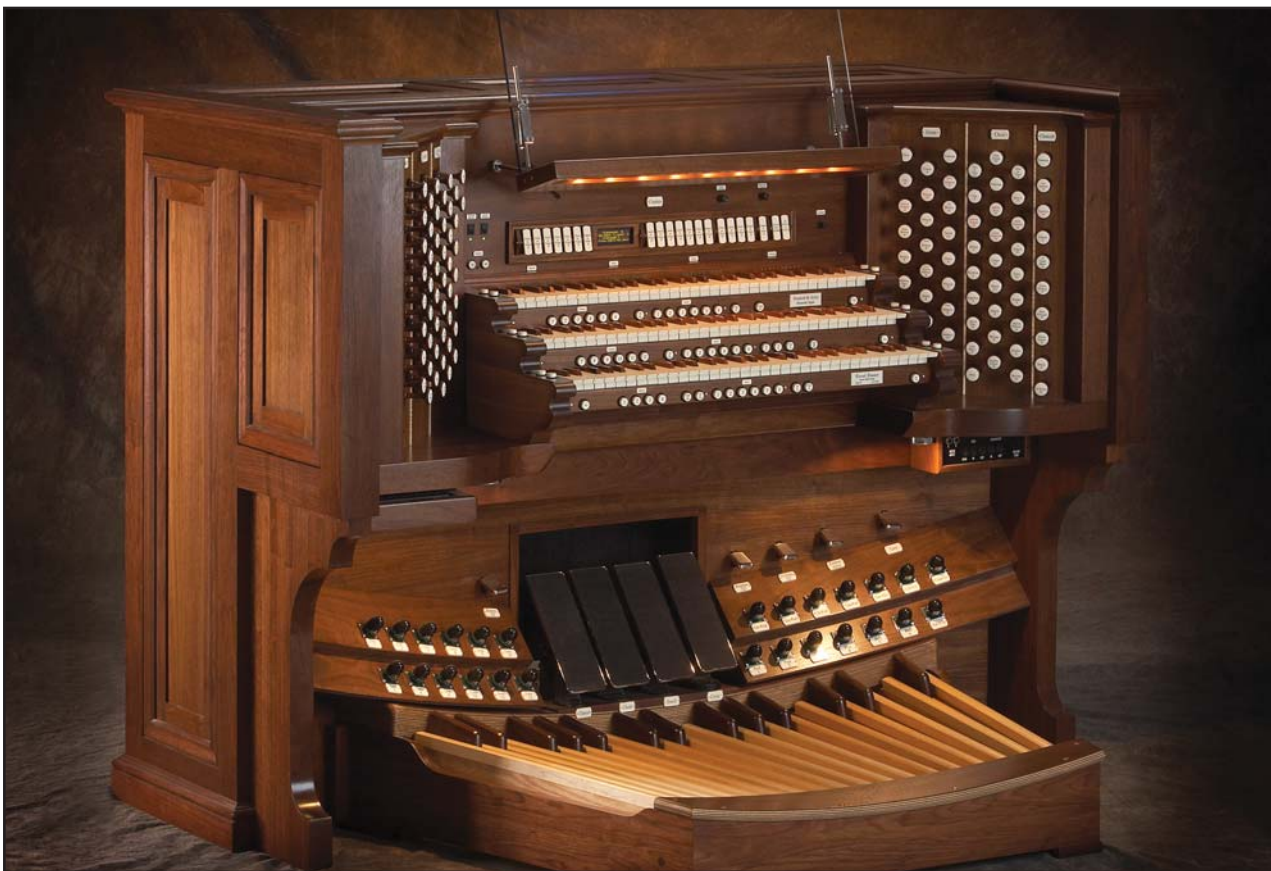


THE DIAPASON

AUGUST, 2008



Media Presbyterian Church
Media, Pennsylvania
Cover feature on pages 30–31

Carol Williams



“A virtuoso’s flair”
(*The Washington Post*)

“Verve and style and an innate musicality”
(*The American Organist*)

“Electrifying...superb!”
(*The Organ, England*)

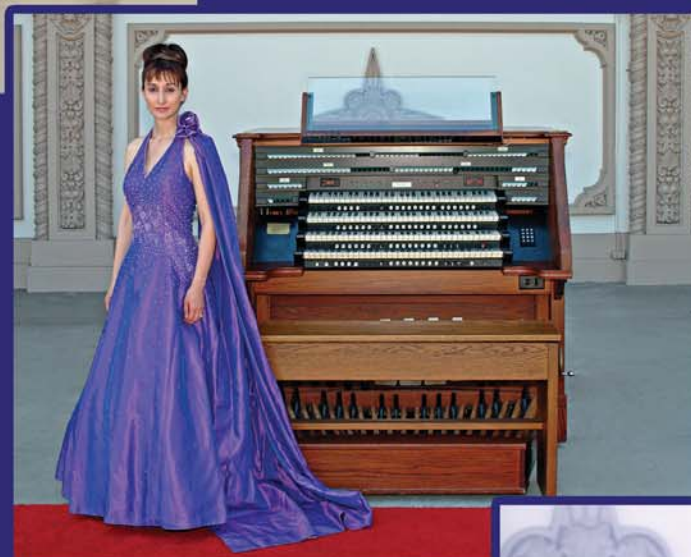
“Flamboyant...magnificent”
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“A virtuosic performance...sheer enjoyment”
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(*The Diapason*)

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THE DIAPASON

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An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

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Letters to the Editor

Robert Town interview

I have read and enjoyed the great interview with Robert Town in the May 2008 issue. Lorenz Maycher did a wonderful job, from my perspective. Professor Town and I arrived at Wichita State University in 1965, and I have heard him play on countless occasions over those years. He is outstanding by any measure.

Writing about him allows me to say that as a boy growing up in Monticello, Iowa, my music teacher was Lydia Guyan. Her brother was Siegfried E. Gruenstein, the founder of THE DIAPASON and its editor and publisher for many years. Mr. Gruenstein was a prodigy who traveled by train to Chicago for his lessons. His father was the minister of the E and R church in Monticello. When I was a boy, one service was German and the other English. I heard Mr. Gruenstein many times, as he returned to visit either his parents or his sister.

James Rhatigan
Wichita, Kansas

In the wind . . .

Coming home last Saturday from a two-hour extra choir rehearsal, I looked forward to some lunch and reading the latest issue of THE DIAPASON. My eyes fell upon John Bishop's article (page 14,

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Here & There

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, continues its summer organ recitals on Sundays at 6 pm: August 3, Charles Miller; 8/10, Emmanuele Cardì; 8/17, Richard Fitzgerald; 8/24, Richard Pilliner; 8/31, Andrew Mills. For information: www.nationalshrine.com.

St. Mary's Cathedral, San Francisco, continues its recitals on Sundays at 3:30 pm: August 3, Jerome Faucheur; 8/10, Daniel Fenn, Chris Ray, Marc Ceresier, and Robert Knupp; 8/17, Alex Trytko; 8/24, Mark Thomas; 8/31, David Hatt; September 7, Richard Pilliner; 9/14, David Hatt; 9/21 and 9/28, Isabelle Demers. For information: www.stmarycathedralsf.org.

St. James United Church, Montreal, Quebec, Canada, continues its summer recital series on Tuesdays at 12:30 pm: August 5, Geoffrey Ward; 8/12, Giancarlo Scalia; 8/19, Nina De Sole; 8/26, Philip Crozier. For information: www.stjamesunitedchurchmontreal.com; 514/288-9245.

Friends of the Kotschmar Organ continues its summer recital series in Merrill Auditorium at Portland City Hall, Portland, Maine: August 5, Ken Cowan; 8/12, Dave Wickerham; 8/19, Peter Richard Conte; 8/26, James Vivian. For further information: www.foko.org.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its summer recital series: August 6, Gerhard Weinberger; 8/13, David Briggs; 8/20, Randall Mullin; 8/27, Joseph R. Olefirowicz; September 3, Frederick Hohman. For information: 978/685-0693; www.mmmh.org.

The 13th annual Lunchtime Organ Recital Series continues in Appleton, Neenah, and Kaukauna, Wisconsin:

August 6, Paul Weber, First English Lutheran Church, Appleton; 8/13, John Skidmore, St. Joseph Catholic Church, Appleton; 8/20, Daniel Steinert, Zion Lutheran Church, Appleton; 8/27, Marilyn Freeman, St. Paul Lutheran Church, Neenah. For information: 920/734-3762; frippl@athenet.net.

The Sinsinawa Dominicans continue their summer recital series on Wednesdays at 7 pm at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: August 6, Aaron David Miller; 8/13, Anita Eggert Werling; 8/20, Derek Nickels; 8/27, Steve Steely. For information: 608/748-4411 x 271; edushek-manthe@sinsinawa.org.

The 11th annual Albert Schweitzer Organ Festival takes place September 5-7, hosted by First Church of Christ in Wethersfield, Connecticut. The schedule includes a celebration concert on Friday, September 5 (7:30 pm), featuring Gerre Hancock, Frederick Hohman, and Marilyn Mason, performing on the church's Austin organ (IV/62), opus 2403. The concert will also feature the Festival Choir, conducted by ASOF co-founder David Spicer.

The competition takes place on Saturday, September 6 (high school division 9 am, young professional division 2 pm). High school finalists: Chelsea Barton of Mechanicsburg, Pennsylvania; Caroline Robinson of Greenville, South Carolina; and Gregory Zelek of Coral Gables, Florida; young professional finalists: Nathan Davy of Rochester, New York; Christopher Houlihan of Somers, Connecticut; and James Kennerley of Greenwich, Connecticut.

On Sunday, September 7, all six finalists will provide music for worship services at 8, 9:15, and 11 am. From 1:30 to 3:30 pm, the six finalists will participate in a masterclass with judges Hancock, Hohman, and Mason, and all awards



East Carolina University Pre-College Organ Competition

The Second Annual East Carolina University Pre-College Organ Competition was held at St. Paul's Episcopal Church, Greenville, North Carolina on April 19. Three finalists, chosen by preliminary round judges Patrick Hawkins, Robert Knupp and Jon Johnson, performed on the Perkins and Wells Memorial Organ, C. B. Fisk, Opus 126; James David Christie adjudicated. One of the highlights of this year's competition was the underwriting of a new prize, the Fenner Douglass Memorial Hymnplaying Prize, donated by Professor Christie in honor of his former teacher.

Pictured at the Fisk, Opus 126 are front row, left to right: **Patrick Kreeger**, first place winner of the C. B. Fisk Prize (donated by C. B. Fisk, Inc., in memory of the late Charles Brenton Fisk) and the Bach Prize (donated by the North Carolina Bach Festival); **Caroline Robinson**, second place winner of the Fishell Prize (donated by Janette Fishell

and Colin Andrews in memory of John Maurice and Gladys Louise Fishell) and the Fenner Douglass Hymnplaying Prize; and **Bryan Anderson**, third place winner of the Perkins and Wells Prize (donated by the East Carolina Musical Arts Education Foundation in memory of Mamie Perkins and Mildred Wells). Standing left to right in back: Steven Dieck, president of C. B. Fisk, Inc.; Cathee Huber, board member, East Carolina Musical Arts Education Foundation; Colin Andrews, Janette Fishell, and James David Christie.

Earlier in the day Dr. Christie conducted a masterclass on Baroque organ music, coaching performances of organ majors from the East Carolina University School of Music at First Presbyterian Church, Rocky Mount, North Carolina, utilizing that church's Richards-Fowkes, Opus VIII pipe organ. The following day Dr. Christie presented a recital on the Fisk, Opus 126.

Coming soon!
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will be presented. For information: First Church of Christ, 250 Main St., Wethersfield, CT; 860/529-1575, x209; <www.firstchurch.org/ASOF>.

VocalEssence presents its 40th birthday party on September 14 at 4 pm at Orchestra Hall in Minneapolis. The event features the VocalEssence Chorus and Ensemble Singers along with guests Garrison Keillor, Maria Jette, Vern Sutton, and James Sewell. For information: <www.vocalescence.org>.

ORGANpromotion presents masterclasses and organ tours: Ottobeuren Organ Festival with Ewald Kooiman, September 24–28 (masterclass, recital, lecture, organ tour, exhibition); Regensburg Academy, October 9–11 with Michael Radulescu; “Cathedral Organs of the Rhineland” organ tour October 20–23 (Speyer, Worms, Mainz, Stolzenfels Castle, Koblenz, Bonn, Köln, Altenberg); Darmstadt masterclass (Mendelssohn, Reger, Karg-Elert), October 24–25 with Stefan Engels; Organ

Building Workshop, November 7 in the Organ Art Museum Windesheim—Organ Workshop Oberlinger; and Messiaen study tour and seminar, December 8–11 in Düsseldorf. For information: <www.ORGANpromotion.org>.

A series of monthly docent tours of the World's Largest Pipe Organ in **Atlantic City's Boardwalk Hall** are now available by reservation. The two-hour tours, starting at 10 am, include the ballroom Kimball pipe organ and the 33,000+ pipe Midmer-Losh organ in the main auditorium with its 7-manual console and 5-manual portable console. Tourgoers visit the right stage chamber and see a maze of pipes, including the 64' pedal stop—one of only two existing in the world—and in the left stage chamber the immense 32' Diapasons. Also, visitors get to see up close and personal ‘behind the scenes’ areas of the organs not open to the casual visitor.

The tours cost \$20, which goes directly to support the restoration of these instruments. Children under 12 are admitted free. Reservations may be made by e-mailing <acchosour@gmail.com>. For information: <www.acchos.org>.

The Santa Barbara AGO chapter's members recital May 23 at First Methodist Church in Santa Barbara featured organists Randolph Scherp, David Gell, Mahlon Balderston, Julia Neufeld, Charles Talmadge, Steve Hodson, and Nelson Huber. Entitled “Flights of Fancy,” the program featured printed and played birdcalls between the pieces—works and arrangements by Arvid Aarsnes, John Behnke, Mahlon Balderston,



Randolph Scherp, David Gell, Mahlon Balderston, Julia Neufeld, Charles Talmadge, and Steve Hodson

Mozart, William Walton, Robert Hebble, Friedrich Scheutze, Gustav Merkel, Adolph Hesse, Frank Cordell, Christopher Palmer, and Charles Ives.

Rockefeller Chapel at the University of Chicago presented a rededication concert of its E. M. Skinner on June 7. The organ was restored and rebuilt by the Schantz Organ Company, bringing its specification to 132 ranks and 8,565 pipes, the largest organ in Chicago. The program featured Thomas Weisflog, university organist, along with four University of Chicago choruses and the William Ferris Chorale. Two new works for organ and chorus were commissioned for the concert: William Bolcom's *A Song for*



One of the identical organs for seven high schools in New York City, under construction in the Estey shop, Brattleboro, Vermont

The Estey Foundation, Inc. and the Organ Historical Society will host a “Symposium on the Estey Pipe Organ” on September 20 in Brattleboro, Vermont. The one-day event will feature a tour of extant Estey organs in Brattleboro, a keynote presentation by Jonathan Ambrosino, “The Estey Legacy: Haskell and Beyond,” slide show presentations by Lawrence Leonard and Phil Stimmel, a panel discussion and question period, and a festival recital in the evening by John Weaver, former head of the organ department at the Juilliard School. For details: 802/254-8470; <www.esteyorgan.com/Symposium.htm>.

In 1846 Joseph and Samuel Jones established a small reed organ making firm in Brattleboro. In 1852, Jacob Estey bought out their business, beginning the long story of the Estey Organ Co. Along with numerous other companies throughout the United States, the company eventually produced some 520,000 reed organs.

However, in the 1890s production of reed organs peaked in the U.S., and the company sought to diversify by adding the manufacturing of pipe organs to their business. In 1901, the company engaged the Roosevelt-trained Philadelphia builder, William E. Haskell (1865–1927), to open the pipe organ department. During the next 59 years, the company built and rebuilt 3,261 pipe organs, and with one exception, all of the Estey instruments had tubular-pneumatic or electro-pneumatic action. The large Estey factory continued to build reed organs, and Estey also dealt in Rieger tracker organs in the 1950s.

During the first decades of the century, the Estey catalogs described standard



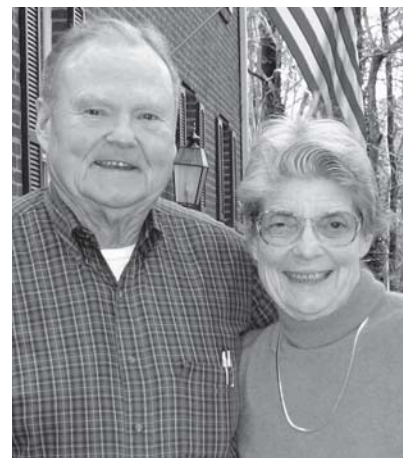
The console of the Estey organ at the former William Sessions home in Bristol, CT, showing the distinctive Haskell stop key action

designs, the stoplists having no upper work but that Haskell specialty, a labial reed stop. The stop actions included such oddities as the “stop key” and “luminous” types, and while the organs were built of excellent materials, they were often so compact that maintenance was expensive and nearly impossible to perform. Estey concentrated on stock model two-manual instruments and regarded any deviation in size and specification as a “Special” job. However, the company quickly received orders for larger, more diverse instruments, and expanded into 3- and 4-manual organs. Player organs (called “Automatics”) were popular until the 1930s and for a few years, around 1930, “Minuet” models that vaguely resembled grand and upright pianos were built on the unit system.

The Estey company not only built instruments for churches, but also theaters, hotels, lodge halls, mortuaries and homes. The company closed its doors in 1960.

The American Guild of Organists presented awards during its national convention in Minneapolis/St. Paul, Minnesota. The AGO President's Award was presented to **Mr. and Mrs. Wesley C. Dudley** of Williamsburg, Virginia, in recognition of their dedicated support of the AGO and generous patronage of the King of Instruments, particularly through *Pipedreams* broadcasts. The AGO Edward A. Hansen Leadership Award was presented to **Marianne Webb** of Carbondale, Illinois, in recognition of her career as a concert artist and teacher, and in gratitude for her lifetime of leadership, devoted service, and extraordinary generosity to the AGO.

The AGO Distinguished Composer Award was presented to **Stephen Paulus**. The AGO/ECS Publishing Award in Choral Composition was presented to **Stephen R. Fraser** for his anthem, *Rejoice, the Lord Is King*. The AGO Award in Organ Composition was presented to **Rachel Laurin** for her *Prelude and Fugue in F Minor*.



Mr. & Mrs. Wesley C. Dudley



Stephen R. Fraser



Marianne Webb



Rachel Laurin



Stephen Paulus

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St. Cecilia's Day and Marta Ptaszynska's *Hymn for the Universe*. The gala event also included the dedication of the chapel's Laura Spelman Rockefeller carillon.

The Presbyterian Church of Mount Kisco, New York, began installation of a 3-manual, 38-stop von Beckerath organ in July. Church members Bonnie and Tom Trotta generously donated in excess of one million dollars for the organ. Designed by Anthony Newman, the organ features mechanical key action, 54 ranks, and 2,640 pipes. Director of music at the church is Mary Jane Newman.

The dedication concert, with Anthony Newman performing, is scheduled for October 11. For information: <info@pcmk.org>; <www.pcmk.org>.

Vocalise, the New York-based a cappella vocal quartet, performed the final concert of the 2007-08 concert series at St. Francis Xavier Catholic Church, Brooklyn, New York, on May 18. The group performed motets by Bruckner, Des Prez, and Tallis; madrigals by Ar-

cadelt, Bennet, Frammer, Morley and Wilbye, as well as works by Bernstein and Copland. Earlier in the season, Vocalise also performed *Tenebrae Responsories* by Victoria at Good Shepherd Catholic Church, Brooklyn, as a part of that church's annual Good Friday evening Tenebrae service.

The quartet will kick off its 2008-09 season in October with a performance at St. Francis College, Brooklyn Heights, New York, with a program entitled "The Madrigal History Tour." For information: <brooklynmusician@aol.com>.

In a recent online survey by the **National Association of Pastoral Musicians** (NPM), both musicians and non-musicians thought that congregational singing was better in their own community than it is in most U.S. parishes. Directors, organists, cantors, choir members, instrumentalists, and other music ministers, however, rated assembly singing much more positively than did the people in the pews. Almost three-quarters of the survey respondents were in-

involved in some form of music ministry.

A large majority of music ministers—72 percent—characterized the singing of their congregations as "very strong" or "somewhat strong." Non-musicians had a rather different perception, however. Only 39 percent of this group thought that the singing of the assembly was strong in their parish. Both groups had negative opinions of the general state of congregational singing in the United States, which received a positive rating from just 39 percent of musicians and 27 percent of non-musicians. For information: <www.npm.org>.



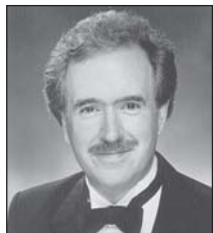
Gregory Crowell

church's international concert series, and plays the IV/57 2004 Walker tracker organ. Crowell continues as university organist and member of the music history faculty of Grand Valley State University

Appointments

Gregory Crowell has been appointed music director at St. Mark's Episcopal Church, Grand Rapids, Michigan, where he directs the semi-professional St. Dunstan's Choir, as well as other musical ensembles of the church, directs the

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in Allendale, Michigan, and as director of publications of the Organ Historical Society. He also serves as president of the Midwestern Historical Keyboard Society, and concertizes under the aegis of Independent Concert Artists.



Jeremy Filsell

Jeremy Filsell has been appointed principal organist at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC. A pianist as well as an organist, Dr. Filsell's discography includes recordings on both organ and piano. He made the premiere recordings of Dupré's complete organ works on twelve CDs (Guild) and recently recorded the six organ symphonies of Vièrne (Signum) on the 1890 Cavallé-Coll organ of St. Ouen in Rouen, France. He leaves positions at the Royal Academy of Music, the Royal Northern College of Music, and St. George's Chapel, Windsor Castle. Jeremy Filsell is represented in the U.S. by Phillip Truckenbrod Concert Artists.

Garth Hangartner has been appointed director of music and worship at Central Presbyterian Church, Chambersburg, Pennsylvania, where he directs the senior choir, the five-octave senior bell choir, plays in the contemporary worship team, supervises the music staff, and is artistic director of the church's concert series. He held a similar position at St. John's Westminster Union Church, Cincinnati, Ohio.

Aaron David Miller has been appointed director of music/organist at House of Hope Presbyterian Church in St. Paul, Minnesota. The church has four organs by Jaekel, Merklin, Ducroquet, and located in the rear gallery the organ designed and built by Charles Fisk in 1979, which he considered his magnum opus. Dr. Miller will serve as prin-



Aaron David Miller

cipal organist and will oversee the music program, which includes choirs of all ages, a choir school, and a concert series. The congregation is planning a special welcome concert on September 21 at 4 pm, featuring Aaron Miller on organ and many of the music groups of the church.

As a church musician, Miller previously served as associate director of music/organist at Fourth Presbyterian Church in Chicago, director of music at Monroe Street United Methodist Church in Toledo, Ohio, and director of worship/organist at the Lutheran Church of the Good Shepherd in Minneapolis. He recently served as visiting professor of organ at St. Olaf College in Northfield, Minnesota.

Miller is sought after as a recitalist, noted for his improvisations, and as a composer whose compositions are published by Augsburg Fortress, Paraclete Press, ECS, and Kjos publishing houses. He is represented by Penny Lorenz Artist Management (<www.organists.net>).

Adam M. Ward has been appointed director of music at Providence United Methodist Church, Charlotte, North Carolina, where he is responsible for leading the church's music ministry, which includes vocal and handbell choirs for all ages. He will also develop a community music school through the church and oversee the installation of a new organ for the sanctuary. Ward previously served for ten years as organist-choirmaster at the First United Methodist Church in Salisbury, North Carolina. He is in the doctoral program in organ performance at the University of North Carolina, Greensboro.

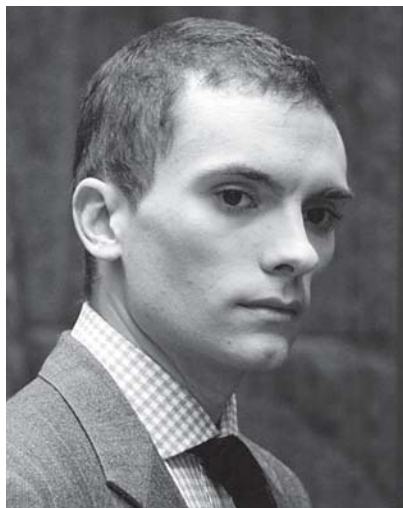
Bruce Neswick has been appointed director of music and organist at the Cathedral Church of St. John the Divine, New York City. He leaves a post as canon for music at the Cathedral of St. Philip in Atlanta, Georgia. He has served as assistant organist-choirmaster for the



Bruce Neswick

girl choristers at Washington National Cathedral and as director of music at the National Cathedral School for Girls and St. Albans School for Boys. Neswick began his church music career at Christ and St. Stephen's Church and Trinity Church in New York City. His numerous awards include first prize in the Rochette Concours at the Conservatoire de Musique in Geneva and the AGO national improvisation competition. His organ and choral compositions are published by Paraclete, Augsburg Fortress, Selah, Vivace, and Plymouth.

Here & There



Cameron Carpenter

Cameron Carpenter announces a yearlong tour that highlights his new position as artist-in-residence at New York's Middle Collegiate Church. The church

will host "Organ Exposé" from September 24 to 28, following the September 23 release of Carpenter's first Telarc CD/SACD/DVD album, *Revolutionary*. September 24 and 25 will feature open rehearsals from 8 pm to midnight. September 26 at 8 pm is the first of three concerts, two of which (September 26 and 28) will be webcast and feature Carpenter's organ arrangement of Jongen's *Symphonic Concertante*. September 27 will offer two master classes: from 10 am to noon, "Designer Organ" reveals the historic and contemporary relevance of the theatrically oriented classical organ he designed for Middle Collegiate; and from 1-4 pm, he will work with students and participating organists regarding physicality at the organ, technical matters, and emphasis on creative interpretation. From 4-6 pm, he will host "open console."

Carpenter's fall performances include October 7 ("Music for a Savoia Cardinal," a lecture/concert with Prof. Frederick Hammond of Bard University and Jonathan Dudley, music director of Middle Collegiate); October 31 (Halloween silent movie accompaniment of "The Cabinet of Dr. Caligari" at midnight, after he accompanies a different silent film at 8 pm on the M&O organ in Trinity Church Wall Street); and December 1 ("Heavy Organ Anniversary" of Virgil Fox's Fillmore East concert in 1970).

The console of Middle's "Opus 4" Marshall & Ogletree organ was inspired by the four-manual organ at New York City's John Wanamaker Store (closed in 1956). The Middle Church instrument also recognizes the "concert organ" aspects of the two famed Wanamaker organs, and incorporates Wurlitzer, Morton, Kimball, and Aeolian-Skinner theatrical registers. For information: <www.MiddleChurch.org/organ>.

Susan Ferré is featured on a reissued recording with **Jean Langlais**, *Homage to Jean Langlais aux grandes orgues de Ste Clotilde*, on the Ninetydays label. Recorded in the fall of 1969 at Ste. Clotilde, Paris, the program includes four improvisations by Langlais and four of Langlais' pieces performed by Ferré (*Chant héroïque*, *Trio*, *Poem of Peace*, *Poem of Happiness*). For information: <www.ninetydays.com>.



Stephen Hamilton and Adam Koch

Stephen Hamilton, minister of music at the Church of the Holy Trinity in New York City, presented the dedicatory organ concert for the newly installed Schantz pipe organ at St. Martin's in the Field Episcopal Church in Severna Park, Maryland, on June 1. The program included music by Duruffé, Reger,



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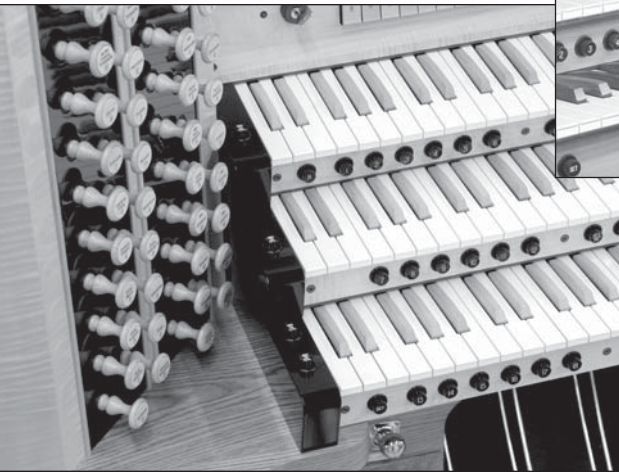
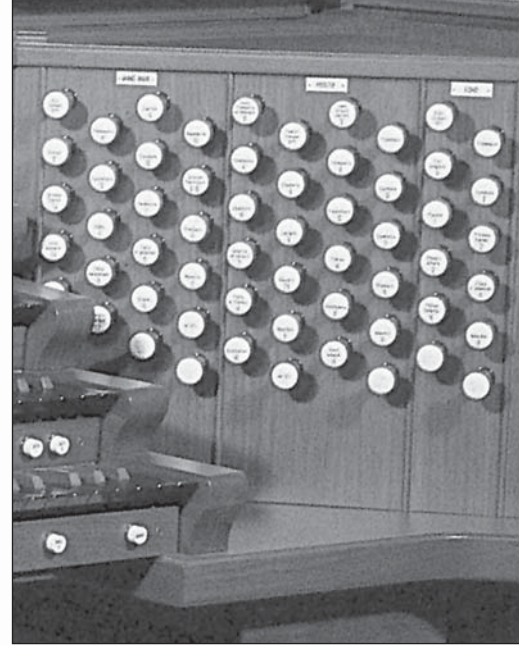
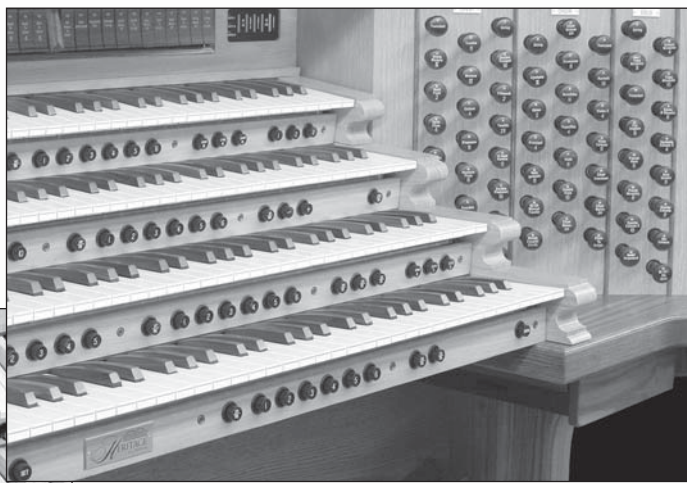
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Allen's "Organ of the Week" web site feature has been getting a lot of attention lately.

