

# THE DIAPASON

DECEMBER, 2009



*100th Anniversary Issue*

# David Enlow

## Concert Organist

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“The highlight of our series. Clarity and flawless technique...stunning performance.” (Dr. John T. King, Hitchcock Presbyterian Church, Scarsdale NY, presenter)

“I was thrilled with all aspects of his performance! This series has been fortunate to be able to present some of the world’s finest organ artists [and I] enthusiastically consider David Enlow to be a member of this elite society.” (Prof. Paul Dixon, St. Petersburg College FL, presenter)

“A delight. The concert was a big success for us.” (Prof. Oliver Goodenough, Pentangle Council on the Arts, Woodstock VT, presenter)

“A wonderfully solid recital displaying great excitement and bravura....a thorough and beautifully moving performance of this gem [Franck, Fantaisie in A major].” (Prof. Russell Jackson, Cathedral of the Nativity, Bethlehem PA, presenter)

“A beautifully conceived program...grandeur and subtle nuance...elegant sense of timing and phrasing.” (William Trafka, St. Bartholomew’s Church, New York City, presenter)

### The Organ Works of César Franck New York City 2009-2010

- Oct 24, Christ & St. Stephen’s Church
- Nov 30, Church of St. Vincent Ferrer

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236 W 73 St

•Sunday March 21 at 5 pm  
**Cathedral Church of St. John the Divine**  
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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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Crozier; column 4: Charles-Marie Widor,  
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(September 2000 cover).

www.TheDiapason.com

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## Editor's Notebook

### 100 years and counting

One can only wonder if THE DIAPASON's founder, Siegfried E. Gruenstein, envisioned the day his magazine would turn 100. The fiftieth anniversary issue, December 1959, noted:

Siegfried E. Gruenstein, a rare combination of competent organist and professional newspaper man, founded THE DIAPASON in 1909 against the advice of his elders among organists, builders and well-wishers. That it grew and prospered under his forty-eight years guidance was due wholly to his skill, his impartiality and his taste.

Mr. Gruenstein listened to all of the advice offered, and did not follow any of it. He persisted in going ahead, and the initial issue, all of eight pages, made its appearance. A few leaders in the organ profession offered encouragement (Clarence Eddy, William C. Carl, Peter Lutkin, and Harrison Wild). Others gave the paper three to six months to live. At the end of the first year, the record showed a net profit of \$15, a paid circulation of 200, and accumulated assets of a desk, a file cabinet, a wastebasket, and much goodwill. We have reproduced the first issue as part of this 100th anniversary celebration (see pages 23–30).

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Siegfried E. Gruenstein, founder of THE DIAPASON

the next decade bring? If the past is any indication, the pipe organ will continue to be built, played, and enjoyed, perhaps in ways we cannot envision. There will always be a need and a market for the quality, beauty, and artistic expression that the organ represents. Keep reading as THE DIAPASON embarks on its next hundred years.

### A word of thanks

That THE DIAPASON has not only survived but flourished over this first century is due to its many faithful subscribers and advertisers, especially during the current challenging times. THE DIAPASON continues because of the generosity and dedication of its authors and reviewers. Among our many contributing editors who regularly provide columns and reviews, our harpsichord editor Larry Palmer is celebrating his 40th year of writing for THE DIAPASON. James McCray has been writing his reviews of new choral music since 1976. Leon Nelson has written reviews of organ music and handbell music since 1982. Brian Swager has served as carillon editor since 1991. More recently, Gavin Black continues to write "On Teaching" and John Bishop presents "In the wind" every month. And many more writers provide reviews of books, recordings and organ music each month.

Here in Arlington Heights, Illinois, associate editor Joyce Robinson proofs and edits every item, in addition to compiling the calendar and organ recitals, managing classified ads, scanning all the images, and maintaining our website content and electronic newsletter. And I must honor the memory of Wesley Vos, who served as associate editor from 1967–2001 and was largely responsible for bringing me onboard and serving as my mentor.

It has been an honor to serve as editor and publisher for more than 25 years. Every day I feel fortunate to guide this magazine, blessed to work with authors, advertisers, and subscribers who love the THE DIAPASON as I do. I hope you enjoy this 100th anniversary celebration. In addition to images of the past on the cover and the reproduction of volume one, number one, this issue includes reflections on THE DIAPASON and the last hundred years.

### DIAPASON history

December 1919 – founded by Siegfried E. Gruenstein (1877–1957), who served as editor and publisher through December 1957

1919 – official journal of the National Association of Organists

1929 – official journal of the Hymn Society of America

1933 – official journal of the Canadian College of Organists

1935 – official journal of the combined National Association of Organists and the American Guild of Organists

Frank Cunkle – editor, February 1958–September 1970

Robert Schuneman – editor, October 1970–August 1976

Arthur Lawrence – editor, September 1976– March 1982

David McCain – managing editor, April 1982–August 1983

Jerome Butera – editor and publisher, September 1983 to present

### Longtime DIAPASON subscribers

As part of THE DIAPASON's 100th anniversary celebration, I have noted, in my "Editor's Notebook" column, our longtime subscribers—those who have subscribed for more than 50 years. The longest subscription is that of Malcolm Benson: 70 years! We salute these subscribers for their many years of faithful support. Our most up-to-date list includes the following:

Fred Becker, Crystal Lake, Illinois, 1959

Bruce P. Bengtson, Wyomissing, Pennsylvania, 1958

Malcolm D. Benson, San Bernardino, California, 1939

Gordon Betenbaugh, Lynchburg, Virginia, 1957

Byron L. Blackmore, Sun City West, Arizona, 1958

Gene Boucher, Annandale, Virginia, 1957

George Bozeman, Deerfield, New Hampshire, 1951

John M. Bullard, Spartanburg, South Carolina, 1953

Merrill N. Davis III, Rochester, Minnesota, 1955

Douglas L. DeForeest, Santa Rosa, California, 1955

Harry J. Ebert, Pittsburgh, Pennsylvania, 1946

Joseph Elliffe, Spring Hill, Florida, 1956

Robert Finster, Canyon Lake, Texas, 1954

Henry Glass, St. Louis, Missouri, 1957

Antone Godding, Oklahoma City, Oklahoma, 1952

Will Headlee, Syracuse, New York, 1944

Charles Huddleston Heaton, Pittsburgh, Pennsylvania, 1947

Victor E. Hill, Williamstown, Massachusetts, 1953

Harry H. Huber, Salina, Kansas, 1943

Lance Johnson, Fargo, North Dakota, 1959

Richard Kichline, Alliance, Ohio, 1953

Christopher King, Danbury, Connecticut, 1952

Bertram Y. Kinzey, Jr., Blacksburg, Virginia, 1945

Allen Langord, Poinciana, Florida, 1950

Arthur P. Lawrence, Lancaster, Pennsylvania, 1953

Michael Loris, Barre, Vermont, 1956

William (Bill) Mollema, Scotts, Michigan, 1957

William H. Murray, Fort Smith, Arkansas, 1959

Mark Nemmers, Dubuque, Iowa, 1954

Barbara Owen, Newburyport, Massachusetts, 1951

David Peters, St. John's, Newfoundland, Canada, 1954

Patrick J. Rafferty, San Pedro, California, 1950

Thomas Schaettle, Springfield, Illinois, 1949

Robert A. Schilling, Indianapolis, Indiana, 1949

Ronald T. Severin, Orange, California, 1956

Richard A. Smid, Yaphank, New York, 1955

Francis M. Stone, Indianapolis, Indiana, 1953

Frederick Swann, Palm Springs, California, 1946

Rodney Trueblood, Elizabeth City, North Carolina, 1944

Charles J. Updegraph, South Orange, New Jersey, 1953

John Weaver, West Glover, Vermont, 1947

Robert Webber, Phoenix, Arizona, 1947

Harry Wells, Pullman, Washington, 1954

The Rev. Bruce McK. Williams, Albuquerque, New Mexico, 1946

Charles Woodward, Wilmington, North Carolina, 1953

—Jerome Butera  
Editor and Publisher  
THE DIAPASON

## Here & There

**St. Luke in the Fields**, New York City, continues its music series: December 3, "Christmas in the British Isles," John Sheppard (c. 1515–1558), *Missa Cantate*; January 21, David Shuler; March 11, "In the Shadow of the Cross," Holy Week music by Orlande de Lassus; April 29, Monteverdi, *1610 Vespers*. For information: 212/414-9419, <music@st.lukeinthefields.org>.

**St. John's Cathedral**, Denver, Colorado, continues its music series: December 4, Colorado Choral Arts Society; 12/11, Kantorei choral ensemble; 12/13, Handel, *Messiah*; 12/18, St. Martin's Chamber Choir; 12/19 and 20, Christmas Lessons & Carols; January 17, Evensong; 1/29, Stephen Tappe. For information: <www.sjcathedral.org>.

**St. Norbert Abbey**, De Pere, Wisconsin, continues its Canon John Bruce Memorial Concerts on Saturdays at 2 pm: December 12, Isabelle Demers; March 20, Vincent Dubois; April 17, Ken Cowan. For information: 920/337-4300; <http://norbertines.org/abbey\_music\_canon\_john\_bruce.html>.

**Harvard University**, Cambridge, Massachusetts, presents its 100th annual carol service December 13 and 14 at the Memorial Church, with the Harvard University Choir; Edward E. Jones, director; Christian Lane, organist. The music schedule continues in 2010: February 2, Harry Huff (masterclass 12:15 pm, recital 7:30 pm); March 2, Christa Rakich (masterclass 12:15 pm, recital 7:30 pm); 3/28, Bach, *St. John Passion*. For information: <www.memorialchurch.harvard.edu>.

**First Church of Christ**, Wethersfield, Connecticut, will host jazz legend Dave Brubeck and his quartet—and



Dave Brubeck

his mariachi orchestra—on December 13 at 4 and 7 pm. First Church Choir, soloists, Cantata Singers, Pilgrim Youth Choir and Children's Carol Choir will unite under conductor Russell Gloyd in two performances of Brubeck's *La Fiesta de la Posada*, sung in English. Brubeck explains that the "posada" is a festival re-enacting Mary and Joseph's search for lodging on the eve of her delivery. The program will also feature traditional Christmas carols sung and played by choirs, audience, handbells and organ. For information: 860/529-1575 x209; <www.firstchurch.org>.

**Trinity Church Wall Street**, New York City, presents its concert series: December 13 and 14, Handel, *Messiah*; February 8, works by Arvo Pärt, Veljo Tormis, and others; March 15, Bach, *Johannes-Passion*; May 17, compositions from the choir. For information: 212/602-0800; <www.trinitywallstreet.org>.

**Musica Sacra** presents Handel's *Messiah* December 21 and 22 at Carnegie Hall. Led by music director Kent Tritle, the performances feature the Musica Sacra Chorus and Orchestra with soloists,

soprano Julianne Baird, tenor William Ferguson, bass Kevin Deas, and countertenor Anthony Roth Costanzo. Musica Sacra's tradition of presenting *Messiah* in New York began in the 1960s under the choir's founder and music director Richard Westenburg. For information: <www.musicasacra.com>.

**Friends of the Kotschmar Organ** presents Ray Cornils in a Christmas concert December 22 at Merrill Auditorium, Portland, Maine. Cornils will be accompanied by Kotschmar Festival Brass, The Parish Ringers, and Choral Art Camerata. The program will include works by Bach (the opening movement of the *Magnificat*, arranged for brass and organ), *Tomorrow Shall Be My Dancing Day* featuring the Choral Arts Camerata, a number of traditional carols arranged by Stan Kenton, holiday favorites, and audience sing-along. For information: 207/553-4363; <www.foko.org>.

**The Church Music Association of America** presents its Winter Chant Intensive January 4–8 at the Cathedral of St. John the Baptist, Charleston, South Carolina, with instructor Scott Turkington. This in-depth course will equip participants to sing Gregorian chant or become a director of a parish chant schola, with the practical goal in mind of singing liturgy. Topics include modes, interpretation of neumes, rhythm, and the style required by chant. Special evening sessions cover chironomy (conducting) and the fine art of pointing and singing the Psalms. The week's study will culminate with participants singing the Ordinary

and Propers at a special Mass on Friday afternoon. Chant Master Scott Turkington (Stamford Schola Gregoriana) has an international reputation, with specialization in the Solesmes tradition, and is a co-author of *The Gregorian Chant Masterclass*. For information: 334/444-5584; <www.musicasacra.com/colloquium/

**Christ & Saint Stephen's Church**, New York City, continues its music events: January 9, Christopher Houlihan; February 6, hymn festival; April 24, Isabelle Demers; March 6, Solemn Evensong; May 15, Nigel Potts. For information: 212/787-2755 x6, <www.csschurch.org>.

**The VocalEssence Ensemble Singers**, joined by the Choral Arts Ensemble of Rochester, Minnesota, will "Sing in the New Year" with a concert at Shepherd of the Valley Lutheran Church, Apple Valley, Minnesota, January 10 at 4 pm. For information: <www.vocalescence.com>.

**The first International Organ Academy** at the new Aubertin organ of the church Saint-Louis-en-l'Île in Paris, France, takes place February 23–28. The schedule includes a masterclass with Helga Schauerte on J. S. Bach and the French Toccata (Boëly, Dubois, Gigout, Boëllmann, Jehan Alain); concerts by Helga Schauerte and by academy participants; and lectures by Gilles Cantagrel. Registration deadline: January 31, 2010. For information: Helga Schauerte, 25 Rue Blanche, 75009 Paris, France; tel. 00331 34 53 98 24; e-mail: <helgaschauerte@aol.com>.



Martin Jean, Lorraine Brugh, and Philip Gehring at Valparaiso University

The year 2009 marks the fiftieth anniversary of the dedication of **Valparaiso University's Chapel of the Resurrection** and the Reddel Memorial organ. Both were dedicated on September 27, 1959 at an afternoon service. That same evening, E. Power Biggs played the dedicatory recital on the Schlicker organ of four manuals and 74 ranks to an audience of 3,500. The organ was renovated in 1996 by Dobson Pipe Organ Builders, with a new console and several ranks added, bringing the total to 103 ranks. The occasion was marked by a recital by John Scott.

On Sunday, September 27, 2009, fifty years to the day from the original dedication, the anniversary was marked with two events. At the morning service the presider was the Rev. Daniel C. Brockopp, dean emeritus of the chapel, and the preacher was the Rev. David Kehret, former associate dean of the chapel.

University organist Lorraine Brugh was the organist for the service; Professor Emeritus Philip Gehring played the same prelude music that he had played at the 1959 dedication. That afternoon, Dr. Brugh and two other faculty organists, John Bernthal and J. B. George, recreated the same recital program that Biggs had played 50 years earlier. Several members of this year's audience had been present for the Biggs recital.

The second major event of the celebration was a recital on October 11 by Martin Jean, director of the Yale Institute of Sacred Music and a former Valparaiso faculty member. Dr. Jean's program included Bach's *Komm, heiliger Geist*, BWV 651; Duruflé's *Prelude, Adagio, and Chorale Variations on "Veni, Creator Spiritus"*; Bolcom's *What a Friend We Have in Jesus*; and Reubke's *Sonata on the 94th Psalm*.



The Choir of Men and Girls, Christ Church, Grosse Pointe, Michigan

**The Choir of Men and Girls of Christ Church**, Grosse Pointe, Michigan, Scott Hanoian, director of music, sang Evensongs and concerts during a two-week trip to Ireland this past summer. The choir performed in St. Columb's Cathedral, Derry; St. Patrick's

Cathedral, Dublin; Christ Church Cathedral, Dublin; Christ Church Cathedral, Waterford; and St. Mary's Parish, Killarney. Their repertoire included music of Gary Davison, Herbert Howells, Benjamin Britten, William Byrd, and others.



49th annual Montréal Boys Choir Course

**The 49th annual Montréal Boys Choir Course** took place July 26–August 2. The director of the course this year was Andrew Lumsden, Organist and Master of the Choir at Winchester Cathedral, UK. Music performed by the 71 boy/teen/adult participants from choirs across the United States and Canada included *Let God Arise* by Herbert How-

ells and the *Missa Brevis in D* of Mozart. The 50th annual course will be directed by Malcolm Archer, Director of Music at Winchester College, UK, and will take place August 1–8, 2010. Further information is available at the course website, <mbcc.ca>, or by contacting Larry Tremsky, executive director of the course, at <mbcc.canada@yahoo.com>.

**The National Association of Pastoral Musicians** (NPM) is sponsoring a competition for new Mass settings using the new translation of the Order of Mass. Judges will choose as finalists four settings from among the submissions. Selected movements from the four finalists will be sung and evaluated by participants during the 2010 NPM convention in Detroit, Michigan, July 12–16. The winning entry will be chosen by a poll of those attending the convention, and its composer will receive a cash prize of \$1,500.

The texts may be found at <<http://www.usccb.org/romanmissal/OrdoMissaeWhiteBook.pdf>>. The submitted setting must include at least the following parts of the Mass: Kyrie, Gloria, Alleluia and Lenten Gospel Acclamation, Acclamations of the Eucharistic Prayer: Sanctus, Mystery of Faith, and Amen, Agnus Dei. Other parts may also be included, such as the Act of Penitence, Creed, Prayer of the Faithful, and Our Father.

Entries may be submitted as PDF documents to <[mcmahon@npm.org](mailto:mcmahon@npm.org)> or

by mail to NPM Mass Setting Competition, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910. Deadline for all submissions is January 31, 2010.

**The Haarlem Organ Festival 2010** invites young composers from all over the world to submit new compositions for the organ. Two works will be selected for discussion in the Summer Academy workshop directed by Zsigmond Szathmáry, and for performance during a festival recital at St. Bavokerk on July 23.

