3

Potts, Nigel,* to St. Peter's-by-the-Sea Episcopal Church, Bay Shore, NY. Nov 3

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Schantz, Victor B.,* to president, Schantz Organ Company, Orrville, OH. Mar 3

Shorney, John L.,* to president, Hope Publishing, Company, Carol Stream, IL. Feb 3

Sievert, Jack,* to executive vice-president, Schantz Organ Company, Orrville, OH. Mar 3

Stowe, Linda Morgan,* to School Organist/Director of Chapel Music, St. Paul's School, Concord, NH. Oct 3

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Baglivi, Anthony, receives 2002 AGO President's Award. Oct 3

Benedum, Richard, retires from Dayton Bach Society. Feb 3

Blair, Nancy Jane,* honored at retirement from Briarlake Baptist Church, Atlanta, GA. Oct 3

Bolcom, William, and Joan Morris, receive MTNA Achievement Award. June 3

Brunelle, Philip, honored with Minnesota "Sally Award." Mar 3

Carrasco, Laura A.,* receives Mader Fund organ music research grant. June 3

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Dubois, Vincent,* wins 2002 Royal Bank Calgary Competition recital gold medal. Nov 3

Ensemble Amarcord,* wins German Music Competition. July 4

Fassang, László,* wins 2002 Royal Bank Calgary Competition improvisation gold medal. Nov 3

Fedak, Alfred,* awarded prize by John Ness Beck Foundation for composition. Apr 3

Gardiner, Rev. Robert, wins Macalester-Plymouth United Church hymn writing contest. May 3

Harbach, Barbara,* awarded honorary degree at Wilmington College, Wilmington, OH. July 3

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Hocdé, Emmanuel,* wins 2002 Grand Prix de Chartres, J.S. Bach performance prize, and Prize of the Audience. Dec 3

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Porter, Emily Maxson, wins Holtkamp-AGO Award in Organ Composition. Feb 3-4

Reuter Organ Company receives Kansas Chamber of Commerce & Industry Excellence in Manufacturing award, Nov 3, and award from Kansas Department of Commerce & Housing. Dec 4

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Schalk, Carl, to receive AGO Distinguished Composer Award. May 4

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Truckenbrod, Phillip Agency,* celebrates 35th year of operation. Sept 6

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Banta, Lorene S. Feb 6

Bruun, Lewis C.* Dec 6

Goode, Jack C. May 6

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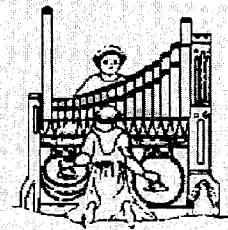
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Zamberlan
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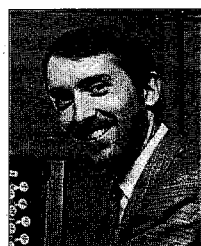
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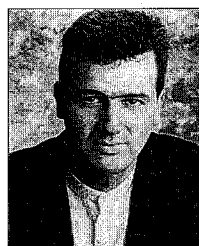
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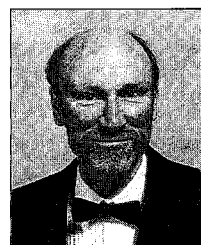
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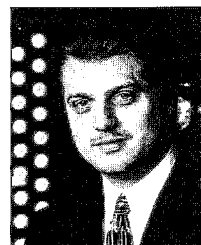
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Frederick Swann



Stephen Tharp



Ladd Thomas



Thomas Trotter*



John Weaver



Gillian Weir*



Todd Wilson



Christopher Young

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London**

John Scott, Director
October 13-25, 2003

**St. Thomas Choir,
New York City**

Gerre Hancock, Director
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(west coast USA)

**The Choir of New College,
Oxford, UK**

Edward Higginbottom,
Director
April 13-23, 2004

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