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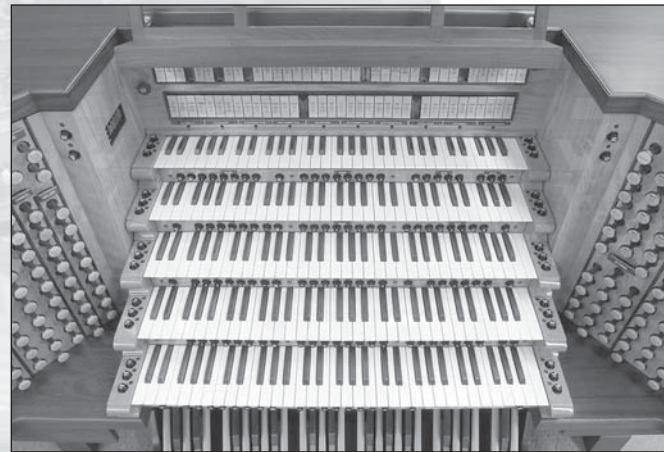
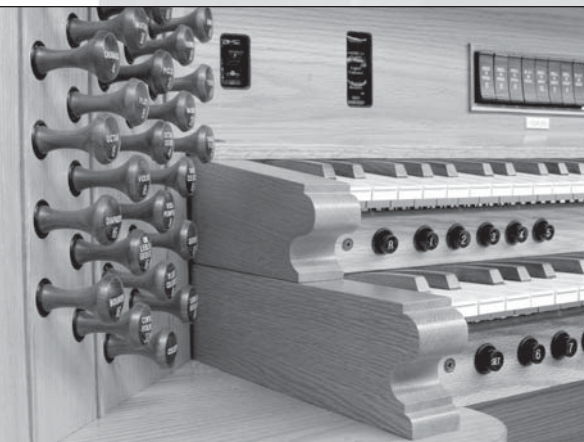
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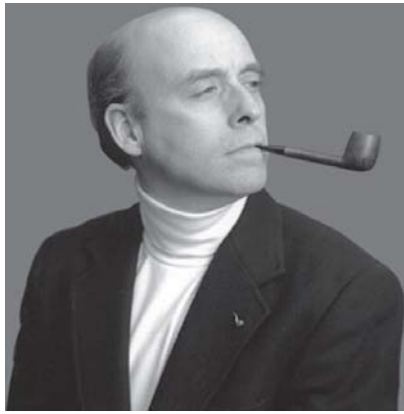
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Mendelssohn, Bach, Langlais, Franck and Dupré. Shown in the photograph is Stephen Hamilton, left, and Adam Koch, director of music at the church.



Dan Locklair

The world premiere of **Dan Locklair's** *St. John's Suite (Four Chorale Preludes for Organ)*, was performed by **Maureen Howell** on May 18 at St. John's Baptist Church, Charlotte, North Carolina. The new piece was commissioned by St. John's Baptist Church for this concert that celebrated the newly installed pipe organ (Opus 113) from Orgues Létourneau, of Saint-Hyacinthe, Quebec.

Based on four well-known hymn tunes (*St. Theodulph, Galilee, Herzliebster Jesu, and O filii et filiae*), the texts associated with each of these melodies contain references to the Gospel of John. *St. John's Suite* is published by Subito. Other works on the program included Franck's *Choral III in A Minor*, Howells's *Psalms-Prelude* (No. 2 from Set 1, op. 32), Bach's *Prelude and Fugue in E-flat Major*, Paul Halley's *Outer Hebrides (A Fantasia on Three Traditional Celtic Melodies)*, and Bolcom's *Gospel Prelude on "What a Friend We Have in Jesus."*



Christa Rakich

Christa Rakich is featured on a new recording, *The Trio Sonatas of Johann Sebastian Bach—performed on a diverse collection of period instruments*, on the Loft label. Rakich is joined by Dana Maiben, violin; Wendy Rolfe, flute; and Alice Robbins, cello and viola da gamba,

as she performs the Bach trio sonatas on organs by Brombaugh (Christ Church, Tacoma), Fisk (Old West Church, Boston), Taylor & Boody (Clifton Forge Baptist Church, Clifton Forge, VA), Fritts (Pacific Lutheran University, Tacoma), Richards-Fowkes (St. Barnabas Church, Greenwich, CT), and Harrold (residence of Alan Kay and Bonnie MacBird, Brentwood, CA), as well as harpsichord (William Martin op. 106 after Blanchet). For information: <www.loft.cc/>.



Daniel Roth

Daniel Roth is featured on a new recording made on the Cavallé-Coll organ (1862) of St. Sulpice, Paris, on the Aeolus label (AE-10451, SACD hybrid CD \$26.00). The program includes Vierne's *Symphony No. 1 in D Minor*, op. 14, and *Symphony No. 2 in E Minor*, op. 20. This release is volume 1 in a series of the complete Vierne organ symphonies. For information: <www.pipeorgancds.com>.

Carl Staplin recently performed Holst's *The Planets* and Saint-Saëns' *Symphony No. 3* with the Des Moines Symphony Orchestra, conducted by Maestro Joseph Giunta, in the Civic Center of Des Moines. There were three performances of the Holst, and two of the Saint-Saëns. Staplin is professor emeritus of organ and church music at Drake University.



Daniel Sullivan

Daniel Sullivan plays his transcription of Bach's *Goldberg Variations* on the 97-rank Aeolian-Skinner at St. Philip's Cathedral, Atlanta, for a new CD on the Raven

label (www.RavenCD.com). The Atlanta organ was rebuilt by John Hendriksen in 1992 following acoustic improvements in the cathedral. The recording highlights the organ's grand plenum and solo and quiet effects, as well as commanding reeds in Sullivan's transcription.

Newly appointed to the faculty of the Juilliard School of Music in New York, Daniel Sullivan holds the Artist Diploma from the same institution, where he studied with Paul Jacobs. He also studied at Yale University with Thomas Murray and at the Oberlin Conservatory in Ohio with Haskell Thomson. Raised in Manitowoc, Wisconsin, his early musical training included piano and violin. He dropped the violin at age 14 and continued with piano and added the organ, with lessons from Ruth Tweeten, then of Green Bay.

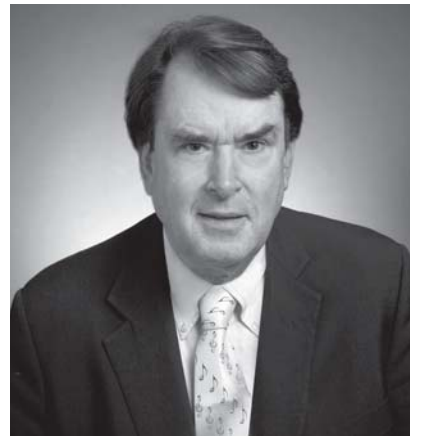
The Chicago- and Milwaukee-based German immigrant composer and organist Wilhelm Middelschulte produced a Romanticized version of the *Goldberg Variations* for pipe organ in 1924 and revised them with alternate versions of several variations. A few other organists have made recordings of their own readings for neo-baroque organs. Daniel Sullivan's recording on the large Aeolian-Skinner pipe organ maintains the character of Bach's work and utilizes both the ensemble of the organ as well as its orchestral voices.



Frederick Swann

Frederick Swann was honored by the American Guild of Organists with a recital and gala benefit reception on Sunday, April 13, at the First Congregational Church of Los Angeles. An estimated audience of 500 colleagues, students, and friends came together to celebrate the many accomplishments and distinguished service that Swann has brought to the organ profession. The recital included works by Maleingreau, Wright, Bach, Davies, Cook, Akerley, Alain, and Parry. The gala benefit reception following was attended by 150 and was sponsored by the AGO National Council and its Development Committee.

David Wagner, professor of organ and university organist at Madonna University in Livonia, Michigan, was the narrator for Aaron Copland's *Lincoln Portrait* with the Detroit Symphony Orchestra on July 2. Each year the Detroit Symphony presents their "Salute to



David Wagner

America Concerts" at the Henry Ford Museum and Greenfield Village. Wagner has had a close association with the Detroit Symphony Orchestra over the years, and served as the host of the nationwide Detroit Symphony Orchestra broadcasts in the 1980s. Along with his position at Madonna University, Wagner is also the program director and morning host for Detroit's public classical music station, WRCJ-FM, which produces the Detroit Symphony Orchestra broadcasts for PRI, Public Radio International.

Nunc Dimittis



Herbert E. Nuechterlein

Herbert E. Nuechterlein passed away May 22, just days before his 90th birthday, which the family did celebrate in his honor as planned. The funeral followed on May 27 at Emmanuel Lutheran Church, where he had long served as director of music. In recognition of his loyalty to his alma mater, the University of Michigan where he received BMus, MMus, and Ph.D. degrees, the Emmanuel choir, in an otherwise traditional Lutheran funeral, sang an unexpected and exuberant performance of the Wolverine Fight Song.

He was born in Bay City (Frankenlust), Michigan on May 26, 1918, and is survived by his wife, Jeanne, three children, five grandchildren, two great grandchildren, and his twin sister. During World War II he served in the U.S. Army as a band leader in the USA and in Germany. He received a Lutheran Teacher Colloquy from Concordia Teacher's College, River Forest, Illinois, and in addition to his degrees at Michigan he studied at Northwestern University, the Army Music School, and the Westphalian Church Music School in Herford, Germany.

Nuechterlein taught instrumental music in the Grosse Pointe, Michigan public schools from 1946-51, and from 1951-77 served as chair of the music departments at Concordia Junior College and Concordia Senior College, while also an associate professor at Indiana-Purdue, Fort Wayne. From 1952-56 he served as conductor of the Ft. Wayne Philharmonic Chorus, but throughout his years in Ft. Wayne he had a close association with the Philharmonic, using its musicians in the Vespers series he created at Concordia Senior College. Based on an expanded form of the Lutheran liturgy, the Vespers were presented in an architectural masterpiece, Kramer Chapel, designed by Eero Saarinen, with its 90-foot pitched ceiling, reverberant acoustics, and the

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Nuechterlein's choirs toured 42 states and Canada and were featured in the Choral Vespers four times a year, which drew capacity attendances. These performances became a vibrant focus in local church music, featuring classics of the Lutheran tradition and an ecumenical breadth of repertoire from the Renaissance to the 20th century. They included motets, settings of the Passion, and 32 Bach cantatas, many of which were first performances in Ft. Wayne. With the closing of the Senior College, the last Vespers in May 1976 featured Brahms's *Ein deutsches Requiem* with the full Ft. Wayne Philharmonic.

During his tenure, many famous organists performed in Kramer Chapel, including E. Power Biggs, who played the dedicatory recital of the Schlicker organ, David Craighead, Michael Schneider, Gerre Hancock, Anton Heiller, Piet Kee, Paul Manz, Robert Noehren, Daniel Roth, and Heinz Wunderlich. Dr. Nuechterlein served as music critic for the Ft. Wayne *News-Sentinel* from 1961-86, provided program notes for the Philharmonic's Freimann concert series, and contributed articles to several national music and church periodicals.

He was a member of the American Guild of Organists, Association of Lutheran Church Musicians, Music Critics Association (MCANA), American Musicology Society, and Music Educators National Conference. In 1993 Zion Lutheran Church in Dallas, Texas, through its "Heritage Series" honored Dr. Nuechterlein as a "vibrant churchman steadfastly supportive of the gospel and for his devoted Christian service and extensive music ministry." He was director of music at Emmanuel Lutheran Church, Ft. Wayne from 1951-96 and served as organist at Trinity Lutheran Church, 1988-2007, playing well into his 89th year.

—Joel H. Kuznik

Jerry Ray Witt died January 12 in San Diego, California, at the age of 76. Born November 3, 1931, in La Crosse, Kansas, he began piano lessons at age seven and studied voice and organ in high school. He earned a bachelor of music degree from Bethany College, Lindsborg, Kansas, and then moved to California, where he began a 41-year career in church music in San Diego: at Christ Lutheran Church, Pacific Beach; All Hallows Catholic Church, La Jolla; and finally 28 years at St. Brigid Catholic Church in Pacific Beach before retiring in 1995. He provided funds for a 51-rank Martin Ott organ installed at St. Brigid in 1993 in memory of his mother, as well as an endowment for ongoing concerts. Witt served on the boards of the San Diego AGO chapter, the Spreckels Organ Society, and the Lyric Opera San Diego, as well as on the music and liturgy commission for the Diocese of San Diego. After retirement he sang in the parish choir at Nativity Church in Rancho Santa Fe.

Here & There

CanticaNOVA Publications has announced the release of *Two Chant Processionals* by Kevin Waters, SJ (#6043, \$3.25), consisting of organ processionals on *Veni Emmanuel* and *Concordia laetitiae*. For information: 304/725-2787; <www.canticanova.com>.

GIA Publications has announced new releases. Arrangements by Sondra Tucker for organ and brass quartet or quintet include *Fum, Fum, Fum* (G-6571), *O Come, O Come, Emmanuel* (G-6568), *People Look East* (G-6570), *Chorale from Christmas Oratorio* (G-6516), and *This Joyful Eastertide* (G-6569); along with *Fanfare-Tocatta on Mendelssohn* (G-6352) by J. William Greene for organ and brass quartet; *Festival Hymns Set VIII* (G-6944) by John Ferguson for organ, brass and timpani; and *Variations on a Polish Hymn* (G-6416) by Rollin Smith. For information: 708/496-3800; <www.giamusic.com>.

Loft Recordings, LLC has acquired Clarion Records. Stanley Schmidt, founder of Clarion, has retired and transferred all interests in Clarion to Loft Recordings. Loft will offer Clarion Records on the Gothic Catalog website along with its other "house labels" Loft Recordings, Gothic Records and reZound. Loft is also the exclusive North American importer of the British label, Quilisma. In addition, Loft will distribute the Clarion Records label through Allegro, Loft's North American distributor, and Priory Records in the United Kingdom.

Clarion Records features some of America's finest choirs, including VocalEssence Ensemble Singers/Philip Brunelle, Conspirare/Craig Hella Johnson, The Bach Choir of Pittsburgh, The Santa Fe Desert Chorale/Linda Mack, The Apollo Chorus of Chicago/Stephen Alltop, and many others. Two Grammy nominations for *Requiem* by Conspirare directed by Craig Hella Johnson were received by the label; one for Best Choral Performance and the other for Best Engineered Classical Album. Clarion also has several Super Audio CD offerings—two by Conspirare and one by the Bach Choir of Pittsburgh. There are four new releases slated for 2008.

A complete listing of Clarion Records titles can be viewed at <www.gothic-catalog.com/SearchResults.asp?Cat=803>. All titles are now available from The Gothic Catalog.

C. B. Fisk's newsletter *The Pipeline* includes updates on current projects: Opus 130 (four manuals, 75 ranks) at Orange County Performing Arts Center, Costa Mesa, California; Opus 133 (three manuals, 41 ranks) for First Presbyterian Church, Santa Fe, New Mexico; and Opus 134 (three manuals, 48 stops) for Covenant Presbyterian Church, Nashville. For information: <www.cbisk.com>.

Foley-Baker, Inc. of Tolland, Connecticut, will totally recondition Skin-

ner Opus 774 from St. Paul's Memorial Reformed Church in Reading, Pennsylvania. The all-original 29-rank organ was purchased in 2006 by St. Mark's Episcopal Church of Glendale, California, and is already at the Foley-Baker shops, where

it is scheduled for complete reconditioning and installation during 2009. St. Mark's features concrete chambers and good acoustics. James Wallace is director of music at St. Mark's. For information: 800/621-2624; <www.foleybaker.com>.



Allen Quantum™ Q-345 at St. Paul's Episcopal Church, Elkins Park, Pennsylvania

Allen Organ Company has installed a new Quantum™ Q-345 at St. Paul's Episcopal Church, Elkins Park, Pennsylvania. The project had been under consideration for many years, but took on a new urgency with the planned renovation of the entire sanctuary. The passage of time and water damage had rendered their 95-year-old pipe organ no longer playable. Various possibilities were explored, including renovation of the old pipe organ, marrying the pipes to a new digital organ, or total organ replacement. Entering into the decision was the plan to remove the sanctuary's pews and replace

them with flexible seating to accommodate different worship styles and community events. The organ console would need to be moved to different positions around the room, and the cost of rebuilding of the pipe organ was far above the available budget.

The Quantum™ Q-345 includes Quad Suite™ voicing, along with MIDI additions of the Allen Vista™ unit and an Allen Smart Recorder™. A custom organ dolly (there are four separate connections in each corner of the room) allows the organ to be moved wherever desired. Separate front and rear audio systems provide a full audio spectrum.



Christ the King Roman Catholic Church, Mississauga, Ontario, Canada

Schmidt Piano & Organ Service of Kitchener, Ontario, Canada, has completed the installation of a Viscount Prestige P-70 custom drawknob organ console with true-pipe technology® for Christ the King Roman Catholic Church in Mississauga, Ontario, Canada. The console features inlaid oak and custom trim woodwork, and has full MIDI interface capabilities for wind blown pipes.

Included in this installation is a built-in sequencer and factory-installed 128-orchestral voice MIDI sound module. The organ includes three 32' pedal stops and a "Schmidt Classique Custom Built Organ Sound System." The large organ

pipe façade is of oak to match the church furnishings. This was built in cooperation with Keates-Geissler Pipe Organs of Guelph, Ontario. Lighting and electrical requirements were provided by Conestogo Electric of Kitchener, Ontario.

Schmidt Piano & Organ Service is the eastern Canadian distributor for Viscount Church Organs of San Mon-daino, Italy, and also builds custom organs, "Schmidt Orgelbau," as well as pipe organs and organ sound systems. For information: 519/570-3280; <www.schmidtpiano.com>. Keates-Geissler Pipe Organs: 519/888-551-3393; <www.geissler.ca>.

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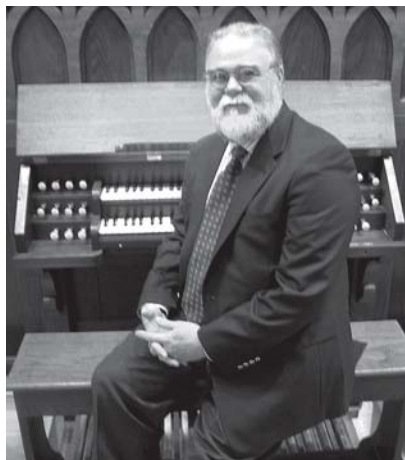
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In the wind . . .

by John Bishop



John Bishop

Organs aloft

A good friend worked with me for several years as a tuning assistant. He's a grand singer with lots of theater experience, and is music director of a nearby church where he presides over an ambitious choir program—one of those with the enviable problem of bursting the seams of the church's building. When someone new joins the choirs, it's hard to find her a seat. One day we were driving together to a tuning job, and I was guessing that the organ would be below pitch and we'd likely have to correct it—start over with a new "A," a new temperament, and then tune every pipe. Using sloppy slang, I said to Mark that we would probably pitch the organ. He jumped instantly into a hilarious romp with a flawless Scottish accent in which *Organ Pitching* was added to the Scottish Games.

If you're not familiar with Scottish Games, I invite you to take a look at <www.caledonian.org/usheavyevents.html>. This page is from the site of the Caledonian Club of San Francisco, and describes the history and rules of games such as the *Caber Toss* in which competitors throw a tapered section of a tree trunk, and *Weight for Height* where competitors in different classes throw 28, 42, or 56 pound weights over a bar (maybe the origin of the phrase, *hoisting a few*). I confess that I find a comical side to what is clearly a serious competition, and I still chuckle when the phrase *Organ Pitching* crosses my mind—not infrequently in the work of the Organ Clearing House! Don't know yet if we're going for distance or height. In either event we're likely to go akimbo—or is it a-kilter?

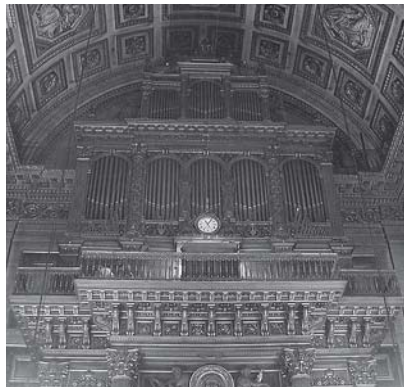
Sounds disrespectful I know, but there is a practical reality.

The organ loft

There's a narrow door in the narthex of the stone building. You open it and find a tight-radius spiral stairway. The wooden door at the top of the stairs is swollen in its frame—you have to give the bottom corner a little kick, and the



La Madeleine, Paris, France



Cavallé-Coll organ, La Madeleine, Paris France

door makes a characteristic shuddering sound as it opens. (There's usually a musty smell.) But your struggle is rewarded. You come around the corner to a breathtaking view down the nave. And there's the organ console, inviting you to send majestic sounds across the abyss. I'm thinking of an enchanting morning I spent at La Madeleine in Paris about ten years ago when a sub-organist showed me the organ that had been played by Saint-Saëns and Fauré. He said he had to go to a meeting—I could leave with him or be locked in with the organ for an hour or two until the meeting was over. I chose "B."

Lofty ideals

I know a different kind of organ loft. The hobbyist notices that a local church is closing. He has an old barn behind the house—why not nab the organ from the church and put it up in the hayloft. "I'll fix it up and install in the loft—it'll sound just like it did in the church."

Two or three sweaty Saturdays later, the organ is among 80-year-old vestiges of actual farming. "That's all the time I have right now. I'll set it up in a couple years." A year later, he sees a set of old wooden organ pipes at a flea market. Up into the loft they go. That's when he notices that mice have been running around the first deposit. "Oh well, I'll clean that up when I put the organ together." And so on . . .

It's easier to start a project than finish one.

Forty years later, the Organ Clearing House gets a call. "We've just bought a house, and there are a lot of antique tubes in the barn. Someone told us they're worth a lot of money." You know

what, probably not. On more than one occasion, I've recommended that such material be discarded or sent to the melting pot of an organ-pipe maker. And on more than one of those occasions, I've been berated, even abused, by people who angrily inform me that they thought the Organ Clearing House was "committed to preservation."

Rule number one: we can't save them all.

Rule number two: we should be sure we're working hard to save the good stuff.

Rule number three: you rarely find good stuff in a hayloft.

What can be saved?

The preservation of pipe organs is the principal activity of the Organ Clearing House. But as we are in the front line receiving news of organs being offered for sale, we know as well as anyone that it's not practical or possible to save them all. Our warehouse is full. If we come across an instrument important enough to preserve by placing it in storage, another has to be discarded. So how do we choose?

The obvious first answer is that we try to save the best ones. But it's not that simple. I notice that there are organs with lesser artistic content that are higher in usefulness. There are at least two basic styles of pipe-organ action that allow for more compact layouts—a good instrument in one of those styles may offer a terrific opportunity for a church that has limited space. Or a simple and non-descript electro-pneumatic organ might prove to be readily adaptable to a tricky physical situation. You can view such an organ as a kit by putting a good tonal structure on those sturdy chests. Be sure a good voicer has the chance to work his magic, and you'll have a winner on your hands. There's economy available in the reuse of well-made reservoirs, chests, swell boxes, and building frames, even if they're not from a major builder.

I believe that the ubiquitous 15-rank Hook & Hastings organ on which the OCH built its reputation is one of the most pure and artistically sophisticated versions of the American pipe organ, but I've learned to accept that those organs can be difficult to place in new homes. Along with their thrilling tonal structures come beefcake physiques. A 12-stop organ might have a footprint of fifteen feet wide and eight feet deep—simply too much for a lot of buildings. Most organs of that style (and they're not all by Hook & Hastings) are arranged internally with Swell-behind-Great. There's a simple frame with four sturdy legs and two long chest bearers holding up both manual windchests with walkboard between, and the organ is pretty deep from front to back. The relatively rare "stacked" version with Swell-above-Great is typically snapped up because those instruments require less floor space—but of course they stand taller and won't fit under the ceilings of many buildings.

Living in New England, we're surrounded by stately older churches. These are the buildings for which the 19th-century American tracker organ was conceived, and of course there's space



First Congregational Church, Woburn, Massachusetts



Hook organ, First Congregational Church, Woburn, Massachusetts

for them. But today's architecture has taken us far from the "here's the church, here's the steeple" kind of building. Contemporary churches can be high-end exciting buildings with creative designs and innovative interior spaces or simple buildings held up by laminated beams. In the first, perhaps the architect has not done enough homework to know how much space and what sort of acoustical environment a pipe organ needs. In the second, it's common that the area of the floor plan is misleading because the side walls are short and the pitch of the roof starts early. Nestling an organ up against a side wall doesn't allow the necessary height for an organ. And the rear balcony in such a building is likely to be suited for a Lilliputian choir, let alone anything resembling a pipe organ.

The standard and simple A-frame church building has been the natural breeding ground of the digital substitute for the pipe organ.

A Brobdingnagian setting

Jonathan Swift's novel *Gulliver's Travels* (published in 1726) gives us satirical views of international travel. Lilliputians (the residents of Lilliput) are

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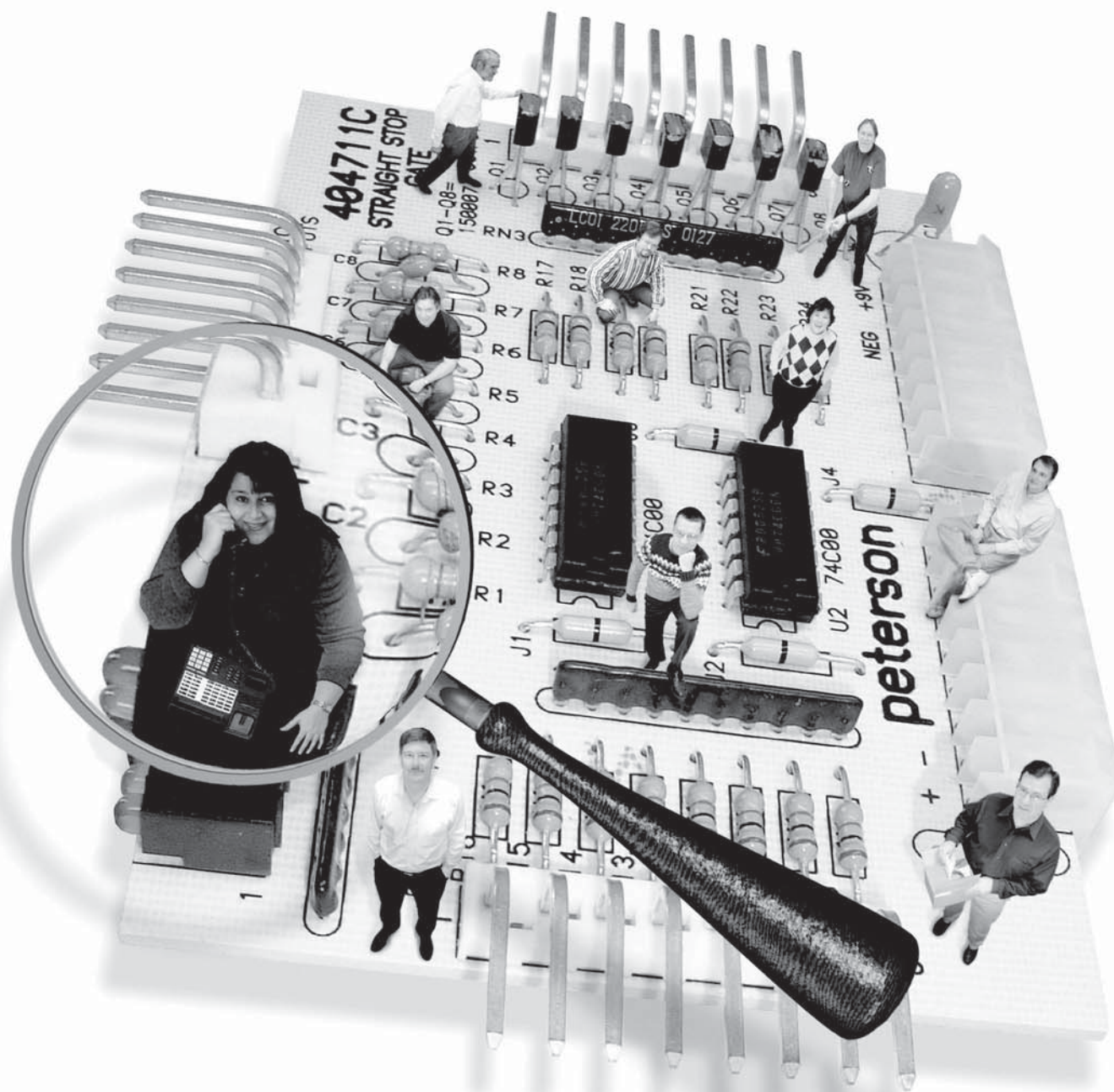
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about one-twelfth the size of humans, while Brobdingnagians (the residents of Brobdingnag) are about twelve times our size—a neat study in reverse ratios. These contrasting imaginary nations often enter my thinking as I travel among our clients. Too frequently I run my Stanley *Fat-Max*® tape measure up the back wall of a church and wish I could pull out another eight feet. (The Stanley is great for this because the blade is wide and rigid, and with a little practice you can run it 25 or 30 feet up a wall—a little like balancing a ball on your nose.)

Too often the challenge of the contemporary American organbuilder is to reconcile the seating capacity of a room with its ceiling height. We can imagine or devise formulas that define number of seats-per-rank, which are spoiled when given an 18-foot ceiling. Put 300 singing congregants in a room and you really want a 16-foot Principal.

When designing a sailboat, the difference in a foot or two of overall length can mean a huge increase in weight, sail area, and cost. Go from 35 to 37 feet and you might add 12,000 pounds to the weight of the boat. An architect or engineer can tell you the difference in price between an 18-foot and a 20-foot ceiling in a new church building. The 20-foot ceiling might allow that 16-foot Principal, but the cost of the building goes up by 40 percent. (This is when the price-per-stop of an organ becomes fictional—count in the cost of the new building and the 16-foot Principal becomes a four-million-dollar stop!)

But consider the example of the 1880s New England church building. A floor plan of 90-by-50 feet calls for a ceiling height of maybe 30 feet. There's a balcony stretching around sides and back, a seating capacity of 800, and that 40-stop organ sits comfortably up front. It's not necessary to make the lowest notes of the 16-footer be Haskell basses, it's not necessary to jam the Great chorus against the ceiling, and it's not necessary to cut the maintenance access under the Swell to 18 inches. I've measured people's shoulders to make that crawl-space as small as possible—that's not a good way to ensure the long-term reliability of a pipe organ.

I've got two things going on here—the preservation of vintage organs and the proportions of church buildings. The organs of the late-19th and early-20th centuries are telling us something about the natural proportions of buildings. Later 20th-century advances in building techniques have altered the proportions of modern buildings. My 19th-century model church is dominant in the local skyline because of its style of construction. A given floor plan determines a ceil-

ing height. The ceiling height determines the pitch and loft of the roof because the timbers that hold up the ceiling are directly related to height of the roof.

The builder of a new pipe organ has some flexibility in design to make a few large pipes lie down or go wider rather than taller. But if you're interested in the preservation of a vintage organ, you have a hard time when working in modern cost-effective worship spaces.

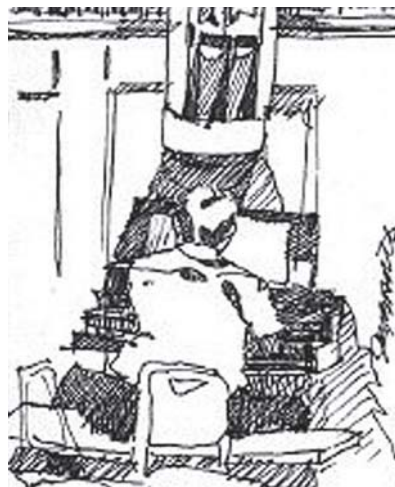
Reinforced concrete and steel or laminated beams allow us to have lower ceilings in wider rooms. Saves money in construction, but the majesty is lost. When your church is thinking of building a new sanctuary, slip a few photos of the "real thing" on the conference table. Your organbuilder will thank you.

And as we preserve those instruments built in earlier ages, let's be sure we're choosing the good ones. There's no room for mediocrity in pipe-organ building. That's when we decide to pitch them.

While you're reading online about Scottish Games, take the natural leap to read about bagpipes, especially the jokes. How can you tell a piper with perfect pitch? He can throw a set into a pond without hitting any of the ducks. ■

On Teaching

by Gavin Black



This & that

As I mentioned in last month's column, this month I will provide a sort of miscellany or potpourri of brief thoughts, ideas, and anecdotes that will amount to "light summer fare," but which I hope will be interesting. Some of this column will introduce subjects that I will take up more fully later on.