Composers must be under the age of 30 on July 1, 2010. Those selected will be required to attend the four-day workshop July 19–22. The deadline for submissions is February 1, 2010. For information: <[www.organfestival.nl](http://www.organfestival.nl)>.

**The Old West Organ Society** (Yuko Hayashi, founding director) commemorated the 30th anniversary of the death of Anton Heiller with a series of events, entitled “The Legacy of Anton Heiller.” All of the events took place at Old West Church in Boston and fea-



**Anton and Erna Heiller** (photo: courtesy of Thomas Lee Bailey)

tured former Heiller students. On January 30, 2009, Christa Rakich played a recital of Bach and Heiller, including Bach's *Passacaglia* and Heiller's *Partita on Nun komm, der Heiden Heiland* as transcribed by Monika Henking. On March 24, John Skelton offered a masterclass, highlighting Heiller's more accessible organ pieces. He was assisted by his wife and fellow Heiller student,

Carolyn Skelton. This was followed on March 27 by a concert with John Skelton playing works of Heiller and Bach. On May 15, Marion Ruhl Metson performed works of Bach, Heiller, and Planavsky (the *Fantasia in Memoriam A.H.*). On September 22, Peter Planavsky offered a lecture, entitled “A Talk about Anton Heiller.” The PowerPoint presentation was based on Prof. Planavsky's recently released Heiller biography, *Anton Heiller: Alle Register eines Lebens*.

**The Syracuse AGO chapter** and the Cathedral Square Neighborhood Association of Syracuse, New York, sponsored an organ crawl on September 13. The schedule included visits to Park Central Presbyterian Church (Will Headlee, Möller organ); St. Paul's Episcopal Cathedral (James Potts, Quimby organ); Plymouth Congregational United Church of Christ (Joe Downing, Möller organ); and the Cathedral of the Immaculate Conception (Kola Owolabi, Roosvelt organ).

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## Appointments



David Fienen at St. Jacobi in Lübeck

**David Fienen** has been appointed Provost and Vice President for Academic Affairs at Gustavus Adolphus College, St. Peter, Minnesota, for 2009–2011. This appointment follows 36 years of service at the college as professor of music and organist/cantor at Christ Chapel. Fienen previously served as interim Dean of Faculty/VPAA (2000–2001), Associate Dean of the College (1993–1996), and Chair of the Music Department (1983–1986, 2005–2009).

A graduate of Indiana University, Concordia Seminary, and the University of Minnesota, Dr. Fienen has performed widely throughout the U.S., Germany, and central Europe. He was an Artist/Fellow with the Bach Aria Group in 1990, played an Orgelvesper at St. Jacobi in Lübeck and an organ recital at the Schlosskirche in Lutherstadt-Wittenberg (2004), and has performed with the Gustavus Brass and Gustavus Wind Orchestra throughout central Europe (1989, 1994, 2006, and January 2010). Fienen is the keyboardist for the Mankato Symphony and has soloed with them in the Saint-Saëns *Organ Symphony*, the Poulenc *Concerto*, the Salieri *Concerto*, and will play the Bach *Brandenburg Concerto V* with them this May.

## Here & There

Karen McFarlane Artists announces the addition of **Chelsea Chen** to its roster of concert organists. Her playing has been described as “stunning” and possessing “lovely lyrical grandeur” (*Los Angeles Times*), and she has played throughout the United States and Asia. Originally from San Diego, Chen went on to study with John Weaver and Paul Jacobs at the Juilliard School, receiving both her bachelor’s and master’s degrees in the accelerated program. At Juilliard, she also received the John Erskine Prize for scholastic and artistic distinction. She then earned an Artist Diploma from Yale University under the tutelage of Thomas Murray, and was awarded several prizes at Yale, including the Robert Baker, Hugh Porter, and Charles Ives prizes.

In 2009, Chen received the Lili Boulanger Award, given annually by the Boulanger Foundation to a young musician



Chelsea Chen

exhibiting unusual talent and promise for the future. She has also received first prizes in several competitions, including the 2005 Augustana/Reuter National Undergraduate Organ Competition, the 2003 Region IX AGO RCYO competition, and the 2005 Musical Merit Foundation competition. In 2006 she was an Aspen Music Festival full scholarship recipient for piano.

In the past year, she has performed at Singapore’s Esplanade, Hong Kong’s Cultural Centre, Philadelphia’s Kimmel Center, and Los Angeles’s Disney Hall. Other appearances include the 2006 AGO Region IX conclave and the 2006 and 2004 national conventions of the guild, as well as performances with the Juilliard Percussion Orchestra in Lincoln Center’s Alice Tully Hall and the Musica Sacra Chamber Orchestra in Colorado.

Also an accomplished composer, Chen is broadening the classical organ repertoire with her own Asian-inspired compositions. She premiered her own *Taiwanese Suite* (2003) and *Taiwan Tableaux* (2007) at the Spreckels Organ Pavilion in San Diego. Her CD/DVD, entitled *Live at Heinz Chapel*, was recorded at the 2005 convention of the American Institute of Organ Builders. Her playing has also been aired on CNN.com, *Pipedreams* from American Public Media, Hawaii Public Radio, and Taiwan’s Good News Radio. Chelsea Chen currently serves as Artist-in-Residence at Emmanuel Presbyterian Church in Manhattan. For booking information, contact Karen McFarlane Artists at <www.concertorganists.com>.



Pamela Decker

**Pamela Decker’s** new work, *On This Day, Earth Shall Ring: Five Hymn-Based*

*Works for Advent and Christmas for Organ Solo*, has been published by Wayne Leupold Editions (WL610005). Ms. Decker wrote the collection “In celebration of THE DIAPASON on the Occasion of Its Centenary.” This set is of moderate difficulty and is intended to offer substantial Advent and Christmas music that can be learned by professional organists within one to three weeks. For information: <WLeupold@msn.com>.



Theo J. M. Elbertse

**Theo J. M. Elbertse** celebrated his 40-year anniversary at Jacques Stinkens Orgelpijpenmakers b.v., the Netherlands. In 1969, Elbertse, the son of an organ builder, joined the Stinkens company. Having first learned the art of pipe making through experience in the workshop, he became a member of the board in 1974. Because of his great enthusiasm and knowledge of many different styles in both reed and flue pipes, Stinkens Orgelpijpenmakers became one of the leaders in the international field of organ pipe manufacturers—Stinkens pipes are delivered all over the world. The company itself is looking forward to celebrating its 100th anniversary in 2014.

**James Hammann** plays organ music by Dudley Buck (1839–1909) for a new CD on the Raven label. The recording was made on the 1866 E. & G. G. Hook organ of three manuals relocated in 2006 to St. John’s Episcopal Church in Quincy, Illinois, and restored and enlarged by Quimby Pipe Organ Builders. The program includes the *Pedal Studies*, op. 28; *Grand Sonata in E-flat*, op. 22; *Star-Spangled Banner Concert*



James Hammann



Hook organ, St. John’s Episcopal Church, Quincy, Illinois

*Variations*, op. 23; *Rondo-Caprice*, op. 35; and *Sonata No. 2*, op. 77.

Hammann has recorded three previous Raven CDs: an all-Guilman program played on the four-manual E. M. Skinner (1926) at Jefferson Avenue Presbyterian Church in Detroit; Mendelssohn organ works recorded on the Stumm organ at St. Ulrich Church in Neckargemünd, Germany; and a recreation of Guilman’s first U.S. recital (1893, World’s Columbian Exposition in Chicago) recorded on a restored Farrand & Votey organ similar to the F&V organ he played at the Exposition. He also has made recordings on the Afka and Calcante labels. Dr. Hammann is acting chair of the music department at the University of New Orleans, and holds degrees in organ performance and church music from Ohio Wesleyan University and the University of Michigan. For information: 804/355-6386; <www.ravencd.com>.

► page 8



Stephen Hamilton rehearsing with the Topeka Symphony Orchestra

**Stephen Hamilton** was soloist in the Copland *Symphony for Organ and Orchestra* with the Topeka Symphony Orchestra October 24 at Washburn University, Topeka, Kansas. The program, under the direction of John Strickler, also included works by Honegger, Stravinsky, and Gershwin.

The next day, October 25, Hamilton gave a solo recital at First Presbyterian Church, Topeka. The program included works by Widor, Franck, Jongen, Bach, Dupré, and Vierne. Norma Pettijohn is organist of the church. For information: <www.stephenjonhamilton.com>.



Norma Pettijohn and Stephen Hamilton

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**Edgar Highberger**

**Edgar Highberger**, University Organist and Associate Professor of Music at Seton Hill University in Greensburg, Pennsylvania, received the 2009 Faculty Award in Excellence in Liberal Arts Teaching at the fall honors convocation. Highberger teaches music history, hymnology, organ literature and pedagogy, and organ in the Division of Visual and Performing Arts. Seton Hill University, a Roman Catholic institution founded by the Sisters of Charity, recently opened its \$22-million Center for the Performing Arts, which houses the university's music and theater programs.

Highberger continues his 45-year tenure as organist and minister of music at Greensburg's First Presbyterian Church, where he, with the help of a music staff, oversees a program of choirs and handbell ensembles, in addition to an annual series of workshops, concerts, and recitals. His recently completed compact disc recording, *Signature Preludes and Postludes for Organ*, is available through the church office: First Presbyterian Church, P.O. Box 1038, Greensburg, PA 15601-5038; <fpcgreensburg@comcast.net>.



**Jeannine Jordan**

**Jeannine Jordan**, with visual artist David Jordan, presented *From Sea to Shining Sea* on September 5 in Pacific City, Oregon. The concert, sponsored by the Nestucca Valley Presbyterian Church and the Pacific City Arts Association, was held as a benefit for two local charities: Habitat for Humanity and the North County Food Bank.

Dr. Jordan presented the dedication concert of the new Rodgers Trillium

organ at the Shepherd of the Sierra Lutheran Church in Carson City, Nevada on October 18. She was joined by the Shepherd of the Sierra Choir directed by Robert Ruppel. On October 17, she led a workshop sponsored by the church and the North Nevada AGO chapter. For information: 541/905-0108; <promotionmusic@charter.net>.



**Bálint Karosi**

Dulcian CDs has produced a new CD by **Bálint Karosi**, who won first prize at the International Johann Sebastian Bach Competition in Leipzig, Germany in 2008. Karosi is director of music/organist at First Lutheran Church in Boston, where he plays a Richards, Fowkes & Co. organ, Opus 10, upon which he made the recording. For information: <www.dulciancds.net>.

In addition, **Aaron David Miller's** CD on Pasi organ (II/P/30) at Trinity Lutheran Church, Lynnwood, Washington, is now available for digital download from CD Baby. More information about this is found on the Dulcian website.



**James Kibbie**

**James Kibbie** continues his annual holiday tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an "audio holiday card." This year's recording is Jehan Alain's *Adagio*, available in MP3 and streaming audio formats at <www.umich.edu/~jkibbie>.



**Scott Lamlein**

**Scott Lamlein** will present "Organ Fireworks!" as part of the First Night Worcester (Massachusetts) celebration on December 31. The 4 pm concert, to be performed on the IV/73 1927 E. M. Skinner organ at Wesley United Methodist Church, will feature as its centerpiece Handel's *Suite for Royal Fireworks*, along with works by Copland, Bach, Wood, and Vierne. For additional information: <www.scottlamlein.com>.

The world premiere of **Dan Locklair's** new anthem for SATB chorus, a cappella, *In the Sight of God*, was performed by the St. Thomas Choir of Men and Boys, October 4 at St. Thomas Church, New York City. *In the Sight of God* is dedicated to the St. Thomas Choir and its director, John Scott. Locklair's *Brief Mass* and motet, *Pater Noster*, were also performed during this service.

The service is available for streaming at <www.saintthomaschurch.org/stream.html>; more about the service and its music at <www.saintthomaschurch.org/leaflet.html>.

**John Longhurst** is the author of *Magnum Opus: The Building of the Schoenstein Organ at the Conference Center of The Church of Jesus Christ of Latter-day Saints*, published by the Mormon Tabernacle Choir. In eleven chapters, five appendices, a timeline, glossary, and index, the book recounts the creation of the Conference Center's monumental organ, a nearly eight-year project, and includes technical details and pipe scales, along with numerous drawings and photographs. As an added feature, a CD is included with Jack Bethards narrating a sonic tour through the organ. Available for \$32.99. For information: <mormontabernaclechoir.com>.



**Kimberly Marshall**

**Kimberly Marshall** is featured on a new recording, *A Fantasy through Time—Five Centuries of Organ Fantasies*, on the Loft label (LRCD-1108). Recorded on the Richards, Fowkes & Co. organ at Pinnacle Presbyterian Church, Scottsdale, Arizona, the program includes works by Bach, Ferrabosco, Sweelinck, Newman, Mozart, Franck, and Alain. The recording includes a free bonus DVD, which features an in-depth video interview about the organ and the music on the audio disc.

The new Richards, Fowkes & Co. organ at Pinnacle Presbyterian Church was

conceived as an eclectic three-manual organ, with special emphasis on some of the timbres that Bach would have known on central German organs. Kimberly Marshall currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University and has recently been appointed director of the ASU School of Music. For information: <www.gothic-catalog.com/product\_p/LRCD-1108.htm>.

**James McCray** was the guest composer/clinician for the Northern California Sacred Music Retreat in October. Ten church choirs were involved in workshops, individually evaluated performances, and a concluding church service, featuring several of McCray's choral works sung by the combined choirs. He also conducted choral workshops at Napa High School and Cabrillo College before and after the event. McCray's keynote address to the participants, which opened the retreat, was entitled, "Bringing Art into the Choir Loft."



**Randy Mills**

*Bach 325* is a series of the complete organ works of J. S. Bach, to be played by **Randy Mills** at St. Mark's Anglican Church, Port Hope, Ontario, Canada, on Wednesdays at 7:30 pm (January 6 to March 3, 2010, excluding February 17), and the Memorial Chapel, Trinity College School, Port Hope, on Sundays at 2:30 pm (January 10 to March 7). Details of the instruments and individual programs may be found at <www.tcs.on.ca/bach325>.




**William Ness with Synergy Trio**

**William Ness**, part of the group "Synergy Trio" (with Debbie Franks, flute, and Lira Cady, harp), presented a concert on October 18 at First Baptist Church, Worcester, Massachusetts. The concert celebrated the addition of five ranks by Russell & Company Organ Builders, Cambridgeport, Vermont, to the church's sanctuary organ, with assistance from Theodore Gilbert, long-standing organ curator. Four additional ranks complete the Positiv division, and the English Horn 8' is a new reed stop in the Choir division. Installed in 1961, the organ received a new console in 1998. The new stops in the Positiv comprise Quintadena 8', Nazard 2 1/2', Blockflöte 2', and Tierce 1 1/2'.

The program included works by Erik Satie, Harold Friedell, William James Ross, Peter Mathews, Gary Schocker, Robert Speed, Marcel Tournier, Louis

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Marchand, Felix Mendelssohn, and Lynn Trapp.

Future musical events at First Baptist Church include December 13, Christmas Choral Evensong (Lessons & Carols); 12/18, Handbell Extravaganza, with three handbell choirs from First Baptist Church of Holden, Wesley United Methodist Church of Worcester, and First Baptist Church of Worcester. For information: <www.fbc-worc.org>.

**Nancy Osborne** is researching the life and work of her former organ teacher, Claire Coci (March 15, 1912–September 30, 1978), in order to compile a book to honor her life and legacy. Osborne is seeking photos, articles, programs, memorabilia, and personal or professional memories from colleagues, students, acquaintances, friends, and family. Anyone wishing to be interviewed or provide information may contact: Nancy Osborne, 119 Hadley Rd., South Burlington, VT 05403; 802/863-0086; <vermontgang@comcast.net>.



**Br. Jonathan Ryan**

low for organ and percussion ensemble, brings a cash prize of \$5,000.

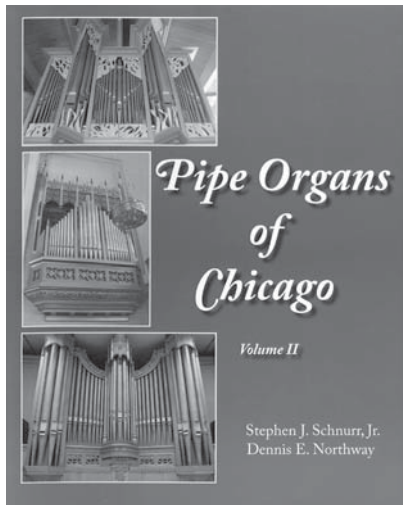
A native of Charlotte, North Carolina, Canon Ryan holds degrees from the Cleveland Institute of Music and Eastman School of Music, where his principal teachers were Todd Wilson and David Higgs, respectively. His other first prize awards include the Arthur Poister (2006), John Rodland (2006), Albert Schweitzer Young Professional Division (2004), and Augustana Arts-Reuter (2003) competitions. He has served as principal organist at St. John Cantius Roman Catholic Church in Chicago, Illinois, since 2006, when he also became a member of the Canons Regular of St. John Cantius, an active Roman Catholic men's religious order founded at St. John Cantius Church in 1998 with a mission of solemn liturgy, strongly emphasizing the sacred arts and catechesis within the context of parish ministry. Within the Canons, Ryan conducts the musical formation centering on Gregorian chant.

Ryan's solo organ recitals have taken him to such venues as the Cathédrale St-André in Bordeaux, France, the National Shrine of the Immaculate Conception in Washington, DC, Fourth Presbyterian Church in Chicago, Illinois, St. Luke's Episcopal Church in Evanston, Illinois, and the Church Music Association of America's 2009 Summer Colloquium Conference. For booking information, contact Karen McFarlane Artists: <www.concertorganists.com>.