Organ pedagogy

When I was a graduate student in organ performance at Westminster Choir College in the mid-80s, I took—as was required—the course in organ pedagogy. This course was, in those days, set up in an extraordinary way, and it ended up having a strong influence on the way that I think about teaching. The course was not a step by step traversal through a particular method of teaching. It did not purport to teach us *how to teach* in any technical sense. Rather, it was a kind of colloquium loosely organized around the notion of teaching but really concerned with what it means to be a musician, an organist, a performer, a colleague, and, indeed, a teacher. The course—and this was the crucial part as far as I was concerned—was taught by all six members of the organ department in turn, each one taking two or three weeks, and sharing whatever he or she thought was interesting, useful, or important for us to know.

Structured this way, the course taught us two lessons before we even stepped into the classroom. The first of these was that learning to be a teacher did not consist of learning some other (presumably older) teacher's method, or, more broadly, did not necessarily consist of learning a method at all. The second was that diverse or divergent points of view were worthy of respect, and that anyone who had experience and something to say was worth listening to, even if he or she was not your own teacher, and—especially—even if he or she was rumored to have an approach or a philosophy that was different from your own, from your teacher's, or from what you were used to.

(The Westminster organ faculty at that time was such an extraordinary group and represented such a great amount and diversity of experience that I would like to record here, even though it is already of course a matter of public record elsewhere, the names of the teachers who made up that group, in order of their seniority at the time. They were Donald McDonald, Eugene Roan, Joan Lippincott, Robert Carwithen, William Hays, and Mark Brombaugh.)

Two kinds of teaching

The whole phenomenon of declaring that "there are two kinds of" something—usually "people"—is somewhere between a joke and an oversimplification. My notion that there are two kinds of teaching is the latter: an admitted oversimplification that, if it is recognized as such, might be interesting. The first kind of teaching is the normal kind: a student comes for a lesson more or less every week, and practices regularly. The work of these lessons is organized in a fairly systematic way, and the teacher's

job in large part is to help the student make systematic progress, with each lesson building upon what came before. This will always be the largest and most important part of what goes on in the teaching/learning process, especially when that process addresses an area that involves technical skill.

The second kind of teaching is that in which a teacher says or does one simple thing that—very quickly, almost suddenly, with little or no need for follow-up or amplification—makes a significant or even crucial difference to the student. This is a kind of teaching by "revelation" or "enlightenment." Of course—as I have experienced myself!—this concept can lead towards arrogance ("I will bestow Pearls of Wisdom upon my students as if I were a great Guru") and laziness ("I need not undertake the grinding work of helping my students develop a systematic lesson and practice plan").

(I should mention that I think that laziness can be quite useful sometimes—more about that below—but that arrogance probably cannot.) The antidote to this arrogance and laziness is the realization that, if sometimes something that you say or do as a teacher can have a revelatory effect upon a student and can create as much progress for that student as you might expect to achieve in a semester of work, it is always impossible to know or even guess in advance what might have that effect or serve that role for a particular student. It is not really something that you can do on purpose!

Here are four almost offhand remarks made to me over the early years of my own organ and harpsichord study, by four different people, some of whom were official teachers of mine and some of whom were not, each of whom turned out to be about as important to my learning as any given few months of studying and practicing:

1) After listening to me play a bit of a Bach fugue on the organ in my first year of organ study, an astute listener commented that I should listen to my playing of the subject in the pedals, and then try to recreate that effect in the voices that were on the manuals. This taught me that sometimes the visceral, kinesthetic, dance-like feeling of pedal playing can be a good intuitive source of rhythm, shape, and liveliness.

2) Early on in the time when I was studying organ with Paul Jordan—probably in about 1973—I was trying to play a short piece for him. Whenever I made a wrong note, I hesitated, or stopped, or tried to go back. Paul said to me that I should always know before I started a passage whether I was, on the one hand, *playing* it, or, on the other hand, *drilling* it. If the former, then I should be utterly committed to keeping it going, never breaking rhythm, always thinking about the next thing, not worrying about what just happened. If the latter, then I should know in advance what bit of the music I was drilling, and indeed go back and repeat it as many times as I needed to, but on purpose, not as a result of letting myself be derailed. This brief comment was, I believe, the source of at least half of my own ability to practice effectively and to perform, and to help others learn how to do the same.

3) A young but experienced virtuoso harpsichordist with whom I was chatting one day in the late '70s, commented that any gesture that a person could perform at any given (slow) speed, could also—absolutely certainly—be performed at *any* (faster) speed, given appropriate practicing. I had no way of actually evaluating the truth of this claim at the time, but I kept it in mind. In the end it provided more or less the other half of my own ability to practice effectively and to teach effective practicing.

4) In the spring of 1979 I was studying privately with Prof. Eugene Roan, a few years before I studied with him as a graduate student. I played one of the *Well-Tempered Clavier* fugues for him on my new harpsichord, and he commented that he couldn't hear a certain motif when it entered in the top voice. I think that I said something about harpsichord voicing, or acoustics, but he suggested that I simply make the theme a

Rycote Chapel, Oxfordshire



Rycote Chapel was built in the fifteenth century and visited by most of the Tudor monarchs during their visits to the nearby Rycote Palace, now long since demolished. The village of Rycote is mentioned in the *Doomsday Book*, but this too has long since vanished. The palace was once an important royal residence and Henry VIII spent part of his honeymoon there with his fifth wife. The chapel now belongs to English Heritage. It has some interesting furnishings including carving, almost certainly by Grinling Gibbons.

The new organ has been designed to fit in well with its ancient surroundings. It sits on a musicians' gallery at the west end of the chapel and complements the reredos at the east end. It is finished in natural waxed oak with rich carving, also in oak.

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bit more detached, and he demonstrated that it could indeed be heard better that way. He floated the idea that the sound of the instrument was telling me something about how to play the piece. At the time I was very committed to the notion that this theme *should* be articulated a certain way, and that it should be played exactly that way every time that it came in. I didn't want the instrument to try to force me to depart from my plan. However, that moment was the beginning of my considering the idea that interpretation could be, in effect, a collaboration between analytically derived ideas and acoustic- or instrument-derived sonic realities, and that neither side of that picture should be ignored.

Laziness

We clearly live in an era when everyone is expected to work all of the time. In fact, on the day when I am writing this, there are news stories floating around about attempts to get people to "turn off their BlackBerry's" at least while they are at the beach or at a ball game. The need

for such an attempt says a lot. In some fields the essential source of pressure to work all the time is external: the corporation, the boss, the client. For an enrolled student there is the pressure of grades, prizes, recommendations, etc. For any student there is the pressure of pleasing the teacher. In a field that specifically requires technical prowess, like playing a musical instrument or a sport, there is also the inner pressure of wanting to get better and better—to become more accomplished than it is actually possible to be, in order to hold at bay the fear of not being accomplished enough.

I myself have had exactly one period in my life when I actually practiced about ten hours a day, on average, for quite a few weeks in a row. This was when I was first learning to play the *Art of the Fugue* on the organ. It was, and is, that hard: I practiced for eight hours on the very day when I first performed it. Obviously this is not normally recommended. I believe that I or just about anyone would burn out before too long on this kind of schedule. It was certainly exhilarating to do it

for a while, though.

I am, however, fundamentally quite lazy. I love sitting on the couch watching TV or reading or chatting with friends, and I believe that doing a reasonable amount of that kind of thing is clearly good. Resting and recharging is good (crucial!) for work, and doing things that are not work is good for life. However, I want to point in particular to one way of harnessing laziness that I think is really useful. The impulse towards laziness can be used to help us (and our students) to become aware of what is really important to us and what is not. Certainly it was important to me to learn the *Art of the Fugue*. I behaved like a working fiend then, long before the invention of the BlackBerry. Many other things that I think about doing also turn out to be important enough to me that they overcome whatever inertia I may have. And of course some things one just has to do. However, in the areas of life and of musical work that are optional—choices about what pieces we want to work on, or whether to get a harpsichord and learn

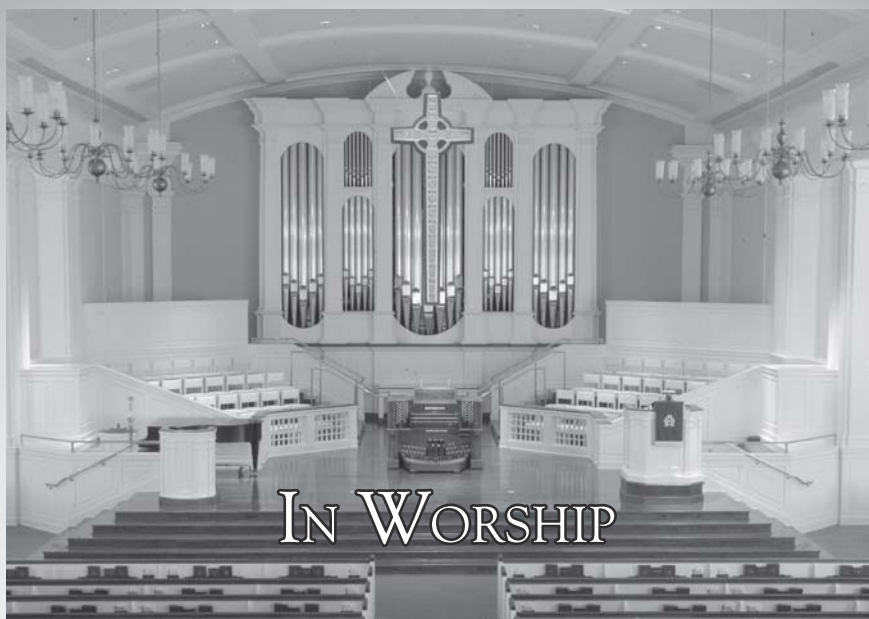
how to keep it tuned and working, or whether to learn clavichord technique, or whether to try to become a good golfer or to read all of Joyce or Dante or Wodehouse—we should always be attuned to the voice that keeps us informed as to whether we would actually rather be napping. Sometimes, to be sure, this voice is misleading, and represents only a fleeting bit of tiredness or inertia. Sometimes, however, it can help us not bother with things that are really not valuable enough to bother with, and to focus on the things that are (and to take an occasional nap).

This ties in with the last subject for this month:

Motivation

I am convinced that working on learning a piece of music is a totally different experience depending on whether you do or do not really want to be working on it. And, as an extension of that, I am convinced that the whole project of working on becoming a musician (organist, harpsichordist, or anything else) is a

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completely different project depending on whether you are by and large working on music that you really, truly want to be working on or you are not.

I also believe that the artistic results that a performer can achieve—and the level of likelihood that it will be a worthwhile experience for a listener to hear that performer's performance—are proportional in large part to how much the performer likes the music and really wants to be playing it.

I have seen evidence for this with myself and with every student that I've ever worked with. But one story illustrates it very clearly and strikingly.

I came to know an organ student, not my own, who had an interesting life history. He had been a member of the clergy, and cared about both the church and church music. He had always been a musician, but had lately decided to shift his work into music as such, rather than the ministry. He was still a young man, though old for a student. He had made this decision thoughtfully and was certainly highly motivated. However, for the first year or so of formal study, during which time his teacher asked him—quite reasonably, by usual standards—to work on a cross-section of standard repertoire, he found it all to be a chore, and grew less interested. He tried to be conscientious about his work, but no one found his performances all that exciting, and he became uncertain about his choice to enter into this kind of work.

Later on, after a year or so of study, his teacher decided that it was OK to let him focus, exclusively for the time being, on a certain, admittedly very narrow, slice of the repertoire that he had always particularly loved. At this point his demeanor and manner changed—much for the better—he abandoned his thoughts of abandoning his musical calling, and, most interestingly, he began for the first time to give performances that were exciting and interesting, that really contributed something artistically and enhanced the lives of those who heard them.

This was a long time ago: before I started teaching. It left me with a suspi-

cion that whenever I did start teaching, I would have a strong bias in favor of letting students choose essentially all of the music that they wanted to work on. I have indeed followed that practice—100% as far as I can remember—and I think that it works extraordinarily well. Of course it raises issues about how students can inform themselves of what music is out there, and it confronts such ultimate questions as “what if someone never plays any Bach in their whole life? Can they be considered a real organist?” These are valid concerns, and I will, at some point in the future, write a column or two on exploring and choosing repertoire. My point here is just that the motivation provided by genuine inner excitement about the music being worked on is a powerful force that we should never ignore.

Next month I will start the new school year with a series on the teaching of contrapuntal keyboard music. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He welcomes feedback by e-mail at <gavinblack@mail.com>. Expanded versions of these columns with references and links can be found at <http://www.pekc.org>.

Music for Voices and organ

by James McCray

Falling forward: Rally Sunday

My candle burns at both ends.
It will not last the night;
But, ah my foes and, oh, my friends—
It gives a lovely light.

*Edna St. Vincent Millay
(1892–1950)*

An unknown wag once said, “After all is said and done, more is said than done.” So for those of you enjoying a respite from the weekly anthems during this summer break, there is still time to anticipate the return of the choir on Rally

Sunday. There are several outlet houses that offer discounts on bulk orders during the summer, with the understanding that all music will be sent in time for the beginning of the choir season in early fall. I have been doing that for years, and the savings usually amount to being able to order two or three extra anthems.

Even though we all need that change of pace, the value of spending a few hours looking over the church calendar to see what texts might be useful in the fall, and finding attractive music based on those texts is time well spent. As author Richard Bach said, “The more I want to get something done, the less I call it work.” So, consider your ratio of new settings to previously performed works. If, for example, you try to perform at least one new anthem each month to expand the choir's repertoire, then solid growth is taking place. Unfortunately, some choir directors do not have the luxury of a budget that allows much, and the purchase of the Christmas cantata often depletes the coffers, so the purchase of several new anthems or Psalm settings is impossible.

Many churches have a Rally Sunday, which is a day when the fall Sunday School classes begin, the choir returns, and the activities throughout the church seem to increase. Those folks who for one reason or another have been absent from the weekly services fill the pews again, and those halcyon summer days fade into the past. But, in this energy there comes excitement. For church choir directors, the resumption of the weekly rehearsals is usually a blessing. Conducting and teaching are an obsession, and without a choir of willing singers, there is a void in our lives. The singer/actress Julie Andrews expresses it this way: “Some people regard discipline as a chore. For me, it is a kind of order that sets me free to fly.”

Have your choir begin their rehearsals at least one week before they are scheduled to sing. Most Rally Sundays begin after Labor Day, which this year is September 1, so starting the last week of August gives you two weekly rehearsals before the first Sunday of singing. That gives you time to help them get their voices back in shape and also to work ahead to learn new music. Consider starting the year with gala repertoire that might include a brass choir, a musical processional, or some other special aspect to the service. It will inspire the choir and the congregation, and could even result in the recruitment of new singers. Although we think of autumn as a time when things die, in church choirs it is a time of rebirth. Plan for it now. Be reminded of the words of Benjamin Disraeli: “The secret of success is consistency of purpose.”

Music with brass

Let All the World in Every Corner Sing, John Behnke. SATB, organ, optional congregation, 3–5 octave handbells, and brass quartet, Concordia Publishing House, 98-3672, \$1.60 (M).

This George Herbert text is great for Rally Sunday, here in a new setting. The music is not difficult, and with all the various performers it is certain to launch the year in a very festive way, especially with the broad closing statement at *fff*. The congregation's part is on the back cover; they sing, at times, on both the refrain and the verse. Only about half the setting uses the choir in four parts. A full

score with instrumental parts (97-6954) and a handbell score (97-6955) are available from the publisher.

All Hail the Power of Jesus' Name, Robert J. Powell. SATB, organ, optional brass quartet, and timpani with congregation, GIA Publications, G-6750, \$1.75 (M).

Powell uses “Coronation,” the tune most associated with this text, for his setting. After a brass and organ introduction, the hymn tune is sung in unison by everyone and then in two parts for the second verse. Unaccompanied choir is used for the third verse. The last verse employs a soprano descant above the choir/congregation melody while the brass play a busy, festive accompaniment. The congregation's music is on the back cover for duplication. With the unaccompanied verse, this setting is slightly more challenging than the previous piece, but clearly not difficult for most choirs.

Praise the God of All Beginnings, Roy Hopp. SATB, organ, assembly, and brass quartet, GIA Publications, G-5334, \$1.40 (M).

This anthem, based on the tune “New Beginnings,” which received an award in the 1999 St. Paul's Millennium Hymn Competition, follows the same structure as the Powell setting, although here verse three is sung by women with accompaniment instead of an unaccompanied choir. An assembly part for duplication is on the back cover, and the brass parts are available from the publisher (G-5334INST). The music is easy and very pragmatic, and although the melody is less familiar the text is excellent for a new start of the choir's year.

The Mighty Power of God, Mark Hayes. SATB, keyboard, optional brass and percussion, Beckenhorst Press, BP 1616, \$1.65 (M+).

For those churches with a large choir, this is a sure winner to start the year—the music is so exciting for this Isaac Watts text. Using clever rhythms of syncopation and a wonderful six-part brass accompaniment with percussion, the music dances along joyfully. The setting is not really difficult, but there are extended areas of divisi, usually with pulsating chords of shifting meters that contrast with the unison and three-part sections. Great music and arrangement and highly recommended.

With organ

Sing to the Lord a New Song, Raymond Weidner. SAB and organ, Paraclete Press, PPM00809, \$1.60 (E).

Using an ABA format with the middle section in a more sedate, but faster unison, this setting is useful for a smaller church choir lacking tenors. The outer sections also are dominated by unison singing, but have changing meters with the choir often singing in alternation with the organ. The music is calm, with the organ and choir each on two staves.

Surely, It Is God (Ecce Deus), Julian Wachner. SATB divisi and organ, ECS Publishing, No. 5839, \$2.65 (D).

This is the first movement of Wachner's set titled *Three Songs of Isaiah*. The organ music, on three staves, draws heavily on an improvisatory element with the left hand playing notes organized in boxes that are meant to be performed freely

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for extended periods of time while the right hand plays a notated musical line; the pedal has long sustained whole notes that are tied throughout. The choral music is predominantly syllabic, dissonant lines. This work requires solid performers in all sections and an organist with a spirit of adventure.

With piano

A Church, Jay Althouse. SATB, piano, with optional solos or children, Hope Publishing Co., C 5511, \$1.70 (M-).

The text describes what makes a church (people, building, children, etc.). The music has the character of a "pop" song with a melody that is simple and memorable. The accompaniment often has arpeggios in the left hand and is very easy. The choral music, on two staves, has sections that could be sung by soloists. Easy music for a small choir.

A Canon of Praise, Natalie Sleeth. Three part (treble or mixed), with piano, and optional handbells (3 octaves), Choristers Guild, CFA79, \$1.60 (E).

This is a typical Sleeth setting that develops a canon from a tuneful theme; however, the handbell part has been added by Kathy Lowrie and consists primarily of static chords that are doubled in the keyboard. All choral parts are in treble clef. There are various sections of separate canons, which eventually merge into a three-part setting that combines the themes.

Other

Laudate, Noel Goemanne. SATB unaccompanied, Alliance Music Publications, AMP 0403, \$1.60 (D).

Goemanne uses a rhythmic, syncopated theme that is fast and very articulated. The music moves through various sections of changing meters and moods. Only one short phrase is in English, and the title phrase is the primary text. There is a sophisticated soprano solo that soars above the ostinato-like choral patterns.

Very exciting music that will require a good choir.

May the Love of God Enfold You, arr. Henry Kihlken. SATB, keyboard, with optional violin, Coronet Press of Theodore Presser Co., 392-42393, \$1.50 (M).

This is an expressive anthem in which the violin is prominently featured throughout; its music is separate on the back cover. There are some divisi passages for the women. The text and mood might seem unusual for a Rally Sunday service, but for those choirs that also provide an offertory, this would give a lovely contrast to the typical loud, festive anthem, and could be used at various other times in the year. Very effective music.

Book Reviews

The Stylus Phantasticus and Free Keyboard Music of the North German Baroque, Paul Collins. Ashgate Publishing Company; 246 pp., £50, <www.ashgate.com>.

Stylus phantasticus is an expression that is heard and read frequently today, particularly relating to Buxtehude; many performers have a general awareness of its overall meaning without being able to define it clearly within its historical context. In this exciting book, Paul Collins discusses in five chapters the origins and historical development of the terminology referring to the so-called *stylus phantasticus*, with a detailed reference to the Kircher-Mattheson dichotomy—the change from a being a vehicle for the display of compositional exactitude to a performance-oriented concept—finishing with an analysis of its appearance in keyboard compositions by the North German masters.

The first chapter introduces the classifications of musical style during the seventeenth and early eighteenth centuries (up to 1740) by leading theorists including Scacchi, Kircher, and Mattheson, as

well as lexicographers including Janovka, de Brossard, and the encyclopaedia compiled by Johann Walther. Mattheson's indebtedness to Scacchi is explored, as is the threefold system of Christoph Bernhard—who may have studied with both Scacchi and Siefert, who opposed Scacchi's theories. Walther's *Musicalisches Lexicon* of 1732 is considered, and also mentioned is the *Musical Dictionary* of 1740 of James Grassineau, much of which is based on de Brossard, but the author does consider the *stylus phantasticus* to be an easy humorous lesson free of all constraints. The centerpiece of the chapter is a discussion of the celebrated *Musurgia Universalis* of 1650 by Athanasius Kircher, whose influence on musical style theory especially in central and northern Europe during the following 100 years or more was of paramount importance. Its classification system is discussed in particular detail.

The second chapter gives a full account of Kircher's understanding of what he himself termed the *stylus phantasticus*, including details of the rhetorical figures that were an essential part of the contemporary musician's education. An examination of the five musical examples accompanying Kircher's text will be of great interest, particularly the comments on Froberger's *Hexachord fantasia*. The translations of Kircher's sometimes convoluted Latin will be a welcome addition to the text.

The third chapter examines carefully the *stylus phantasticus* in eighteenth-century writings already mentioned in the first chapter, including Janovka (1701), Brossard (1703), Mattheson (various), Walther (1732), and Grassineau (1740), and discusses the transformation of Kircher's original concepts, generally taken as the starting point. Mattheson's *Orchestre* treatises are given attention, particularly *Das beschützte Orchestre* in which he discusses the style for the first time. It is in *Der vollkommene Capellmeister* that Mattheson identifies most closely those genres associated with the style, and Collins discusses the intriguing musical example of a Froberger toccata

that is actually by Buxtehude as well as a Froberger fantasia that remains unidentified, pondering whether Mattheson's examples were simply ill-chosen or whether there is a deeper reason for this selection. Also clearly presented are Mattheson's ideas seen through a consideration of his own keyboard sonatas as well as the possible influence of Locke's empiricism. Mattheson's own list of those composers who "do not deserve to have their names consigned to oblivion" makes interesting reading.

The fourth chapter looks at the origins of the *stylus phantasticus* and the style's relationship to rhetoric, opening with Mattheson's inclusion of the notable Italian composers Merulo and Rossi as examples of diligent fantasy makers; but today it seems amazing that the widely published Frescobaldi was mentioned by neither Kircher nor Mattheson—nor were the Italian composers for violin and lute who wrote equally "fantastic" pieces, whose works and contributions to the genre are discussed here. Following this Collins discusses the keyboard toccatas of Merulo, Frescobaldi, and Rossi as exemplifying more than other keyboard genres the *stylus phantasticus* as understood by both Kircher and Mattheson. Examples from works by each of these composers illustrate admirably the illuminating commentary on the concept, but it is a great pity, however, that Collins does not mention Frescobaldi's slightly earlier contemporaries, the Neapolitans Trabaci and Mayone, whose first books of keyboard pieces, published in 1603 and 1609, respectively, include the first published pieces displaying facets of this style. The final part of this chapter acts as an introduction to chapter five, focusing on the *stylus phantasticus* and rhetoric as being complementary rather than mutually exclusive.

The final chapter, taking up almost half of the book, presents a critical approach to the free keyboard works of the north German organ school and the *stylus phantasticus*. An examination of Froberger's toccatas, the genre most representative of the fantastic style for

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the northern theorist, is followed by their influence on Froberger's friend Matthias Weckmann and on Louis Couperin in Paris. The comments of Princess Sybilla and of Constantijn Huygens that Froberger's works could be played correctly only by those who had studied with him are here equated with Mattheson's comments. German composers whose keyboard works are discussed and analyzed in penetrating detail include not only the well-known Buxtehude, but also those who are not so often played today such as Tunder, Reincken, Lübeck, Leyding, Böhm, and Bruhns, exponents of the multi-sectional *pedaliter prelude*. Many of these composers also utilized the stylus phantasticus in their instrumental works, and comments in this chapter could be usefully taken on board by players of these as well.

The book is rounded off by a short conclusion that sums up the objectives and the development of the concept of stylus phantasticus, referring particularly to the relationship between fantastic style and rhetoric and the importance of delivery, i.e., performance of the finished work.

Paul Collins has succeeded in writing a most readable account of this fascinating subject, particularly in clarifying the changes over the hundred years or so since Kircher's mentioning it. There are copious music examples within the book, although perhaps a transcription of the lute work into keyboard tablature would have made it accessible to the majority of readers. The comprehensive footnotes to the individual chapters are gathered together at the end of the book, which does have the disadvantage of making the reader turn backwards and forwards continuously. A full bibliography enables the reader to consult further reading on this fascinating subject. The very detailed treatment offered here should be of the greatest interest to all who play the north German repertoire in particular, placing its assimilation of southern European style in a historical context.

—John Collins
Sussex, England

New Recordings

Two by 2: Two Organ Symphonies on Two Magnificent Organs. Jan Kraybill, organist. Honu Records & Media, JK0401, <<http://cdbaby.com/cd/kraybill>>.

Two of the Midwest's largest and best-known pipe organs are located in two sanctuaries of worship that are located directly across the street from each other at Community of Christ Interna-

tional Headquarters in Independence, Missouri—a 5,800-seat Auditorium, completed in 1962, and the 1,600-seat Temple, which was finished in 1993. The name Community of Christ is relatively new, having only been in existence for six years. The church was formerly known as the Reorganized Church of Jesus Christ of Latter Day Saints.

The Auditorium organ, Aeolian-Skinner Op. 1309 (1959), was the dream of Bethel Knoche (staff organist until 1967) and consultants Harold Gleason and Catharine Crozier. Joseph Whiteford, second president of Aeolian-Skinner Organ Company, wrote a letter to Jack Schneider in October 1959, one month before the Auditorium organ's first recital, stating that this organ was the finest organ that Aeolian-Skinner had produced since G. Donald Harrison's death. Completed in 1959, by 1962 the organ was the subject of a weekly radio broadcast entitled *The Auditorium Organ* that lasted until 1993. It was through this radio program that many people in the United States became acquainted with organ music. The organist for the majority of these radio broadcasts was Auditorium Organist John Obetz, who succeeded Bethel Knoche as Principal Organist for the Reorganized Church of Jesus Christ of Latter Day Saints in the summer of 1967.

The Auditorium Organ originally comprised 110 ranks and has remained the largest organ that Aeolian-Skinner built completely from scratch after G. Donald Harrison's death. Michael Quimby of Warrensburg, Missouri, along with former Aeolian-Skinner employees John Hendricksen and Thomas Anderson, renovated and revoiced the Auditorium organ over a period of four years 1984–1988. Three new ranks have been added over the past forty years, bringing the organ's current size to 113 ranks and 6,334 pipes.

The year 1993 signaled the completion of the Community of Christ Temple and the Casavant Frères Limitée Op. 3700, which is located in a commanding position at the front of the Temple sanctuary. Designed by Jean-Louis Coignet, Casavant's tonal director at the time, the organ comprises 102 ranks, 5,685 pipes, and is the third largest Casavant organ in the midwestern United States. Due to the Temple's large size (over one million cubic feet), Casavant extended some of the pedal stops into the manual range, thereby creating a Résonance division—a concept first utilized on Casavant's Op. 3603 at the University of Nebraska at Omaha. Both the Auditorium and Temple organs are featured in daily organ recitals from June to August and weekly Sunday afternoon recitals throughout

the rest of the year.

Jan Kraybill became Principal Organist for the Community of Christ upon John Obetz's retirement in 1998; she now serves as both Principal Organist and Director of Music for the denomination. Originally from western Kansas, Kraybill completed degrees in music education and piano performance from Kansas State University and a DMA in organ performance from the University of Missouri-Kansas City under the tutelage of John Obetz. She leads an extremely active career as a church musician and recitalist. This is Kraybill's first solo organ recording, in which she firmly establishes herself as one of this country's up-and-coming organists.

This recording is also the second commercial solo organ recording of the Temple organ and the first recording that features both the Auditorium and Temple organs on the same recording. The first solo recording of the Temple organ, which is unfortunately out of print, was entitled *John Obetz, Casavant Organ Inaugural Recital—RLDS Temple, Independence, Missouri* (RBW Records, RBWCD006). This recording featured a variety of repertoire, including works of Bach, Dandrieu, DuMage, Franck, Howells, Kemmer, Messiaen, and Reger. A second Obetz recording, *Festival of Organ and Brass* (RBWCD008), is still available and features the Casavant in ensemble literature of Karg-Elert, Pinkham, Bach, Peeters, Purcell, Widor, and Richard Strauss with the Missouri Brass Quintet.

Kraybill elected to record Widor's *Symphony No. 5 in F Minor*, op. 42, no. 1, on the Temple organ. This symphony has long been famous for its concluding Toccata, which has been excerpted in many organ concerts and organ recordings. Even the complete symphony has received its fair share of recordings, with twelve recordings currently available in the current Organ Historical Society catalog alone. A study of these recordings reveals that seven of the twelve recordings were recorded by European organists on organs in France, four were recorded by American organists on organs in the United States, and one was recorded by a British organist on an organ in England.

With so many commercial recordings of the Widor Fifth Symphony available, the majority of which were recorded in France on French organs, one might ask what Kraybill's recording brings to the table that help it distinguish itself. The short answer is—it brings everything. All aspects of Kraybill's Widor performance are just right—musical playing, well-chosen tempi, adherence to the composer's specified registration indi-

cations, a fine organ well suited to the music, and a reverberant acoustic. This reviewer's favorite moment in the entire recording is the recapitulation section of the first movement, where the full organ resources of the Casavant are nothing short of stunning, and combined with Kraybill's musicianship and drive, leave indelible impressions of majesty and awe that the listener will not soon forget. The other movements, including the famous Toccata, all receive secure, assured performances that highlight Kraybill's musical playing and some beautiful sounds on the Casavant, such as a lovely Hautbois, a soaring Flûte harmonique, lush strings, a warm panoply of *fonds d'orgue*, and a fiery, full Swell division. Why should one listen to the Widor Fifth Symphony played on the Temple's Casavant organ when there are plenty of these recordings that are recorded on French organs, many of which Widor would have known? Although opinions on this might differ, this reviewer feels that the Temple Casavant organ is a fine example of North American organ building with a definitive nod in the French direction and therefore lends a convincing voice to Widor's beloved symphony.

While the Temple organ is still the relatively new organ on the block, the Auditorium organ is an old friend to the Midwestern organ scene. In addition to being featured on a weekly organ radio broadcast for thirty-one years, the Auditorium organ was recorded frequently—this is the eighteenth commercial recording of the Auditorium organ. Kraybill has elected to record on the Auditorium organ what perhaps many consider is the most monumental organ work ever written by an American composer—Leo Sowerby's *Symphony in G Major*. Originally conceived for the legendary concert artist Lynnwood Farnam, this is a work of titanic proportions—it is about forty minutes long, with the first movement alone taking nearly half of that.

Farnam's untimely death in 1931 left the symphony's world premiere to Porter Heaps and, since then, several dozen organists have played the symphony in its entirety, and scores more performed singly either the scherzo (*Fast and Sinister*) or the monumental concluding *Passacaglia*. Nevertheless, only six organists, including Kraybill, have ever recorded the complete *Symphony in G Major* since its conception during the years 1930–31, although two of the artists recorded it multiple times.

Catharine Crozier recorded Sowerby's symphony three times. Her first recording, made at Washington National Cathedral for the Aeolian-Skinner Organ Company in 1942, has apparently disappeared without a trace. It is not known if this 78 rpm recording was ever issued on a commercial label. Indeed, its existence

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is known only through a surviving piece of correspondence. Crozier later recorded the symphony in 1952 on a monaural LP at First Baptist Church in Longview, Texas (Kendall 2554), and over four decades later in 1987 at the Groton School in Groton, Massachusetts (Delos D/CD 3075).

E. Power Biggs, who gave the symphony's first UK performance (and world premieres of seven other Sowerby works), recorded the Sowerby symphony twice, a 78 rpm set in 1940 that has never been reissued on LP or CD, at Harvard Memorial Church (RCA M 894), and a second recording in 1954 at Methuen Memorial Music Hall. Unfortunately, this effort, recorded monaurally together with Farnam's *Toccata* and meticulously edited by Biggs himself, made for Columbia Masterworks during the transition to stereophonic recording, was never issued.

The two recordings from the stereophonic LP era are Gordon Wilson's in 1965 at Mershon Auditorium on the Ohio State University campus (Century/Advent 039-745) and David Mulbury's, made in 1970 at Second Presbyterian Church in Indianapolis, Indiana (Lyricord LL 7306). William Whitehead made the first CD recording of the symphony in 1989 at Washington National Cathedral in Washington, D.C. (Resmiranda 8004).

Sadly, though, only two of these recordings are currently available—Crozier's Groton School recording and William Whitehead's. Kraybill's recording provides a third alternative. A fourth recording, made by Robert Parris on the Skinner organ (Op. 655, 1926) at St. Paul's Episcopal Church in Rochester, New York, as part of a three-disc Sowerby collection, is scheduled for release in winter 2008 on the Naxos label. Interestingly, all but one of these recordings were made on either Aeolian-Skinner or E. M. Skinner organs. The one exception, and by coincidence the rarest of extant recordings of the symphony, Gordon Wilson's, was made on an organ built by the Schantz Organ Company.

The musicality and drive that Kraybill exhibits in the Widor continue in abundance in her reading of the Sowerby symphony. She traverses the expansive first movement with ease and élan, building to a powerful, scintillating climax and then easing gently to the concluding measures, which showcase Aeolian-Skinner signature strings with the 32' Pedal Principal providing gentle undergirth. The late professor Robert Rayfield of Indiana University, a former Sowerby student, wryly suggested the Symphony's second movement, *Fast and Sinister*, is fast for the listener and sinister for the performer. Kraybill navigates it with acrobatic assurance, maintaining an exciting tempo and firm pacing throughout. The Antiphonal Trompette-en-Chamade, inspired by the magnificent State Trumpet on the Aeolian-Skinner organ at the Cathedral of St. John the Divine in New York City, sounds the final trumpet call that signals the movement's conclusion.

Kraybill opens the concluding *Passacaglia* with quiet conviction, building the drama and excitement of this large passacaglia to its monumental conclusion using the Auditorium organ's full resources with creativity and good taste. The tonal orientation of the Auditorium organ, rooted in the American Classic style of organ building, is well suited to this monumental work of organ literature, written just as this movement in organ building was gaining momentum in the 1930s.

How does Kraybill's recording of the Sowerby symphony compare to the other recordings that have been made? Perhaps the letter from Leo Sowerby to G. Donald Harrison, now located in the E. Power Biggs Collection at Boston University, might best answer this question. Harrison had requested that Sowerby tell him if he preferred Crozier's 1942 recording at Washington National Cathedral or Biggs's 1940 recording at Harvard Memorial Church. Sowerby replied tactfully but resolutely, refusing to state a preference for either recording or to comment, other than state there was no one right way to play any piece of music and to express

gratitude that any concert artist would take up his magnum opus. This reviewer cannot help but think that Leo Sowerby would be even more delighted to know that his symphony has been the subject of serious study by American organists past and present and that his legacy and memory continue to live on through such fine recordings.

This reviewer highly recommends this recording to anyone who is interested in the organ symphonic tradition. This recording provides the listener with musical, introspective, and exciting performances on two exceptional organs. One can only hope that Kraybill's future recording projects will be as successful as this one as she continues to share her conviction and love of the organ and its literature so successfully and convincingly.

—David C. Pickering
Graceland University
Lamoni, Iowa

Petr Eben, Das Orgelwerk, Vol. 3, performed by Gunther Rost on the Schuke organ of the Neubaukirche, Würzburg, Bavaria, Germany. Motette 1293, 1 hour, 14 minutes, <www.motette-verlag.de>.

Sonntagsmusik (1957–58), *Laudes* (1964), *Zwei Choralfantasien* (1972), and *A Festive Voluntary—Variations on Good King Wenceslas* (1986).

When the Czech composer and organist Petr Eben died in October 2007, the *Times* obituary quoted him with reference to the half of his life spent under communism: "In the 40 years without freedom there were various things you could not say openly . . . Art was able to express those things and I believe music was most able to." This motivation coupled to a deep religious faith explains the energy that pervades his creative output, including the organ compositions on this recording.

The young German organist Gunther Rost, professor of organ at the University of Music and Performing Arts in Graz, Austria, performs here the third installment of his complete organ works of Petr Eben. Rost performs with sensitivity, great enthusiasm, and obvious love for the music, and his program notes treat the musical analysis and spiritual underpinnings of the music with clarity and with the respected collaboration of the composer and his family. The instrument is a 63-stop, four-manual Schuke organ from 1986 at the Neubaukirche in Würzburg. There are nineteen reeds including four horizontal reeds on the Chamade manual. The quality of the recording allows one to hear the notes clearly yet hear the big picture, so to speak. Apparently marketed to German and English speaking audiences, there are few references and titles in the Czech language.

All of the pieces on this disc take musical inspiration from text-based music: some from Gregorian chant, the two chorales from Polish and Bohemian traditions, and of course, the tune for *Good King Wenceslas*, an English carol with a Czech reference.

The title *Sunday Music* denotes something special and festive, not just music for every day, according to the composer. Written in 1957 and 1958 when the organ and the church had negative status in Czech society, Eben nonetheless used motifs from the *Ite, missa est* (*Orbis factor*), *Kyrie* (*Lux et origo*) and *Salve Regina* in the four sections titled *Fantasia I*, *Fantasia II*, *Moto ostinato*, and *Finale*. Interestingly, *Ite, missa est* (Go, the Mass is ended), the text one would expect at the very end, figures in the first fantasia, as if to say that what follows is profane. Chordal textures, toccata figures, and rhythmic invention characterize Eben's style here and elsewhere. The second fantasia evolves from two linear themes into bell-like ostinato figures (*quasi campana*). The *Moto ostinato* and *Finale* depict confrontations between good and evil. A trumpet summons the survivors after the battle, and only after this apocalyptic vision does the *Kyrie* rise quietly from the ashes. The *Salve Regina* theme at the end represents "the

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final victory of good over evil, elevating itself in hymn-like rapture to praise the Creator," in the composer's words.

Laudes from 1964 is a four-movement composition motivated by Eben's notion that "this, our own century, is thoroughly unthankful—towards the people around us, towards the Earth itself and, most of all, towards our Creator. Thus, art's possibly most urgent task in this day and age is uttering praise." In each section of *Laudes*, praise results from an initial situation. Eben says, "In the first movement it is awe in the face of majesty, in the second it is hesitation in the face of a secret that is about to unfold, in the third it is a state of inner disruption and unrest, and in the fourth movement it is the feeling of searching and wandering within a state of burdensome depression." A technique used in the first *Laud* presents the Easter Alleluia with its intervals compressed to a series of seconds. The intervals gradually expand to sixths and sevenths until the original Gregorian theme appears in the pedal at the climax. The theme of *Laud II* is a *Gloria Patri* that erupts into a joyful dance. *Laud III* takes on the hymn *Lauda Sion*, and *Laud IV* builds the Carolingian acclamation *Christus vincit* into a toccata of praise.

The *Two Chorale Fantasias* were composed for a Prague organ competition in 1972. Contrasting in inspiration and execution, together they make a complementary whole. The first chorale is derived from an old Polish text, "O Man, ponder at all times how Death carries away everything in its wake." Rost describes the movement as a *danse macabre* that grows louder and more animated, leading to a reprise of the tune *fortissimo*. The second fantasia refers to one of the oldest known Bohemian tunes, *Svatý Václav*, traditionally sung for coronation of Bohemian kings.

A *Festive Voluntary—Variations on Good King Wenceslas* was commissioned for the rebuilding of the organ at Chichester Cathedral in 1986. It was practically a foregone conclusion for Eben to write on a familiar English Christmas

carol about the Czech national saint. One English commentator writing in Henderson's *Directory of Composers for Organ* said respectfully, "despite the title, this is hardly a 'voluntary' but more a recital piece—full of verve and with rhythms that are indeed 'deep and crisp' but far from 'even.'"

—Gale Kramer
Ann Arbor, Michigan

Fiat Lux: Clive Driskill-Smith plays the Rieger organ of Christ Church Cathedral, Oxford. Clive Driskill-Smith, organ. Herald Audio-Visual Publications compact disc HAVPCD 310; <www.heraldav.co.uk>.

Fiat Lux, Dubois; *Variations sur un Noël*, op. 20, Dupré; *Valse mignonne*, Karg-Elert; *Sonata No. 2*, Hindemith; *Scherzo*, op. 2, Duruflé; *Ein Orgelstück für eine Uhr*, K. 608, Mozart; *Intermezzo*, Alain; *Fantasia über den Choral "Wachet auf, ruft uns die Stimme,"* op. 52, no. 2, Reger.

Christ Church Cathedral in Oxford is unique among English churches in being both a cathedral and a college chapel. With its Norman arcade and later Perpendicular pendant lierne-vault, it is architecturally one of England's finest ecclesiastical buildings, and like many English cathedrals is blessed with excellent acoustics.

The organ is a 43-stop, four-manual tracker instrument, built by the Austrian firm of Rieger in 1979 to the design of Simon Preston, the director of music at the time. The lovely 17th-century organ case survives from the Father Smith organ of around 1680, but was made somewhat taller below the impost in order to accommodate the new Swell organ in 1979, a change that some have criticized for changing the elegant proportions of the original. The Rieger organ has an outstandingly well-engineered mechanical action, an 18th-century French stoplist, but—a little incongruously with the 18th-century French concept—is scaled and voiced in a predominantly North German style.

Clive Driskill-Smith is the young suborganist of Christ Church Cathedral and was described in an article in the British newspaper, the *Evening Standard*, as "the star of a new generation," a description that appears to me to be exactly on target. Driskill-Smith seems to prefer playing mostly "core repertoire," and on this compact disc he gives a virtuoso performance of several fairly well-known works mostly from 19th- and 20th-century France and Germany.

The compact disc takes its name from the first track, which features one of Théodore Dubois' *Twelve New Pieces*, his *Fiat Lux*, dedicated to Liverpool City Organist W. T. Best. This playful toccata-like movement makes an excellent beginning to what is in its entirety a brilliantly played program. The *Fiat Lux* is followed by Marcel Dupré's *Variations sur un Noël*, where the fugue is particularly effective on the clear chorus of the Rieger organ, and where the mechanical action is exploited to make every note perfectly articulated and clearly heard. Driskill-Smith then takes us from the sublime to the ridiculous with Sigfrid Karg-Elert's deliberately irreverent *Valse mignonne*, a manifestation of the composer's fascination with the Wurlitzer theatre organ, and his desire to bridge the classical and popular genres of music.

The fourth track on the compact disc is devoted to the second of Paul Hindemith's *Three Organ Sonatas*, surely among the outstanding compositions of the 20th century. Here the neo-classical design of the organ is particularly well-suited to the music. We are then again treated to some perfect articulation and phrasing in Maurice Duruflé's *Scherzo*, op. 2. After this, there is a change of both period and mood with Mozart's *Ein Orgelstück für eine Uhr* (K. 608), where again the brilliance of the classical choruses comes into its own. The very forceful way in which Driskill-Smith launches into this work is particularly impressive. Another interesting contrast is provided by the juxtaposition of the Mozart with Jehan Alain's *Intermezzo*, a lovely contemplative work that probably deserves to be heard more frequently than is usual nowadays. Clive Driskill-Smith saves the real fireworks for the end with Max Reger's *Fantasia über den Choral "Wachet auf, ruft uns die Stimme."* This seems to be Driskill-Smith's "party piece" and is both extremely difficult and very brilliantly played. It is the longest piece on the recording and occupies around thirty percent of the compact disc.

Clive Driskill-Smith can hardly be blamed for playing the organ in his own church, which is in any case an outstanding example of its period that I would not like to see altered. I must nevertheless confess that my one misgiving about this recording is that two or three of the pieces—the Dubois, the Karg-Elert and the Reger in particular—are not really very suited to the instrument. I found listening to *Fiat Lux* played on chuffy flutes a little disconcerting. Nor is there a shortage of more romantic organs in Oxford on which these pieces would probably come off much better—the instruments that immediately come to mind being the Willis organs in Oxford Town Hall and Wadham College Chapel, and the Hunter organ in Hertford College Chapel. I would not, however, let this criticism of the instrument deter anyone from buying the compact disc, which is entirely composed of excellent repertoire brilliantly played.

—John L. Speller
St. Louis, Missouri

Father of mankind," *Paderborn* for "Disciples of God, your Creator declare," and *Song 1* by Orlando Gibbons. No text is given for the third prelude. These pieces are written in a good contrapuntal style with a nice elegance, but are quite accessible to the average player. The first two pieces are for all practical purposes manual alone, while the third has an extensive pedal part. They are best played on a three-manual organ, but can be adapted to two manuals as well.

Michael Burkhardt, Charles Callahan, David Cherwien, Wilbur Held, and Robert A. Hobby, Thine the Glory (Accessible Organ Music for Lent and Easter). MorningStar Music Publishers, MSM-10-301, \$18.00.

This is a very useful and colorful collection of hymn preludes by five of our most popular contemporary composers of hymn-based organ music. The ten preludes hold fascination for the player and audience alike. It is handy to have some of the most-used Lenten and Easter hymns in one volume. The tunes represented are for Lent: *Bourbon*, *Foundation*, *Hamburg*, *Jesu, meine Freude*, *Martyrdom*, and *Near the Cross*; and for Easter: *Easter Hymn*, *Dunlop's Creek*, *Salve Festa Dies*, and *Truro*. Some of the pieces are of moderate difficulty, but for the most part they are accessible to most church organists. Only three of the titles need a three-manual instrument, the remainder of the titles are easily supported on a two-manual organ.

—David A. Gell
Santa Barbara, California

Rollin Smith, An Introduction to the Organ Music of Louis Vierne (selected, annotated and edited on three staves). Annotated Performer's Editions, No. 5 WL 600210, \$36.25; Wayne Leupold Editions, Inc., 8510 Triad Dr., Colfax, NC 27235; 800/765-3196; <www.wayneleupold.com>.

This is an excellent edition that highlights some of the most popular pieces from the *24 Pièces en style libre* of 1914, the *Adagio* from the *Troisième Symphonie*, and the famous *Carillon de Westminster*, which is the sixth piece in the third suite of *Pièces de Fantaisie*, op. 54. Also included to begin the collection is the *Elevation* from *Messe Basse*, op. 30, the *Communion*, op. 8, and a brief *Verset fugue sur "in exitu Israel,"* which was Vierne's first published work.

This volume is conceived as an introduction to the works of Vierne, and the music is printed in order of technical difficulty, from the easiest to the most demanding. Vierne himself taught many of these pieces to his own pupils, and always warned that the easiest are not always the simplest to interpret!

The edition also includes an introduction that explains the life and musical times of Vierne, the role of the organist in the pre-Vatican II French church, and the importance of the Cavallé-Coll organ to the making of this music, with a schematic of the console that Vierne played at Notre-Dame Cathedral, including the labeling of the *Pédales de Combinaison*. Rollin Smith also includes a stoplist of the organ from 1868, a list of alterations in 1904, and stops in italics to indicate those added in the 1932 renovation.

Also very helpful in understanding this music is Smith's essay on playing Vierne's music and his approach to touch, phrasing, repeated notes, common notes, retards, rubato, fingering, expression, registration, tempo and interpretation. Interpretive and critical notes are also included at the end of the volume. Many of the technical problems that are caused by having the music notated on two staves in the *24 Pièces* are cleared up very nicely when the music appears on three staves.

This is a wonderful collection and a great teaching tool for anyone who has students working on any music by Vierne or in the French Romantic tradition.

—David Wagner
Detroit, Michigan

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Martin Hotton, Three Short Preludes. Paraclete Press, PPM-00113, \$7.50.

Hotton is organist and choirmaster at All Saint's Pavement, the medieval fourteenth-century parish of York, England. He graduated from the Royal College of Music in London, studying organ. The three preludes are based upon three hymn tunes: *Repton* for "Dear Lord and

Marilyn Mason: Dupré, *Le Chemin de la Croix*

Henry Russell

In 2007 Marilyn Mason celebrated her 60th year of teaching at the University of Michigan. She has taught at the university since 1947, making her the longest-tenured faculty member in the institution's 190 years. On March 12, at Hill Auditorium, Dr. Mason played an impressive performance of Dupré's *Le Chemin de la Croix*, with Malcolm Tulip, Professor of Theatre, reading the Claudel poems.

In writing his opus 29, *Le Chemin de la Croix*, Marcel Dupré was inspired by the meditations written in 1911 by Paul Claudel (1868–1955), diplomat, poet, and social activist who called France to revive its culture on the basis of its Catholic roots rather than futilely attaching itself to Nazism or Communism. Claudel's career was part of the great awakening of Christian faith that occurred after World War I had shattered faith in merely secular reason. Like Mauritian, Gilson and Bernanos in France or T. S. Eliot and C. S. Lewis in England, Claudel made new the language, to reacquaint the modern world with the ancient verities that built the West.

Dupré first performed "Le Chemin" in February 1931 as improvisations played between the reading of the poems. He wrote the score the following year and played the composition each year from 1934–71 at St. Sulpice in Paris.

The 14 Stations of the Cross are an ancient meditation on the hours of Christ's sufferings and crucifixion, developed as early as St. Bernard of Clairvaux and St. Francis of Assisi. While it was often typical to use the biblical passages that underlie eight of these stations or moments, Claudel uses a harsher, less immediately reverent language that reflects the hard-heartedness with which modern men and women look upon the sufferings of anyone, much less in a God to whose very existence they have grown insensitive.

Malcolm Tulip's dramatic interpretation of these meditations captured that hard-edged, unsentimental view of those who believe that the burdens of a century of mechanized warfare are so great that they can afford to denigrate the infinite suffering of their Creator. That sense is vividly portrayed when the narrator asks, at the fall of Jesus under the weight of the cross, "How do you like the ground you created?" Yet the narrator is inevitably overwhelmed by the sorrow and the suffering of innocence, even as he is ever more disgusted by the endless violence of Christ's tormentors.

It is this dialogue between persecution and pity that Dupré and Mason captured in majestic fashion. It seemed that every sound that the organ could evoke was included in Mason's performance—for instance, the tender and compassionate music of the Eighth Station, where Jesus comforts the women of Jerusalem, and the wrenching sound of the reed choruses as their voices imitate the hammer blows in Station Eleven as Jesus is nailed to the cross. A series of slides projected on a large screen provided visual analogues from great art of these familiar scenes. The images provide a point of reference for which the eyes are initially grateful, but as the music takes hold, they become less important and the spo-

ken word and the endlessly varied music makes one want to look at things which eye hath never seen.

This is a virtuoso piece for poet, composer, organist, and actor. Like a closet drama, it works to contain, in a miniature and even ordinary setting, an unimaginable splendor and size of theme and musical achievement. Those who attended both the majestic *St. Matthew Passion* on Good Friday and this quintessential recital on March 12, both at Hill Auditorium, were shown how the infinite can express itself in both the most grandiose and most personal of settings. It is a great tribute to the University of Michigan and its musicians that such meditations on what lies at the heart of existence still find a place in its arts. Marilyn Mason is to be deeply thanked for having the vision and the artistry to give this great treasure to the university community as her own Easter gift.

—Henry Russell, Ph.D.
President, SS Peter and Paul Educational Foundation
Ann Arbor, Michigan



Marilyn Mason and narrator Malcolm Tulip

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“Entartete” Music— Hugo Distler and the Harpsichord

Larry Palmer

Entartete—“degenerate”—was a derogatory term used in Nazi Germany to characterize art works deemed to be “un-German” or “impure.” The word itself originated as a biological term to describe a plant or animal that has changed so much that it no longer belongs to its species.

In 1937 a large exhibition of *entartete* paintings and graphic arts was mounted in Munich, birthplace of the National Socialist movement. Works by Max Beckmann, Marc Chagall, Wassily Kandinsky, Paul Klee, Max Ernst, Oskar Kosschka, Ernst Ludwig Kirchner, Emil Nolde and many others were displayed to show the degradation of modern art by artists unacceptable to the regime: Nazi-denounced “Jews, Bolsheviks, persons of color, and perverts.”

As contrast, directly across the plaza, there was another exhibition, many of its pieces chosen by Adolph Hitler himself. This show demonstrated “true German art”—realistic representations of heroic blond Aryan figures by the Führer’s favorite sculptor Arno Breker, and his “court painter” Adolf Ziegler.

That music, too, could be degenerate was a concept put forward as justification for denying performances of works by such contemporary masters as Arnold Schoenberg, Paul Hindemith, and Kurt Weill. For the most part, the creators of these works were forced to flee Hitler’s oppressive totalitarian regime or face incarceration in concentration camps. To find a score by Distler among those deemed modernist and unfit for German ears seems unimaginable to present-day auditors, but such a travesty did occur.

During October of that same year, 1937, a week-long Festival of German Church Music took place in Berlin. Among a plethora of new music, several of Hugo Distler’s compositions were heard. In addition to the choral and organ music that had secured his reputation as one of the most talented composers of his generation, Distler’s secular *magnum opus*, the *Concerto for Harpsichord and Strings*, opus 14, was given a prominent place in a Sunday concert at the Philharmonic Concert Hall, with the composer’s Lübeck colleague, Marienorganist Walter Kraft, as soloist. The conductor was none other than Dr. Peter Raabe, president of the Nazi music regulatory board (the *Reichsmusikkammer*), so one might have expected that the official press would use only superlatives to praise the concert.

Not so! Here is an excerpt from one of the more scathing reviews:

... there was the general aggravation of Hugo Distler’s *Concerto for Harpsichord*, an “in-your-face” example of degenerate art. The delicate domestic harpsichord was utilized in an unnatural way—like a piano. At the *Finale* the young composer seemed to be driven by the devil! This motoric noisy music chattered endlessly on . . . Listeners could only laugh. Perhaps it would have been better had they whistled and pondered the biblical quotation: He mocked only himself . . .¹

An earlier description of the *Concerto*’s 1936 premiere in Hamburg, read:

Stuttering rhythms, fractured mood and brutal background sounds fulfill the intellectual aspect of the formal side . . . only to a very limited extent. It appears to be difficult for some people to break loose from the idolatry of an outgrown, stereotypical [Kurt] Weill era. Distler must—in our opinion—change a great deal at the human level in order to properly exploit his considerable abilities.²

Distler’s music degenerate, brutal, diabolic? Possibly, perhaps, to ears deafened by militaristic brass bands or the loud general cacophony of the government propaganda, but otherwise, unlikely.



Hugo Distler (1908–1942) at his harpsichord

How did church composer Hugo Distler come to write a major composition for harpsichord, a far from ubiquitous keyboard instrument in the 1930s? As Wanda Landowska remarked (about J. S. Bach), to understand the greatness of a master composer, one needs to place it in the context of music by his contemporaries.

Urged by Leipzig professor Hermann Grabner to base his composition studies on music of the past, specifically that of the Baroque, and influenced further by his organ teacher, Günther Ramin, one of Germany’s pioneering harpsichordists during the 1920s,³ Distler was evidently drawn to the instrument. In addition to Ramin’s public performances, there was new music for harpsichord being created during Distler’s student days. In 1927 Carl Orff (who was to become a household name ten years later with his wildly successful choral/orchestral work *Carmina Burana*) composed a *Kleines Konzert nach Lautensätzen* for winds, harpsichord, and percussion. Based on lute pieces by Vincentio (Vincenzo) Galilei and Jean-Baptiste Besard, the work is a 13-minute precursor to a similar work by Francis Poulenc, the *Suite Française* (1935), also based on Renaissance dance music (by Claude Gervaise), and scored for the same instrumental forces.

Forced by economic necessity to leave the conservatory course before completing his degree, Distler auditioned for and won the position of organist at the Jakobikirche in the north German city of Lübeck, a position he assumed on January 1, 1931. There he began a brilliant career as composer of choral and organ music, with the smaller of the church’s two baroque instruments as his special muse and guide.⁴ Somehow, despite a meager salary, Distler managed to acquire a two-manual Neupert concert harpsichord in November of that same year⁵ and used it on November 29 for the first performance of his *Kleine Adventsmusik*, opus 4.⁶ Through the succeeding years of his tenure at St. Jakobi, Distler frequently employed his harpsichord for a series of vesper concerts, as well as for chamber music in other Lübeck venues.

Distler actually began writing an extended harpsichord concerto during the early 1930s, a fact that went unnoticed until I discovered fair-copy segments of it in a trunk of musical manuscripts recently found and sent from Lübeck, then stored beneath the guest bed at Frau Distler’s post-war home in Bavaria.⁷ The physical remnants of this work explained a seeming time discrepancy in his letter to Hermann Grabner (dated 17 April 1931): “Work on my harpsichord

concerto, which would have soon been finished, was unfortunately interrupted by another task [a *Luther Cantata* for a Lübeck Reformation Festival] . . .”

In another communication dated 17 August, this one to Gerhard Schwarz, the young composer wrote, “I have also completed a *Concerto for Harpsichord and Eleven Solo Instruments* that I have given to Professor Ramin to look over; so far as I can tell, he would like to perform it this winter, perhaps even in Berlin. In addition, Frau Mann-Weiss wants to do it in Hamburg for the New Music series, also this winter.”⁸

However, it was more than additional commissions that prevented the first performance, expected in March of 1933. The presumptive dedicatee and soloist of the *Chamber Concerto for Harpsichord and Eleven Solo Instruments*, Günther Ramin, did not like the score as it was presented to him, and asked for extensive revisions. In a letter to his fiancée, Waltraut Thienhaus, Distler expressed anger at his former teacher’s request. The work, missing many pages by the time of its rediscovery in 1968, was not performed until 1998. Although it is now available in a performing edition by Michael Töpel, I find it a flawed and unpleasant work.⁹ Score one for Professor Ramin!

Further annoyance for the young composer may have been triggered by the fact that Ramin DID play a *Chamber Concerto for Harpsichord and String Orchestra* in the spring of 1933, but it was a work by Distler’s exact contemporary Kurt Hessenberg,¹⁰ later to be associated in Frankfurt with another Leipzig fellow student, the blind German organist Helmut Walcha. Although I have not seen a score of Hessenberg’s *Concerto*, if it holds as much musical charm as several of the *Zehn Kleine Präludien für Klavier oder Clavichord*, opus 35 (published by Schott in 1949), it may be a work worth searching for.

Hessenberg, too, endured the political idiocy of the 1930s. He recounted,

My *Second String Quartet* . . . has a special “history”: its premiere by the Lenzewski Quartet was on the program of a concert [sponsored by] the Reichsmusikkammer in Berlin [1937]. However, because I was still very much unknown, the piece was performed before a board from the aforementioned institution in my absence for approval, and provoked the displeasure of that body. So the piece, which in spite of its adherence to tonality reveals the influence of Hindemith, perhaps also of Bartók, was dropped from the program. This decision was criticized at that time in a music journal, as a result of which

more attention was directed toward me than probably would have been the case if a public performance had taken place. The *Quartet* was premiered soon after in Frankfurt by the Lenzewski Quartet, excellently, and with success, and not much later in an independent concert of this ensemble in Berlin as well.¹¹

Hessenberg apparently had a more sanguine outlook than Distler (whom, he wrote, he had met only twice, despite the fact that both were students at the same time in the same city). Balanced and genial in character as in music, Hessenberg adapted well to pre- and post-war necessities, living until 1984.

Other harpsichord offerings from the Germany of the 1930s include *Music for 2 Violins and Cembalo* 1932 by Heinrich Kaminski (1886–1946), composed in post-Regerian thick texture by a favorite composer of Thomaskantor Karl Straube, and the appropriately spare 1934 *Spinettmusik* by Rudolf Wagner-Régeny (1903–1969), composer, pianist and clavichordist of Romanian origin, perhaps historically shunned because he was one of two approved surrogates who wrote pure “Aryan” alternative music to replace the banned *Midsummer Night’s Dream* music of Felix Mendelssohn (for performance at the 1935 Reichstagung of the Nazi Kulturgemeinde in Düsseldorf).¹²

Wagner-Régeny’s seven short pieces compare favorably with Distler’s *Dreissig Spielstücke* of 1938,¹³ and since Distler, too, joined the Nazi party on May 1, 1933, perhaps one need no longer cast neither aspersions nor stones at either composer for such ancient political miscalculations. At least in Distler’s case, it is evident that he became increasingly unsympathetic with the government authorities, and finally committed the ultimate act of civil disobedience by removing himself from earthly existence altogether.

Unquestionably the compositional high point encountered thus far among examples of Third Reich harpsichord music is Distler’s (*Second*) *Harpsichord Concerto*, with its vivacious Stravinskian first movement; hauntingly lovely, lyrical second movement featuring arching solo violin lines above percussive, insistent rhythmic figures from the harpsichord; and culminating with a rollicking third movement based on Samuel Scheidt’s four-part harmonization of the folk song *Ei, du feiner Reiter*. Distler’s variations on this sturdy German tune certainly display wit and good humor, especially in a solo harpsichord parody of the mechanistic technique-building keyboard exercises of Carl Czerny. Two further keyboard solo variations (six and twelve) show an idiomatic variety of texture. The note C held over by the second violin serves as a breath-taking common tone modulation for the A-flat major return of the theme, set as a phrase by phrase dialog between strings and harpsichord, concluding with a whimsical employment of ever-longer periods of silence, à la Haydn, from which the final expected answer by the harpsichord never occurs at all. This lengthy silence is ended when the exasperated strings plunge, pall-mall, into a repetition of the wildly motoric tenth variation to provide a vigorous finale. Quirky, or even sarcastic, yes, but scarcely degenerate!

At the first performance of this *Concerto* the work had an additional movement, *Allegro spiritoso e scherzando*, expanding by more than six minutes a work that already clocked in at more than half an hour! Several critics suggested pruning the composition by deleting this extra movement, and the composer took their advice. Subsequent performances utilized only the three movements described above, and the printed score presents this three-move-



Hugo and Waltraut

ment version. The additional movement works as a stand-alone piece with strings, the manner in which I played its modern premiere during the 1980 American Guild of Organists national convention in Minneapolis.¹⁴

That the composer found the harpsichord to his liking was shown in one further extended work, until recently known only as a reference citation, the *Schauspielmusik zu Ritter Blaubart* [*Theatre Music for Knight Bluebeard*]. Parts for this incidental music assembled for a cancelled Berlin production of Ludwig Tieck's play were among manuscripts turned over to the Bärenreiter-Verlag by Waltraut Distler, a few years after the end of the war. Since there were other items both complete and more marketable to bring into print, the stage music was basically overlooked. Reassembled and organized by Michael Töpel, the score was published, at last, at the turn of the new millennium, and given a first performance in 2002. Now there is a recording (Musicaphon M 56860), issued early in 2008.