**Stephen Schnurr and Dennis Northway** announce the release of *Pipe Organs of Chicago, Volume II*, by Chauncey Park Press of Oak Park, Illinois. The 290-page hardbound, full-color book contains photographs, stoplists, and other data for 117 organs built between 1868 and 2008 in the Chicago metropolitan area. Instruments from seven nations are included along with regionally built ones. The first volume of the series, released in 2005, has become the largest-selling organ atlas in the United States. There are few copies of this book



**Stephen Schnurr and Dennis Northway**



**Pipe Organs of Chicago, Volume II**

remaining in stock. The 274-page book discusses 102 organs.

Copies of Volume I are available for \$50.00, Volume II for \$65.00, plus shipping and appropriate taxes. Further information and order forms are available at <www.pipeorgansofchicago.com>.



**Stephen Tharp at Loyola University**

**Steven Tharp** played the August concert on the Summer Celebrity Series at Madonna della Strada Chapel on the campus of Loyola University, Chicago, on August 16. This program, part of the yearlong dedication series on Goulding & Wood's Opus 47 installed in autumn 2008, included works by Escaich, Mendelssohn, Widor, Demessieux, and Reger. This monthly concert series continues through 2010 on the third Sunday of each month at 3 pm, and features the following organists: Alan Hommerding, Todd Gresick, Cherry Rhodes, Gerre Hancock, and Peter Richard Conte. For information: <www.luc.edu/sacramental\_life/organ/organyear.shtml>.

**Michael Unger**, first prize winner of the AGO's 2008 young artists competition, is featured on a new recording, *Uni-*

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*verse of Poetry*, on the Pro Organo label (CD 7235). A native of Canada, Unger has taken graduate studies in organ and harpsichord at the Eastman School of Music. Recorded on the 3-manual Opus 26 Paul Fritts organ at Sacred Heart Cathedral in Rochester, New York, the program includes works by Bach, Sweelinck, Brahms, Rheinberger, Buxtehude, Fleury, Bancroft, and Jongen. For information: <www.zarex.com>.



**James Welch, Sara Edwards (organist of St. Andrew's, Ojai), and Manuel Rosales**

**James Welch**, organist of Santa Clara University, recently gave three recitals in Southern California. On September 19, he performed to a capacity audience on the Casavant organ of Bethania Lutheran Church as part of the annual Danish Days festival in Solvang, California. On October 2, he performed on the pipe organ built by Orpha Ochse at the Valley of Flowers United Church of Christ, Vandenberg Village (near Lompoc, California). On October 4, he gave a recital on the Rosales organ at St. Andrew's Episcopal Church in Ojai, a town known for its many music and arts festivals. The Rosales organ was installed in 1983, and the event also celebrated the 25th anniversary of the Ventura AGO chapter.

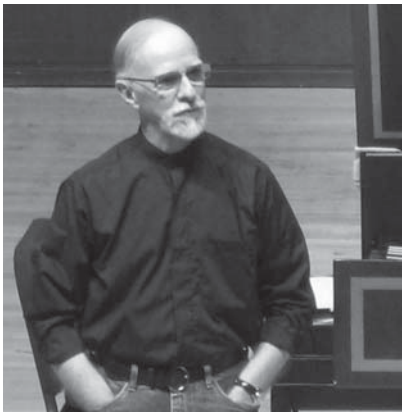


**Cherie Wescott and Roger Banks**

**Cherie Wescott** played the inaugural recital in celebration of the new Antiphonal division of the Reuter organ at Christ the King Catholic Church, Oklahoma City, Oklahoma, on October 4. The program included works by Bach, Gigout, Buxtehude, Gade, Thewes, Ward, Karg-Elert, and Bossi. The new division was constructed by Banks & Associates Pipe Organ Co., Edmond, Oklahoma.

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**Larry Palmer addressing the Meadows School of the Arts audience** (photo credit: Chris Widomski)

**Larry Palmer** played his 40th consecutive faculty recital in Caruth Auditorium at Southern Methodist University on September 14. It has been a long-standing tradition for Dr. Palmer to play a program early in the concert season, usually on the Monday following Labor Day. Playing the SMU's three-manual Fisk organ, opus 101, in works by Gerald Near, J. S. Bach, Rachmaninoff, and Dudley Buck, he continued the recital at his own 1994 Richard Kingston Flemish double harpsichord with compositions by Fischer, Castelnuovo-Tedesco, and Chopin, ending with Bach's "*Chromatic Fantasy and Fugue*", the work with which he opened his first SMU recital in November 1970.

**Br. Jonathan Ryan, SJC, FAGO, ChM**, won first prize and the LeTourneau Prize in the Jordan International Organ Competition in Columbus, Georgia, on September 25. The first prize includes a cash award of \$30,000 and concert management with Karen McFarlane Artists in the U.S. and OrganPromotion in Europe. The LeTourneau Prize, given for the best performance of a newly commissioned work required of all finalists entitled *Soundscape* by Robert Rumb-

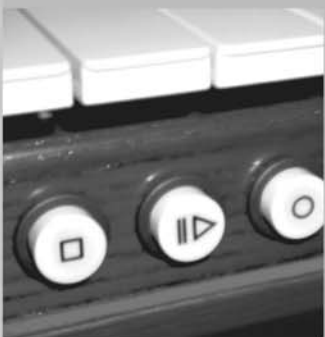
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## Nunc Dimittis



Richard Gladwell

**Richard Gladwell**, host of WXXI's *With Heart and Voice*, died October 15, after battling brain cancer. Since 1989 his weekly program of choral and organ music was heard Sunday mornings on Classical 91.5/90.3, and on more than 100 radio stations across the country. Gladwell amassed a collection of about 8,500 choral and organ recordings from around the world, which he shared with his *With Heart and Voice* listeners every week. His collection spanned the full range of Western religious music, from the Gothic period through the 20th century.

A special tribute to Richard Gladwell was co-hosted by Jeanne Fisher and Peter DuBois. The program included portions of interviews that Gladwell recorded over the years, and featured some of his favorite music. Selections included Parry's *I Was Glad*, "How Lovely Is Thy Dwelling Place" from the Brahms *Requiem*, "Steal Away" as sung by Jesse Norman, John Rutter's *Requiem*, and hymns by Stanford and Vaughan Williams. *The With Heart and Voice Tribute to Richard Gladwell* can be heard on the Web at <[www.wxxi.org/listen](http://www.wxxi.org/listen)>.

On March 29, 2009, Gladwell received the Benemerenti Medal, one of the Vatican's highest honors to the laity. Rochester Bishop Matthew Clark presented the medal before more than 700 guests at a special concert in Gladwell's honor at Sacred Heart Cathedral.

Richard Gladwell was born and educated in London, England. At age six, he auditioned and was accepted as a chorister in an East London church. He was firmly entrenched in the choral tradition of the Anglican Church and its repertoire. Gladwell later received his musical education through the extramural program of Birmingham University in conjunction with the British Broadcasting Council. He came to the United States in 1955 and worked in management positions for both Xerox and Kodak. As a collector of

recordings, he was interested in radio and was given a part-time job as an announcer for a Rochester classical music station.

**Paul Manz** died October 28 in St. Paul, Minnesota. See the "In Memoriam" article by Scott M. Hyslop on pages 38–39 of this issue.

## Here & There

**The Church Music Association of America** has announced new books online and in print. *Offertoriale with Offertory Verses* <<http://www.lulu.com/content/paperback-book/offertoriale/7856714>> (1935) is the newest addition to the digital library, and permits one's schola to sing the complete verses with the Offertory chant. It is available in a printed book and also in a free download: <<http://musicasacra.com/books/offertoriale1935.pdf>>.

*Technique of Gregorian Chironomy* <<http://www.lulu.com/content/paperback-book/the-technique-of-gregorian-chironomy/7755289>> (1955) by Joseph Robert Carroll is recommended as the single best tool for learning how to conduct Gregorian chant. It is also available for download: <<http://www.musicasacra.com/books/chironomy.pdf>>.

*Mass and Vespers* (1957) is a mega-Liber Usualis complete with English translations. It is too large for the CMAA to put into print, but the complete book is available for free download: <<http://musicasacra.com/books/massandvespers.pdf>>. For information: <<http://musicasacra.com>>.

**Loft Recordings** has announced new releases: Ulrika Davidsson—*Haydn Sonatas on clavichord and fortepiano*; Marilyn Keiser—*The Organ Works of Dan Locklair*; Milwaukee Choral Artists/Sharon Hansen: *Sky-Born Music* (works commissioned by the ensemble for their 10th anniversary season); Hans Davidsson—*Dieterich Buxtehude and the Schmitzer Organ* (Complete Organ Works Volume III, 3-CD set). For information: <[www.gothic-catalog.com](http://www.gothic-catalog.com)>.

**Michael's Music Service** announces new publications. *The Thunder Storm*, by T. P. Ryder, was the very first of its kind published in the USA (1880). Thunderstorm effects were popular for organ dedications (Karel Paukert played this for a dedication in 1996). *Concert Variations on America*, by I. V. Flagler, was played by Flagler on August 24, 1904, on the V/160 organ at the St. Louis World's Fair—the organ that formed the basis for the instrument in the John Wanamaker store in Philadelphia; 2009 is the 100th anniversary of Flagler's death. *Triumphal March*, by blind organist Alfred Hollins, was played by Hollins in 1904 on the V/127 Hill & Son organ in Sydney Town Hall; it was published in 1905, and its melody is just as catchy today. It is a very good piece to show off a tuba/trumpet and one's loudest chimes (which are optional). For information: <<http://michaelsmusicservice.com>>

**The Pittsburgh Compline Choir** announces the release of its latest compact disc featuring music for Compline. Entitled *Blessed, Heavenly Light*, the disc was recorded in January 2009 and represents the choir's work between 2006–2009 under the direction of Andrew Scanlon. A large portion of the recording is dedicated to music of the Tudor period; it also incorporates new works by three Pittsburgh-based composers: Alastair Stout (the choir's composer-in-residence), Joyce Moon Strobel, and John W. Becker, the founding director of the Pittsburgh Compline Choir. For information: <<http://compline.lucpgh.com>>.

**Carol Tingle** has released *Centering for the Performer, Opening to the Creative Voice Within*, a set of three CDs with four guided explorations designed to assist those who are involved in any type of performance situation. The CDs feature the music of composer Beverly Rieger. Drawing upon 40 years of teaching and coaching singers and performers, Tingle has created her method to find "stillness" in the midst of performance anxiety. For information: <[www.centeringforperformance.com](http://www.centeringforperformance.com)>.



"Houli Fan" cap

An on-line store has been added to the website of **Phillip Truckenbrod Concert Artists**, offering a variety of organ-themed items for purchase by credit card. The initial catalog contains organ case T-shirts, "Houli Fan" caps and T-shirts, and a set of ready-to-frame prints of historic organ cases in Charleston, South Carolina by James Polzoi. The catalog will grow and become more diverse with time, and will remain the official source for "Houli Fans" gear for friends and fans of organist Christopher Houlihan. Access the catalog from the agency website ([www.concertartists.com](http://www.concertartists.com)) by clicking "PTCA Store" on the home page.




Odell Op. 649 for the First Congregational Church of Orange, Connecticut


**J.H. & C.S. Odell** has completed restoration of their Op. 327 for Scarborough Presbyterian Church, Briarcliff, New York; further information and details can be found on their website. Production of Odell's Op. 649 for the First Congregational Church of Orange, Connecticut is well underway; delivery is planned for the middle of 2010.

Earlier this year, Odell completed the installation of a new custom console for Hook and Hastings Op. 2610 at the Zabriske Church of St. John the Evangelist in Newport, Rhode Island. In order to match existing architectural elements in the church, carved lancets and rosettes

were integrated into the console design. Pictures can be seen on the Odell website. In addition to fabricating and installing the console, they rewired the organ in compliance with current electrical codes, restored and stenciled the west-facing façade, and designed and built new electro-pneumatic windchests for the Pedal Bourdon 16' and Violoncello 8'. More work for the organ at St. John's is planned, including restoration and stenciling of the south-facing façade, restoration of the Great Trumpet and Pedal Trombone, and other mechanical repairs. For information: 860/365-0552; <[www.odellorgans.com](http://www.odellorgans.com)>.



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## Looking Back

**One hundred years ago, THE DIAPASON published its first edition. The December 1909 issue included the following (see the reprint of Volume 1, Number 1 on pp. 23-30):**

Wilhelm Middelschulte played the dedication recital on a new Hann-Wangerin-Weickhardt organ at First Baptist Church, Milwaukee, Wisconsin.

The Auditorium Theatre in Chicago denied rumors that the Frank Roosevelt organ was to be torn out in the process of remodeling the building.

Hook & Hastings, in issuing a new catalogue, was described as the oldest organbuilding firm in the United States, having begun in 1827.

William E. Curtis described the Salt Lake City Tabernacle organ. Chief organist was John J. McClellan.

**Seventy-five years ago, from the December 1934 issue of THE DIAPASON:**

Palmer Christian would play in Chicago at the invitation of the National Association of Organists.

Firmin Swinnen played at the Atlantic City Convention Hall during the general convention of the Episcopal Church.

Organs built in 1933 were valued at \$1,291,247. The severe decline was one third the output in 1931 (\$5,710,028), which in turn was one-half that of 1929 (\$11,322,736).

Carl Weinrich, Charlotte Lockwood, E. Power Biggs, Charles Courboin, Palmer Christian, and Winslow Cheney were heard in the series at St. Mary the Virgin in New York.

Arthur Dunham and Renee Nizan were heard at the University of Chicago.

Thomas H. Webber, Jr., began his fall series of recitals at Stambaugh Auditorium, Youngstown, Ohio, on its four-manual Aeolian-Skinner organ.

Advertisers included Aeolian-Skinner, Austin, Casavant, Estey, Gottfried, Hillgreen, Lane & Co., Hinners, Kilgen, Kimball, LaMarche, Möller, Organ Supply, Pilcher, Reuter, Verlinden, Weickhardt, Dornoff, and Wicks, among others.

**Fifty years ago, from the December 1959 issue of THE DIAPASON:**

The golden anniversary issue was dedicated to the memory of Siegfried E. Gruenstein, founder of THE DIAPASON, who served as editor and publisher for 48 years.

A crowd of 7,000 jammed the new auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints to hear Catharine Crozier play the dedicatory recital on the 110-rank Aeolian-Skinner organ.

Pierre Cochereau announced his fourth transcontinental tour of the U.S. and Canada.

E. Power Biggs was elected to membership in the Audio Engineering Society of America.

Emerson Richards addressed a dinner meeting of the American Organ Players' Club at First Presbyterian Church, Philadelphia.

Vernon de Tar marked the completion of 20 years as organist and choirmaster at the Church of the Ascension, New York City.

"Organ Teaching of 50 Years Surveyed by Master Teacher," by Mildred Andrews  
"Appreciation of Ernest Skinner," by William H. Barnes

"Leading Composer Writes of Changed Standards," by Leo Sowerby

"Inveterate Recital Goer Remembers Five Decades," by Herbert D. Bruening

Advertisers included Austin, Casavant, Coburn, Delaware, Durst, Estey, Gress-Miles, Hillgreen, Lane, Holtkamp, Hope-Jones, Charles McManis, Organ

Supply Corporation, Reisner, Reuter, Schantz, Schlicker, Schulmerich Carillons, Spencer Turbine Company, Tellers, Wicks, and others.

**Twenty-five years ago, from the December 1984 issue of THE DIAPASON:**

THE DIAPASON celebrated its 75th anniversary.

Bradley Brookshire was named winner of the Magnum Opus Harpsichord Competition.

Organbuilders Reil, the Netherlands, commemorated their 50th anniversary.

The Dobson Organ Company celebrated their 10th year with 28 instruments completed.

Charles Callahan gave the first performance of Clarence Watters' *Versets on Adoro Te Devote* at Trinity College Chapel in Hartford, Connecticut.

John Scott Whiteley announced a recital tour of the United States.

John Fenstermaker was appointed organ conservator for the San Francisco Symphony.

Munetaka Yokota was commissioned to build a new organ entirely on site for California State University, Chico.

"The Pedal Piano, Part III," by Karin Ford

"The Organ Historical Society National Convention, Chicago, IL 20-23 August 1984," by George Bozeman

"Astronomy in Buxtehude's *Passacaglia*," by Piet Kee

New organs by Andover, Bedient, Casavant, Gress-Miles, Visser-Rowland

**Ten years ago, from the December 1999 issue of THE DIAPASON:**

John Ayer released his first solo recording, *The Art of the Chorale*, on the Pro Organo label.

Delores Bruch was honored on the occasion of her retirement from the University of Iowa.

Gregory Gyllsdorf was appointed director of music, Trinity-by-the-Cove Episcopal Church, Naples, Florida.

Gerre Hancock was featured on a new recording, *Christmas Improvisations*.

Justin Hartz played the dedicatory recital on the Biltmore Estate's Opus 248 E. M. Skinner organ in Asheville, North Carolina.

Boyd Jones played the dedication recital on Taylor & Boody's Opus 35 at the Presbyterian Church of Danville, Kentucky.

James Kibbie was on sabbatical leave from the University of Michigan to complete preparations for his series of the complete Bach organ works.

Vernon de Tar died October 7 in Kennett Square, Pennsylvania, at age 94.

Robert Rayfield died October 18 in Bloomington, Indiana, at age 79.

"Firmin Swinnen: An American Legend," by Jon Spong

New organs by Buzard, Harrison & Harrison

## From the classified advertising archives—the whimsy file

Do you long for the days of the *Orgelbewegung*? Are you nostalgic for the poofy sound of chiff? If it's missing from the pipe organ you play, then you need **Chiff in a Jiff!** This amazing new kit uses ultra high-tech, black box technology to provide authentic-sounding attack where previously there was only sludge. This top secret new technology developed by the CIA takes digital sampling to the next level, and will turn the fattest Diapason into a spitting, svelte Prinzpal, and transform Doppelflutes into Quintadenas. Use at your discretion by means of its inconspicuous remote control (batteries not included). Black boxes attach to the bottom board of each windchest. Easy-to-use kit installs in just an afternoon or two using ordinary sacristy tools. Even better than the ever-popular Wind Emitting Diodes! Order yours today! Box CHIFF-CON, THE DIAPASON.

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**Attention Church Organists! New service—Mission Statement Writing.** These days, it's not enough to be a superb player and decent human being. Sooner or later you will be required to produce a mission statement. Your mission, of course, is not to be a skillful musician and effective, personable choir leader who produces quality music—it is to be a Spirit-filled team player, problem solver, and consensus builder who knows what's on the radar screen and who can reach for the low-hanging fruit on the faith journey. Our exclusive new service will create a mission statement for you that will keep the committee members off your back for a long time. Let us describe how you can light the fire of excellence, develop your tool kit and core competencies, and alleviate fallout to empower the paradigm shifts. Bonus: With every mission statement, receive our free booklet, "Talk Like a Pro," an easy-to-use guide showing you how to pepper your speech with phrases that let 'em know you can think outside the box. A snazzy mission statement and the right verbal buzzwords let the praise band supporters think you're one of them, thereby freeing you up to actually do your job. Order yours today! Box Buzz, jrobinson@sgcmail.com.

**NEW! Society for Historical Toasters.** Join the newest association for the "organ" devoted to the preservation of non-pipe instruments. Now you can be among like-minded individuals, instead of being scorned by elitist pipe-biased colleagues. This new organization will defend your right to prefer virtual organ sound instead of that old-fashioned, Neanderthal, wind-produced pipe sound. You can freely enjoy the perfect tuning and inexpensive, low-maintenance lifestyle you desire. And you can nominate historic tube-type toasters for the society's "Historic Certificate," bestowed upon deserving examples of the electronic art. Join now and receive a free t-shirt, plus a subscription to the official journal, **TOASTER NEWS**. Reply to Box SHT, THE DIAPASON, jbutera@sgcmail.com.

**ATTENTION ORGANISTS!** Do you ever play an instrument with a healthy en chamade trumpet? And do you ever get carried away?—perhaps using it on too many hymn stanzas, and the postlude, or on too many pieces in your recitals. If self-control is not your strong suit, you need our latest accessory: the **Non-Chamade Control System**. This ingenious device uses the latest ultra-high-tech black box technology to calculate how long you've already used the trumpet (will also work with other high-pressure reeds), and when you've reached your limit, will engage another stop (of your choosing) instead. Simple-to-use dial lets you set the amount of minutes, just like using a kitchen timer! Easily installed with ordinary sacristy tools. So stop tormenting those little old ladies (who, admittedly, sit right where the organ is loudest), and end Chamade abuse the easy way. Box Non-Chamade, THE DIAPASON, jrobinson@sgcmail.com.

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## In the wind . . .

by John Bishop



### The Centennial Sentinel

America's heaviest president, William Howard Taft (cousin of Frank Taft, art director of the Aeolian Organ Company), was inaugurated on March 4, 1909. Apache Chief Geronimo died on February 17. Isaac Albéniz died on May 18, and organist Dudley Buck died on October 9. Giacomo Puccini was fifty-one years old, Claude Monet was sixty-nine, and Camille Saint-Saëns was seventy-four (he would live twelve more years).

Author Eudora Welty was born on April 13, and inventor of the electric guitar Leo Fender was born on August 10. George Gershwin, Louis Vierne, and Charles-Marie Widor still had twenty-eight years of life ahead of them—all three died in 1937. Gustav Mahler wrote *Das Lied von der Erde*, Richard Strauss wrote *Elektra*, and Will Hough and Frank Adams wrote *I Wonder Who's Kissing Her Now*. The City of San Francisco banned the residential ownership of cows.<sup>1</sup>

And on December 1, 1909, the first edition of THE DIAPASON took newsstands by storm. The lead article praised the new Casavant organ at Northwestern University: "Canada has shown that if it is in any way behind United States enterprise, it is not in the field of organ-building. . . . Casavant Brothers claim the proud distinction of never having built an unsatisfactory instrument in the fifty years they been in business." (Wow! I wonder what Ernest Skinner thought when he read that! "Dear Editor: Please cancel my subscription.")

Twelve hundred issues. The October 2009 issue is on my desk. The masthead proclaims "One Hundredth Year: No. 10, Whole No. 1199." The heritage of the pipe organ covered in the magazine's early days is the stuff of today's legends. On page twelve, I read snips from seventy-five years ago (1934) under the heading "Looking Back." The death of Edwin Lemare is mentioned, as is the work of T. Tertius Noble, David McK. Williams, and Pietro Yon. I suppose one had to choose between Sunday Evensongs at St. Thomas's, St. Bartholomew's, and St. Patrick's, those great New York churches where Noble, Williams, and Yon held forth.

After church you could have dinner at *Alexandra* (8 East 49th Street: serves a champagne cocktail with dinner; price \$1.10 to \$1.50), something a little fancier at *The Tapestry Room* (Ritz Tower, Park Avenue at 57th St.: a small, intimate, charming place to lunch or dine; dinner \$2.50 to \$3), or go whole hog at *Iridium Room* and *Maisonette Russe* (Hotel St. Regis, Fifth Ave. at 55th St.: home of "High-class entertainment"; dinner \$3.50 to \$4).<sup>2</sup> Note the convenience of my travelogue—all three churches and all three restaurants are within five blocks of each other. In three weeks you could attend each service and eat at each restaurant. You'd be out less than ten dollars a head, not counting what you put in the offering plate.

What about the organbuilders? It seemed that all important American organbuilders had showrooms in midtown Manhattan. Leave St. Thomas Church and find the Skinner Organ Company showroom across the street (Fifth Avenue at 53rd Street). One block north was Welte-Mignon (Fifth and 54th, across from the Hotel St. Regis). The Aeolian Organ Company had three Fifth Avenue addresses (at 54th across from Welte, at 42nd, and at 34th), which allowed easy access to the famed Aeolian Music Library. Aeolian patrons could borrow rolls

from the library—some organ contracts included extensive "complimentary" library rights. It made sense to have a showroom every twelve blocks.

The Estey showroom was at Fifth and 51st, and the Los Angeles Art Organ Company was at Fifth and 34th, the same intersection as the southernmost Aeolian showroom. M. P. Möller was a block east in the Waldorf-Astoria Hotel at 49th and Park, no coincidence as there was a Möller theatre organ in the hotel's ballroom. Each of these showrooms had at least one organ.<sup>3</sup> You could walk past all these addresses in half an hour.

### A trusted companion

THE DIAPASON has chronicled a very active century. Its history spans almost the entire lives of both E. Power Biggs (1906–1977) and Virgil Fox (1912–1980), who together personified the two sides of a great twentieth-century debate. It includes the last fifteen years of Hook & Hastings, almost all of Skinner and Aeolian-Skinner, the last eighty-three years of Möller, the entire history of the Organ Historical Society (founded 1956), and all but thirteen years of the American Guild of Organists (founded 1896).

In the last century, the American pipe organ industry has gone from building more than 2,000 new instruments a year to fewer than one hundred. Attendance at Christian churches has plummeted. E. Power Biggs spoke of the time when

more Americans attended performances of live classical music than professional sports events. Today the pressure for ice time has decimated youth choir programs, as it seems more important to many families (at least here in New England) that the kids be playing hockey at six on a Sunday morning rather than getting ready for choir practice. Non-profit organizations are struggling to survive. Countless technologies have been created and evolved to distract the public from the fine arts. And technologies have been created and evolved to supplant the pipe organ. It's a pretty grim picture. So what's to celebrate?

### A mid-century renaissance

I have written frequently about the Revival of Classic Principles of Organbuilding (caps intended), which roughly parallels my lifetime. The year of my birth saw the founding of the Organ Historical Society and the death of G. Donald Harrison. The Flentrop organ in the museum formerly known as Busch-Reisinger at Harvard was installed in 1958. At the same time, Charles Fisk was working with Walter Holtkamp as Holtkamp installed an organ with a Rückpositif (on a pitman windchest) at the school formerly known as the Episcopal Theological School in Harvard Square. Since then C. B. Fisk, Inc. has completed more than 130 organs, many of them monumental in scale. Sounds like a lot for a half-century of work, but it pales in

comparison to Möller producing five or six thousand organs in fifty years earlier in the twentieth century. (Fisk has built their organs with around twenty-five workers—Möller had hundreds.)

By the time I caught the pipe organ bug, the revival was in full swing. Growing up in Boston, I heard E. Power Biggs play many times, most often at the Busch-Reisinger Museum. I was surrounded by the new organs of Fisk, Noack, Bozeman, and Andover. There were new tracker organs by foreign builders such as Casavant, Flentrop, and Frobenius. And of course there was the nineteenth-century heritage of organs by Hook, Hutchings, and Johnson, among many others. I was mentored and encouraged by the people who built, played, and envisioned all those instruments. There was one fascinating restaurant dinner (at The Würsthaus, formerly in Harvard Square) at which it was noted that nine of the people present were organists at churches with new Fisk organs. My lessons and all my after-school practice were on Fisk organs, and my first real job as a church organist placed me at a three-manual Hook built in 1860.

Ironically, it wasn't until I was a student at Oberlin that I played regularly on an organ with electro-pneumatic action (a Holtkamp practice organ and the Aeolian-Skinner in Finney Chapel, since replaced by Fisk). But at Oberlin I was exposed to the international movement of early performance practice that was breathing

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new life into the music of J. S. Bach and his seemingly countless predecessors. We practiced scales using the middle three fingers of each hand. We limited registration changes to follow the major architecture of the music. We didn't think twice about the absence of expression shutters. And we played the masterworks of Romantic organ music on unequal temperaments.

### May the force be with you

I've alluded to the "Organ Wars" of the twentieth century. Vitriol was commonplace in the pages of *THE DIAPASON* and *The American Organist* (the magazine formerly known as *Music/AGO*—we all said *Music-A-go-go*). The battle could roughly be described as "Biggs vs. Fox," or the light side versus the dark side—and your version of *chiaroscuro* depended on your point of view. On one side were those musicians devoted to the new wave of old styles (tracker actions, early fingerings, crystal-clear registrations); on the other, the "comfortable" world of electro-pneumatic organs (multiple expression boxes, sliding thumbs soloing internal melodies). What one called bright, clear, and cheerful, the other called shrill and screechy. What one called smooth and expressive, the other called mushy and lugubrious. Cross-the-aisle name-calling was commonplace and nasty.

But it was a true renaissance. The entire industry was being renewed. Every tenet and tenon, every principle and Principal was being examined and questioned. We worked hard to develop historic justification for everything we did. We relearned the value of craftsmanship over mass production. We programmed recitals for scholarship over musician-ship. And we installed pipe organs for the sake of the music rather than the liturgy.

As a large tracker organ with a classic French specification was installed in an important Episcopal church, the organ committee wrote that their study convinced them that the Classic French organ was ideal for the leadership of Anglican worship. It reminds me of a parishioner in my home parish upset over the introduction of the Revised Standard

Version of the Bible, who stated, "If the King James Version was good enough for Jesus, it's good enough for me!"<sup>4</sup>

As we passed from the 1980s into the '90s and watched attendance at organ recitals dwindle, it seemed to me that organists and organbuilders were finding themselves in ivory towers. I believe it was by default rather than intention. Our pride in our newly acquired corporate knowledge blinded us to the pleasures of our audiences: "You will sit there and listen to this historically informed recital played correctly on this historically informed instrument. You will not applaud unless or until I say so. It is through my enlightenment that you will enjoy yourself. Y'all come back now . . ."

This idea developed in my mind over several years, and I knew I was treading on dangerous ice, or was it thin ground? In essence, I was criticizing three decades of the thought and work of every one of my colleagues, not to mention myself. With care I began expressing it. I would lob it in the air between sips of brandy at the end of a long lubricated dinner. I would share it with those I was sure would agree. I would share it with people I supposed I could sway. Each time I knew I was expressing something controversial. When I realized that no one was disagreeing with me I grew bolder, sharing my thoughts and watching eyebrows arch.

A performance is enhanced by the historical awareness of the performer, just as we understand more about a Renaissance painting valued at ten million dollars when we realize that the artist died penniless and destitute. But it's the audience's response that matters the most, as it is the audience's response that creates the ten-million-dollar value of that old picture. We rely on a large and appreciative audience to inspire our expression, to ask us back to play again, to fund the frightfully expensive organs on which we rely, and yes, even to appreciate our unusual skills. Our audiences are thrilled when we give them music they know and love, and tunes they can whistle and sing as they make their way home, as well as music that will expand and inspire them.

Of close to 1,100 violins built by Antonio Stradivari, some 650 are still in use, inspiring modern players and thrilling modern audiences. But not one is in original condition. Each has been given a new stronger neck, each has modern strings, each has been boosted to sound forth in the cavernous rooms in which we listen to music, and not one plays at its original pitch. Why should organists and organbuilders limit themselves to sounds of the past, sounds that are curious to the ears of modern listeners, ears that are jaded by stadium roars, jet airplanes, steel wheels on steel rails, and honking horns on Fifth Avenue?<sup>5</sup>

I was encouraged to find support for this thought in an editorial letter published in *THE DIAPASON*:

Dear Sir: After many years' association with the trade, the writer is inclined to the belief that pipe organ manufacturers, as a class, err in taking themselves seriously.

To listen to the tales of our adventures in this field of labor one might easily be convinced that all the knowledge of the past ages had become focalized upon our respective intellects, and that upon our demise the building of organs would become one of the lost arts . . .

Now, it is because of this, and the unresponsive attitude naturally following, that the commercial status of the trade as a whole is not resting upon a higher level. We have managed badly in many respects. Each has assumed that he is the only person in the world who can build a perfectly good pipe organ. We have "knocked" each other, and have at least permitted our representatives to educate the public in the gentle art of "knocking." [The public's] reaction we refuse to recognize as our own . . .

Every organbuilder knows that, compared with other industries of like responsibilities and risks, this is about the least remunerative. Started in a monastery, a work of love and devotion, it has never risen above that level sufficiently to classify the owners of factories as 'capitalists.'

We really desire a remedy, and to most of us the nature of the remedy is obvious, but up to this time not one of us has taken the initiative. . . . The other builder, whose work we decry, can build a good organ—he probably does—and he would gladly build a better one if the conditions imposed by committees whom you have helped educate to demand almost impossible things did not prevent.

The trade CAN unite to PERMIT clean, remunerative business. No one should desire a union for the enforcement of anything.

Let's get together. Who will make the first move?

This sounds like a time when the organ world started to come to its senses. It sounds like about 1988, when the Organ Historical Society held its convention in San Francisco and featured electro-pneumatic organs by Murray Harris, Austin, and Skinner (but no cows). Thomas Hazleton played music of Tchaikovsky, Guilment, Howells, and William Walton on the four-manual Skinner at Trinity Episcopal Church, and the OHS presented the church with a plaque honoring the historic organ. A cross-section diagram of a complex electro-pneumatic action was published on the front cover of the convention booklet, taking the place of the ubiquitous ten-stop tracker organ.

It sounds like about 1992, when the monumental Fisk organ was inaugurated at the Meyerson Symphony Center in Dallas, an instrument universally celebrated as a successful orchestral powerhouse in spite of its tracker action.

It sounds like about 2004, when the indescribable masterpiece of commercial

public organs in the Wanamaker store in Philadelphia (now Macy's) was regaining its deserved status as one of the great organs in the world, even though it has eleven expression pedals.

Wrong. This passionate plea for honesty and unanimity in the organ business was published on the front page of the seventh issue of *THE DIAPASON*, June 1, 1910, the same issue that announced that the annual meeting of the American Guild of Organists elected Frank Wright as Warden, William C. Carl as Sub-Warden, and Clarence Dickinson as one of the councilors. In that issue, the AGO membership committee reported 1,000 members, and the treasurer reported a balance of \$551.87.

The year *THE DIAPASON* first published an editorial calling on organbuilders to lighten up was the year the Boy Scouts of America was founded, when the U.S. Senate granted former President Teddy Roosevelt a pension of \$10,000, when the Union of South Africa was founded as a union within the British Empire, when German bacteriologist Paul Ehrlich announced a definitive cure for syphilis, and when Alva Fisher patented the first complete, self-contained electric washing machine.

### Back toward the middle

Shortly after I graduated from Oberlin, I was involved in re-leathering a large organ by Aeolian-Skinner. I was intrigued by its expressive capabilities, but didn't understand them and certainly didn't know how to use them. And shortly after that graduation, I was involved in the installation of a large Flentrop organ—a glorious looking thing with polished façade, gilded pipe shades, and of course mechanical action. A shipping container (arriving in Cleveland on a Greek ship delightfully named *Calliope*) was delivered to the church. It was a full day's work to unload the container, each piece of the organ being carried up the large stone stair from the street, and I'll not forget the significance of noticing that the hundredth or so load I carried was a stack of Swell shutters. A few trips later, a box of pipes labeled *Celeste*.