Distler recycled quite a lot of his *Harpsichord Concerto* for this incidental music, with very interesting additions of wind instruments to the original strings. Three short, newly composed vocal insertions have secco harpsichord accompaniments. One movement [*War Music*] is an orchestral version of two pieces from Distler's *Eleven Piano Pieces*, opus 15 [*Fanfare; With Drums and Pipes*]. Most appealing is the sara-bande-like *Overture to the Second Act* (arranged for harpsichord and strings from the second movement of *String Quartet in A minor*, opus 20/1), truly one of the loveliest of Distler's instrumental works. (The recorded performance, however, has the harpsichord consistently anticipating the strings!) A welcome bonus of the recent disc is the digital remastering of the first recording of the opus 14 *Concerto*, made in 1964 by the superbly musical French harpsichordist Huguette Dreyfus and the Deutsche Bach Solistin, conducted by Martin Stephani.

Concerning his *Concerto* Distler wrote to a pupil: "It is an angry piece . . . If it is so 'modern', then it is not because I wanted to appear really 'modern' for once, but because I am such a dislocated puppet."¹⁵ As his last sacred motets demonstrate, he was willing to disregard the government's strictures against writing new church music. Published after the war as part of his cycle of *Sacred Choral Music*, opus 12, the two motets conceived as opening and closing choruses for a planned *St. John Passion*, never to be completed, showed the composer's increased mastery of form and expanded use of chromatics. (The fugue subject of the last motet, *Fürwahr er trug unsere Krankheit* [*Surely He hath borne our griefs*], contains ten of the twelve pitches found in

the chromatic scale.)

Five years after the *Concerto* performance so stigmatized by the Nazi press, the composer's mounting dread of military conscription fueled his descent into depression, and led him to turn on the gas in the Berlin apartment where he ended his life on November 1, 1942. Ironically, only a few days later his name appeared on the *Führerliste*—a register of those individuals permanently exempted from the military draft, persons deemed to be more important at home than in the armed forces.

Hitler's much-vaunted "thousand year Reich" survived Distler by only three years, falling 988 years short of its self-proclaimed longevity. But as we celebrate the composer's centenary, his music continues increasingly to move and beautify our musical life. Political movements are transient; artistic worth endures. ■

Notes

1. Erich Roeder: "Neue Musik—ohne und mit Bedenken," in *Der Angriff* 238, Berlin Edition, 11 October 1937, p. 4 [Cited in Lüdemann, *Hugo Distler*, 179].

2. Heinz Fuhrmann, "Musikfeste und Tagungen, Hamburg" in *Zeitschrift für Musik* 103 (1936), p. 748. Translated by Janet & Michael Berridge in *Notes to Thorofon CTH 2403*.

3. See Martin Elste: *Meilensteine der Bach Interpretation 1750–2000*. Stuttgart & Weimar: J. B. Metzler and Kassel: Bärenreiter-Verlag, 2000, a major study of Bach performance styles and historical recordings of Bach works. The accompanying compact disc includes a 1928 recording of the first movement (*Siciliano*) from Bach's *Sonata in C Minor for Violin and Cembalo*, with Licco Amar, violin, and Professor Ramin, harpsichord (track 5).

4. Preface to *Orgelpartita: Nun komm, der Heiden Heiland*, opus 8/1. Bärenreiter 637.

5. Letter from J. C. Neupert to Distler Archiv, 30 September 1975. See Lüdemann, p. 52, note 8.

6. See the listing of the Vesper program with the notation "am Cembalo" in Palmer: *Hugo Distler and his Church Music*, p. 168. A practical reason for using harpsichord might be simply a logistical one: the small organ in a swallow's nest gallery allowed little room for singers or instrumentalists; thus the organ would be far distant from the ensemble.

7. See Palmer, "Hugo Distler's Harpsichord Concerto," in *THE DIAPASON*, May 1969, 12–13.

8. Quoted in Ursula Herrmann, "Forty Years of the Berlin Church Music School, Spandau" in program booklet (1968). Translated by Larry Palmer and quoted in the article cited above. Frau Mann-Weiss is usually referred to as Edith Weiss-Mann. In addition to being one of the foremost German harpsichordists of her generation, she was mother to the eminent musicologist and choral director Alfred Mann. It had puzzled me that Distler should mention a *Harpsichord Concerto* in 1931 when the published work with that title was dated 1936.

9. Recorded by Martin Haselböck (Thorofon CTH 2403).

10. Information from Hessenberg's autobiography (*Kleine Selbstbiographie von Kurt Hessenberg: Beiträge zu Leben und Werk* (Peter Cahn, editor), B. Schott's Söhne, Mainz, 1990). The *Chamber Concerto* is his opus 3. See <www.cassandrarecords.com/en/artists/KHessenberg/autobiography.htm>. The English translation is credited to Leland Sun and Barbara Schultz-Verdon.

11. From the Cassandra website, cited above.

12. Nicholas Slonimsky: *Music Since 1900*. New York: Schirmer Books, 1994, p. 375.

13. Three of Distler's 30 short movements (numbers 1, 2 and 4) were published in the collection *Neue Cembalomusik*, Bk 1: Bärenreiter 3804 (1962), edited by Franzpeter Goebels (together with music by Günther Bialas, Johannes Driessler, Hessenberg, Karl Marx, and Karl Schäfer). Wagner-Régeny's *Spinettmusik* was published by Verlag für Musik, Leipzig, 1975. The first publication was by Universal Edition, Vienna, 1935.

14. See works list for publication details.

15. Letter to Frau Dr. Wex, 14 May 1936, quoted in Ursula Herrmann: *Hugo Distler—Rufer und Mahner*. Berlin: Evangelische Verlagsanstalt, 1970, p. 95. Cited in *Notes to Thorofon CTH 2403*.

Hugo Distler's compositions for (or with) harpsichord

Opus 4. *Kleine Adventsmusik* [*A Little Advent Music*], Breitkopf und Härtel 4967. First performed 28 November 1931, using harpsichord as the keyboard instrument. English edition (Concordia Publishing House).

Opus 6/1. *Christ, der du bist der helle Tag* [*Christ Who Alone Art Light of Day*], Bärenreiter 636. First performed 26 February 1933, with harpsichord. English

edition (Concordia).

Opus 9/1. *An die Natur* (1933). First performed 16 August 1933 at the Nationalsozialistischen Musikfest in Bad Pyrmont. Bärenreiter 683.

Opus 11/1. *Choralkantate Wo Gott zuhau nit gibt sein Gunst*, harpsichord or organ. Composed 1933, published 1935. Bärenreiter 758.

Opus 14. *Konzert für Cembalo und Streichorchester* (1935–1936). First performed 29 April 1936, Hamburger Musikhalle, Hugo Distler, harpsichordist, Dr. Hans Hoffmann, conductor. Published October 1936; Bärenreiter 7393. An additional movement, deleted from the original published edition *Allegra spiritoso e scherzando* is now available as Bärenreiter 7393, edited by Michael Töpel.

Opus 17. *Geistliche Konzerte für eine hohe Singstimme* [*Three Sacred Concertos for High Voice and Keyboard: Organ, Harpsichord, or Piano*]. Composed in 1937, published 1938. Bärenreiter 1231. English edition (Concordia).

Opus 18/1. *Dreissig Spielstücke für die Kleinorgel oder andere Tasteninstrumente*. 1938. Published June 1938. Bärenreiter 1288.

Opus 21/1. *Kleine Sing- und Spielmusik: Variations on "Wo soll ich mich hinkehren?"* (Piano or harpsichord). Composed 1941 (doubtful according to Lüdemann), published 1952. Bärenreiter 2046.

Without opus number

Kammerkonzert für Cembalo und elf Soloinstrumente (1932). Mss incomplete. First performed 28 November 1988, Martin Haselböck, harpsichordist and conductor. Published 1988. Bärenreiter 7687.

Ritter Blaubart (1940)—Theatre music for Ludwig Tieck's play. Chamber orchestra includes harpsichord (prominently). First performed 29 September 2002. Bärenreiter 7711, published 2001.

Vom Himmel hoch, da komm ich her. Kleines Konzert and Choral. *Neue Weihnachtsmusik für Klavier, Orgel, und andere Tasteninstrumente*. Bärenreiter Collection (1935), edited by Reinhard Baum.

A basic bibliography

Books

Larry Palmer: *Hugo Distler and his Church Music*. St. Louis: Concordia Publishing House, 1967. (Out of print; often available through Amazon.com or Alibris.com).

The most comprehensive (and recent) book on Distler is available only in German, Winfried Lüdemann: *Hugo Distler—Eine musikalische Biographie*. Augsburg: Wissner-Verlag, 2002 [ISBN 3-89639-353-7]. An exhaustive biography based on all available letters and archival holdings. Complete listing of Distler's works, analysis of the music; many photographs and musical examples.

Periodical literature in English

Jan Bender: "Hugo Distler and his Organ Music" [An interview conducted by William Bates], *The American Organist*, December 1982, 42–43.

Mark Bergass: "Hugo Distler's First Vespers

at St. Jakobi in Lübeck," *The American Organist*, April 1982, 174–177.

Larry Palmer: "Hugo Distler's Harpsichord Concerto," *THE DIAPASON*, May 1969, 12–13. "Hugo Distler: Some Influences on His Musical Style," *The American Organist*, November 2002, 50–51. "Hugo Distler: 60 Years Later," *THE DIAPASON*, November 2002, 22.

Discography

The most satisfactory way to "know" Hugo Distler is through his music. The following compact disc recordings are recommended:

Organ works

Complete Organ Works (two discs, also included are works by Bach, Buxtehude, and Scheidt). John Brock plays two Brombaugh organs. Calcante Recordings, Ltd CD022 (1998).

Of historic interest (primarily for the instruments—Distler's house organ and the Jakobi instruments, all of which have been changed since Distler played them): *Complete Organ Works* played by Armin Schoof. Thorofon CTH2293 and CTH2294.

Also of "historic" interest: Larry Palmer plays the large partitas and several smaller chorale works: Musical Heritage Society LP 3943 (out of print). Robert Sipe organ of Zumbro Lutheran Congregation, Rochester, MN (1978).

Choral works

Liturgische Sätze (selections from opus 13, opus 5, opus 11, and opus 6/2). Thorofon CTH 2420.

Choralpassion, opus 7. Kammerchor der Universität Dortmund, conducted by Willi Gundlach. Thorofon CTH2185.

Totentanz, opus 12/2 (same choir and conductor), plus *Motet and Organ Partita on Wachet auf*. Thorofon CTH 2215.

Die Weihnachtsgeschichte, opus 10. Thomanerchor Leipzig, Hans-Joachim Rotzsch. Berlin Classics 0092462BC.

Totentanz and Mottetten, opus 12 (including the opening and closing choruses for the never-completed *St. John Passion*). Berliner Vokalensemble, conducted by Bernd Stegmann. Cantate C 58007.

Instrumental works

Harpsichord Concerto, opus 14, and *Incidental Music to the Play Ritter Blaubart*. Musicaphon M 56860 (issued 2008).

Harpsichord Concertos, Martin Haselböck, harpsichord and conductor, with the Wiener Akademie. Both early and late concerti, plus the deleted movement from opus 14. Thorofon CTH 2403.

Special appreciation to my former organ student Simon Menges (Berlin) for sending the Musicaphon compact disc before it became available in the United States.

Larry Palmer's first article for THE DIAPASON in November 1962 was "Hugo Distler: 20 Years Later." Appointed Harpsichord Editor in 1969, he continues to write, record, play, and teach: since 1970 as Professor of Harpsichord and Organ in the Meadows School of the Arts,

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The Masonic Lodge Pipe Organ:

Another neglected chapter in the history of pipe organ building in America

R. E. Coleberd

Introduction

This article is the second in a series exploring the role of the King of Instruments in American culture. The first article, "The Mortuary Pipe Organ: A Neglected Chapter in the History of Organbuilding in America," was published in the July 2004 issue of *THE DIAPASON*.¹ (Others to follow will discuss organs in hospitals, hotels, soldiers' homes and war memorials.) The era of the Masonic Lodge pipe organ, embracing close to 700 instruments, began in the 1860s, reached its zenith in the first three decades of the twentieth century, and with certain exceptions ended shortly after World War II.² In the religious, ritualistic format of the Masonic movement, the pipe organ made a statement. It was deemed essential to crown the ambiance of the journey through the several chapters of the order (Blue Lodge, Royal Arch, Scottish Rite, Shrine and other "Rites"), and it complemented the majestic buildings, often architectural masterpieces, which contributed significantly to an attractive urban landscape. A closer look at the market, the instrument, and the builders reveals key features of this fascinating epoch, which surely belongs in the rich and colorful history of pipe organ building in America.

The Masonic Lodge

The Masonic Lodge was a broad-based, worldwide social and cultural movement with origins in antiquity, which counted the St. John's Lodge in Boston, established in 1733, as its beginning in this country. George Washington and Benjamin Franklin were Masons.³ Encompassing immigration, urbanization, social solidarity and individual identity, it satisfied a desire to belong. Lodge membership was a mark of recognition and status in the community, and a transcending emotional experience in ritual and décor in the otherwise anonymous atmosphere of urban life. A noted German sociologist, Max Weber, visiting America in 1905, spoke of voluntary associations "as bridging the transition between the closed hierarchical society of the Old World and the fragmented individualism of the New World" and saw them performing a "crucial social function" in American life.⁴ The well-known

social commentator and newspaper columnist, Max Lerner, in his epic work *America as a Civilization*, saw one of the motivations behind "joining" as "the integrative impulse of forming ties with like-minded people and thus finding status in the community."⁵ Ray Willard, organist at the Scottish Rite Cathedral in Joplin, Missouri (M. P. Möller Opus 3441, 1922), observes that membership embraced all walks of life: from business and professional men, many of them community leaders and perhaps well-to-do, to everyday citizens.⁶ Masonic membership paralleled population growth and reached a peak in the first three decades of the twentieth century. New York State counted 872 lodges and 230,770 members in 1903.⁷ Pre-World War II Masonic membership in the United States totaled 3,295,872 in 1928.⁸

Of special interest is the long-recognized connection between the railroad industry and the Masonic Lodge. Railroad men were lodge men, and railroad towns were lodge towns. The railroad was the predominant conveyance in freight and passenger travel in the first decades of the last century. In 1916, railroad mileage in this country peaked at 254,000 miles, and in 1922, railroad employment reached over two million workers, the largest labor force in the American economy.⁹ These totals reflected the number of trains and crews, station, yard, and track workers, and the maintenance demands of the steam locomotive. The comparatively well-paid railroad workers were no doubt important in building Masonic temples. In 1920, average wages in the railroad industry were 33 percent above those in manufacturing.¹⁰ In one of what must have been numerous examples, Masonic employees of the Big Four Railroad in Indianapolis donated eight art-glass windows on the east wall of the second floor foyer of the Scottish Rite Cathedral there (q.v.).¹¹

The market

The Masonic Lodge market differed significantly from other pipe organ markets. For the larger facilities in metropolitan locations, the Masonic building was typically a matrix of rooms, often on several stories, and each with a different décor, e.g., Corinthian Hall, Gothic Hall, Ionic Hall. Each chapter room



1915 console, Austin op. 558, Medinah Temple, Chicago (Photo by William T. Van Pelt)

required a pipe organ to support the ritual proceedings. The centerpiece of the building was the auditorium, manifestly different from a church sanctuary. Typically square in layout, it featured a large curtained stage in front, cushioned opera-chair seating on the main floor, and perhaps side and end balconies. The pipe chambers were quite often in the proscenium above the stage, with other divisions almost anywhere—in back of the stage, above a side balcony, in a rear balcony, etc. Occasionally, chambers with a pipe fence flanked either side of

the stage. The organ console was on the floor in front of the stage.

It was especially important that the auditorium instrument look large. Just as an upright or spinet piano would have been out of place on the stage, so too would a two-manual organ console be inappropriate on the floor in front of the stage. It must be a concert grand piano on the stage and a three-manual, better yet a four-manual console on the auditorium floor, with lots of drawknobs or stop tabs for everyone to see. To achieve this image of "bigness" within the limitations of chamber space or perhaps budget, builders often resorted to extensive unification and duplexing.

The Masonic Lodge pipe organ era began in 1860 when E. & G. G. Hook built one-manual instruments for temples in Massachusetts: in Lawrence, 14 registers, Opus 275, and in New Bedford, 12 registers, Opus 281.¹² In 1863, William A. Johnson built a one-manual instrument of nine registers, Opus 144, for the lodge in Geneva, New York.¹³ In 1867, Joseph Mayer, California's first organbuilder, built an instrument for the "Free Masons" in San Francisco.¹⁴ The three organs built by Jardine in 1869 for New York City, in this case for the Odd Fellows Hall, marked the beginning of what would become a salient feature of the lodge market: multiple instruments for one building, often under one contract and several with identical stoplists.¹⁵ (See Table 1.) One particularly interesting example was the three instruments Hutchings built for the Masonic Lodge in Boston in 1899. The stoplists were identical (q.v.), but each one was in a different case to conform to the décor of the room. Wind from a single blower was directed to one instrument by a valve opened when the console lid was raised, turning on the blower.¹⁶

The pinnacle of the multiple contract practice came first in 1909, when Austin built twelve organs for the Masonic Lodge in New York City; in 1927, when Möller built nine for a temple in Cincinnati,

Lecture highlights:

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Bruce Fowkes -

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Dennis and Todd Milnar -

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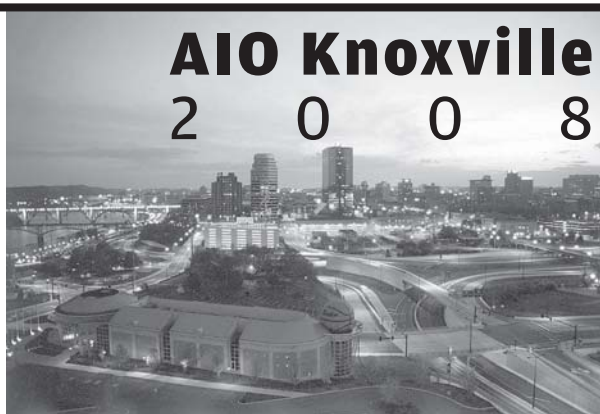
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1915 Austin op. 558, Medinah Temple, Chicago. Organ has five manuals, 93 ranks, 74 stops, and was removed by the Austin Organ Co. and stored at an unknown location before the building was gutted in late 2000 to become a department store. Photo taken in 1984. (Photo by William T. Van Pelt)

Ohio. Eleven of the twelve Austins were identical two-manual instruments, eight of the nine Möllers.¹⁷ An Austin stock model that found its way into the Masonic market was the Chorophone, introduced in 1916. Austin sold nine of these instruments to Masonic Lodges. Opus 896 was exported to the lodge in Manila, the Philippine Islands, in 1920.¹⁸

The instrument

R. E. Wagner, vice-president of Organ Supply Industries, points out that the Masonic Lodge pipe organ followed closely—tonally and mechanically—the evolution of the King of Instruments in this country: from the one- and two-manual classic-style tracker organs of the nineteenth century to a brief sojourn with tubular-pneumatic action at the turn of the century, followed by the symphonic-orchestral tonal paradigm and sophisticated electro-pneumatic windchest and console action in the 1920s. It also

followed a return to the American classic style beginning later in that decade.¹⁹ The liturgy-based nature of Masonic ritual would suggest a church-type instrument, one in which eight-foot pitch predominated. This was true in the beginning and in smaller instruments.

The three Hutchings instruments in Boston (q.v.), Opus 475–477, were each fourteen ranks.²⁰ The eleven identical Austin instruments for New York City in 1909 had five ranks: an 8' Open Diapason on the Great with four ranks duplexed from the Swell (8' Stopped Diapason, 8' Dulciana, 8' Viol d'Orchestra, and 4' Harmonic Flute). There was no pedal. The twelfth organ on this contract was a 17-rank, three-manual organ with the Choir manual duplexed entirely from the ten-rank Swell manual. The seven stops of the Pedal organ were all extensions of manual stops.²¹ Austin's two-manual Chorophone comprised four ranks—Bourdon, Dolce, Open Diapason and

Table 1. Multiple contracts, Masonic Lodge pipe organs

Year	Builder	Location	Number	Identical	Opus Numbers
1869	Jardine	New York City	3		
1874-5	Erben	New York City	8		
1891	Johnson & Son	Buffalo, NY	2	2	767-768
1894	Kimball	St. Louis, MO	5		
1899	Hutchings	Boston, MA	3	3	475-477
1909	Hook & Hastings	Baltimore, MD	2		1949-1950
1909	Austin	New York City	12	11	233-244
1909	Estey	Baltimore, MD	5		709-713
1909	Felgemaker	Indianapolis, IN	6	6	1002-1007
1913	Hillgreen-Lane	Memphis, TN	4	2	356-359
1917	Reuben Midmer & Son	Brooklyn, NY	6		
1918	Möller	Akron, OH	3	2	2540-2542
1922	Möller	Kokomo, IN	2	2	3429-3430
1922	Möller	Chicago, IL	6	4	3289-3294
1923	Pilcher	Savannah, GA	2		1169-1170
1923	Kimball	Oklahoma City, OK	3	2	
1924	Möller	Chicago, IL	2		3946-3947
1924	Möller	New York City	4	3	3960-3963
1925	Kimball	Detroit, MI	2		
1925	Möller	Chicago, IL	2		4125-4126
1926	Austin	Allentown, PA	6	4	1389-1394
1926	Möller	New York City	2	2	4405-4406
1926	Möller	Chicago, IL	2		4594-4595
1927	Austin	Evanston, IL	2		1438-1439
1927	Austin	Chicago, IL	2		1533-1534
1927	Möller*	New York City	14	13	4862-4875
1927	Möller	Cincinnati, OH	9	8	4842-4850
1927	Henry Pilcher's Sons	Dayton, OH	4	4	1350-1353
1928	Möller	Brooklyn, NY	3	2	5140-5142
1928	Henry Pilcher's Sons	Chicago, IL	2		1446-1447
1928	Rochester Pipe Organ	Rochester, NY	2	2	
1929	Möller	Troy, NY	2		5468-5469
1929	Votteler, Holtkamp, Sparling	Cleveland, OH	2		1528-1529
1930	Austin	Scranton, PA	2		1712-1713
1945	Möller	Baltimore, MD	2		7164-7165

*Pythian Masonic Temple

Source: George Nelson, *The Organs of the United States and Canada Database*.

Viole—unified into 27 speaking stops from 16' to 2'.²²

By the 1920s, the Golden Age of the Masonic Lodge pipe organ, the three- or four-manual organ in the lodge auditorium was frequently an eclectic instrument, embracing theatre stops and even toy counters in addition to traditional liturgical stops. Add to this a “quaint” stop now and then, i.e., a bugle call. Did you ever hear of Solomon's Trumpet? (See

1926-2000 Kimball, Guthrie, Oklahoma q.v.) As Willard points out, these instruments were designed to play the marches, patriotic selections, and orchestral and opera transcriptions used in ritual work, as well as theatre organ and popular music of the day when the auditorium was used for entertainment.²³

The mixing of liturgical and theatre stops reflected the fact that in the 1920s the concept of organ music was broadly

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Masses at 10:30 a.m.,
5 p.m., and 9 p.m.

OCT. 20

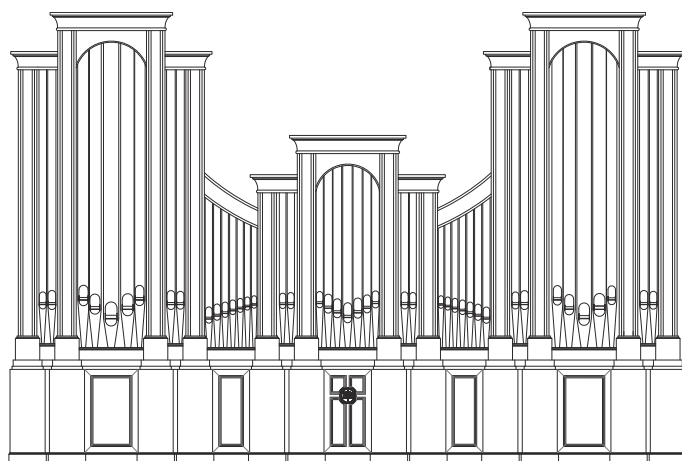
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Guest speaker Michael Joncas
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Liturgical Music Today
at 7 p.m.

OCT. 20, 22, and 23

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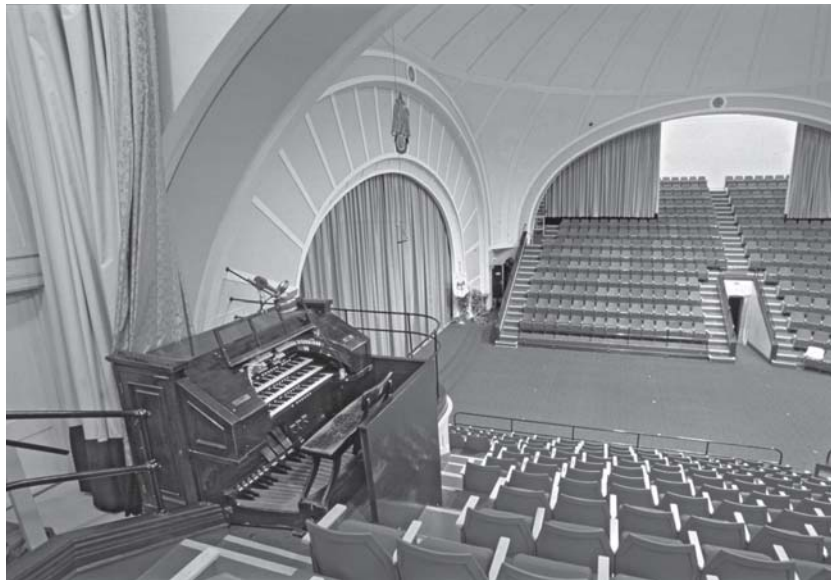
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defined, and with the introduction of the theatre organ, the distinction between liturgical and theatre voicing and sound was blurred. If anything, the eight-foot pitch tonal palette of the church organ, characterized then by wide-scale diapasons and flutes, narrow-scale strings, high-pressure reeds, and the absence of mutations and mixtures, served to further obscure this distinction.

Two stops particularly symbolic of this era and that disappeared until recently, the Stentorphone and the Ophicleide, were found in large lodge organs. Manuel Rosales, well-known California organbuilder, believes they can best be explained as items of fashion. "As the Hope-Jones ideas influenced the times with very large diapasons, the idea of the Stentorphone being a sort of superstar of the diapason family found its way into legitimate specifications. It was placed on the Solo manual rather than being put on the main divisions, and in that capacity wouldn't destroy the balance between the stops on the Great. Couple the Solo to the Great and it works to beef things up."²⁴ With the tremolo on the Solo, the Stentorphone could also be used as a solo stop.

The ophicleide, a 19th-century brass orchestral instrument, was said to have been invented in Paris about 1817. It was popular in symphony and opera orchestras and in military bands of the 1830s and 1840s, being eventually replaced by the modern tuba. As a fashionable organ stop, the Ophicleide might appear on the Great manual as a powerful, high-pressure reed, a double tuba which, when coupled to the customary 8' Tuba on this manual, formed a chorus.²⁵

The predominant characteristics of the three- and four-manual Masonic Lodge pipe organs, with the exception of those built by E. M. Skinner, seem obvious when viewed from the stoplists discussed below. They confirm our assumption that the Masonic Lodge instrument differed markedly from other pipe organs. Beginning with extensive unification and duplexing, the number of stops is double or more the number of



W. W. Kimball Co. op. 6781, Scottish Rite Masonic Temple ("Denver Consistory"), Denver, Colorado, photo 1998 (Photo by William T. Van Pelt)

ranks of pipes. Pedal divisions with only one or two independent ranks were typical, and duplicate consoles, the second perhaps a two-manual to control two divisions, were found. Sometimes second touch and a roll player were added to the console. The high-pressure reeds of the day, Ophicleide and Tuba, found on the Great division, required higher wind pressure than the flues to achieve their desired tone quality and power—ten inches versus six inches—and therefore were placed on a separate windchest. The Vox Humana was often placed in its own enclosure. Each manual division had a tremolo, and often individual stops such as the Diapason, Tibia and Vox Humana had separate tremolos. The entire instrument was often totally enclosed. Duplexing and unification were made possible by the complex and sophisticated switching in windchest and console innovations that marked the American builders during this period and that made their product by far the most technologically advanced in the world.

The three-manual Kimball organ, Opus 6781, in the Denver Scottish Rite Cathedral, now Consistory, with 19 ranks, 50 stops and 1,459 pipes, illustrates these features (see stoplist). On the Great division, five ranks comprise eleven speaking stops—four ranks with extensions—and only the 8' Tuba is an independent (one pitch) voice. The Diapason and Tuba each have their own tremolo. The Solo (second) division comprises 10 ranks and 20 stops, with the Gedeckt unified into six stops, from 16' to 1 3/4'. The third division, designated the Accompaniment manual, counts four ranks and seven unit stops duplexed from the Great. The organist, Charles Shaeffer, comments that the English Horn on the Accompaniment manual is unique to Kimball, voiced closer to the Oboe in contrast to an English Horn on theatre organs, which resembles an English Post Horn. He adds that the Marimba on the Solo is "reiterating," meaning that it repeats rapidly and therefore contrasts with the single-stroke Harp on the Great.²⁶ The String Mixture is wired from the Salicional, and the Orchestral Oboe from the Gedeckt and Viol d'Orchestra. The Tibia Clausa is independent and has its own tremolo. The nine-stop Pedal organ is entirely duplexed from the Great and Solo divisions. The bugle call is played by buttons above the keyboards. The manual compass is 73 pipes, adopted by many builders during this period to forgo upperwork and achieve brilliance through the 4' coupler, a primary registration aid.²⁷ All divisions are enclosed, and each manual has at least one tremolo. The toy counter and pedal second touch complete the instrument.