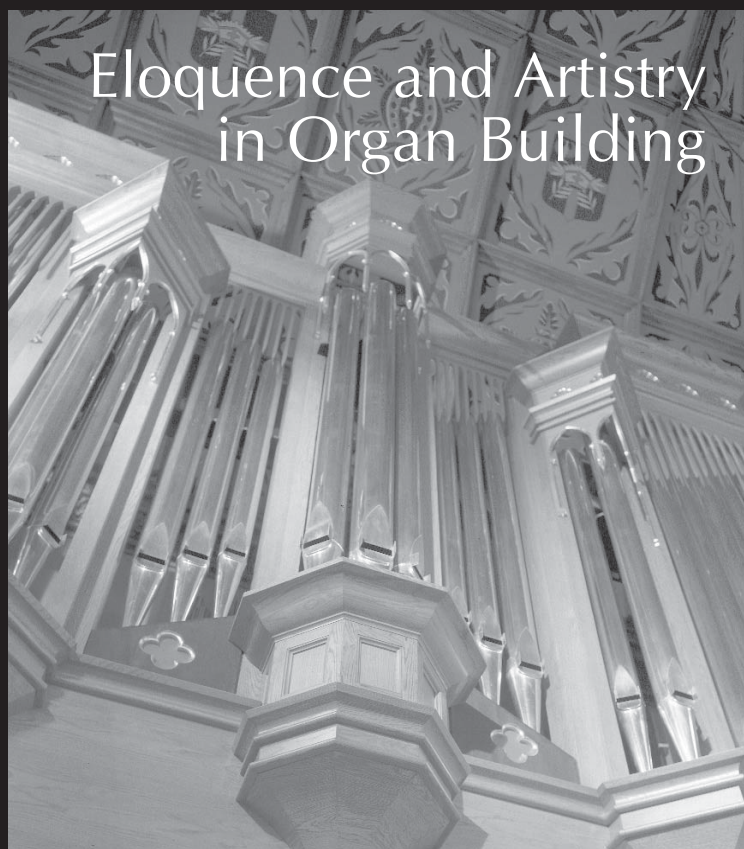
Thirty years later, I've realized that the real reason we worked so hard not to use our thumbs when we played was that we'd need them to push pistons.

Let's celebrate good organs. Good organs are machines that have wind supplies and beautifully voiced pipes. They have valves that allow musicians to run air through those beautifully voiced pipes. I don't care if those valves are opened by levers, magnets, pneumatic motors, or sheer will power. What goes around comes around. Never throw out a necktie.

What will they write on the first page of issue 2400 of *THE DIAPASON*, December 2109? If there are pipe organs to celebrate in 2109, it will be because we got it right today. ■

### Notes

1. <http://timelines.ws/20thcent>
2. <http://lostnewyorkcity.blogspot.com/2009/04/where-to-eat-in-new-york-circa-1934.html>
3. <http://www.nycago.org/Organs/NYC/index.html>
4. The *Authorized King James Version* is an English translation of the Christian Bible begun in 1604 and completed in 1611 by the Church of England. (Doubt that Jesus ever saw it.) [http://en.wikipedia.org/wiki/Authorized\\_King\\_James\\_Version](http://en.wikipedia.org/wiki/Authorized_King_James_Version)
5. Toby Faber, *Stradivari's Genius*, Random House, 2004, p. 9



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## On Teaching

by Gavin Black

### Teaching in 1909

This month, as part of the commemoration of the one-hundredth anniversary of THE DIAPASON, I will take a break from trying to teach about teaching, directly, and instead write a little bit about the state of organ teaching in 1909, the history of teaching, and the role of teaching in shaping history, especially personal history. Since one column cannot possibly accommodate a comprehensive history of these matters, I will not even attempt to be comprehensive. Rather, I will give a few glimpses into organ teaching in the early twentieth century, with a mention of some teachers and institutions, and of some ideas that were current at that time. I will also discuss some of what that year or that era held in store for the future, and I will talk about connections: the kind of connections between people of different times and places that the whole phenomenon of teaching can create.

Incidentally, I should mention that some of the information I have found for this column comes from early issues of THE DIAPASON. As you can see from the reprinted first issue, the magazine was mostly concerned, in the beginning, with the instrument as such and with builders and building. However, with each passing issue, there were more and more articles or brief mentions of matters concerning schools and teaching.

This column centers almost entirely on the United States, since that is where THE DIAPASON is based. Many of the connections that I will mention are to Europe, which is not surprising, since that is where the organ was born and where the repertoire originated. It should not be assumed, however, that no interesting things were going on with organs and organ teaching elsewhere in the world. For example, newspapers from the early twentieth century in both New Zealand and Australia have many classified ads for organ-teaching studios.

### The rise of conservatories

It was the mid-nineteenth century that saw the beginnings of professional conservatory-based music education in the United States. The first such school was Oberlin, founded in 1865. Other schools followed, such as the New England Conservatory in 1867 and the Yale School of Music in 1894. Of course, various musical subjects had been taught at universities and colleges for

many decades before the establishment of these institutions.

In 1899, the Guilmant Organ School was founded in New York City, using the facilities of the First Presbyterian Church on Fifth Avenue, in particular its new Roosevelt organ. The founder of the school was William C. Carl, the organist at First Presbyterian, and—as the name of his school rather strongly suggests—a former student and great admirer of Alexandre Guilmant. He was also a friend of Guilmant, and was in part responsible for bringing him to the United States for several concert tours. Guilmant gave his permission to use his name for the new school, and the premise of the school was indeed that it would follow Guilmant's approach to organ teaching.

This institution was celebrated as the first school in the country to focus specifically on the organ. It highlights several themes or trends in the world of organ teaching. The first of these was just a general trend towards identifying teaching organized through and carried out in institutions as being more important or in some way more valid than teaching conducted in other settings. Of course, this trend also manifested itself in the founding of the music schools mentioned above. The Guilmant School was the first in the United States to focus this notion on organ playing specifically.

(This trend is a long-term one. After all, we don't expect to hear that Bach or Titelouze or Frescobaldi or Balbastre went to university. Mendelssohn did, but his principal musical studies were with Zelter and Moscheles, well before he enrolled at the University of Berlin. Nowadays we assume that most virtuoso performers, composers, and teachers will hold graduate degrees in their specialties.)

### European leadership and influence

The second trend exemplified by the Guilmant School was looking to Europe for musical instruction. In the late nineteenth century and even more so in the twentieth century, many aspiring American organists went to the great teachers of Europe for their most advanced training. William C. Carl was a part of this story. His founding of the Guilmant School was intended explicitly to bring European training to the United States.

(Around this time THE DIAPASON reported first that Palmer Christian, having earlier studied with Karl Straube, was about to go to France to study organ with Widor, and then later that he had returned from studying organ in France with Guilmant. It sounds like Mr. Christian had hoped to study with Widor, but discovered only when he got there that Widor at this point taught composition, not organ! Palmer Christian later worked

in church music in Chicago and taught at the University of Michigan.)

And, more specifically, the Guilmant School points to the large influence that French organ teaching came to have in the United States in the twentieth century. Untold numbers of American organists studied with Guilmant, Widor, Vierne, Bonnet (who taught in the United States for a couple of years shortly after the time we are primarily concerned with here), Duruflé, Langlais, and, especially, Marcel Dupré. Both the Widor/Schweitzer edition and the Dupré edition of the organ music of Bach were standard in the United States for most of the twentieth century. These editions both include performance suggestions in the French tradition, the Dupré including those suggestions in the text of the music itself, the Widor/Schweitzer in the extensive prefatory material. Some of the organ methods that were prominent in American organ teaching during the twentieth century were firmly rooted in the French organ playing and teaching tradition. The most prominent of those was the famous Gleason *Method*. Harold Gleason studied with Bonnet in Paris, and then invited Bonnet to found the organ department at the Eastman School in 1922.

Of course, in twentieth-century United States other organ teachers and other organ schools also played a major role. Helmut Walcha, Günther Ramin, Finn Viderø, Michael Schneider, Harald Vogel, and others have drawn students from the United States, and in some cases done some teaching in the United States. Alec Wyton from England and Wolfgang Rübsam from Germany, among others, have lived and taught extensively in the States. However, the French influence was probably the most enduring, and the years that we are examining were crucial in the development of that influence.

### Organ study at U.S. universities

At about this same time, organ programs at American universities were growing. At the New England Conservatory there were, in 1909, three organ professors: Henry M. Dunham, who had studied with John Knowles Paine; Wallace Goodrich, who had studied with Rheinberger and Widor in Europe; and Homer C. Humphries.

Yale University had appointed Harry Benjamin Jepson as its first university organist in 1896. He ended up serving for about forty years, and was succeeded by Luther Nöss, Frank Bozyan, Charles Krigbaum, and Thomas Murray. In 1909, the other organ teacher at Yale was Seth Bingham, who had studied with both Guilmant and Widor, as well as with Vincent D'Indy, and who is probably best

known as a composer. The Woolsey Hall organ at Yale had been built in 1901.

The President's Report of Yale University for the 1908–09 school year states that twenty-nine students were taking organ lessons out of a total of 126 students taking “applied music” at the university. This was third in number behind students studying piano and those studying voice. Of course these were not all organ (or even music) majors.

(Here I will mention a small personal connection. Yale awarded an organ-playing prize in 1911 to Pauline Voorhees, for a performance of Mendelssohn and Vierne in Woolsey Hall. Later, she was organist at United Church on the Green in New Haven. The organ installed in that church in the mid-1960s was named in her honor. This was the first organ that I ever played, and the organ on which I took my first organ lessons.)

In 1909, the organ teacher at Oberlin was George W. Andrews, who was also a founder of the AGO. At Cornell, the teacher was Edward Johnson, and at Peabody, Harold D. Phillips of England, who had studied with C. Hubert H. Parry, among others.

In most of these schools, and others, there were, in 1909, active organ recital series. These always included regular student performances. They also typically featured recitals by (of course) the school's own organ faculty and recitals by faculty from other universities.

### Organs in high schools

At the same time, the years around 1909 were marked by a growing interest in organ on the part of high schools. THE DIAPASON reported on the project to acquire an organ for Trenton, New Jersey in the following terms:

Trenton, NJ, is about to have its high school organ. This valuable addition to the equipment . . . is expected to serve as an example to many other high schools in the country and perhaps will lead to a partial cure for the lack of musical training which marks general education in the United States.

The article goes on to quote the principal of the high school, William Wetzel, as saying that

our purpose in securing this organ is to develop a taste for music . . . We have many foreigners in our city who . . . lament the fact that there is not in this country the same opportunity for hearing good music as in their home country . . . I should add that the money for this organ was raised entirely by the pupils themselves.

The principal also mentioned that the organ would have “the automatic player attachment.”

At about this same time, THE DIAPASON reported on organ acquisition projects at Boy's Central in Philadelphia, and at the high schools in Paterson, New Jersey; Oak Park, Illinois; and Auburn, New York. The Brooklyn Manual Training High School complained, in late 1911, that it had been the first in New York City to request an organ, but that schools in Manhattan had received their instruments first. Perhaps this is an early manifestation of a tendency to favor Manhattan over the outer boroughs, or at least a fear on the part of some that this is taking place!

### And organ teachers

Finally, a very incomprehensive look at where a few of the mid-twentieth century organ teachers—some of whom some of us can remember having known in person—were in December 1909:

Lynnwood Farnam was twenty-four years old, having recently become organist of Christ Church Cathedral, Montréal. He was several years away from a position as a teacher at a university.

Helmut Walcha was two years old, living in Leipzig. He was more than ten years away from losing his sight.

Marcel Dupré was twenty-three years old. He was a (very advanced) student, primarily of composition. He had already won the First Prize in both piano and organ at the Paris Conservatory.

Alexander McCurdy was four years old, about fifteen years away from begin-

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ning his studies with Lynwood Farnam and his extremely long association with the Curtis Institute.

Jean Langlais was two years old. This was the year in which he lost his sight.

E. Power Biggs was three years old, and living on the Isle of Wight. We do not think of him primarily as a teacher, since he only did a little bit of teaching. I am pleased, however, by a small connection that I have with his teaching life, namely that there is one person out there (Harriet Dearden) who studied both with Biggs and with me.

Arthur Poister was eleven years old. André Marchal was fifteen years old and beginning organ study with Adolphe Marty.

Vernon de Tar was four years old and living in Detroit.

Harold Gleason was eighteen years old. Mildred Andrews, Catharine Crozier, and Robert Baker were all to be born soon. And there are many, many more. ■

*Gavin Black began teaching in 1979, when by coincidence three different friends asked him for lessons, as they were embarrassed to go to a "real" teacher. He is Director of the Princeton Early Keyboard Center and can be reached by e-mail at <gavinblack@mail.com>.*

## Music for voices and organ

by James McCray

### Anthems that linger

Faith is to believe what you do not yet see; the reward for this faith is to see what you believe.

—St. Augustine of Hippo  
*Sermons*

In the new best-selling book by Mitch Albom, *Have A Little Faith*, two very different lives are described. Albert Lewis is a rabbi and Henry Covington is a black man from Brooklyn. The rabbi has had a fervent faith all of his life, while Covington, a reformed drug addict and

convict, becomes a minister to the poor; he faces numerous trials of life and with each makes promises to God that he will return to faith. It is an inspiring comparison of how a Jew and a Christian employ faith, and is recommended to the readers of this column.

How we approach faith is important for all of us. As church choir directors we often lose sight of our purpose. Ask yourselves this question: *What is my role as a church musician?* When you find the answer, then your direction will be revealed. Clearly, a major part of our role is to enhance worship, to make it deeper and more meaningful—in other words, to increase faith.

Giving our congregations music whose effect lingers long after the service has ended, instead of producing only a quick, immediate response, should be a high priority for us. The general anthem is a type of setting that can fit comfortably into a weekly service; its message is broad enough to relate to a wide variety of topics spun by the sermon. Most churches' music libraries are filled with these pragmatic settings; however, the music's effect may not endure longer than the time it takes for the choir to be seated when finished singing it. So, have we failed our congregation by using such works? We must choose music that is more than something to fill the anthem slot.

As you choose music for your choir, be certain that the music has the power to go beyond the immediate moment. Find some works that "increase faith," "inspire," "touch the heart," and "remain with the listener." That is fulfilling our role. Jean-Paul Sartre reminds us that "Faith, even when profound, is never complete," so profound music will help reinforce the congregation's faith.

The music reviewed this month has the potential to respond to the four challenges just mentioned. Not all are new releases; it is hoped that directors have some of these works in their church library, and that they will use them. If these recommended works are new to you, consider ordering them for your church choir. These anthems will linger.

***I Come with Joy to Meet My Lord*, Carl Schalk. SATB and organ, Agape (Hope Publishing), AG 7293, \$1.90 (M).**

This communion anthem is warm and tender. The melody, first sung in unison by women, is then treated in various arrangements for the other four verses, including one that is unaccompanied. Only half of the anthem is in a full four-part setting. Highly recommended.

***Give Me Jesus*, arr. Howard Helvey. SATB, flute, and keyboard, Beckenhorst Press, BP 1725, \$1.75 (M).**

Incorporating the slow melody of this traditional spiritual, Helvey's arrangement is elaborate in detail. The flute part, which is included on the back cover, has solo passages, and is important to the setting. The keyboard part uses arpeggios throughout. The choral music is not difficult and is printed on two staves. There is a dramatic key change in the middle; the work ends quietly.

***In This Very Room*, Ron Harris. SAB and keyboard, Carl Fischer (Theodore Presser), RH 0239, \$1.50 (M-).**

This work is one my choir requests to do every year, and is also available in SATB. Almost all of the choral music is in unison or two parts and has a low, comfortable tessitura. The keyboard part is not difficult and moves between a chordal piano style and an accompaniment that gently rocks the rhythm. The peaceful music is somewhat sentimental, but effective.

***Rejoice, the Lord Is King*, Alice Parker. SATB and organ, with optional children's choir, GIA Publications, G-6256, \$1.60 (M).**

Parker, one of America's musical treasures, has set this famous Charles Wesley text in a Mozartean style. She indicates that "the mood is buoyant, not loud praise: smile as you sing!" The first verse is in unison; then the children sing the second verse in two parts. The third verse, for the tenors and basses, has an accompaniment filled with short phrases followed by extended rests. The fourth verse is in a four-part contrapuntal arrangement. Delightful music, and the familiar DARWALL'S 148TH tune is used throughout.

***To Everything There Is a Season*, Ed Harris. SATB and keyboard, Hinshaw Music Inc., HMC-778, \$1.55 (M).**

The keyboard part is very busy with rapid, flowing sixteenth-note phrases that eventually dissolve into shorter bursts of notes. The first verse is for a solo or unison choir. The SATB music is syllabic and chordal in design. This popular Ecclesiastes text is suitable for a variety of occasions. The music's quiet emotional spirit enhances the text.

***Jesu, as Thou are our Saviour*, Benjamin Britten. SATB, soprano solo, unaccompanied, Oxford University Press, no number given since score is on hire (M-).**

Britten was England's greatest choral composer of the 20th century. Other giants such as Vaughan Williams, Holst, and Tippett never enjoyed the international adulation heaped on Britten by choral singers. This three-page setting is Variation III from his work, *A Boy Was Born* (Choral Variations). The soprano soloist sings melismatic phrases above and between the chordal choir statements. The

music is packed with emotion, but never grows above a *pp* dynamic level. Stunning music.

***The Lord Is My Shepherd*, John Rutter. SATB and organ, Oxford University Press, 94.216, \$3.20 (M).**

First written and composed as a single work, then later added as a separate movement to his very popular *Requiem*, this early version uses only organ accompaniment. There are brief passages of divisi for the men, but generally the choral phrases flow in unison. It is slow and highly charged with emotion. The organ part, on three staves, makes it very usable for church choirs, although the version for strings, harp, and oboe that is also available from Oxford has a serene beauty that is intoxicating to listeners (it really lingers!). Highly recommended.

***Blow Ye The Trumpet*, Kirke Mechem. SATB and keyboard, G. Schirmer, distributed by Hal Leonard, HL 50481534, \$1.80 (M).**

Taken from Mechem's opera, *John Brown*, this slow, free work calls on trumpet phrases to paint the text on "blow." The choral music has some unison passages, uses a full range of dynamics that often shift quickly, and has sensitive rapport with the keyboard part. The accompaniment has rolled, sustained chords and is not difficult. The text is adapted from an old traditional hymn.

***Jesus at the Door*, Ronald A. Nelson. Two-part mixed voices, soprano descant, and piano, GIA Publications, G-6764, \$1.50 (E).**

The text, by poet Herbert Brokering, was written after the sudden death of a friend's daughter, and offers comfort and hope to those who experience the death of a loved one; this is a useful work to have in the church library for those special, sad occasions. The very easy accompaniment has right-hand chords and a single-note left-hand line. There are four verses, which retain the melody in different arrangements.

## New Organ Music

***A Baroque Sampler—Transcriptions for Organ in Five Volumes*, by Ennis Fruhauf; <www.frumuspub.net>.**

Volume I, J. S. Bach, OS.23, \$15.00; Volume II, G. F. Handel, OS.24, \$15.00; Volume III, Continent and British Isles, OS.25, \$15.00; Volume IV, Continent and British Isles, OS.26, \$15.00; Volume V, Continent and British Isles, OS.27, \$15.00. All five volumes, OS.28, \$60.00.

These five volumes comprise transcriptions of works by Bach, Handel and others from England and Europe, many of which may be appearing here for the first time. The editor notes that they range in difficulty from those useful to the student player, "in company with greater challenges for the undaunted virtuoso"—in all aspects, a great deal of variety.

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1. These have excellent musical textures: not too thin, not too thick. The music's fabric conveys the essential lines and harmony, while still being manageable at the organ.

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3. The music was printed in excellent notation and format, and on good quality paper, bright and easy to read.

4. There are interesting and useful notes about the music, composers, and their times. These assist the organist in accomplishing one of the most important goals when playing transcriptions: making the music sound like organ music.

Here are some specifics.

### I: Music of Johann Sebastian Bach

The first volume contains some old friends along with a few "new" pieces, opening with a version of the *Orgelbüchlein* setting of *Alle Menschen*, with added ornaments. Here is an illustrated lesson in Baroque keyboard ornamentation: appropriate, and always growing out of the lines. Throughout these volumes, if there seem to be too many ornaments, or if they appear difficult, delete some. Recall that ornamentation should grow naturally from the musical line. As Peter Hurford wrote, "Ornaments must marry with the music." (*Making Music on the Organ*, Oxford University Press, 1998.)

The setting of *Bist du bei mir*, a delicate trio, is additionally useful for its inclusion of the song's text. The sinfonia from *Gottes Zeit ist die allerbeste Zeit* is especially interesting for its echo effects. As with many of Fruhauf's registrational/manual suggestions (always very clearly indicated), if they occasionally seem too complex, simplify.

Additional treasures include the familiar Largo from the *Clavier Concerto in F Minor*; the setting of *Nun danket*—great fun, and exciting (not unlike Fox's version); *Sheep May Safely Graze* (I sometimes find rapid parallel thirds and sixths to be difficult; the player could "thin" these doublings occasion-

ally in order to make the melodic line clearer and easier to play); and *Vom Himmel hoch* with its interpolated trumpet fanfares. Finally, for the "undaunted virtuoso" referenced above: an arrangement of the sinfonia from *Cantata 29*—a "clean" and playable edition, but a challenge nonetheless.

### II: Music of George Frideric Handel

Who doesn't enjoy Handel? His music is energetic and engaging. But what Handel is there for the organist to play? There are the organ concerti, of course, but there are obstacles: finding the necessary instrumentalists and good transcriptions for solo organ can be difficult. Handel's relatively few original works for solo organ are rather insignificant, and not representative of his skills and imagination. More than half of this Handel volume comprises transcriptions of arguably his two most famous instrumental works: *Water Music* and *Music for the Royal Fireworks*. Upon looking at the first work, the player sees at once something significant: this looks like organ music, and it plays that way, as well. Everyone will have favorite movements within these two great suites; the player can, of course, select among them, without an obligation to play them all. Some of the movements abound with suggested manual changes; if these become too complicated, simplify them. Of particular interest is the famous *Hornpipe*, given here in its entirety. Additional gems are the *Sarabande* with two variations, and the flashy *Entry of the Queen of Sheba*—challenging, but here made quite playable.

### III. Composers of the Continent and the British Isles

Some highlights: *Fugue (Paso) in D Minor* by Narcís Casanoves (Spanish, 18th century); Clarke's *Duke of Marlborough's [sic] March*, an attractive alternative to his *Prince of Denmark's March* (also given here). Here's a chance to use your early English ornaments (shakes and beats!). These are clean settings with just the right amount of pedal; and

Clarke's *A Ground* (the English equivalent of a passacaglia). To try your French ornaments, turn to François Couperin's elegant *Passacaille* or Louis Couperin's *Prélude*, curious in that the original is in unmeasured notation. This is followed by that composer's attractive *Sarabande* and a *Chaconne*—not his "famous" one in G Minor, but something new.

### IV. Composers of the Continent and the British Isles (continued)

The volume opens with a D'Aquin *Noël (Suisse)*, and then follows an interesting and engaging suite (in five movements) by J.-H. Fiocco, an unjustly ignored Belgian composer of the 18th century. Other winners: a rhapsodic *Praeludium and Chaconne* by J.K.F. Fischer; the exhilarating *Sonata (con trompeta real) on Mode I* by José Lidon—the ideal piece for spotlighting a large reed—can be difficult to find in print. Here it is—let 'er rip! There are attractive pieces by Bernardo Pasquini (for when you're seeking an early Italian work) and three movements of an organ Mass by André Raison (known especially for his *noëls*).

### V. Composers of the Continent and the British Isles (continued)

If your library is short on passacaglias and chaconnes, *A Baroque Sampler* offers many, including the excellent one from Purcell's *King Arthur*. Next is the best edition I know (musically faithful and reasonable to play) of the famous Rondeau from *Abdelazer* (the tune Benjamin Britten selected as the basis for his *Young Person's Guide to the Orchestra*). Stirring music, especially for weddings or service music. More Purcell follows (the famous trumpet tune), then another gem: his *Voluntary on the 100th Psalm Tune*. In addition to being a fine edition of an important piece, this is one of relatively few settings of that venerable melody.

How often do organists get to play Scarlatti (that third great composer to be born in 1685)? True, there are five sonatas thought to be for organ, once published by Schirmer. Here are two more. The second is nicknamed "The Cat Fugue"—you will have to read the notes to find out why. Its subject, using nearly all twelve chromatic pitches, seems almost atonal—great fun. More delights conclude Vol. V: a new (to me, at least) set of variations by Sweelinck, and Vivaldi's lute concerto in D major, with its famously beautiful middle movement.

These treasure-laden volumes (along with many others) are available from Fruhauf Music Publications, by going to: <[www.frumuspub.net](http://www.frumuspub.net)>. Teachers: You may wish to get two sets—one for the organ studio or library, the other for your own use.

—David Herman  
Trustees Distinguished Professor of Music and University Organist  
University of Delaware

## THE REUTER ORGAN COMPANY SALUTES 'THE DIAPASON'

\*\*\*\*\*  
GROWING TOGETHER FOR 92 YEARS  
\*\*\*\*\*



Trenton, Clinton county, Ill. Mr. Reuter has associated with him a force of skilled mechanics recruited from the ranks of the various organ factories in the country and it is the announced intention to put out an instrument second to none.

from The Diapason, April 1917

The Reuter-Schwarz Organ Company has been incorporated under Illinois laws with \$50,000 capital...and is building a large, modern brick organ plant at

from The Diapason, May 1920

The Reuter Organ Company, formerly of Trenton, Ill., has begun operations in its new factory at Lawrence, Kan.

...they will have to enlarge the three-story building within a year in order to handle the business, which will put them in line with the largest organ builders of the country.



from The Diapason, Oct. 2001

The Reuter Organ Company has built a new manufacturing facility and corporate headquarters at 1220 Timberedge Road in Lawrence, Kansas.



The move represents a significant milestone in the history of pipe organ building in this country.

visit our new website

*Reuter*  
Pipe Organs

[reuterorgan.com](http://reuterorgan.com)

## New Recordings

**The Thrill of the Chase**, Florence Mustric, organ; Rudolf von Beckerath organ, Trinity Evangelical Lutheran Church, Cleveland, Ohio. MSR Classics, MS 1271, <[www.msrec.com](http://www.msrec.com)>; available from the Organ Historical Society, CDMS1271, \$14.98, <[www.ohscatalog.org](http://www.ohscatalog.org)>.

J. S. Bach: *Tocatta and Fugue in d*,

## THE WANAMAKER ORGAN

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BWV 565; *Prelude and Fugue in D*, BWV 532; *Passacaglia in c*, BWV 582; *Tocatta, Adagio and Fugue in C*, BWV 564; *Fantasia and Fugue in g*, BWV 542.

The laudable purpose of this recording, at which it well succeeds, is to document the sound of the von Beckerath at its 50th-year mark and before restoration. Pittsburgh's large von Beckerath in St. Paul Cathedral has recently undergone extensive (and successful) restoration as well. The somewhat puzzling title refers to fugues, during which voices "chase" each other around. Get it? Because this historic instrument has no combination action (how many present-day students would know what to do?), Glen Loeffler assisted as registrant.

A chief aim of this recording obviously is to document the sound of the USA's first contemporary large mechanical-action organ. The Bach, of course, is ideal for this historic instrument. Everyone has his/her own idea of how Bach's music should be played. I found the D-major Fugue (BWV 532) to be too slow for my taste—not much thrill in that chase.

This variety of Bach's major pieces does give opportunity to hear the historic organ in nearly every guise. Florence Mustric exercises restraint in the use of full organ, with various combinations of stops throughout. I particularly enjoyed the *Tocatta, Adagio and Fugue* and the wonderful *Fantasia and Fugue in G Minor*, although all are well played and give a lasting account of the sound of this landmark instrument.

**Andrew Bryden Plays Organ Music from Ripon. Harrison & Harrison organ with additions, 4 manuals, approximately 60 ranks. Regent Records, The English Cathedral Series, Vol. XII, REGCD224, <[www.regent-records.co.uk](http://www.regent-records.co.uk)>.**

Andrew Bryden, director of music of Ripon Cathedral since 2003, plays here a program of English organ music, much of which probably will be unfamiliar to many of us. Healey Willan's great *Introduction, Passacaglia and Fugue*, composed while he was still in England, is included as the final selection and given a proper rousing performance.

The opening piece, *Concert Overture in F Minor* by Alfred Hollins, shows, as the notes indicate, sides of Hollins' "bravura" and "contemplative" personalities, and is well worth hearing. Harold Darke's *Retrospection* is aptly named, offering opportunity to hear the quiet steps of the instrument.

Since William Harris had over 90 published works, many of us are familiar with some of the shorter pieces. The 22-minute *Sonata in A minor* played here is an exception. It sounds difficult but effective, and would be a fine addition to any recital program, assuming the requisite colorful organ. Andrew Bryden gives a convincing interpretation.

When John Ireland destroyed most of his pre-1908 compositions, he fortunately spared the lovely *Elegiac Romance*, which has become a favorite among his works. It shows this historic instrument to advantage under Bryden's capable hands. Francis Jackson's *Impromptu* is included, as is a cute *Capricciotto* by Leonard Butler. Bryden is "at home" with this music and plays the various compositions beautifully.

—Charles Huddleston Heaton  
Pittsburgh, Pennsylvania  
<[chas.heaton@verizon.net](mailto:chas.heaton@verizon.net)>



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# THE DIAPASON

DEVOTED TO THE ORGAN

First Year

CHICAGO, DECEMBER 1, 1909

Number One

## ENCORE FOR THE BUILDERS

**ORGAN USED 5 YEARS BURNS;  
EXACT DUPLICATE IS ORDERED**

**Hinners Company Receives Gratifying  
Compliment from Indiana Church  
—Good Trade with South Af-  
rica Is Established.**

The Hinners Organ Company of Pekin, Ill., recently installed an exact duplicate of the organ illustrated on page 2 in the First Presbyterian Church of Michigan City, Ind. The first organ was placed by this company in this church in 1904, and was the subject of frequent favorable comment on the part of organists and others for its even modulation, chaste and artistic voicing and sweetness of tone.

During the five years of its use the instrument was a source of increasing pleasure and satisfaction to the congregation, and when the church was struck by lightning and almost entirely destroyed by fire recently, and not a vestige of the organ remained, expressions of profound regret were heard on every side, and the opinion was that so beautiful an instrument could scarcely be replaced.

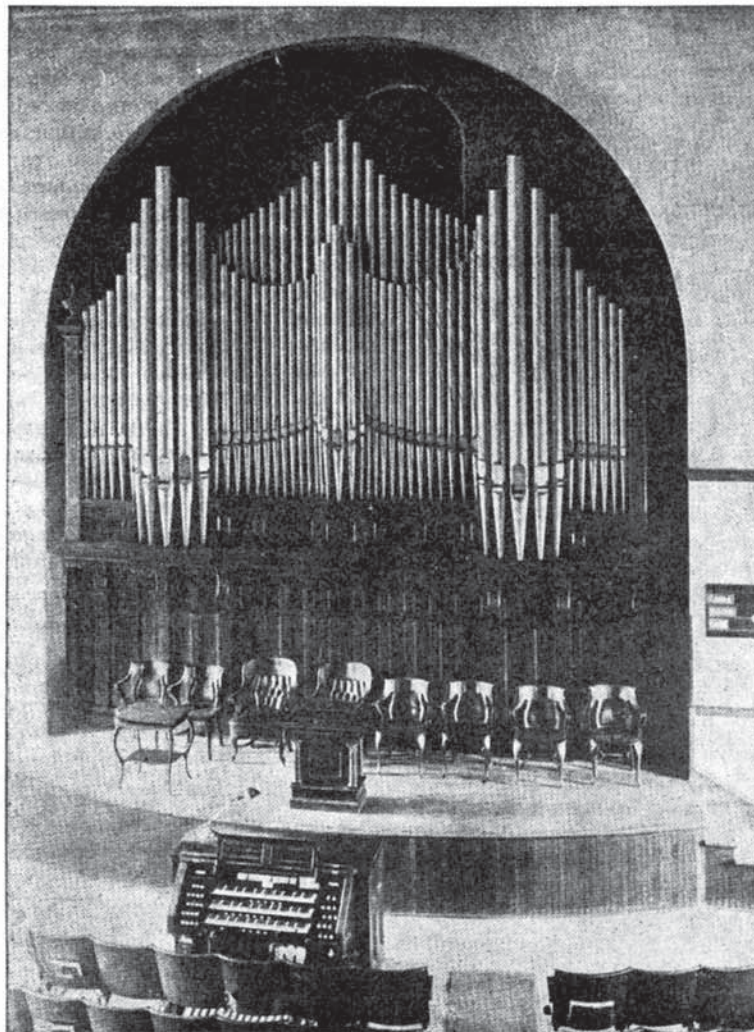
The board of trustees of the church immediately placed the contract with the Hinners Organ Company for a duplicate of the organ, which was installed recently, in time for the dedication of the new church, and the congregation and organist report that they were delighted to find that in the new organ the builders even succeeded in surpassing the first.

The Hinners Organ Company has increased its facilities and equipment in the plant at Pekin, Ill., to care adequately for its growing business. At the present time it has twenty-two pipe organs under construction, among these being instruments for Middletown, Conn., Helena, Mont., Oklahoma City, Okla., San Francisco, Cal., and the Fordsburg Presbyterian Church of Johannesburg, South Africa. This will be the third Hinners pipe organ to be installed in that far-off country. The same company recently installed a two-manual organ at Manila, P. I.

## "GREEN BOOK" IS ON PRESS

**New Issue of Hook-Hastings Brochure  
Soon Will Be Distributed.**

Boston, Nov. 24.—Within a few days a new edition of the Hook-Hastings "green book" will come from the press. This volume will take the place of the one issued some time ago and serves as a general catalogue of the Hook-Hastings Company of Kendal Green, Mass., the oldest builders in the United States, who have been placing organs in all parts of the country ever since 1827. A large amount of information concerning organs, aside from the matter pertaining to the firm itself, will be in the new edition and there will be a variety of illustrations.



**ALUMNI ORGAN AT NORTHWESTERN UNIVERSITY**

(Installed in Fisk Hall, Evanston, Ill., by Casavant Bros.)

## CANADIAN INSTRUMENT WINS THE ADMIRATION OF CHICAGO

**Casavant Brothers Praised for Accomplishment in Alumni Gift  
to Northwestern University at Evanston.**

Canada has shown that if it is in any way behind United States enterprise, it is not in the field of organ building. Casavant Brothers, whose factory is at St. Hyacinthe, Quebec, are not new to their profession, but they had not been known intimately in the immediate vicinity of Chicago before they constructed the alumni organ at Northwestern university, Evanston, Ill., which was opened May 29, and is still a modern object of appreciation among organists. Mr. Arthur Dunham, the famous concert organist, gave the opening recital.

This organ was presented to the university by the body of alumni as an appreciation of the gift of the gymnasium to Northwestern by Mr. James A. Patten of Chicago and Evanston.

Casavant Brothers claim the proud distinction of never having built an unsatisfactory instrument in the fifty years they have been in business.

Many modern improvements in organ construction are attributable to them, particularly their beautiful system of adjustable combinations, which permit the organist while at the console to adjust his combinations at will without delay. The Casavant stop and key pneumatic action and their electro-pneumatic system are world famous, Guilmant declaring it perhaps the most satisfactory action he has ever seen, it is said. It is probable that their pipe work and voicing have brought to Casavant Brothers their greatest distinction, this being considered of the most exquisite nature in all the departments of flutes, reeds, strings and diapasons. Every stop is voiced to blend in one rich, grand and evenly-balanced tone, at the same time making the ensemble bright and cheerful.