The 8' Wald Horn on the Great, a departure from traditional pipework nomenclature, requires an explanation. A Wald Horn is customarily a chorus reed with English shallots, voiced somewhere between a Trumpet and an Oboe.²⁸ In this example, unique to Kimball and employed briefly, 1922–1924, it is a spotted-metal tapered (one-half) open flue rank of medium scale. With more definition than a stopped flute, but with limited harmonics, it is horn-like and perhaps best described as a heavy spitzflute.²⁹ Noteworthy in Kimball organs, and a lasting legacy of this builder, are the superb strings, the work of the legendary voicer George Michel. As the late David Junchen commented: "Michel's strings set the standard by which all others were judged. Their richness, timbre and incredible promptness of speech, even in the 32' octave, have never been surpassed."³⁰

Four and five manuals

The four- and five-manual Masonic Lodge era began in 1912, when Hook & Hastings built a 53-rank, 62-stop, five-manual instrument for the Scottish Rite Cathedral in Dallas. Far less unified than later work and with a 61-pipe compass for manual stops, it reflected the church organ background of this eastern builder. But it did contain a Stentorphone and Ophicleide, two consoles, and a player mechanism.³¹ The next year, 1915, Aus-

Scottish Rite Temple, Denver Consistory W. W. Kimball, Opus 6781, 1925 3 manuals, 19 ranks, 50 stops, 1,459 pipes

GREAT

5 ranks, 11 speaking stops

16'	Bourdon	12 pipes
8'	Diapason Phonon	73 pipes
8'	Tibia Minor	61 pipes
8'	Wald Horn	61 pipes
8'	Viola	61 pipes
4'	Gemshorn (Wald Horn)	12 pipes
4'	Octave Viola	12 pipes
4'	Flute (Tibia)	12 pipes
2 3/4'	Twelfth (Tibia)	12 pipes
2'	Fifteenth (Wald Horn)	12 pipes
8'	Tuba	73 pipes

Harp

Chimes F

Chimes P

Snare Drum Tap

Snare Drum Roll

Tremolo – Diapason

Tremolo – Tuba

Tremolo

SOLO

10 ranks, 20 speaking stops

16'	Gedeckt	12 pipes
16'	Salicional Bass (TC)	49 notes
8'	Horn Diapason	73 pipes
8'	Tibia Clausa	73 pipes
8'	Viol d'Orchestra	73 pipes
8'	Violes Celestes II	146 pipes
8'	Echo Salicional	73 pipes
8'	Concert Flute (Gedeckt)	61 pipes
4'	Orch. Flute (Gedeckt)	12 pipes
4'	Violin (Salicional)	12 pipes
2 3/4'	Nazard (Gedeckt)	12 pipes
2'	Flautina (Gedeckt)	12 pipes
1 3/4'	Tierce (Gedeckt)	61 notes
III	String Mix 12,15,17 (Sal)	61 notes
16'	Bassoon	73 pipes
8'	Trumpet	73 pipes
8'	Orch Oboe (Ged, VdO)	61 notes
8'	Oboe	12 pipes
8'	Vox Humana	61 pipes
4'	Oboe Clarion	12 pipes
8'	Marimba (reiterating)	
4'	Marimba (reiterating)	
	Vox Vibrato (Tremolo)	
	Tremolo	

ACCOMPANIMENT

4 ranks, 10 speaking stops

16'	Contra Violo (Gt)	61 notes
8'	Wald Horn (Gt)	61 notes
8'	Tibia Minor (Gt)	61 notes
8'	Viola (Gt)	61 notes
8'	Unda Maris II	122 pipes
4'	Octave Viola (Gt)	61 notes
4'	Solo Flute (Tibia Gt)	61 notes
8'	Musette (syn, Gt-Bdn,Vla)	61 notes
8'	Clarinet	73 pipes
8'	English Horn	73 pipes
8'	Harp	49 bars
4'	Harp	
	Tremolo	

PEDAL 9 stops

32'	Acoustic Bass (resultant)	32 notes
16'	Diaphone (Gt Diap Phon)	32 notes
16'	Bourdon (Gt)	32 notes
16'	Contra Viola (Gt)	32 notes
16'	Gedeckt (Solo)	32 notes
8'	Bass Flute (Gt Bourdon)	32 notes
8'	Still Gedeckt (Solo)	32 notes
4'	Flute (Solo)	32 notes
16'	Bassoon (Solo)	32 notes
	Bass Drum Stroke (second touch)	
	Bass Drum Roll (second touch)	
	Cymbal Crash (second touch)	
8'	Chimes	
	Snare Drum Roll (second touch)	

Standard couplers

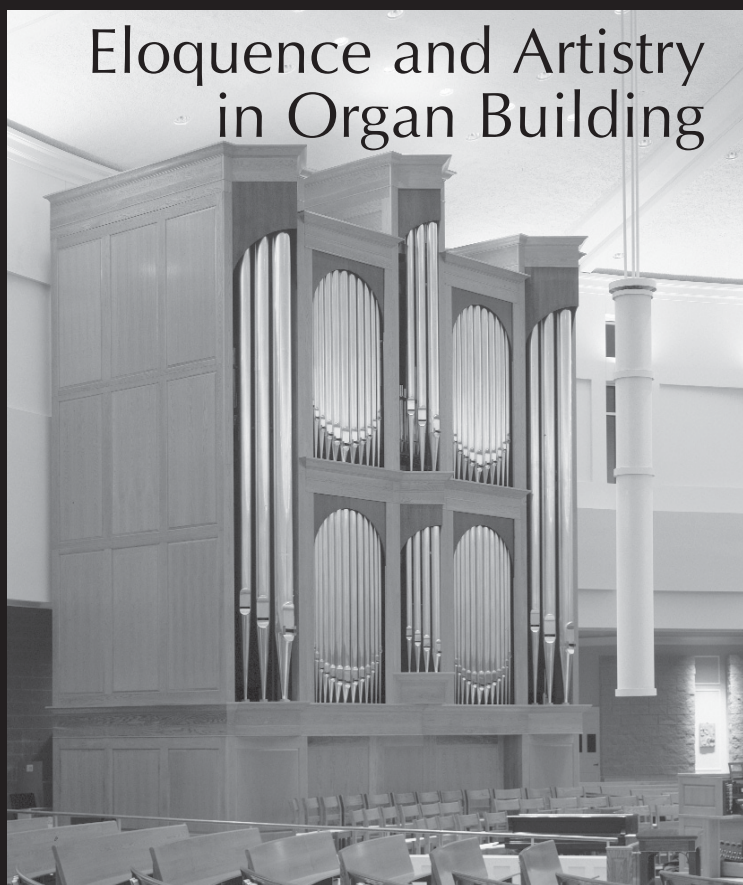
Toy Counter

Chinese Gong (thumb piston)	
Bugle Call F, B-flat, D, F (on buttons)	
Sforzando (toe lever)	
Chimes Sustain (toe lever)	
Thunder (toe lever)	

Source: Ivan P. Morel & Assoc. (Rick Morel)
Charles F. Shaeffer, Shaeffer Piano Service

tin built a five-manual, 74-rank, 89-stop, 4,860-pipe organ, Opus 558, for the Medinah Temple in Chicago. Now in storage, this instrument was for many years the largest Masonic Lodge pipe organ in America and was, perhaps, the best known among the organist fraternity.³²

The four- and five-manual market was largely the province of the nationally known major builders Austin, Estey, Kimball, Möller and Skinner (see Table 2). They used large lodge installations in their sales pitch, and buyers were no doubt influenced by them in their choice of builder. Describing their four-manual Möller, Opus 3441, 1922, in Joplin, Missouri, the Scottish Rite Cathedral states:



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Table 2. Representative four-manual Masonic Lodge organs

Year	Builder	Location	Temple	Opus	Ranks	Stops	Pipes
1912	H & H*	Dallas, TX	Scottish Rite Cathedral†	2310	53	62	3,245
1915	Austin	Chicago, IL	Medinah Temple†	558	74	89	4,860
1919	Austin	Cleveland, OH	Masonic Temple	823	41	52	2,789
1921	Pilcher	Shreveport, LA	Scottish Rite Cathedral	1061	48	47	3,148
1921	Möller	Memphis, TN	Scottish Rite Cathedral	2977		101	
1924	Kimball	St. Louis, MO	Scottish Rite Cathedral	6763	54	113	3,576
1924	Möller	San Antonio, TX	Scottish Rite Cathedral	3853	50	91	3,563
1925	Estey	Buffalo, NY	Scottish Rite Temple	2301	57	60	3,746
1926	Estey	Oakland, CA	Lake Merit Scottish Rite	2639	39	61	2,716
1926	Kimball	Guthrie, OK	Scottish Rite		67	72	5,373
1926	Skinner	Dayton, OH	Masonic Temple	624	59	58	3,920
1926	Skinner	Detroit, MI	Scottish Rite Cathedral	529	64	66	4,352
1927	Möller	Cincinnati, OH	Auditorium				84
1928	Möller	Rochester, NY	Cathedral Hall	5260	54	77	
1928	Skinner	Rochester, NY	Auditorium/Theater	711	56	63	3,725
1929	Skinner	Indianapolis, IN	Scottish Rite Cathedral		65	68	4,365
1930	Austin	Scranton, PA	Scottish Rite Cathedral	1713	53	84	3,777

*Hook & Hastings

†Five-manual

Source: George Nelson, *The Organs of the United States and Canada Database*.



Scottish Rite Cathedral, Indianapolis (Photo by William T. Van Pelt)

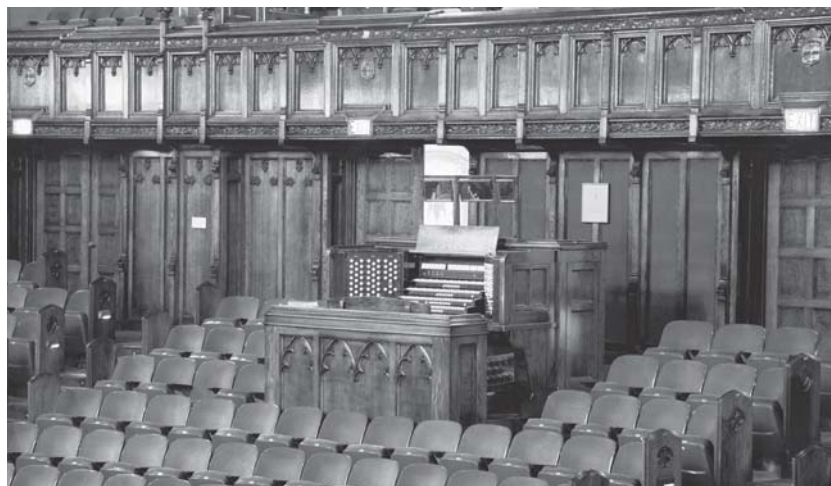
“There were five four-manual organs built by Möller in the early 1920s similar to the Joplin organ. They are in the United States Military Academy, West Point, N.Y., the Scottish Rite pipe organ in San Antonio, Texas, Temple Beth-El, New York City, and the Masonic Building, Memphis, Tennessee.”³³ Michael Brooks, recent Sovereign Grand Inspector General of the St. Louis Scottish Rite Cathedral, points out that his temple is the proud owner of one of four Kimball four-manual lodge organs. The others are Guthrie, Oklahoma (q.v.), Minneapolis (now in storage), and Oklahoma City.³⁴

The lodge market also reflected the work of John A. Bell (1864–1935), a prolific designer, who in 1927 was said to have drawn up specifications for over 500 pipe organs in the eastern United States. Bell, a Mason, was organist at the First Presbyterian Church in Pittsburgh for over 40 years.³⁵ Allen Kinzey, Aeolian-Skinner veteran, says Bell’s stoplists typically included a large-scale, heavy-metal, leather-lipped, unenclosed 8’ Diapason on the Great. Also, all manual stops of 16’ and 8’ pitch (excluding celestes) had 73 pipes, while stops of 4’ pitch and above had 61.³⁶ Bell designed instruments for Masonic temples in Cincinnati and Dayton and the Scottish Rite Cathedral in Indianapolis.³⁷ (q.v.)

Indianapolis

The Skinner/Aeolian-Skinner five-manual, eight-division, 77-rank, 81-stop, 5,022-pipe organ in the Scottish Rite Cathedral in Indianapolis, Opus 696-696B, is the largest instrument in the Masonic movement in America today (see stoplist). The building’s title is appropriate because it is most likely the largest such edifice ever built in this country and is beyond doubt the most lavishly appointed, replete with Masonic symbolism at every turn: stone carvings and figurines, 70 art glass windows, and elevator door decoration. This architectural masterpiece is crowned by a 212-foot main tower, housing a 63-bell Taylor (Loughborough, England) carillon. The Medieval Gothic interior features imported Carpathian white oak, Russian curly oak, and Italian, Tennessee and Vermont marble.³⁸

This signature instrument was built in 1929 by E. M. Skinner, with four manuals, 65 ranks, 68 stops, 4,365 pipes.³⁹ Skinner had defined his instrument in building church organs and he stayed very close to this paradigm in his lodge installations. With comparatively limited unification and duplexing, this organ features a mixture, mutations and principal chorus on the Great. This organ reflects the influence of John Bell (q.v.). Manual compass is 73 notes for founda-



1929 E. M. Skinner Organ, Scottish Rite Cathedral, Indianapolis (Photo by William T. Van Pelt)

Scottish Rite Cathedral, Indianapolis, Indiana
E. M. Skinner, Opus 696, 1929, Aeolian-Skinner Opus 696-B, 1949
77 ranks, 81 stops, 5,022 pipes

GREAT (enclosed) 18 ranks, 13 stops, 1170 pipes

16’	Open Diapason	73 pipes
8’	Principal Diapason	73 pipes
8’	Second Diapason	73 pipes
8’	Gross Flute	73 pipes
8’	Melodia	73 pipes
8’	Erzähler Celeste II	134 pipes
4’	Octave	61 pipes
4’	Harmonic Flute	61 pipes
2’	Fifteenth	61 pipes
V	Mixture	305 pipes
16’	Ophicleide (HP)	61 pipes
8’	Tuba (HP)	61 pipes
4’	Clarion (HP)	61 pipes
	Tremolo	
	Cathedral Chimes (Echo)	
	Celestial Harp	

SWELL 19 ranks, 15 stops, 1291 pipes

16’	Bourdon	73 pipes
8’	Open Diapason	73 pipes
8’	Gedeckt	73 pipes
8’	String Celeste II	146 pipes
8’	Salicional	73 pipes
8’	Clarabella	73 pipes
4’	Octave	61 pipes
4’	Chimney Flute	61 pipes
2’	Flageolette	61 pipes
IV	Cornett	244 pipes
16’	Posaune	73 pipes
8’	Cornopean	73 pipes
8’	Oboe	73 pipes
8’	Vox Humana	73 pipes
4’	Clarion	61 pipes
	Tremolo	

CHOIR 10 ranks, 10 stops, 694 pipes

16’	Gamba	73 pipes
8’	Open Diapason	73 pipes
8’	Concert Flute	73 pipes
8’	Dulciana	73 pipes
8’	Unda Maris (tc)	61 pipes
4’	Flute d’Amour	61 pipes
2’	Piccolo	61 pipes
8’	Clarinet	73 pipes
8’	Orchestral Oboe	73 pipes
8’	English Horn	73 pipes
	Tremolo	

SOLO 7 ranks, 6 stops, 499 pipes

8’	Stentorphone	73 pipes
8’	Orchestral Flute	73 pipes
8’	Gamba Celeste II	146 pipes

4’	Rohr Flute	61 pipes
8’	French Horn	73 pipes
8’	Tuba Mirabilis (HP)	73 pipes
	Tremolo	
	Cathedral Chimes (Echo)	

ECHO (playable from Solo) 8 ranks, 6 stops, 548 pipes

16’	Lieblich Gedeckt	73 pipes
8’	Chimney Flute	73 pipes
8’	Spitz Flute Celeste	134 pipes
8’	Vox Angelica II	134 pipes
4’	Traverse Flute	61 pipes
8’	Vox Humana	73 pipes
	Tremolo	
	Cathedral Chimes	25 tubes

PEDAL 7 ranks, 23 stops, 308 pipes

32’	Resultant	32 notes
32’	Bourdon	12 pipes
16’	Open Diapason	32 pipes
16’	Metal Diapason (Gt)	32 notes
16’	Contra Basse	32 pipes
16’	Violone	32 pipes
16’	Bourdon	32 pipes
16’	Lieblich (Sw)	32 notes
16’	Lieblich Gedeckt (ext Stage)	32 notes
16’	Lieblich Gedeckt (ext Balcony)	32 notes
16’	Contra Gamba (Ch)	32 notes
8’	Major Flute	12 pipes
8’	Gedeckt	12 pipes
8’	Dolce Flute (Sw)	32 notes
8’	Gamba (Ch)	32 notes
8’	Viole	12 pipes
II	Mixture	64 pipes
32’	Bombarde	12 pipes
16’	Trombone	32 pipes
16’	Ophicleide (Gt)	32 notes
16’	Contra Posaune (Sw)	32 notes
8’	Tromba	12 pipes
4’	Clarion	12 pipes
	Cathedral Chimes (Echo)	

STAGE ORGAN 4 ranks, 4 stops, 256 pipes

8’	Open Diapason	61 pipes
8’	Concert Flute	73 pipes
8’	Dulciana	61 pipes
4’	Flute d’Amour	61 pipes

BALCONY ORGAN 4 ranks, 4 stops, 256 pipes

8’	Open Diapason	61 pipes
8’	Concert Flute	73 pipes
8’	Dulciana	61 pipes
4’	Flute d’Amour	61 pipes

Source: THE DIAPASON, April 1928, vol. 19, No. 5, pp. 1–2. Alan G. Lisle and Charles G. Fromer, *A Guide to the Scottish Rite Cathedral*, 2000, pp. 23–24. Organ Historical Society, *Organ Atlas 2007*, pp. 203–212.

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tion stops, 8' and below, and 61 notes for 4' stops and above. The First Diapason on the Great is 38 scale, heavy metal and leather-lipped. The Second Diapason is 40 scale, a customary scale for the first diapason. These two stops plus the 16' Open Diapason and 8' Gross Flute are unenclosed. The tremolo on the Great is described as high and low wind, reflecting the difference in wind pressure between the flues and the reeds. The Great reeds are on 12-inch wind as is the entire Solo manual, the latter likely because of the Stentorphone there, also 38 scale, heavy metal, and leathered. The Solo Tuba Mirabilis is on 20 inches of wind and not affected by the tremolo. The Diapason on the Swell is also 40 scale and leathered. The 4' Celestial Harp on the Great is subject to sub and super (octave) couplers. The Cathedral Chimes on the Echo has 25 tubes, from tenor C. A description in THE DIAPASON commented: "Couplers and pistons will increase the number of playing devices at the command of the performer to 158."⁴⁰ In 1949, Aeolian-Skinner enlarged this instrument with two new divisions of four ranks each.⁴¹ A new five-manual console by Reisner was installed in 1969.⁴²

St. Louis

The four-manual Kimball in the Scottish Rite Cathedral in St. Louis, now awaiting restoration, illustrates other features of the lodge pipe organ (see stolist). With 113 speaking stops from 54 ranks of pipes, a virtually complete toy counter plus piano, marimba, xylophone, harp, chimes and orchestral bells, it is perhaps the apex of the four-manual lodge instrument, a veritable music-making machine. In this organ, the basic manual stop compass is 61 notes and the 8' pitch dominates the tonal palette. Among the 24 stops from ten ranks on the Great, the Principal Diapason is wood and the Twelfth and Fifteenth are taken from the Waldhorn (q.v.). This instrument doesn't have a mixture on the Great or pretend to have a principal chorus; it is a collection of orchestral colors, including the luxury of three 16' open flues on the Swell, all oriented to fundamental tone as illustrated by the Phonon Diapason there, which emphasizes the eight-foot tone.⁴³ The unit Gedeckt on the Swell speaks as six stops, from 16' to 1 1/2'. The Swell has separate tremolos for the Tibia Clausa and the strings. The Vox Humana vibratos on the Swell and the Echo are a tremolo. The Pedal organ counts 25 stops derived from two ranks; a 32' Bourdon, and a 32' Bombarde with three extensions. The rest are borrowed from or extensions of manual stops.

The builders

The lodge market was important to American builders in new installations, repeat sales, replacing trackers with modern instruments, additions and upgrades. The bulk of these organs were, not surprisingly, two-manual instruments, and some were stock models, designed to accommodate what we have elsewhere called the commodity segment of the market.⁴⁴ For small instruments, there was scarcely any brand preference or

real or imagined product differentiation to the buyer. To these lodges an organ was an organ and the sooner the better. As in other markets, a second-hand trade emerged with instruments sold to Masonic Lodges from elsewhere.

Table 3 portrays the work of thirteen builders, names familiar today. The larger firms—Austin, Estey, Kimball and Möller, well known coast-to-coast through numerous installations and with aggressive sales representation—accounted for the majority of lodge instruments. Factory production dominated the industry during this period, and these builders could meet any requirement: budget, placement and timetable. Regional builders Hillgreen-Lane and Pilcher also enjoyed lodge business, as did many local firms. In 1917, Reuben Midmer & Sons counted six organs for the Masonic Temple in Brooklyn. Lewis & Hitchcock built instruments for Washington, D.C. and Baltimore.⁴⁵ In California, an early last-century firm, the Murray M. Harris Company, built lodge organs for Fresno, Oakland, and San Francisco, California as well as for Santa Fe, New Mexico.⁴⁶ In 1928, the Rochester Pipe Organ Company built two identical three-manual, 20-rank instruments for the Masonic Temple in Rochester, New York.⁴⁷ In 1908, the Adrian Organ Company rebuilt a nine-rank, one-manual organ, from two prior locations, for the Masonic Temple in Adrian, Michigan.⁴⁸

The lodge market also figured in the locational history of the American organ industry. In 1859, the Pilcher Brothers, then in St. Louis, built a one-manual organ for the Golden Rule Lodge there. In April 1863, perhaps in search of a market opportunity, they moved to Chicago where, in September, they contracted to build a one-manual organ for the Oriental Lodge there.⁴⁹ In 1919, the Reuter-Schwartz Company of Trenton, Illinois built an instrument for the Masonic Temple in Lawrence, Kansas. This prompted their move to Lawrence, having found a source of capital in the Russell family who, in turn, found a business opportunity for their son Charlie, just graduated from the University of Kansas. Charlie Russell became the bookkeeper at Reuter, and the Russell family owned Reuter for many years.⁵⁰

Many of the larger instruments, sources of pride for these lodges, are regularly serviced and updated as needed, perhaps with major funding from prominent members. When the signature 1926 Kimball in the Scottish Rite Masonic Center in Guthrie, Oklahoma (four manuals, 67 ranks, 72 speaking stops, 5,373 pipes)⁵¹ required renovation in 1990, Judge and Mrs. Frederick Daugherty financed the project. The work, by long-time curators McCrary Pipe Organ Company of Oklahoma City, included solid-state switching and relays, new keyboards, and new stop and combination action. A digital recording and playback unit was installed, so the instrument can be played for tours of the building—a common practice in large temples. Completing the project was installation of a full-length 32' Pedal Bombarde, built by F. J. Rogers in Eng-

Table 3. Masonic Lodge pipe organs by 13 selected builders

Builder	5-manual	4-manual	3-manual	2-manual	1-manual	Total
Austin	1	4	6	48		59
Estey		2	2	71		75
Felgemaker				18		18
Hall			1	14		15
Hillgreen-Lane				14		14
Hook & Hastings	1		1	21	5	28
Kilgen			3	12		15
Kimball		4	5	31		40
Midmer-Losh				12	8	20
Möller		8	18	140	1	167
Pilcher		1	4	29	3	37
Skinner		5	1	6		12
Wurlitzer				10		10
Total	2	24	41	426	17	510
Percent of Total	.4	4.7	8	83.6	3.3	100

Source: George Nelson, *The Organs of the United States and Canada Database*.

land, and a horizontal trumpet, dutifully called Solomon's Trumpet, reflecting the role of King Solomon and his temple in Masonic ritual.⁵²

Summary and conclusions

The Masonic Lodge pipe organ is another illustration of the role of the King of Instruments in American culture. The Masons, a culturally and socially prominent feature of American life, found the instrument an economic and efficient vehicle in meeting the musical needs of their ritual proceedings. The tonal resources of the larger instruments afforded almost unlimited capabilities in the full spectrum of instrumental music. This was made possible by technological advances in organbuilding, which mark a singular achievement of the American industry. In many locations, these magnificent instruments enjoy the respect and admiration of today's Masonic membership, and in the larger organ world are recognized as a vital segment in the rich and colorful history of pipe organ building in America. ■

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Notes

1. R. E. Coleberd, "The Mortuary Pipe Organ: A Neglected Chapter in the History of Pipe Organ Building in America," THE DIAPASON, vol. 95, no. 7, July 2004, pp. 16-19.
2. This paper focuses exclusively on pipe organs in Masonic Lodges. The author acknowledges that there were also instruments in Odd Fellows, Knights of Pythias and Elks lodges.
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4. Max Lerner, *America as a Civilization*, NY: Simon & Schuster, 1957, p. 630.
5. Ibid.
6. Ray Willard, e-mail to author, April 5, 2007. Ray Willard is a professor of education at Pittsburgh State University, Pittsburgh, Kansas.
7. Gould and Crowe, p. 345.

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9. Chester W. Wright, *Economic History of the United States*, second edition, NY: McGraw-Hill Book Company, Inc., 1949, p. 481. *Historical Statistics of the United States*, Bicentennial Ed., U.S. Dept. of Commerce, Bureau of Census, 1975, Series Q 398-409, *Railroad Employment and Wages*, p. 740.

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12. *The Hook Opus List, 1829-1916 in Facsimile*, Richmond, VA: The Organ Historical Society, 1991, pp. 71, 73.

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14. Louis J. Schoenstein, *Memoirs of a San Francisco Organbuilder*, San Francisco: Cue Publications, 1977, p. 674.

15. George Nelson, *The Organs of the United States and Canada Database: Fraternal Halls and Masonic Temples, location list*, p. 45.

16. E. A. Boadway, Boston Organ Club Newsletter, December 1982, and Martin R. Walsh to author, September 2, 2006.

17. Nelson, op. cit., pp. 44, 45, 49, 50.

18. Orpha Ochse, *Austin Organs*, Richmond: Organ Historical Society, 2001, pp. 562-582.

19. R. E. Wagner, telephone interview with author, June 11, 2007, e-mail, Dec 8, 2007.

20. Boadway & Walsh, op. cit.

21. Richard G. Taylor, Austin Organs, Inc., letter to author, September 21, 2006.

22. Ochse, p. 185.

23. Willard, op. cit.

24. Manuel Rosales, author interview, August 23, 2007.

25. Don Michael Randel, ed., *The New Harvard Dictionary of Music*, Cambridge: The Belknap Press of Harvard University Press, 1986, p. 570. Steuart Goodwin, e-mail to author, November 3, 2007.

26. Charles Shaeffer, letter to the author, November 29, 2007.

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28. Stevens Irwin, *Dictionary of Pipe Organ Stops*, rev. ed., New York: G. Schirmer, Inc., 1965, p. 236. George Ashdown Audsley, *Organ Stops*, New York: H. W. Gray, 1949, p. 290.

29. Rick Morel, e-mail photo to author, October 4, 2007. Kurt Schakel, description to author, September 20, 2007.

30. David L. Junchen, *Encyclopedia of the American Theatre Organ*, Vol. 1, p. 208, Pasadena, CA: Showcase Publications, 1985.

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32. Schnurr and Northway, pp. 84-88. *The Diapason*, January 1915, p. 1, col. 1; February 1915, p. 2, col. 1.

33. "The Joplin Missouri Scottish Rite Pipe Organ," n.d.

34. Jonathan Ambrosino, *The Historic Kimball Organ of the Saint Louis Scottish Rite Cathedral*, n.d.

35. John A. Bell, THE DIAPASON, July 1927, p. 20, cols. 2-3.

36. Allen Kinzey, August 27, 2007.

37. Bell, op. cit.

38. Lisle and Fromer, pp. 5, 31.

39. Stephen Schnurr, "Scottish Rite Cathedral," *The American Organist*, May 2007, p. 64.

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41. Allen Kinzey, op. cit. Schnurr and Northway, op. cit. *Organ Atlas 2007*, Organ Historical Society, pp. 203–212.
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50. Dorothy Schaake, "The Reuter Organ Company: 75 Years of Organbuilding," *The American Organist*, March 1992, p. 58.
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52. *Ibid.*

Scottish Rite Cathedral, St. Louis, Missouri
W. W. Kimball, Opus 6763, 1924
4 manuals, 54 ranks, 113 stops, 3,576 pipes

GREAT (enclosed with Choir)
10 ranks, 17 stops, 670 pipes

- | | | |
|--------|-----------------------------|----------|
| 16' | Major Diapason (Eng Diap) | 12 pipes |
| 16' | Bourdon (Concert Flute) | 12 pipes |
| 8' | Principal Diapason (wood) | 61 pipes |
| 8' | English Diapason (metal) | 61 pipes |
| 8' | Clarabella | 61 pipes |
| 8' | Waldhorn | 61 pipes |
| 8' | Concert Flute | 61 pipes |
| 8' | Gamba | 61 pipes |
| 8' | Gemshorn | 61 pipes |
| 4' | Octave (Eng Diap) | 61 pipes |
| 4' | Traverse Flute (Concert Fl) | 12 pipes |
| 2 3/4' | Twelfth (Waldhorn) | 61 notes |
| 2' | Fifteenth (Waldhorn) | 12 pipes |
| 16' | Double Trumpet (Harm Tpt) | 12 pipes |
| 8' | Harmonic Trumpet | 61 pipes |
| 8' | Tromba | 61 pipes |
| 4' | Clarion (Harm Tpt) | 61 notes |
| 8' | Marimba (wood bars) | 61 bars |
| 8' | Harp (metal bars) | 61 bars |
| 8' | Chimes | 12 tubes |
| 8' | Chimes (Echo) | 12 tubes |
| 8' | Piano | |
| 4' | Piano | |
| 4' | Xylophone Marimba Tremolo | |

SWELL (enclosed)
16 ranks, 26 stops, 1,136 pipes

- | | | |
|--------|-----------------------------|-----------|
| 16' | Open Diapason (Horn Diap) | 12 pipes |
| 16' | Lieblich Gedeckt (Gedeckt) | 12 pipes |
| 16' | Contra Viole (Viol d'Orch) | 12 pipes |
| 8' | Diapason Phanon | 61 pipes |
| 8' | Horn Diapason | 61 pipes |
| 8' | Tibia Clausa | 61 pipes |
| 8' | Gedeckt | 61 pipes |
| 8' | Flute Celeste | 61 pipes |
| 8' | Viole d' Orchestra | 61 pipes |
| 8' | Viole Celestes II | 122 pipes |
| 8' | Salicional | 61 pipes |
| 8' | Voix Celeste | 61 pipes |
| 4' | Octave (Horn Diap) | 12 pipes |
| 4' | Flute (Gedeckt) | 12 pipes |
| 4' | Tibia (Tibia Clausa) | 12 pipes |
| 4' | Violin I (Viole d' Orch) | 12 pipes |
| 4' | Violins II (Viole Celestes) | 24 pipes |
| 2 3/4' | Twelfth (Gedeckt) | 61 notes |
| 2' | Flautino (Gedeckt) | 12 pipes |
| 1 3/4' | Tierce (Gedeckt) | 4 pipes |
| III | Soft Mixture | 183 pipes |
| 16' | Contra Fagotto (Oboe Horn) | 12 pipes |
| 8' | Posaune | 61 pipes |
| 8' | Oboe Horn | 61 pipes |
| 8' | Vox Humana | 61 pipes |
| 4' | Oboe Clarion (Oboe Horn) | 12 pipes |
| 8' | Celesta (metal bars) | 61 bars |
| 4' | Celesta (metal bars) | 12 bars |
| | Tibia Clausa Tremolo | |
| | String Tremolo Fast | |
| | String Tremolo Slow | |
| | Vox Humana Vibrato | |
| | Tremolo | |

CHOIR (enclosed with Great)
6 ranks, 13 stops, 390 pipes

- | | | |
|-----|--------------------------|----------|
| 16' | Waldhorn (Great) | 12 pipes |
| 8' | English Diapason (Great) | 61 notes |
| 8' | Tibia Minor | 61 pipes |
| 8' | Concert Flute (Great) | 61 notes |
| 8' | Waldhorn (Great) | 61 notes |
| 8' | Viola | 61 pipes |
| 8' | Dulciana | 61 pipes |
| 8' | Unda Maris | 61 pipes |
| 4' | Waldhorn (Great) | 61 notes |
| 4' | Traverse Flute (Great) | 61 notes |
| 2' | Piccolo (Great) | 12 pipes |
| 8' | Orchestral Oboe | 61 pipes |
| 8' | Clarinet | 61 pipes |
| 8' | Harp | |
| 8' | Piano | |
| 4' | Harp | |
| 4' | Xylophone | |

- | | | |
|----|------------------|--|
| 2' | Orchestral Bells | |
| | Glockenspiel | |
| | Chinese Block | |
| | Tom Tom | |
| | Castanets | |
| | Tambourine | |
| | Snare Drum Roll | |
| | Snare Drum Tap | |
| | Tremolo | |

SOLO (enclosed)
9 ranks, 11 stops, 573 pipes

- | | | |
|-----|----------------------------|----------|
| 8' | Diapason Stentor | 61 pipes |
| 8' | Melophone | 61 pipes |
| 8' | Cello | 61 pipes |
| 8' | Cello Celeste | 61 pipes |
| 16' | Tuba Profunda (Tuba Son) | 12 pipes |
| 8' | Tuba Mirabilis | 61 pipes |
| 8' | Tuba Sonora | 61 pipes |
| 8' | French Horn | 61 pipes |
| 8' | English Horn | 61 pipes |
| 8' | Kinura | 61 pipes |
| 4' | Tuba Clarion (Tuba Sonora) | 12 pipes |
| 8' | Chimes (Echo) | |
| 8' | Marimba | |
| 4' | Marimba | |
| 2' | Glockenspiel | |
| | Orchestral Bells | |
| | Tuba Tremolo | |
| | Tremolo | |

ECHO (enclosed)
5 ranks, 5 stops, 305 pipes

- | | | |
|----|--------------------|----------|
| 8' | Viola Aetheria | 61 pipes |
| 8' | Vox Angelica | 61 pipes |
| 8' | Fem Floete | 61 pipes |
| 8' | Corno d'Amour | 61 pipes |
| 8' | Vox Humana | 61 pipes |
| | Vox Humana Vibrato | |
| | Tremolo | |

ANTIPHONAL (enclosed)

6 ranks, 12 stops, 390 pipes

Great 3 ranks, 4 stops, 195 pipes

- | | | |
|-----|---|----------|
| 8' | Open Diapason | 61 pipes |
| 8' | Claribel Flute | 61 pipes |
| 8' | Gemshorn | 61 pipes |
| 4' | Forest Flute (Claribel Flute) | 12 pipes |
| | Swell, 3 ranks, 6 stops, 195 pipes | |
| 16' | Bourdon | 61 pipes |
| 8' | Claribel Flute (Ant Gt) | 61 notes |
| 8' | Viola | 61 pipes |
| 4' | Forest Flute (Ant Gt) | 61 notes |
| 2' | Piccolo (Ant Claribel Gt) | 12 pipes |
| 8' | Horn | 61 pipes |
| | Tremolo | |

Pedal 0 ranks, 2 stops, 0 pipes

- | | | |
|-----|--------------------------|----------|
| 16' | Bourdon (Ant Sw Bourdon) | 32 notes |
| 8' | Flute (Ant Sw Bourdon) | 32 notes |

PEDAL

2 ranks, 25 stops, 124 pipes

- | | | |
|-----|------------------------------|----------|
| 64' | Gravissima (Sw Tibia Clausa) | 32 notes |
| 32' | Acoustic Bass (Gt Prin Diap) | 32 notes |
| 32' | Contra Bourdon | 32 pipes |
| 16' | Open Diapason Wood (Gt PD) | 32 notes |
| 16' | Waldhorn (Gt Waldhorn) | 32 notes |
| 16' | Contra Tibia Clausa (Sw) | 12 pipes |
| 16' | Violone (Solo Cello) | 12 pipes |
| 16' | Contra Viole (Sw Viole) | 32 notes |
| 16' | Bourdon (Gt Bourdon) | 32 notes |
| 16' | Lieblich Gedeckt | 32 notes |
| 8' | Octave (Gt Eng Diap) | 32 notes |
| 8' | Flute (Gt Concert Flute) | 32 notes |
| 8' | Still Gedeckt (Sw Gedeckt) | 32 notes |
| 8' | Violoncello (Solo Cello) | 32 notes |
| 8' | Cellos III (Sw Vd'O, VC II) | 32 notes |
| 4' | Super Octave (Gt Eng Diap) | 32 notes |
| 4' | Flute (Sw Gedeckt) | 32 notes |
| 4' | Violins III (Sw Vd'O VC II) | 32 notes |

- | | | |
|-----|-----------------------------|----------|
| 32' | Contra Bombarde | 12 pipes |
| 16' | Bombarde | 32 pipes |
| 16' | Tuba Profunda (Solo TuSo) | 32 notes |
| 16' | Trombone (Gt Doub Trum) | 32 notes |
| 16' | Bassoon (Sw Contra Fagotto) | 32 notes |
| 8' | Tromba | 12 pipes |
| 4' | Clarion | 12 pipes |
| | Cymbal | |
| 16' | Piano | |
| | Chimes | |

Standard couplers

Miscellaneous Mechanicals

- Chinese Gong (manual piston)
- Birds (manual pistons): Echo, Main, Antiphonal
- Bugle Call (manual pistons): F, B-flat, D, F
- Thunder Loud (toe)
- Thunder Soft (toe)
- Sforzando (manual and toe)
- Mezzo (manual and toe)
- Five expression shoes w/slider panel
- Master Pedal hookdown
- Register Crescendo (programmable)
- Strings to Crescendo
- Flutes to Crescendo
- Diapasons to Crescendo
- Reeds to Crescendo

Wind pressures

- Great 10", Swell 10", Choir 10", Solo 10", Echo 10", Antiphonal 10", Pedal 10"
- Pedal Bombarde 25", Solo Tuba Mirabilis 25", Swell Vox Humana 7 1/2", Echo Vox Humana 7 1/2"

Source: Michael Brooks, Scottish Rite Cathedral, St. Louis, to author, September 23, 2006.

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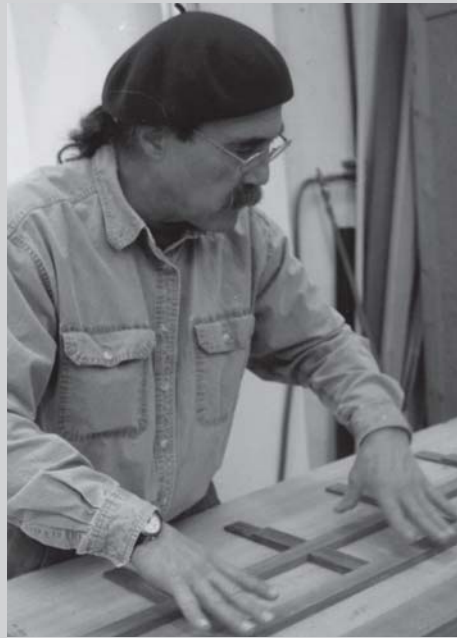
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Cover feature

**Cornel Zimmer Organ Builders, Inc., Denver, North Carolina
Media Presbyterian Church, Media, Pennsylvania**

From the senior pastor

If one were to remove all that was sacred from the library of the great music of the Western world, one would be left with a very empty room. And while beautiful music certainly has merit in and of itself, that which is written *sola gloria Dei* has accompanied the faithful saying their prayers for nearly two millennia. The pipe organ has been at the center of this sacred enterprise for nearly half that time and is undergoing a kind of renaissance in our time. The Elizabeth Strine Memorial Organ is a wonderful instrument that represents the merging of the ancient mechanical art of organ construction with the new cutting edge of digital technology. This is an analogy of what Chesterton called the "romance of orthodoxy," which is the timeless truth of the gospel heard anew in the language and thought world of every age. This beautiful instrument and renovated steeple are a renewed affirmation of a commitment to proclaim the good news of God's reconciling work to this community and the world. It also says that we plan to continue saying our prayers at Media Presbyterian indefinitely.

This organ would not exist without the generous contribution of Walter Strine and his family in loving memory of their wife and mother, Elizabeth Strine. Elizabeth Margaret Sterling Strine faithfully served Media Presbyterian Church as organist for over 35 years. A Media High School and Philadelphia Conservatory of Music graduate, "Betty" was both an accomplished accompanist and a renowned piano and organ teacher who taught thousands of Delaware County students. A professional leader who helped to expand our area's performing arts scene, she served as the first female president of the Media Community Concert Association and was later instrumental in developing the Media Theatre for the Performing Arts. Mrs. Strine died September 7, 2002 at the age of 94. The first question of the Shorter Catechism of the Westminster Confession of Faith asks "What is the chief end of man?" to which is answered: "Man's chief end is to glorify God and to enjoy him forever." May this organ be a tool by which this present and future congregations enjoy and glorify God as we move towards eternity.

—The Reverend William L. Borrer

From the organ task team chair

Our former pipe organ was an instrument put together from several sources. It started life as a turn of the twentieth century orchestral transcription player for the Bock family mansion in Wyncote, Pennsylvania, built by the former Aeolian Company of Boston, Massachusetts. At that time, pipe organs were home entertainment systems for the wealthy. Although it had two manuals and pedals, it was never intended to be a church instrument. In the mid 1930s this instrument was acquired by Media Presbyterian Church and installed in the sanctuary's front upper right hand chamber. The organ console was attached to the front wall beneath the chamber. To its side was seating for the choir. It served until about 1961, when the organ and choir were relocated to a larger space in the back gallery.

The relocated gallery organ was enlarged to three manuals by a local organ builder. A new console was fabricated by Austin Organs, Inc. of Hartford, Connecticut. Additional pipes and components from various unknown sources were incorporated into the instrument. Concurrently, a small Echo division consisting of five pipe ranks remained in the upper front chamber. Although this instrument served the church until February 2006, it was tonally deficient and incapable of creating a proper sound



Cornel Zimmer organ, Media Presbyterian Church, Media, Pennsylvania (photo credit: Barry Halkin)



Casework (photo credit: Barry Halkin)



Console (photo credit: Randy McNeely)

for worship and meditation. Three years ago, senior pastor Rev. William Borrer requested that an organ task team be formed as part of the church capital campaign. The seven-person team assessed the former instrument's condition and studied remediation alternatives. A busy two years followed, whereby the team considered the church's musical requirements, studied proper organ design and tone, solicited proposals, and

listened to and evaluated typical instruments by each builder. In an April 2006 presentation to the Session, the organ task team recommended that a new instrument be designed and built by Cornel Zimmer Organ Builders of Denver, North Carolina.

The new Zimmer organ, Opus 94, is a three-manual and pedal instrument comprising 96 stops, derived from 23 pipe ranks and 63 digital ranks. The solid wal-

nut console controls five divisions: Great, Swell, Choir, Chancel and Pedal, and has 107 drawknobs, 21 tilting coupler tabs, tracker touch keyboards, an abundant multi-level combination capability to assist with stop registration, and full MIDI capability. The two-tone casework with walnut trim and gold accented pipes harmonizes with the sanctuary's architectural themes. All new pipes were fabricated in the Zimmer shop or by Luc Ladurantaye of Canada. In addition, selected Aeolian pipe ranks from our former organ were refurbished, rescaled where applicable, and revoiced. The recycled pipes blend perfectly with the other new pipe ranks. All voicing and tonal finishing was done by the Zimmer staff.

The organ's digital equipment was engineered by Walker Technical Company of Zionsville, Pennsylvania. Thanks to digital technology, we were able to acquire a more versatile organ than if we had adhered to an all-pipe instrument. Due to lack of space, an all-pipe instrument of this same specification would be impossible to install in the gallery.

The tonal orientation of our new organ is based on the American Classic design. Fundamentally, this instrument will allow the organist to perform music of all periods and play it in style. Due to the broad range of music performed in our church, the American Classic tonal design best fulfills our purposes. Upon examination of the stop specification, one can discover fully developed principal and flute choruses, an abundance of solo and chorus reed stops, and multiple celeste ranks. Also included are chimes, a harp and a zimbelstern. The twelve-stop chancel division is a self-contained organ designed to supplement the main gallery organ and provide accompaniment for small vocal ensembles. Hence, after 155 years of existence, Media Presbyterian Church now has an organ specifically designed for its sanctuary.

This new organ would not have happened had it not been for the very generous gift by Walter M. Strine, Sr. Given in memory of his wife, Elizabeth, longtime organist at Media Presbyterian Church and teacher of many piano students, this new instrument enables Media Presbyterian Church to enhance its worship and better serve the cultural community. We thank Cornel Zimmer and his highly talented staff for designing and building this fine organ. Their expertise and work ethic enabled the project to proceed very smoothly. We are grateful for this new relationship with the Zimmer organization.

Special thanks to the organ task team members who gave their time and skills to work with me and address the many questions and concerns that come with such a project: Martha Harritz, Harry Tully, Richard Zensen, Scott MacDonald, and Beth Kalemkarian. During the project, we mourned the loss of Don Harritz, team member and longtime choir member, who would have thoroughly rejoiced at the completion of this project. Additional thanks to the senior craftsmen who did a masterful job in preparing the back gallery to accommodate the new instrument. Special thanks to Michael Trinder, friend and organist colleague, who reviewed the specifications and contributed helpful suggestions. Thanks also to Art Kalemkarian, Jr. (BSEE) for his consultation on electrical and audio issues.

Finally, from my viewpoint as an organist, the installation of a new organ for our church was a very exciting and perhaps a once in a lifetime opportunity. It is an event in which I will always delight. I personally thank Rev. William Borrer, the Media Presbyterian Church, and the Strine family for entrusting me to chair this project. May the end result bring glory to God both now and in the future.

—Arthur P. Kalemkarian, Sr.
Organ task team chairman
and curator of the Elizabeth M. Strine
Memorial Organ

From the organbuilder

It is indeed a thrilling opportunity for an organ builder to work in a warm and inviting space, especially one with the historical significance of Media Presbyterian Church. From the beginning of the project, honoring the architecture of the church was of great importance. The organ was to be primarily an instrument to support the many musical needs of a vibrant congregation, but would also be required to serve as a solo instrument. All of this needed to be accomplished while not overwhelming the choir, which shares the gallery space with the organ. With these requirements in mind, we set out to design an organ with a broad dynamic range, capable of appropriately interpreting a wide variety of musical styles.

Considering the organ's location, it was important to achieve an audible balance to lead the congregation and to fill the sanctuary without overwhelming the choir. Fortunately, the sanctuary's acoustics work in the organ's favor, and the sound projects well from the balcony with normal relaxed voicing. The new casework and pipe façades, designed and built by our company, spread the Great, Swell, Choir and Pedal divisions over three locations in the choir gallery. This spreading of sound sources creates a broader spatial projection of the organ's resources, and yet the blend heard in the sanctuary is quite pleasing.

The organ has a broad tonal palette of contrasting yet compatible choruses and solo voices. Moderate pipe scales in the Great and Pedal principal choruses react

well with the room's acoustics to provide a solid foundation for congregational singing. Along with the new Great and Pedal principal choruses, the Swell contains six ranks of Aeolian pipework from the previous organ. These diapasons, flutes and strings work well in the accompaniment role of the Swell. The Choir division is of great importance as it is centered directly behind the choir. It has a wealth of accompaniment stops, including several sets of soft celestial stops and a complete principal chorus. Also found in the Choir division is the Tuba, a powerful reed voice that lends itself to solo lines as a crowning reed over full organ.

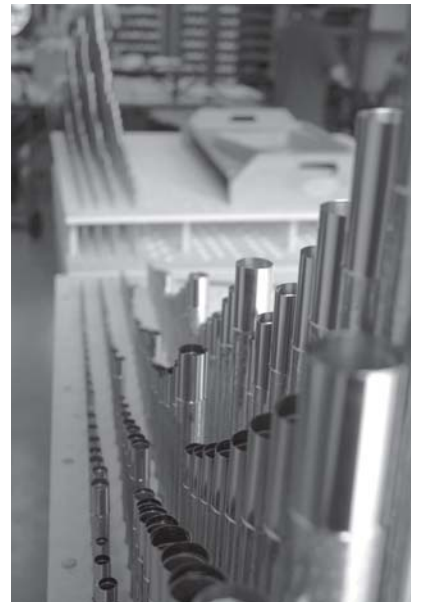
The Chancel organ provides another visual and spatial aspect to the organ's presence. It can support choirs that may perform in the chancel area, reinforce the quieter registrations of the main organ for congregational singing with sound sources at two locations in the sanctuary, and lend itself to music that employs echo or antiphonal effects. The Festival Trumpet found in the Chancel division is an appropriate foil to the Tuba found in the Choir, and is extremely flexible as it is under expression with the other stops of the Chancel organ.

We chose to retain several stops from the previous organ that were quite beautiful and would blend well with the new organ. Tonal director Jim Twyne and his assistant, Sheldon Kargis, voiced these pipes, as well as the new pipes built by our own pipe maker, Tommy Linder, and Luc Ladurantaye of Canada. The stunning casework and console were designed by Cornel Zimmer and built by master cabinetmaker George Zong with assistance from David Caldwell. Eric Molenaar completed the wiring of the console and windchests with assistance from Nathan Bryson.

Cornel Zimmer Organ Builders is deeply grateful to Media Presbyterian Church and the Strine family for the opportunity to build a new instrument for this wonderful setting. It is our sincere hope that it will serve this congregation for many generations and will stand as a testament to the glory of God.

—Nathan Bryson, project manager,
and Jim Twyne, tonal director
Cornel Zimmer Organ Builders, Inc.,
Denver, North Carolina

Cover photo credits: top, Barry Halkin;
bottom, Randy McNeely



Pipework

CHOIR (Expressive, Manual I)

- 16' Dulciana°
- 8' English Diapason°
- 8' Gedeckt°
- 8' Concert Flute°
- 8' Dulciana°
- 8' Unda Maris°
- 8' Erzähler°
- 8' Erzähler Celeste°
- 4' Prestant°
- 4' Koppelflute°
- 2½' Nazard°
- 2' Blockflute°
- 1½' Tierce°
- 1½' Larigot°
- 1' Siff flute°
- 1' Scharff III°
- 16' Corno di Bassetto°
- 8' Festival Trumpet (Gt) (non-coupling)
- 8' Tuba° (non-coupling)
- 8' Petite Trompette°
- 8' English Horn°
- 4' Musette°
- Tremulant
- Choir to Choir 16'
- Choir Unison Off
- Choir to Choir 4'
- Harp°

CHANCEL (Expressive, floating)

- 8' Cor de Nuit°
- 8' Dolcan°
- 8' Dolcan Celeste°
- 4' Spitz Principal°
- 4' Flauto d'Amore°
- 4' Unda Maris II°
- 2' Flautino°
- 8' Flugelhorn°
- 8' Vox Humana°
- Tremulant

CHANCEL PEDAL

- 16' Bourdon°
- 8' Bourdon°

PEDAL

- 32' Contra Bourdon°
- 32' Contra Violone°
- 16' Principal°
- 16' Violone 32 pipes
- 16' Bourdon°
- 16' Gemshorn (Great)
- 16' Lieblich Gedeckt (Swell)
- 16' Dulciana (Choir)
- 8' Octave Principal 32 pipes
- 8' Lieblich Flute (Swell)
- 8' Gemshorn (Great)
- 8' Rohr Bourdon°
- 4' Choral Bass 12 pipes
- 4' Doppel Flute°
- 2½' Rauschpfeife II°
- 32' Contra Basson°
- 16' Posaune°
- 16' Basson (Swell)
- 8' Trumpet (Great)
- 8' Festival Trumpet (Great)
- 8' Tuba (Choir)
- 4' Rohr Schalmey°
- 4' Clairon°
- Chimes (Great)

*Stops by Walker Technical Co.
+Aeolian pipework

GREAT (Unenclosed, Manual II)

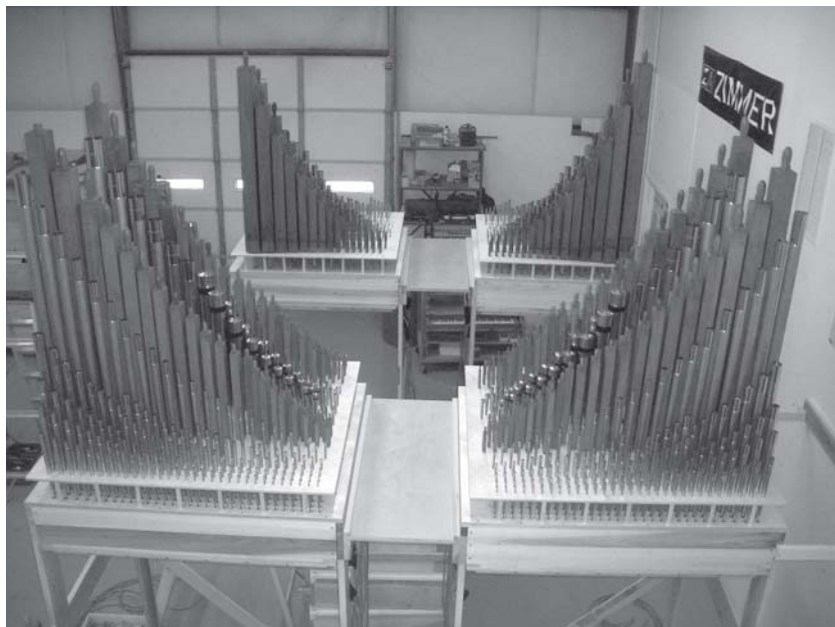
- 16' Gemshorn°
- 8' Principal 61 pipes
- 8' English Diapason (Choir)
- 8' Harmonic Flute°
- 8' Bourdon 61 pipes
- 8' Gamba°
- 8' Gemshorn°
- 8' Gemshorn Celeste°
- 4' Octave 61 pipes
- 4' Prestant (Choir)
- 4' Flute Ouverte 61 pipes
- 2½' Twelfth°
- 2' Fifteenth 61 pipes
- 1½' Mixture IV 244 pipes
- 16' Posaune°
- 8' Festival Trumpet° (non-coupling)
- 8' Tuba (Choir) (non-coupling)
- 8' Trumpet°
- 8' Cromorne° (enclosed with Choir)
- Chimes°
- Tremulant

SWELL (Expressive, Manual III)

- 16' Lieblich Gedeckt°
- 8' Geigen Diapason 61 pipes+
- 8' Rohrflute 61 pipes
- 8' Viola 61 pipes+
- 8' Viola Celeste 61 pipes+
- 8' Still Gedeckt 61 pipes+
- 8' Flute Celeste 61 pipes+
- 4' Principal 61 pipes+
- 4' Flute Triangulaire°
- 2½' Quint°
- 2' Octavin 61 pipes
- 1½' Terz°
- 2' Plein Jeu IV 244 pipes
- 16' Basson°
- 8' Festival Trumpet (Great) (non-coupling)
- 8' Tuba (Choir)
- 8' Trompette°
- 8' Hautbois°
- 4' Clairon°
- Tremulant
- Swell to Swell 16'
- Swell Unison Off
- Swell to Swell 4'



Console and casework in balcony



Pipework



Installation

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New Organs



Dobson Pipe Organ Builders, Lake City, Iowa St. David's Episcopal Church, Wayne, Pennsylvania

Faced with rapid growth in the late 1990s, St. David's Episcopal Church in Wayne, Pennsylvania planned to replace a worship space erected in 1956. That building had been constructed in response to the post-war population surge in this mainline Episcopal parish, whose congregants for the prior 241 years had worshipped in a small stone church built in 1715. Founded by Welsh colonists, the congregation and its stone church were immortalized in 1880 by Henry Wadsworth Longfellow in his poem, "Old St. David's at Radnor," a stanza of which reads,

It is not the wall of stone without
That makes the building small or great,
But the soul's light shining round about,
And the faith that overcometh doubt,
And the love that stronger is than hate.

The new chapel, so named to mark this edifice as, despite its greater size, the spiritual offshoot of the still-standing historic church, was designed by Atkin, Olshin, Lawson-Bell (now Atkin, Olshin, Schade) of Philadelphia. Seating 585, the chapel is the newest gathering point for a congregation that has long valued music.

From the beginning of the construction planning process, it was determined that a pipe organ and acoustics supportive of singing would be significant features of the new chapel. Under the leadership of Dr. Joseph Bonn and organ consultant Jonathan Ambrosino, St. David's organ committee undertook an extensive search that ultimately resulted in the decision to commission a new instrument from Dobson Pipe Organ Builders of Lake City, Iowa, the firm's Op. 84.

Standing at the front of the worship space, the new organ, like the chapel itself, draws architectural inspiration from



the 1715 church across the street. Built of oak and lightly painted white, the organ case's simple lines are enriched by gilded carvings. The layout of the organ is straightforward, with location of the divisions within the case corresponding to the arrangement of the keyboards. The largest pipes of the Pedal stand on the floor behind the organ. The Choir division, played from the lowest manual keyboard, is located behind the latticework grille. The Great, played from the second manual keyboard, is located behind the tall groups of pipes at the outside of the case; some of the smaller Pedal pipes are also located with the Great. The Swell is placed behind the upper group of pipes just below the window.

The organ generally employs mechanical key action for all divisions, with electric action being used for the largest Pedal pipes. A multilevel combination action is also provided. The console, built of black cherry with a mahogany interior, is detached from the main case to provide two rows of choir seating. Most of the organ's 2,751 pipes are made of alloys of tin and lead, with tin content ranging from 12% to 75%. The largest pipes, and some smaller ones as well, are made of wood, specifically yellow poplar, hard maple and black walnut. Wind is supplied by a blower located in the undercroft, and regulated by large weighted reservoirs in the base of the case.

The organ was dedicated in a festival worship service on September 23, 2007, during which St. David's choir sang Par-

ry's "I Was Glad." It was followed by a dedication recital given that afternoon by David Higgs of the Eastman School of Music. Subsequent dedication series programs have been presented by Dr. Clair Rozier, director of music at St. David's; Dr. Robert Gallagher, associate director of music; and Ann Elise Smoot, a daughter of the parish and now a concert organist and teacher in London.

—John A. Panning
Dobson Pipe Organ Builders

Photographs courtesy Wm. T. Van Pelt

GREAT (II)

16'	Principal	61 pipes
8'	Principal	61 pipes
8'	Hohl Flute	61 pipes
8'	Gamba	61 pipes
4'	Octave	61 pipes
4'	Spire Flute	61 pipes
2 3/4'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 1/2'	Seventeenth	61 pipes
2'	Mixture IV	244 pipes
8'	Trumpet	61 pipes
4'	Clarion	61 pipes
	Swell to Great	
	Choir to Great	

SWELL (III, enclosed)

8'	Diapason	61 pipes
8'	Bourdon	61 pipes
8'	Viola	61 pipes
8'	Voix Celeste (CC)	61 pipes
4'	Octave	61 pipes
4'	Harmonic Flute	61 pipes
2 3/4'	Nasard	61 pipes
2'	Piccolo	61 pipes
1 3/4'	Tierce	61 pipes
2'	Mixture III	183 pipes
16'	Bassoon	61 pipes
8'	Trumpet	61 pipes
8'	Oboe	61 pipes
4'	Clarion	61 pipes
	Tremulant	

CHOIR (I, enclosed)

16'	Bourdon	61 pipes
8'	Salicional	61 pipes
8'	Gemshorn	61 pipes
8'	Unda Maris (GG)	54 pipes
8'	Lieblich Gedeckt	61 pipes
4'	Fugara	61 pipes
4'	Recorder	61 pipes
2'	Flageolet	61 pipes
8'	Trumpet	61 pipes
8'	Clarinet	61 pipes
8'	Vox Humana	61 pipes
	Tremulant	
	Swell to Choir	

PEDAL

32'	Contra Bourdon	32 pipes
16'	Principal (Gt)	
16'	Violone	32 pipes
16'	Subbass (ext 32')	12 pipes
16'	Bourdon (Ch)	
8'	Octave	32 pipes
8'	Violoncello (ext Violone)	12 pipes
8'	Gedeckt (ext 32')	12 pipes
4'	Choralbass	32 pipes
16'	Trombone	32 pipes
8'	Trumpet (Gt)	
4'	Clarion (Gt)	
	Great to Pedal	
	Swell to Pedal	
	Choir to Pedal	

42 voices, 49 stops, 47 ranks, 2,751 pipes

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ORGELTEILE



2008 Summer Carillon Concert Calendar

by Brian Swager

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
August 3, Lee Cobb
August 10, Ronald Kressman
August 17, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University
August 5, Marc Van Eyck, 7 pm

Ann Arbor, Michigan

University of Michigan, Burton Memorial Tower, Mondays at 7 pm
August 4, Jonathan Lehrer
August 11, Jenny King
August 18, Trevor Workman
August 25, Dave Johnson
September 1, Steven Ball

Arlington, Virginia

Arlington National Cemetery, Netherlands Carillon
Saturdays 6-8 pm; Labor Day, and Saturdays in September, 2-4 pm
August 2, Lawrence Robinson
August 9, Edward Nassor
August 16, Tin-shi Tam
August 23, Gordon Slater
August 30, Edward Nassor
September 1, Edward Nassor

Bloomfield Hills, Michigan

Christ Church Cranbrook
August 3, Jonathan Lehrer, 5 pm
August 10, Judy Ogden, 5 pm

Kirk in the Hills Presbyterian Church

Sundays at 10 am and noon
August 3, Jonathan Lehrer
August 17, Trevor Workman
August 24, Dave Johnson
August 31, Dennis Curry

Centralia, Illinois

Centralia Carillon
International Carillon Weekend
August 3, Carlo van Ufft, 2 pm
August 31, Carlo van Ufft, 2 pm

Illinois Carillon Weekend

September 20, Carlo van Ufft, 10 am
September 20, Sue Bergren, 2 pm
September 20, Tim Sleep, 3 pm
September 21, Jim Fackenthal, 2 pm
September 21, Wylie Crawford, 3 pm

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
August 3, John Gouwens
August 10, Tiffany Ng
August 17, Dave Johnson
August 24, Wylie Crawford

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
August 3, Andrea McCrady
August 10, Sally Slade Warner
August 17, John Courter

Detroit, Michigan

Jefferson Avenue Presbyterian Church
August 24, Jenny King, noon

St. Mary's of Redford Catholic Church

August 2, Jonathan Lehrer, 5:15 pm

Frederick, Maryland

Joseph Dill Baker Memorial Carillon
Sundays at 6 pm
August 3, Edward Nassor
August 10, James Smith
August 17, Claire Moblard
August 24, Gordon Slater

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
August 4, John Gouwens
August 11, Tiffany Ng
August 18, Dave Johnson
August 25, Wylie Crawford

Hartford, Connecticut

Trinity College Chapel
Wednesdays at 7 pm
August 6, Ellen Dickinson
August 13, John Courter

Kennett Square, Pennsylvania

Longwood Gardens
August 3, Laurel MacKenzie, 3 pm

LaPorte, Indiana

The Presbyterian Church of LaPorte
Sundays at 4 pm
August 3, Tim Sleep

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in August at 8 pm
David Breneman

Madison, Wisconsin

University of Wisconsin, Memorial Carillon
August 7, Tiffany Ng, 7:30 pm

Middlebury, Vermont

Middlebury College
Fridays at 4 pm
August 1, Elena Sadina
August 8, Alexander Solovov
August 15, George Matthew, Jr.