(Continued on Page Two)

## COBURN WORK IS IN DEMAND

**FIVE INSTRUMENTS INSTALLED  
IN CHICAGO AND ITS VICINITY**

**Difficult Situation Met Successfully in  
Oak Park Church, Where Con-  
crete Chamber is Unique in  
Form and Size.**

Among the pipe organs recently installed by the Coburn Organ Company of Chicago may be mentioned those in:

Zion Evangelical Lutheran Church, Lyons, Ill.

St. Markus' Evangelical Lutheran Church, Chicago.

Free Masons' Hall, Forty-second Place and Cottage Grove Avenue, Chicago.

Methodist Episcopal Church, Sandwich, Ill.

A particularly difficult proposition was met successfully in the installation of the organ at Unity Church, Oak Park, Ill., the concrete organ chamber being unique in form and size. The result was most satisfactory to all concerned.

Mr. Coburn, when asked the usual "How's business?" paused long enough in his work to say: "We are getting our share. The late panic never touched us. We utilized all our slack times in perfecting our equipment and getting into condition to handle the increased volume of business sure to follow."

This spirit of optimism, supported by thirty years of experience in the business, is largely responsible for the success of the Coburn Organ Company.

## BUSY AT HOPE-JONES PLANT

**Three-Manual for San Mateo, Cal., and  
Four-Manual for St. Paul Set Up.**

Elmira, N. Y., Nov. 22.—For the last two years the Hope-Jones Organ Company has steadily employed seventy hands and it continues to send out its organs at the rate of about one every three weeks. In October it shipped a three-manual instrument to San Mateo, Cal., and a four-manual to the Church of St. John the Evangelist, St. Paul, Minn., and last month it sent instruments to Irvington-on-Hudson, N. Y., and Jersey City, N. J. All Hope-Jones organs have electric action and all the pipes are expressive. They are enclosed in cement swell boxes, a noteworthy feature of all the work put out by this large concern.

Mr. R. P. Elliot, the new president of the Hope-Jones company and founder and first vice-president of the Austin Organ Company, is in the west on a business trip. He is expected to make a short stop in Chicago next week on his way back to the East, where he will meet Mr. Hope-Jones.

**NEW ORGAN RECEIVES PRAISE**

**WEICKHARDT WORK A DELIGHT IN LARGE MILWAUKEE CHURCH**

**William Middelschulte Gives Concert on Thoroughly Modern Two-Manual Instrument with Many Notable Features.**

The dedication Monday evening, Nov. 15, of the magnificent new Weickhardt organ, built by the Hann-Wangerin-Weickhardt Company, of Milwaukee, Wis., and installed in the First Baptist Church of that city, was an event of great interest in musical circles. The program was considered unusually excellent. William Middelschulte of Chicago having been engaged for the occasion, demonstrated his well-known skill and musicianship in masterly control of this splendid instrument.

The organ contains nineteen speaking registers—five in the great, ten in the swell and four in the pedals. It embraces a full series of couplers, a device for disconnecting the unison on either the great or swell manual, an adjustable combination system and several important foot-levers. The action is tubular pneumatic throughout, the manuals operating on a four-inch

**CANADIAN ORGAN PLACED**  
(Continued from Page One)

The specification of this instrument follows:

| GREAT ORGAN.  |        | Feet | Notes |
|---|--------|------|-------|
| Open Diapason   | 8      | 68   |       |
| Violin Diapason   | 8      | 68   |       |
| Doppel-Floete   | 8      | 68   |       |
| Dolce   | 8      | 68   |       |
| Octave  | 4      | 68   |       |
| Harmonic Flute  | 4      | 68   |       |
| Super Octave  | 2      | 61   |       |
| Trumpet   | 8      | 68   |       |
| SWELL ORGAN.  |        |      |       |
| Bourdon   | 16     | 68   |       |
| Open Diapason   | 8      | 68   |       |
| Stopped Diapason  | 8      | 68   |       |
| Viola di Gamba  | 8      | 68   |       |
| Voix Celeste  | 8      | 56   |       |
| Aeoline   | 8      | 68   |       |
| Principal   | 4      | 68   |       |
| Fifteenth   | 2      | 61   |       |
| Mixture   | 3 Rks. | 204  |       |
| Cornopean   | 8      | 68   |       |
| Oboe  | 8      | 68   |       |
| Vox Humana  | 8      | 68   |       |
| CHOIR ORGAN.  |        |      |       |
| Melodia   | 8      | 68   |       |
| Dulciana  | 8      | 68   |       |
| Wald Floete   | 4      | 68   |       |
| Piccolo   | 2      | 61   |       |
| Clarinet  | 8      | 68   |       |
| PEDAL ORGAN.  |        |      |       |
| Double Open   | 16     | 32   |       |
| Bourdon   | 16     | 32   |       |
| Gedeckt   | 16     | 32   |       |
| Flute   | 8      | 32   |       |
| Bourdon   | 8      | 32   |       |
| Trombone  | 16     | 32   |       |
| MECHANICAL REGISTERS—Great to Pedal. Swell to Pedal. Choir to Pedal. Swell to Great. Swell to Choir. Choir to Great. Swell Sub to |        |      |       |

**L. D. MORRIS BUILDS ORGANS**

**Dedication of Beautiful One at Normal, Ill., Is an Important Event.**

Important as an event in the history of the First Methodist Church of Normal, Ill., and in the organ-building profession of Chicago, was the dedication of a new organ in the church named Sept. 24. The event was made memorable by a recital given by A. F. McCarrell, one of the best known organists of Chicago, assisted by Frederick W. Frank, soloist, of Chicago.

The new organ is considered not only a delight to the eye, with its architectural beauty, but the ear is charmed. It is a two manual and pedal instrument with an electric fan blower, started and stopped by pressing a button on the keyboard. The case is of quarter sawed oak, surmounted by gold pipes. The organ contains a number of unique features, covering all possible modern combinations. It has twenty-one stops, couplers and adjustable combinations.

L. D. Morris, who built the organ, has been in the organ business for years and has the care of about eighty of the largest organs in Chicago, including the ones in the Auditorium,

Mandel hall, University of Chicago, the Great Northern hotel, and others. He has been working for the large companies all his life until this year, when he formed the L. D. Morris Company and took over the business of the Votey company. He is considering arrangements with the Bloomington Business Men's association, whereby the factory may be moved to Bloomington.

**BAMBOO ORGAN A CURIOSITY.**

Most curious of all of the old organs is the one of bamboo in the barrio of Las Pinas, Philippine Islands. In this instrument Padre Diego Cera built himself a monument in bamboo, and no more interesting memorial could be found. When he went to the Philippines in 1785 to build organs there was neither metal, nor suitable wood, nor leather, nor pipe metal, nor wire, nor keys, nor anything else with which organs were wont to be constructed. With a genius equal to an eighteenth century Edison, Padre Cera rose to the occasion. The old pipes are of every size down to an inch long and the cane that has stood there longer than a hundred years is as hard as iron and apparently might last for a thousand years to come.



**NOTABLE ORGAN BY HINNERS.**

(New Instrument in First Presbyterian Church, Michigan City, Ind.)

and the pedal on a seven-inch wind pressure.

This instrument shows that the Weickhardt organ has struck the keynote of modern progress in the art of organ building and it is pronounced equal in every respect to the most famous examples found in this country.

The Hann-Wangerin-Weickhardt Company has passed through a very successful year, twenty-one organs having been built and installed during the last twelve months. Following is a list of these instruments:

| Manuals.                                     |   |
|--|---|
| Our Lady of Grace Church, Hoboken, N. J.     | 3 |
| First M. E. Church, Clarksburg, W. Va.       | 3 |
| Trinity M. E. Church, Milwaukee, Wis.        | 2 |
| First Baptist Church, Stamford, Texas.       | 2 |
| First German Lutheran Church, Dunkerton, Ia. | 2 |
| Lutheran Church, Locust, Iowa.               | 2 |
| M. E. Church, Randolph, Wis.                 | 2 |
| Scandinavian M. E. Church, Milwaukee, Wis.   | 2 |
| Trinity M. E. Church, Cedar Rapids, Iowa.    | 2 |
| First Baptist Church, Vinton, Iowa.          | 2 |
| First M. E. Church, McLeansboro, Ill.        | 2 |
| First Presbyterian Church, Catlettsburg, Ky. | 2 |
| St. Catharine's School, Davenport, Iowa.     | 2 |
| St. John the Baptist's, Calumet, Mich.       | 2 |
| St. Anthony's Church, Calumet, Mich.         | 1 |
| St. John's Church, Paterson, N. J.           | 1 |
| St. Kilian's Church, St. Kilian, Wis.        | 1 |
| St. Sebastian's Church, Chickasaw, Ohio.     | 2 |
| St. Peter's Church, Louisville, Ky.          | 2 |
| Friedens Ev. Lutheran Church, Kenosha, Wis.  | 2 |
| First Baptist Church, Milwaukee, Wis.        | 2 |

Great. Swell Super to Great. Swell Sub to Choir. Swell Super to Choir. Swell Sub. Swell Super. Choir Sub. Choir Super. Choir Sub to Great. Choir Super to Great. Great at Octaves. Tremulant to Swell. Tremulant to Choir.

PISTONS—One Reversible Swell to Pedal. One Reversible Great to Pedal. One Reversible Choir to Pedal. Three Pistons to Great. Four Pistons to Swell. Three Pistons to Choir. Three Adjustable Foot Pistons acting on all stops and couplers.

PEDALS—One Swell Pedal. One Swell Pedal to Choir. One Crescendo Pedal. Tubular pneumatic action throughout. Wind supplied by an Orgoblo.

There are 1,999 pipes and thirty-one speaking stops. In its mechanism, ease of manipulation and wealth of accessories in combinations, couplers and pistons it represents the latest and best improvements in building.

**To Churches and Organists.**

If you contemplate the installation of a pipe organ or the reconstruction of one already in place, write to THE DIAPASON for sample copies. If you know of others who are planning to purchase organs, send us their names and addresses. It may be the means of giving information of value. THE DIAPASON stands ready to give any assistance of this kind which it may be within its power to render.

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“Weickhardt”  
Organ

**Special Features:**

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- The “Weickhardt” Tubular Pneumatic Action.
- The “Weickhardt” Key, Stop and Coupler Action.
- The “Weickhardt” Coupler System.
- The “Weickhardt” Adjustable Combination Action.
- The “Weickhardt” Tone Production.

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**POINTS TO MISCONCEPTIONS**

**HARSHNESS IN SMALL ORGAN  
NO LESS BAD THAN IN LARGE**

Popular Errors the Subject of Orlando A. Mansfield—"Overgrown Two-Manuals" Criticised by Writer in Church Paper.

Owing to its centuries of connection with the services of the Christian church the organ is surrounded with such a halo of romantic and legendary accretions that anyone attempting to remove the latter will almost invariably be regarded as a sacrilegist or an iconoclast. For us, however, accustomed as we are to constant misrepresentation, this fate has no terrors;

**A. GOTTFRIED & CO. ARE BUSY  
IN NEW BUILDING AT ERIE, PA.**

*Adequate Facilities for the Work of Large Establishment Are Provided in the Quarters Which It Now Occupies.*

Erie, Pa., Nov. 27.—Messrs. A. Gottfried & Co., manufacturers of organ pipes and supplies, are calling attention to the fact that they are exceedingly busy and had all the work they could handle during the slack period, many of their men working overtime. In spite of these conditions they were able to deliver goods promptly.

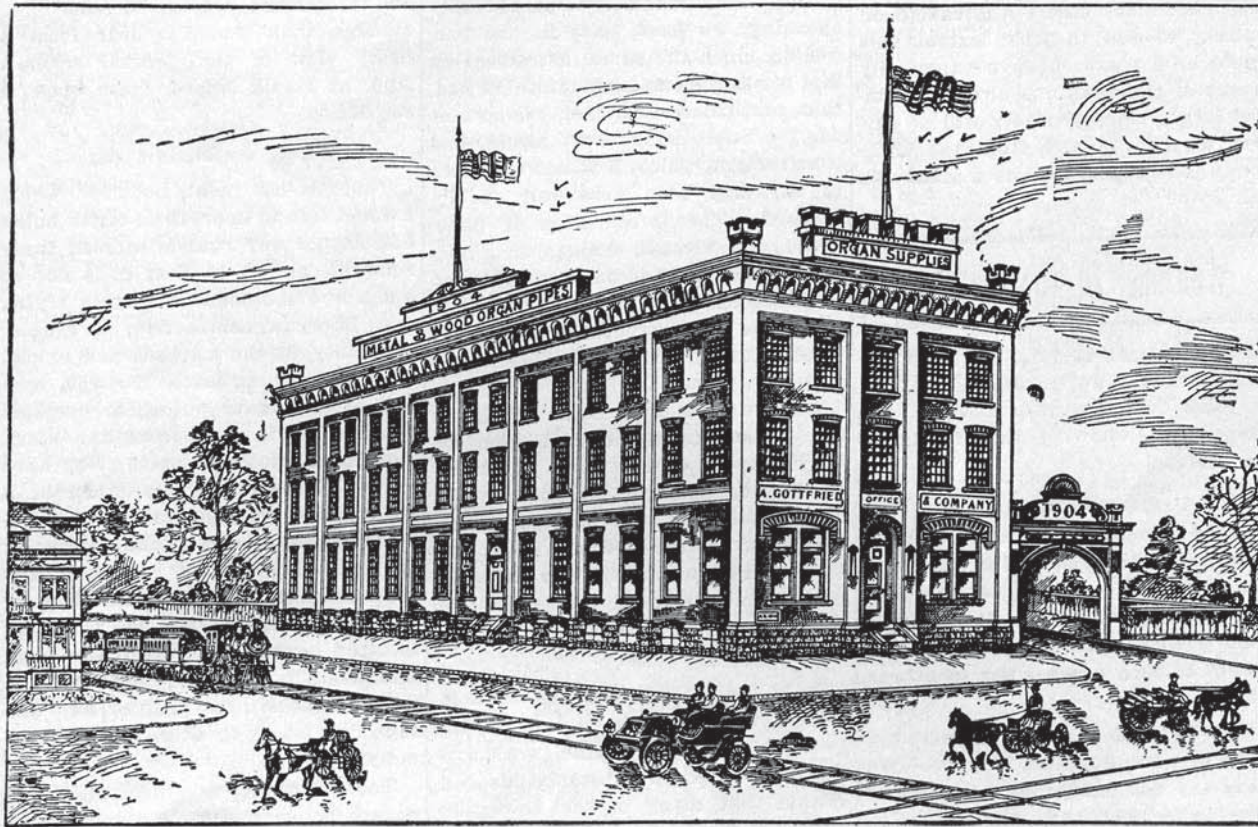
The yearly output of this concern is tremendous and its name enjoys an

Gottfried & Co.'s success is attributed to the never-ceasing efforts of the pioneer voicer and genius, Mr. A. Gottfried, who is not only an artist in his profession, but also an able business manager, well liked by every one of his assistants. Part of the success of this noted house, which was founded in 1890, is due to the other member of the firm, Mr. Henry Kugel, who is an able and far-seeing financier

though fairly common, are still but imperfectly understood in many quarters. A respectable number of otherwise well-informed people are unable to distinguish between a console or a key desk and a glorified reed organ minus the cheap turnery top and dummy pipes. Only recently and in our own hearing a lady deposed to having visited a church in which there were two organs—a little one at which the organist sat and a large one at some distance behind him, the two being played together by means of electricity.

Better than this, however, is the story vouched for by the late Dr. Longhurst, to the effect that after the introduction of the new organ in Canterbury cathedral a verger used to inform visitors that "the connection between the console and the *hargin* is done by *helectrics*, and the whole thing set in motion by *hydraulic water!*"

It remains for us to remark, by way of conclusion, that this paper is not intended altogether for the professional organist who should be fully aware of all the misconceptions we have passed in review and equally well acquainted with the facts we have adduced by way of refutation. We write rather for the earnest church worker and supporter, the individual who desires to do and to have done for his church the best things in the best possible way, the individual who has sound and, we trust, sanctified common sense, and whose only deficiency is along technical lines.—[Orlando A. Mansfield in the Church Economist.]



New Home of A. Gottfried & Co., Manufacturers of Organ Supplies, Erie, Pa.

and, although convinced, by years of experience in matters educational and controversial, of the difficulty experienced in combatting any popular error, the harder the task we set ourselves the greater will be our satisfaction over any measure of success which those of our readers who may be good enough to follow us to the end of this article may consider us to have attained.

Undoubtedly the most elementary misconceptions concerning the church organ are found in the discussion of its specification or scheme. The popular idea is that an organ of liberal dimensions must be intolerably harsh and noisy. On the contrary, the small, overblown and harshly voiced little organs are those which produce noisy and irritating tone quality, while, by their lack of variety of soft stop combinations, they engender the most deadly monotony, whereas the larger instrument, though more powerful, is usually better voiced and blown, its full power is seldom called into play, while its greater number of soft stops enables it to produce a constant variety of subdued and pleasing effects.

Another popular error is the estimation of the size and value of an organ

enviable reputation throughout this and other countries. The visitor will not be surprised at this, if he looks at the interior arrangement of their new and up-to-date plant, which gives conclusive evidence that all the work is done in a systematic way, with a view to accomplishing the greatest amount of work with the best facilities and in the shortest time consistent with perfect workmanship.

by the number of its draw stops or stop keys. This is to forget that 10 or 12 per cent of these are couplers, controlling and combining stops or combinations, but not adding to the number of either. Besides, stops are sometimes made to draw in halves, or a portion of one stop is "grooved" into another, in both of which cases there are two stops, but only one set of pipes. Again, a number of small fancy or stopped pipes, especially if some of these are shorter than their legitimate compass, will be much less expensive and far less sonorous than a single complete open pipe of generous proportions.