Montréal, Québec

St. Joseph's Oratory
August 3, Claude Aubin, 2:30 pm
August 17, Tiffany Ng, 2:30 pm

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
August 5, John Gouwens
August 12, Tiffany Ng
August 19, Dave Johnson
August 26, Trevor Workman
September 2, Wylie Crawford

New Haven, Connecticut

Yale University, Yale Memorial Carillon
Fridays at 7 pm
August 1, Ellen Dickinson
August 8, Andrea McCrady
August 15, John Courter

Northfield, Vermont

Norwich University
Saturdays at 1 pm
August 2, Elena Sadina
August 9, Alexander Solovov

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
August 4, Andrea McCrady
August 11, Lee Leach
August 18, John Courter

Ottawa, Ontario

Peace Tower Carillon
August 12, Gordon Slater, 2 pm
August 26, William De Turk, 2 pm

Owings Mills, Maryland

McDonogh School
August 1, Matthew Buechner, 7 pm

Plainfield, New Jersey

Grace Episcopal Church
August 24, David Maker, 6 pm

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
August 3, Lisa Lonie
August 10, Thomas Lee
August 17, Scott Brink Parry
August 24, Lee Cobb
August 31, Claire Halpert

Rochester, Minnesota

Mayo Clinic
August 3, Marc Van Eyck, 4 pm
August 24, Trevor Workman, 4 pm

Simsbury, Connecticut

Simsbury United Methodist Church
August 3, Daniel Kerry Kehoe, 7 pm

Springfield, Missouri

Missouri State University
August 10, Jeremy Chesman, 7 pm

Williamsville, New York

Calvary Episcopal Church
August 6, Gloria Werblow, 7 pm

Valley Forge, Pennsylvania

Washington Memorial Chapel
Wednesdays at 7:30 pm
August 6, Doug Gefvert and the Irish Thunder Bag Pipe Band
August 13, Laurel MacKenzie
August 20, Lee Cobb
August 27, Janet Tebbel

Victoria, British Columbia

Netherlands Centennial Carillon
Sundays at 3 pm, April-December
Saturdays at 3 pm, August
Rosemary Laing

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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 AUGUST
Edward Broms; St. Paul's Cathedral, Boston, MA 7 pm

17 AUGUST
Giorgio Parolini; Cathedral of St. Patrick, New York, NY 4:45 pm
Richard Fitzgerald; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Gerre Hancock; First Presbyterian, Highlands, NC 4 pm
Timothy Bellflowers; Myers Park Baptist, Charlotte, NC 7:30 pm

19 AUGUST
Peter Richard Conte; Merrill Auditorium, Portland, ME 7:30 pm

20 AUGUST
Randall Mullin; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Higgs; First Presbyterian, Skaneateles, NY 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Daniel Steinert; Zion Lutheran, Appleton, WI 12:15 pm
Derek Nickels; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST
Terry Earles; Old Dutch Church, Kingston, NY 12:15 pm

22 AUGUST
David Higgs, with piano, strings, and voice; First Presbyterian, Skaneateles, NY 8 pm

23 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 10 am

24 AUGUST
Richard Pilliner; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Leon Couch; Covenant Presbyterian, Charlotte, NC 7:30 pm

26 AUGUST
James Vivian; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

27 AUGUST
Joseph Olefirowicz; Methuen Memorial Music Hall, Methuen, MA 8 pm
Joshua Stafford & Daniel Razonale; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Marillyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Steve Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

28 AUGUST
Kenneth Walsh; Old Dutch Church, Kingston, NY 12:15 pm

29 AUGUST
Carol Williams; Essex Community Church, Essex, NY 7:30 pm

30 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 10 am
Daniel Sullivan & Jason Cutmore (The New York Piano-Organ Duo); Oberlin Conservatory of Music, Oberlin, OH 3 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

31 AUGUST
Susan Ferré & Michie Akin, with viola da gamba and violoncello; Chapel Arts Gorham, Gorham, NH 4 pm
Andrew Mills; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Larry Stratemeyer; St. Patrick's Cathedral, Charlotte, NC 7:30 pm

1 SEPTEMBER
Michael Stairs & Gordon Turk; Ocean Grove Camp Meeting Association, Ocean Grove, NJ 7:30 pm

3 SEPTEMBER
Frederick Hohman; Methuen Memorial Music Hall, Methuen, MA 8 pm

5 SEPTEMBER
Gerre Hancock, Frederick Hohman, & Marilyn Mason; First Church of Christ, Wethersfield, CT 7:30 pm

11 SEPTEMBER
Tom Trenney; First Presbyterian, Aiken, SC 7 pm

12 SEPTEMBER
Paul Jacobs; Tenth Presbyterian, Philadelphia, PA 7:30 pm
Gerre Hancock; U.S. Naval Academy Chapel, Annapolis, MD 7 pm
Tom Trenney, hymn festival; First Presbyterian, Aiken, SC 8 pm
Todd Wilson; Northminster Baptist, Jackson, MS 7:30 pm

13 SEPTEMBER
Scott Montgomery, masterclass; St. John's Lutheran, Bloomington, IL 6:30 pm

14 SEPTEMBER
Alan Morrison & Jeannine Morrison, organ/piano duo; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm
Felix Hell; Fort Johnson Baptist, Charleston (James Island), SC 6 pm
James Dorroh; Reid Chapel, Samford University, Birmingham, AL 2:30 pm
Scott Montgomery; St. John's Lutheran, Bloomington, IL 3 pm

19 SEPTEMBER
Edward Broms; St. Paul's Cathedral, Boston, MA 7 pm
Douglas Major; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Higgs; Houghton Wesleyan, Houghton, NY 8 pm
Bradley Hunter Welch; First Presbyterian, Elkhart, IN 7:30 pm
Martin Jean; Shryock Auditorium, Carbondale, IL 7:30 pm

20 SEPTEMBER
John Weaver; First Baptist, Brattleboro, VT 7 pm
Cj Sambach, Pipe Organ Informance; First Baptist, Mayfield, KY 2 pm

21 SEPTEMBER
Herndon Spillman; Union Evangelical Lutheran, York, PA 3 pm
Thomas Murray; Kernersville Moravian Church, Kernersville, NC 4 pm
Diane Belcher; Westwood First Presbyterian, Cincinnati, OH 3 pm
Robert Bates; Metropolitan United Methodist, Detroit, MI 2 pm
Marilyn Keiser; St. Paul's Episcopal, Indianapolis, IN 7:30 pm
Cj Sambach; First Baptist, Mayfield, KY 2 pm
Jim Stoebe; Incarnation Lutheran, Milwaukee, WI 2 pm
Douglas Cleveland; Chapel of Christ Triumphant, Concordia University, Mequon, WI 3:30 pm
Jeannine Jordan, with visuals; Pilgrim United Church of Christ, Duluth, MN 4 pm

24 SEPTEMBER
Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

26 SEPTEMBER
Choir of St. Thomas Church, New York City; St. Paul's Cathedral, Buffalo, NY 7:30 pm
Bruce Neswick; St. Michael's Episcopal, Orlando, FL 7:30 pm

27 SEPTEMBER
Peter Richard Conte, with Philadelphia Orchestra; Macy's, Philadelphia, PA 7:30 pm

28 SEPTEMBER
Barbara Bruns; St. John's Episcopal, Gloucester, MA 4 pm
Thomas Murray & Martin Jean, duo organ; Hitchcock Presbyterian, Scarsdale, NY 3 pm
Ken Cowan; Augustus Lutheran, Trapp, PA 4 pm
Carol Williams; Grace Lutheran, Lancaster, PA 4 pm
Paul Jacobs; St. Ann's Church, Washington, DC 4 pm
Jeremy Filsell; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm
Alan Morrison & Jeannine Morrison, organ/piano duo; Spivey Hall, Clayton State University, Morrow, GA 3 pm
Paul Thornock; University of Notre Dame, South Bend, IN 2 pm, 5 pm

UNITED STATES
West of the Mississippi

17 AUGUST
Alex Trytko; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Peter Fennema; Westwood United Methodist, Los Angeles, CA 3 pm

18 AUGUST
Dennis James; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

19 AUGUST
Mark DeGarmeaux; Catholic Church of SS. Peter and Paul, St. Peter, MN 12 noon
Ryan Hulshizer; Christ United Methodist, Rochester, MN 12:20 pm

24 AUGUST
Mark Thomas; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

25 AUGUST
Carol Williams, with choirs; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

26 AUGUST
Merrill Davis III; Christ United Methodist, Rochester, MN 12:20 pm
Robert Bates; Organ Hall, University of Houston, Houston, TX 7:30 pm

31 AUGUST
Steve Story; Union Sunday School, Clermont, IA 2:30 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

7 SEPTEMBER
Paul Jacobs; Redeemer Lutheran, Austin, TX 2 pm
Richard Pilliner; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

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

12 SEPTEMBER
David Pickering; Shaw Center Auditorium, Graceland University, Lamoni, IA 7:30 pm
Bradley Hunter Welch; St. Martin's Episcopal, Houston, TX 7:30 pm

14 SEPTEMBER
Christopher Marks; First Lutheran, St. Peter, MN 4 pm
Craig Cramer; Christ the King Lutheran, Houston, TX 5 pm
David Hatt, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

18 SEPTEMBER
Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

19 SEPTEMBER
Alan Morrison; Central Lutheran, Minneapolis, MN 7:30 pm
Craig Cramer; Cathedral of the Epiphany, Sioux City, IA 7:30 pm

Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

20 SEPTEMBER
Alan Morrison, workshop; Central Lutheran, Minneapolis, MN 10 am
Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

21 SEPTEMBER
Gerre Hancock; Recital Hall, Texas A&M International University, Laredo, TX 4 pm
Todd Wilson; O'Donnell Auditorium, Nebraska Wesleyan University, Lincoln, NE 3 pm
Bruce Neswick; The Cathedral of St. John the Evangelist, Spokane, WA 4 pm
Isabelle Demers, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 3 pm

27 SEPTEMBER
Christopher Young; Ellis Recital Hall, Missouri State University, Springfield, MO 2:30 pm

28 SEPTEMBER
Gregory Peterson; Union Sunday School, Clermont, IA 2:30 pm
Anthony & Beard; St. John United Church of Christ, St. Charles, MO 3 pm
Gerre Hancock; Park Cities Baptist, Dallas, TX 6 pm
Scott Montgomery; First Presbyterian, Mesa, AZ 1 pm
Isabelle Demers, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

INTERNATIONAL

15 AUGUST
Marek Kudlicki; Cathedral of the Assumption, Bialystok, Poland 7:15 pm
Daniel Zaretsky; Lausanne Cathedral, Lausanne, Switzerland 8 pm
Martin Böckner; Stadtkirche, Waltershausen, Germany 7:30 pm
Clive Driskill-Smith; St. Mary's Church, Gosport, UK 12:30 pm
Douglas Cleveland; Christ Church Cathedral, Vancouver, BC, Canada 8 pm

17 AUGUST
Marek Kudlicki; Cathedral of St. James, Olsztyn, Poland 8 pm
D'Arcy Trinkwon; Basilique Saint-Nazaire, Carcassonne, France 5 pm
David Williams; Westminster Abbey, London, UK 5:45 pm
Sylvie Poirier & Philip Crozier; Chalmers Wesley United Church, Quebec City, QC, Canada 6 pm

18 AUGUST
Clive Driskill-Smith; All Saints' Church, Hastings, UK 7:30 pm

19 AUGUST
Gillian Weir; Church of the Cross, Lahti, Finland 7 pm
Nina De Sole; St. James United Church, Montreal, QC, Canada 12:30 pm

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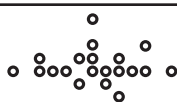
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20 AUGUST
Marek Kudlicki; Cathedral Basilica, Sandomierz, Poland 6:30 pm
Henk van Putten; Kathedrale, Dresden, Germany 8 pm

21 AUGUST
D'Arcy Trinkwon; St. Blasius Kirke, Salzburg, Austria 7:30 pm

22 AUGUST
Marek Kudlicki; Basilica of St. Margaret, Nowy Sacz, Poland 7 pm

24 AUGUST
Hartwig Barte-Hanssen; Westminster Abbey, London, UK 5:45 pm

25 AUGUST
D'Arcy Trinkwon; Cathedral, Coventry, UK 1 pm

26 AUGUST
Federico Andreoni; St. James United Church, Montreal, QC, Canada 12:30 pm

27 AUGUST
Heribert Metzger; Kreuzkirche, Dresden, Germany 8 pm
John Scott; Westminster Cathedral, London, UK 7:30 pm

29 AUGUST
Letizia Romiti; Lausanne Cathedral, Lausanne, Switzerland 8 pm

31 AUGUST
Francesca Massey; Westminster Abbey, London, UK 5:45 pm

2 SEPTEMBER
Jeremy David Tarrant; St. Paul's Cathedral, London, ON, Canada 12:15 pm

3 SEPTEMBER
Gillian Weir, works of Messiaen; Cathedral, Lund, Sweden 7 pm

4 SEPTEMBER
Ludger Lohmann; Stadtkirche, Waltershausen, Germany 7:30 pm

5 SEPTEMBER
Gillian Weir; Sofia Albertina Church, Landskrona, Sweden 7:30 pm
David Liddle; St. Dominic's Priory, London, UK 7:30 pm

6 SEPTEMBER
Gillian Weir; St. Johannes Church, Malmö, Sweden 7:30 pm

7 SEPTEMBER
Thomas Lennartz; St. Josef, Neu-Isenberg, Germany 5 pm
Andrew Sampson; Westminster Cathedral, London, UK 4:45 pm
Gavin Roberts; Westminster Abbey, London, UK 5:45 pm

8 SEPTEMBER
Gillian Weir, works of Messiaen; Cathedral, Paderborn, Germany 7:30 pm

12 SEPTEMBER
Kei Koito; Lausanne Cathedral, Lausanne, Switzerland 8 pm
Gillian Weir, works of Messiaen; St. Lambert Church, Münster, Germany 7:30 pm
D'Arcy Trinkwon; Alfold Church, Alfold, UK 7:30 pm

13 SEPTEMBER
Gillian Weir; Nicolaikerker, Utrecht, Holland 1 pm masterclass, 8 pm recital
Juan Paradell-Solé; Chiesa di S. Giorgio, Coggiola, Italy 9 pm

14 SEPTEMBER
Kevin Bowyer; St. Katharinen, Oppenheim, Germany 6 pm
Juan Paradell-Solé; Santuario di Sant'Euseo, Serravalle Sesia, Italy 9 pm
Léon Charles; Westminster Abbey, London, UK 5:45 pm

17 SEPTEMBER
Hans-Ola Ericsson, works of Messiaen; St. Katharinen, Oppenheim, Germany 8 pm
Matti Hannula, organ and voice; Chiesa di San Francesco, Vergano, Italy 9 pm

18 SEPTEMBER
Manuel Tomadin, with flute; Chiesa dei SS. Giulio ed Amatore, Cressa, Italy 9 pm

19 SEPTEMBER
Martin Bambauer; Lausanne Cathedral, Lausanne, Switzerland 8 pm
Tarcisio Battisti, with brass; Abbazia di S. Silvano, Romangnano Sesia, Italy 9 pm

20 SEPTEMBER
Tarcisio Battisti, with brass; Chiesa dell'Immacolata Concezione, Portula, Italy 9 pm

21 SEPTEMBER
Martin Lucker, with choir, Tournemire works; St. Katharinen, Oppenheim, Germany 6 pm
Jean-Pierre Baston; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm
Travis Baker; Westminster Cathedral, London, UK 4:45 pm
Florian Pagitsch; Westminster Abbey, London, UK 5:45 pm

22 SEPTEMBER
Diego Cannizzaro; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

23 SEPTEMBER
Colin Walsh; Cattedrale di S. Stefano, Biella, Italy 9 pm

24 SEPTEMBER
Gillian Weir; St. Asaph Cathedral, St. Asaph, Wales, UK 7 pm
Jon Laukvik; Westminster Cathedral, London, UK 7:30 pm
Mario Duella; Chiesa di San Cristoforo, Vercelli, Italy 9 pm

26 SEPTEMBER
Genzo Takehisa, with violin; Minato Mirai Concert Hall, Yokohama, Japan 2 pm
Pierre Thimus; Lausanne Cathedral, Lausanne, Switzerland 8 pm
Werner Koch; Stadtkirche, Waltershausen, Germany 7:30 pm

28 SEPTEMBER
Andrea Marcon, Jose Luis Gonzalez Uriol, Pieter Van Dijk; Basilique de la Sainte Trinité, Bern, Switzerland 3 pm
Ralf Bibiella, works of de Grigny; St. Katharinen, Oppenheim, Germany 6 pm
William Saunders; Westminster Cathedral, London, UK 4:45 pm
Ian Keatley; Westminster Abbey, London, UK 5:45 pm
Pierre Pincemaille; Église Saints-Anges, Lachine, QC, Canada 3 pm
Daniel Sullivan & Jason Cutmore (The New York Piano-Organ Duo); Collee Heights Seventh-day Adventist Church, Lacombe, AB, Canada 7 pm

Organ Recitals

GARY BEARD, with Ryan Anthony, trumpet, Brevard College, Brevard, NC, April 6: *Concerto Saint-Marc*, Albinoni; *Après un rêve*, Fauré; *Grand Russian Fantasy*, Levy; *Danny Boy (Londonderry Air)*, arr. Beard; *Amazing Grace*, arr. Anthony/Beard; *Concerto in A-flat*, Vivaldi; *Dreams of Karen*, Milligan; *Der Hölle Rache kocht in meinen Herzen (Die Zauberflöte)*, Mozart, transcr. Anthony/Beard; *Someone to Watch Over Me*, Gershwin, arr. Turrin; *Carnival of Venice*, Clarke.

JAMES RUSSELL BROWN, The Presbyterian Homes, Evanston, IL, May 19: *Veni Creator Spiritus*, de Grigny; *Komm, heiliger Geist, Herre Gott*, BuxWV 199, Buxtehude; *Kyrie, Gott heiliger Geist*, BWV 674, BWV 671, Bach; Communion: *Les oiseaux et les sources (Messe de la Pentecôte)*, Messiaen; Choral, Final (*Veni Creator*, op. 4), Duruflé.

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, St. Jude's Anglican Church, Brantford, ON, Canada, May 2: *Suite in two movements*, Boyce; *Praeludium in b*, Pierné; Intermezzo (*Sonata No. 8*), Rheinberger; Toccata (*Triptyque*), Minuetto, Final (*Duet Suite*), Bedard.

DOUGLAS CLEVELAND, Winnetka Congregational Church, Winnetka, IL, April 27: *Grand Dialogue in C*, Marchand; *Praeludium in G*, Bruhns; *Concerto in d, after Vivaldi*, BWV 596, Bach; *Claire de Lune*, Hymne du Soleil, Feux aux Follets (*Pièces de Fantaisie*), Vieme; *Four Concert Etudes*, Briggs.

PETER RICHARD CONTE, Jacoby Symphony Hall, Jacksonville, FL, April 13: *Overture to Candide*, Bernstein, transcr. Conte; *Marche Religieuse*, Guilman; *Choral No. 2 in b*, Franck; *Londonderry Air*, arr. Hebble; Final (*St. Matthew Passion*), Bach, transcr. Widor; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Fantasy on Nursery Tunes*, Elmore; *Theme, Variation III (R. B. T.)*, Variation IV (W. M. B.), Variation VIII (W. N.), Variation IX (Nimrod), Variation XIV (E. D. U.) (*Enigma Variations*, op. 36), Elgar, transcr. Conte.

JAMES DAVID CHRISTIE, St. Mark's Lutheran Church, San Francisco, CA, May 17: *Praeambulum in d, O Gott, wir danken deiner Güte*, Scheidemann; *Daphne (Camphuysen manuscript)*, Anon. Dutch, 16th century; *Ricercar*, Sweelinck; *Almande Brun Smeedlyn*, Almande de la nonnete (*Manuscript of Susanne van Soldt*), Almande, Anon. Dutch, 16th century; *Praeludium in d*, Böhm; *Praeludium in g*, BuxWV 148, Buxtehude; *Ciaccona in B-flat*, J. B. Bach; *Fuga in e*, Buttstett; *Praeludium in G*, BWV 550, Bach.

ROBERT COSTIN, St. Thomas Church Fifth Avenue, New York, NY, April 6: *Entrée Pontificale*, Bossi; *Cantabile*, Franck; *Partita*, Howells.

CRAIG CRAMER, Colorado College, Colorado Springs, CO, March 4: *Sonata No. 1 in f*, Mendelssohn; *Air with Variations (Suite)*, Sowerby; *Introduction, Scherzo und Fuge on B-E-A-T-E*, Zahnbrecher; *Incararnation Suite on Puer natus est nobis*, Martinson; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Zweite Sonate*, op. 60, Reger.

ROBERT DELCAMP, with Keith Ellis, trumpet, and Katherine Lehman, violin, The University of the South, Sewanee, TN, April 10: *Prelude and Trumpetings*, Roberts; *Pièce pour Trompette et Orgue*, Langlais; *Motion and silence, Contemplation, Light motion (Sinfonia No. 3: Sounds and motions for organ)*, Berlinski; *Five Pieces for Violin and Organ*, Schroeder; *Passacaglia on a theme of Dunstable*, Weaver.

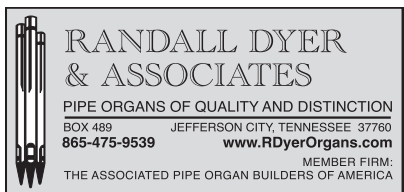
CLIVE DRISKILL-SMITH, Grace Cathedral, San Francisco, CA, April 20: *Allegro (Symphony No. 6)*, Widor; *Variations sur un Noël*, op. 20, Dupré; *Pastorella in F*, BWV 590, Bach; *Diptyque (Essai sur la vie terrestre et l'éternité bienheureuse)*, Messiaen; *Fantaisie et Fugue sur le nom de Bach*, Liszt, arr. Guillou.



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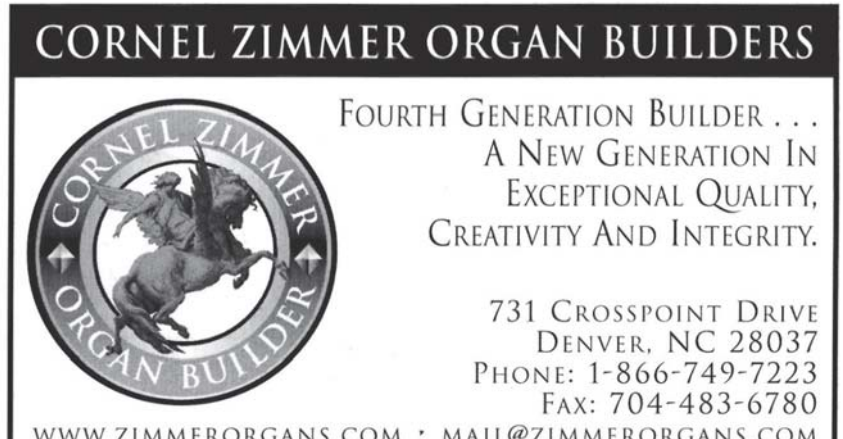
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THOMAS FOSTER, with Linda Tsatsanis, soprano, and Nathan Whittaker, cello, St. Mark's Cathedral, Seattle, WA, April 27: *Prelude and Fugue in c*, op. 37, Mendelssohn; *Mein junges Leben hat ein End*, Sweelinck; *Fantasy in f*, K. 594, Mozart; *Il ancor ti resta in petto*, Grazianini; *Rompe il morso (Il Figliuolo Prodigo)*, Rossi; *Evening Hymn*, Purcell; *Sonata in G*, Gabrieli; *Fileno, caro amico*, Albinoni.

DAVID HIGGS, University of Notre Dame, South Bend, IN, April 6: *Toccata in F*, BuxWV 156, Buxtehude; *Two Preludes*, Kittel; *Fantasia and Fugue in g*, BWV 542, Bach; *Andante in D*, with *Variations*, Mendelssohn; *Annum per Annum*, Pärt; *Bolero de Concert*, Lefebure-Wely; *Soliloquy*, Conte; *Praeludium und Fuge über BACH*, Liszt.

SARAH HOLLAND, First Presbyterian Church, Macomb, IL, April 19: *Praeambulum in E*, Lübeck; *Gloria: Tierce en taille*, Agnus Dei; *Dialogue sur les Grands jeux (Messe à l'usage ordinaire des Paroisses)*, Couperin; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Sonata II*, Hindemith; *Carillon de Westminster (Pièces de Fantaisie)*, op. 54, Vierne.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 11: *Sonata di Roma*, Bologna 1687; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Variations on Southwell*, Fedak; *Prrelude*, Cats at Play (*Cat Suite*), Bédard; *Fantasia in e*, Faulkes.

MARGARET McELWAIN KEMPER, Garrett-Evangelical Theological Seminary, Evanston, IL, May 10: *Offertoire sur les grands jeux (Messe pour les Couvents)*, Couperin; *Schmücke dich, o liebe Seele*, BWV 654, *Fantasia in G (Pièce d'Orgue)*, BWV 572, Bach; *Canon in B*, op. 56, no. 6, Schumann; *Phantasia in g*, Kuchar; *Precious Lord*, Diemer; *The Kingsfold Trumpet*, Fedak; *Fantasia on O Sanctissima*, Biery.

CHRISTINE KRAEMER, Glenview Community Church, Glenview, IL, April 6: *Prelude and Fugue in G*, BWV 541, Bach; *Ciaccona in d*, Pachelbel; *Sonata III*, Mendelssohn; *Variations on an Easter Hymn*, Dandrieu; *Allegro cantabile (Symphony V)*, Widor; *Aria*, Alain; *Prelude and Fugue on the name Alain*, Duruflé.

ARTHUR LAMIRANDE, Holy Rosary Cathedral, Vancouver, BC, Canada, April 6: *Prelude and Fugue in C*, Schmidt; *Signum, Exultet, Kropfreiter; Rhapsodie du Pâques*, Piché.

K. JOYCE MYNSTER, with Joan Mynter Smith, piano, St. John Lutheran Church, Council Bluffs, IA, April 13: *Scherzo*, Ridout; *Flute Solo*, Arne; *Sweet Sixteenths*, Albright; *Unter der Linden grüne*, Sweelinck; *Pastorale and Aciary*, Roberts; *To God Be the Glory*, Doane; *Evocation*, Mollica; *Contemplation Hassidique, Sabbath Joy, Day of Rest (Organ Pieces on Hebraic Motifs)*, Brenner; *Rhythmic Suite*, Elmore.

MASSIMO NOSETTI, Chiesa di S. Giacomo nel Carmine, Imola, Italy, November 3: *Magnificat primi toni*, BuxWV 204, *Ein feste Burg ist unser Gott*, BuxWV 184, *Präludium in re minore*, BuxWV 140, *Ciaccona in mi minore*, BuxWV 160, Buxtehude; *Hommage à Dietrich Buxtehude*, Eben; *Nun freut euch, lieben Christen g'mein*, BuxWV 210, *Canzona in sol maggiore*, BuxWV 170, *Präludium in fa diesis minore*, BuxWV 146, Buxtehude.

WILLIAM PETERSON, Cohan Center, San Luis Obispo, CA, April 6: *Praeludium in G*, Bruhns; *Onder een linde groen*, Sweelinck; *Recit de tierce en taille, Dialogue*, de Grigny; *Contrapunctus IV (Art of Fugue)*, BWV 1080; *Pièce d'orgue*, BWV 572, Bach; *Deo Gratias: Fugue et Oraison*, Guilment; *Souvenir*, Cage; *Fanfarses*, Flaherty; *Choral No. 1 in E*, Franck.

MARY PRESTON, First Congregational Church, Los Angeles, CA, May 18: *Crown*

Imperial, Walton; *Pièce héroïque*, Franck; *Even Song*, LaMontaine; *Lobe den Herren*, Walthier; *Lobe den Herren*, Reger; *Dieu parmi nous (La nativité du Seigneur)*, Messiaen; *Naïades (Pièces de Fantaisie)*, Vierne; *Sonata in d*, op. 42, Guilment.

IAIN QUINN, Cathedral Church of St. John, Albuquerque, NM, February 20: *Toccata prima*, Frescobaldi; *Fugue on a theme of Corelli*, BWV 579, Bach; *Variations on Wondrous Love*, Barber; *Pièce Héroïque*, Franck.

CHRISTA RAKICH, Christ & St. Luke's Church, Norfolk, VA, April 25: *Fantasia super: Komm heiliger Geist, Herre Gott*, BWV 651, *Trio Sonata No. 4 in e*, BWV 528, Bach; *Praeludium in F*, Fanny Mendelssohn; *Fantaisie in A*, Franck; *Fantasia and Fugue on Wie schön leuchtet der Morgenstern*, op. 30, Senfter; *Lotus*, Strayhorn; *Sonata in Sea: Cape Cod*, Woodman.

BILL RUGG, with Linda Raney, harpsichord, Betsy Rugg Peck, soprano, Sarah Weiler, contralto, and Gerry Fried, oboe, First Presbyterian Church, Santa Fe, NM, April 27: *Italian Concerto for Organ and Harpsichord*, Ich will dir mein Herzschenken (*St. Matthew Passion*), *Sich üben im Lieben (Cantata 202)*, *Andante (Trio Sonata III)*, *Wir eilen mit schwachen (Cantata 78)*, *Concerto for Organ in g*, Bach.

ANDREW SCANLON & ALASTAIR STOUT, April 20: *Mors et Resurrectio*, Langlais; *Prelude and Fugue in f*, op. 7, no. 2, Dupré; *Prelude and Fugue in b*, BWV 544, Bach; *Martyrs: Dialogues on a Scottish Psalm-tune for organ duet*, op. 73, Leighton.

STEPHEN THARP, East Liberty Presbyterian Church, Pittsburgh, PA, April 11: *Fanfare*, Cook; *Sonata for Organ*, Adler; *Nimrod (Enigma Variations)*, Elgar, transcr. Tharp; *Crown Imperial*, Walton, transcr. Murrill; *Fantasia and Fugue on the Chorale Ad nos, ad salutarem undam*, S. 259, Liszt.

BRADLEY HUNTER WELCH, Clayton State College, Morrow, GA, May 10: *Toccata and Fugue in d*, BWV 565, *Trio Sonata VI in G*, Bach; *Canonic Study No. 4 in A-flat*, op. 56, Schumann; *Variations on America*, Ives; *Prelude and Fugue on B-A-C-H*, Liszt; *Come, Sweetest Death, Come, Blessed Rest*, Bach, arr. Fox; *Allegro deciso from Evocation (Poème Symphonique)*, Dupré.

ANITA EGGERT WERLING, with Tammara Phillips, flute, Lynn Thompson, baritone, John Vana, saxophone, Kitty Karn, soprano, and Lamoine Brass Quintet, First Presbyterian Church, Macomb, IL, April 2: *Fanfare for Organ*, Proulx; *Fantasy on Slane for Flute and Organ*, Larsen; *That Lonesome Valley for Organ and Flute*, Held; *Three Latin Motets*, Pinkham; *Three Pieces for Alto Saxophone and Organ*, Sibbing; *How Beautiful Are the Feet*, Perry; *I Will Sing of Your Steadfast Love*, Diemer; *Wondrous Love*, Barber; *The Morning Trumpet for Organ and Brass Ensemble*, Eggert; *Introduction and Chorale for Organ and Brass*, White.

CHERIE WESCOTT, Trinity Episcopal Church, Tulsa, OK, April 8: *Fugue a la Gigue*, Vivace (*Trio Sonata No. 3*, BWV 527), Bach; *Adagio (Symphony I)*, op. 13, no. 1), Widor; *Fantasy on Nursery Tunes*, Elmore; *Forgotten Graves (Pastoral Psalms)*, op. 30, no. 2, Bingham; *Pax vobiscum*, op. 86, no. 5, Karg-Elert.

CAROL WILLIAMS, St. Martin's Church, Dudelange, Luxembourg, April 22: *Songs of Praise*, Chappell; *Andante in F*, K. 616, Mozart; *Fantasia in c*, BWV 562, Bach; *Le monde dans l'attente sauveur (Symphonie Passion)*, Dupré; *La Cathédrale Engloutie*, Debussy; *Final (Sonata No. 1*, op. 42), Guilment; *Toccata*, Paponaud; *Prelude in g*, Rachmaninoff; *Trumpeting Organ Morgan, Hymn (Adiemus: Songs of Sanctuary)*, Palladio, Jenkins; *Toccata*, Kleive.

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

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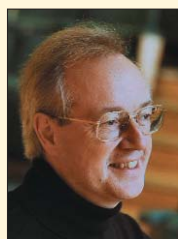
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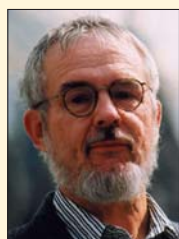
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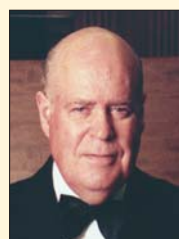
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