It is through ignorance of these elementary facts in organ building that many churches and organ committees, declining to engage professional advice, have come to grief and have

and a very popular figure in the plant. The Gottfried house now manufactures:

Flue and reed pipes, both wood and metal.

Consoles, bellows, chests, cases. Action parts of every description.

Wires, leather and leather goods, hardware, etc.

They invite the correspondence of all organ builders.

squandered public money to an almost incredible extent.

For the fostering of one serious misconception concerning organ construction the builders themselves are often responsible. This is the erection of organs of two instead of three manuals in churches of respectable size. Given a sufficient number of stops, combined with adequate coupling action and distributed over three manuals, the same power can be produced as in an organ of two manuals, but with a much larger number of effects, and with far greater ease.

Indeed, the wrestling with some of the unmanageable and overgrown two-manual organs to be found in so many churches constitutes no mean addition to the troubles to which nearly every organist is heir.

Pneumatic and electric actions, al-

The  
**Chicago  
Choir  
Bureau**



BLANCHE NEWTON  
Manager

55 Auditorium Bldg.

**SINGERS AND  
ORGANISTS FOR  
CHURCH AND  
:: CONCERT ::**

## THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, EDITOR

CHICAGO DECEMBER 1, 1909

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

Address all communications to THE DIAPASON, Room 55, Auditorium Building, Chicago. Telephone: Harrison 973.

**To Churches and Organists.**

If you contemplate the installation of a pipe organ or the reconstruction of one already in place, write to The Diapason for sample copies. If you know of others who are planning to purchase organs, send us their names and addresses. It may be the means of giving information of value. The Diapason stands ready to give any assistance of this kind which it may be within its power to render.

**MISSION OF THE DIAPASON**

With the modesty becoming its youth, but with the enthusiasm and hope which should go with that condition, THE DIAPASON makes its first appearance and bespeaks for itself as much assistance and indulgence as children demand. So far as our knowledge extends and the results of inquiry indicate, THE DIAPASON is as novel as it is new. There is no other publication devoting its pages exclusively to the construction of the organ and to those whose life work is the creation of the kist o' whistles—the grandest of musical instruments.

As every trade has its periodicals it seems only reasonable to suppose that so honorable a profession as that of the organ builder should have a medium for the exchange of news and a forum for the discussion of questions which arise in his work. THE DIAPASON therefore sees no further need of justifying its existence. It will endeavor to prove from month to month that it is fulfilling its mission effectively.

How large, how useful and how influential the publication shall be will depend in a large measure on the support it receives and on the possibilities it is able to unearth in this previously unexplored field. At any rate, it has been planned to make a modest beginning. The endeavor of the editor is to keep the editorial columns free from bias and filled with as much accurate and interesting information as can be obtained.

**PROSPERITY IN THE TRADE**

Prosperity of a real and unprecedented kind prevails in the organ trade. This is not to be taken as a platitude or a guess. It is proved by the reports from the factories. Nearly every plant is swamped with the demand and competent men are hard to obtain. The large builders are having all they can do, and the makers whose specialty is instruments for the smaller churches are nearly doubled in number, with the average facilities of each twice what they used to be.

The business has been made so much more practical and the variety of organs has been increased to such

an extent that no church need go without one, no matter what its size or resources. Thus a distinct benefit has been conferred on music and worship. And this does not take into account the constantly growing demand for self-playing and other organs in homes—a demand not many years ago too small to be worthy of consideration.

With construction revolutionized by modern actions, this is, indeed, the organ era—one which Bach could hardly have dreamed would come.

**PROMPT SUPPORT GRATIFYING**

Special acknowledgement is due those organ builders who, even before the first issue of THE DIAPASON was published, hastened to give it their advertising patronage. The response has been more prompt than could have been expected. It is hoped to win the support of many others who have been waiting to see to what extent this would be a representative paper. By means of the additions already promised larger plans probably will be carried to fruition and from the little acorn, it is hoped, in time a great oak will grow.

**Welcomes to The Diapason**

Following are some of the first welcomes into the world received by THE DIAPASON in response to its initial announcement, showing the feeling in the trade:

**ROBERT HOPE-JONES, Hope-Jones Organ Company, Elmira, N. Y.**—I am particularly pleased to hear that at last a paper is to be published in this country devoted to the organ and I wish you all success, for the want of such a paper has long been felt.

**A. GOTTFRIED & CO., Manufacturers of Pipes and Supplies, Erie, Pa.**—We express our delight at the news of seeing established a publication which makes it its exclusive business to treat on organ matters and the doings of the builders of this country, and are willing and glad to support such a paper. We congratulate Mr. Siegfried E. Gruenstein upon his undertaking and wish him success in his venture, because he deserves it and it is just the paper needed in the United States.

**F. MARTIN, Coburn Organ Company, Chicago.**—The writer used to travel considerably, and frequently on Sunday his mind reverted to the church where he knew his friends were gathered for worship. He could, in fancy, hear the prayer intoned for "all prisoners and captives; all those who travel by land or by water; all sick persons and young children, etc." and while the fact that he was not entirely forgotten was not unappreciated, still he could not entirely rid his mind of the idea that he had been badly classified. We wish THE DIAPASON all success in its efforts to label and pigeon-hole properly the pipe organ fraternity and believe we will all rest easier thereafter.

**ARTHUR W. HINNERS, Secretary Hinners Organ Company, Pekin, Ill.**—We wish you great success in your new enterprise, which certainly covers a field in which a medium of the kind you are establishing is necessary.

**PLEA FOR HIGHEST QUALITY  
BY A WELL-KNOWN ORGANIST***James H. Rogers of Cleveland Writes Concerning the Modern Innovations in Building and Gives Advice.*

In so far as the actual tone, produced from individual pipes, is concerned, there has been little change in organ building in half a century, or more, as a study of older organs, in Europe especially, will show, writes James H. Rogers, the Cleveland organist.

Diapasons, reeds, flutes, are all essentially the same. The string tones have been developed more than any other in the last few years, both as to quality and volume. But, broadly speaking, we have, save in one particular, much the same instrument as that our fathers and grandfathers had, this particular—and most important one, surely—being the mechanical construction, which, it is not too much to say, has been absolutely revolutionized. The introduction of pneumatic and electric actions has had, save in the sub and super couples, no influence on the tone. In ease of manipulation, however, there has been great advance because of these newer systems.

But we have now come so far in the way of progress that it seems to me it may be well to pause for a moment—long enough to catch our breath, perhaps, and to take a look both over the innovations of the last twenty years and those now being introduced in some of our newest organs.

It is interesting to note that M. Widor, without a doubt one of the greatest organists in the world, recently declared in substance his conviction that many of the newer devices are worse than useless, and M. Widor advises us to go back to the old-fashioned tracker action. I am sure this is going too far, but it is folly to pass lightly over the opinions of a man whose authority will be questioned by no one.

And if M. Widor cannot approve the change from the tracker action to the pneumatic or electric action, what will he say to the "unification" of the organ, a system now being introduced in some of our largest and finest instruments? Here is something to make even the mildly conservative "sit up." By this system every stop on the organ, excepting the pedal stops, is available from each manual. The essentially differing tone qualities (and quantities) of swell, great and choir are abolished, with one fell swoop, and all manuals look alike to the organist. It is true that they would not sound alike, since, of course, no organist would draw the same combination on each manual. He may even preserve the characteristic and traditional tone qualities of each manual by habitually using only the stops on swell, great and choir, which we are accustomed to find in those divisions. And he will often be able, no doubt, to produce effects impossible under the old system. I am open to conviction, but I have my doubts.

I have not seen any large organs

built on this new plan. With a small instrument it seems to work well. But take an organ with, say, forty manual stops—forty knobs, or tablets, for each manual, 120 in all; four combinations and release buttons for each manual, duplicated with pedal levers; add to these the various unison, 16-foot and 4-foot couplers and the other necessary mechanical appliances, and your sum total will be a sadly bewildered organist. It may be that such an instrument would be easier to manage than would appear from a hasty view of the general scheme. And, as I said before, I am open to conviction.

There is one point, however, which I would like to impress on organ builders, should any chance to read these remarks, and it is, that it is not so much new methods that are a crying need in organ construction, but greater reliability, be the methods new or old. At a liberal estimate, perhaps, one-half of the organs put up by our best builders work well from the start. How about the other half? Why have not people who buy an organ at a round price the right to expect an instrument in perfect working order at the start, not only as to voicing and tuning, but as to mechanism as well? Organ builders will tell you that that is often impossible. "An organ must find itself." Let them substitute the word "difficult" for "impossible" and then find a way to overcome the difficulty.

Too often the one incomplete and unsatisfactory feature in a new church auditorium is the organ. It strikes me that here is a worthy field for the energy and ingenuity of organ builders. Work for betterment in this direction will richly repay all the effort put forth, if we can be relieved of notes that cipher, pipes that do not respond at all, slowly speaking pneumatics, poorly regulated wind pressure and all the other ills to which our organs so often are heir.

**GOOD ORGANS OF MINORCA.**

In 1847, while voyaging in a steam frigate from Toulon across the Mediterranean to Algiers, a tourist had occasion to stop a day at the port of Mahon, on the Island of Minorca, a place then out of the ordinary course of sight-seers. He wrote home that the organs there were the objects most worthy of admiration in the churches, and said: "The organ in the cathedral was made by a German and the tones were as sweet and full as any I ever heard. A young maestro di cappella performed for us on this magnificent instrument. He was a clever musician, and played twenty different pieces, from a sonata of Bach to the modern airs of Rossini, Auber and Verdi. During this concert, which was for our benefit, the nave of the church became crowded with listeners, and their joyous countenances proved how well they valued the talents of their young organist."

## SALT LAKE TABERNACLE ORGAN ATTRACTS THRONGS

*William E. Curtis Describes the Large Instrument Which the W. W. Kimball Company Rebuilt.*

William E. Curtis, the versatile correspondent of the Chicago Record-Herald, had an interesting article recently on the great organ in the Mormon Tabernacle at Salt Lake City, Utah. This is one of the most famous organs in the world, and its reconstruction is the work of the W. W. Kimball Company of Chicago.

"Every week day between 12 and 1 o'clock there is an organ recital in the tabernacle at Salt Lake City, which is free to all comers," wrote Mr. Curtis from Salt Lake City, "and it is attended by clerks, merchants, business men, tourists and large numbers of women. It is a part of the educational system of the Mormon Church, which devotes a great deal of attention to physical, musical and literary culture, and furnishes diversion and amusements of various kinds to protect the morals, cultivate the taste and promote the contentment and happiness of its members."

"Everybody who is familiar with such subjects knows that the Mormon Tabernacle contains one of the great organs of the world, celebrated among musicians everywhere for the sweetness of its tones and the remarkable effects which may be produced by a skillful performer.

"The programmes of these daily recitals are made up chiefly of classical music, with at least one popular air, usually a familiar melody with variations by the performer. The recitals are worth going across the continent to hear, particularly those of John J. McClellan, the chief organist.

"Mr. McClellan was born at Payson Utah, April 20, 1874, and developed genius at a very early age, for when he was only 10 years old he was the organist of the tabernacle in that town. When he was 17, in 1891, he went to Ann Arbor, where he took a course in the University of Michigan. Returning to Salt Lake City he became an instructor for two years in the Latter Day Saints' College, and then spent several years in New York, completing his musical studies.

"Upon his return he was made professor of music in the University of Utah, and in 1901 was appointed organist of the tabernacle. John P. Meakin in his 'Leaves of Truth' says: 'As organist of the tabernacle under the direction of the first presidency of the church, he inaugurated the plan of free organ recitals, and for years thousands of people have enjoyed and have been made nobler beings by the sublime music.'

"Mr. McClellan has appeared in concert in nearly every city of the country. He officiated as organist at the St. Louis, Portland and Jamestown expositions. He wrote an 'Ode to Irrigation,' which won the first prize in a competition at the national irrigation congress several years ago for the best musical setting, and now forms an official part of the programme at each national irrigation congress.

"In 1901 Mr. McClellan persuaded the presidency of the church to have

the grand old organ at which he presides overhauled and modernized at a cost of \$15,000. It was originally built, thirty years ago, by Joseph G. Ridges, a local musician, assisted by Utah artisans. Mr. Ridges still resides at Salt Lake. The restoration was made by the W. W. Kimball Company of Chicago, which introduced several valuable improvements, including new mechanism. There is no color, shade or tint of tone that cannot be produced upon it.



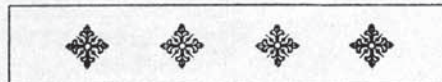
"Tracy Y. Cannon, one of Mr. McClellan's assistant organists, is a son of the late George Q. Cannon, for many years a delegate in Congress, and a grandson of Brigham Young. He was born in Salt Lake City in 1879, passed through the public schools and was graduated at the University of Utah. During his childhood he studied music with local instructors and when he was only 16 years old he was appointed chorister of one of the Mormon ward churches. After graduating from the university he studied harmony and counterpoint at Ann Arbor for two years with Dr. A. A. Stanley and was three years in London and three years in Berlin, where he studied the piano with Alberto Johas, and composition with Walter Meyrowitz. In Paris he studied the organ with Alexandre Guilmant and orchestration with Albert Roussel, and returned to Salt Lake City last November to accept the position of organist in the First Congregational Church of that city. He was appointed assistant organist at the tabernacle in April, 1909, and gives two recitals each week. Mr. Cannon has composed a number of songs, hymns and anthems.

"Edward P. Kimball, another of Mr. McClellan's assistants, is a grandson of Heber C. Kimball, one of the organizers of the Mormon church, whose name is closely linked with that of Joseph Smith and Brigham Young, and his maternal grandmother was one of that famous band who made the journey from Missouri to Utah on foot, pushing all their earthly belongings before them in handcarts. He is also organist of the First Methodist Church of Salt Lake City, and is director of music at the Latter Day Saints' University. For ten years he has assisted Mr. McClellan in his numerous musical enterprises, acting as assistant director and accompanist for the Salt Lake Opera Company, the Salt Lake Choral Society and other musical organizations."

### HIS STOPS TO BE ENDOWED

Organist Was to Play Them When the Donor Requested Him to Do So.

At a choir concert given in aid of the organ improvement fund of a suburban church the program contained the specification of the "proposed improved organ," together with a novel bait for catching donations to the fund. Here it is:

"These stops are new, and cost approximately as follows: Clarion, \$35; horn, \$75; vox celeste, \$45; harmonic flute, \$30; forest flute, \$35; vox humana, \$50.

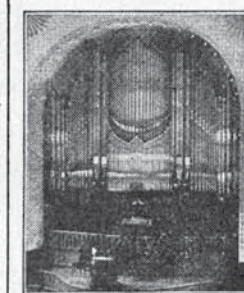
"The name of the donor of any one of these stops, together with a description of the gift, will be recorded upon a plate affixed to the organ front, and the organist shall be expected to play, at all reasonable times, upon a particular stop when required to do so by the donor thereof."

It may be assumed that the "forest flute" was a wooden stop. During the evening the vicar was announced to "discourse upon the scheme for the improvement of the organ." In so doing he used his own vox humana, doubtless speaking in clarion tones until he came to a full stop.—London Musical Times.

### OLD HARVARD ORGAN SHOWN.

In the year 1805 an organ was made in London by William Gray, New Road, Fitzroy Square, and was placed in the Chapel of Harvard College, Cambridge, Mass., where it was used constantly until 1858; when it was removed to give place to a new one. At that time the poet Longfellow desired to obtain the old one for his residence because of its historical associations, but the case was too high for his room. It was then purchased by the

Congregational Church of Alfred, Me., where it was used steadily for forty-nine years, but a new organ was placed in the church last year and the old one has been sent to a wareroom in Boston, where it will be on exhibition. It has one manual, with eight stops. The case is of mahogany, with glass panels ornamented in gold on the front and ends.



### PIPE ORGANS

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### To Churches and Organists.

If you contemplate the installation of a pipe organ or the reconstruction of one already in place, write to THE DIAPASON for sample copies. If you know of others who are planning to purchase organs, send us their names and addresses. It may be the means of giving information of value. THE DIAPASON stands ready to give any assistance of this kind which it may be within its power to render.

**HAVE MODEL IN HARRIS HALL**

**WORK OF THE BENNETT CO. WINS ORGANISTS' ADMIRATION**

Banker's Gift to Methodist Episcopal Church in Chicago Has Large Two-Manual With Admirable Selection of Stops.

Harris Hall chapel, the new building presented to the Chicago Missionary Training school of the Methodist Episcopal church by Norman W. Harris, the Chicago and New York banker, has installed the latest work of the Bennett Organ Company to be placed in this city. It is considered one of the best and most representative instruments of this company, and the admiration it has aroused has been the source of satisfaction to Mr. R. J. Bennett, president of the growing Rock Island, Ill., concern, and to Mr. La Motte Wells, the Chicago representative, whose popularity among organists does much in a business way to supplement the mechanical and artistic pre-eminence of Mr. Bennett.

In the Harris Hall organ the console is detached and placed at the left of the entrance, the organ proper being built in the south gallery of the building. The selection of stops and several of the unique features may be judged from the specification, which follows:

**GREAT ORGAN, 73 NOTE CHESTS.**

1. 8 ft. Open Diapason
2. 8 ft. Dulciana
3. 8 ft. Melodia
4. 8 ft. Spitzfloete
5. 8 ft. Gamba
6. 8 ft. Viol d'Amour
7. 4 ft. Octave
8. 4 ft. Flute d'Amour

**SWELL ORGAN, 73 NOTE CHESTS.**

9. 16 ft. Bourdon
10. 8 ft. Open Diapason
11. 8 ft. Stopped Diapason
12. 8 ft. French Horn
13. 8 ft. Salicional
14. 8 ft. Aeoline
15. 8 ft. Voix Celeste
16. 4 ft. Flute Harmonique
17. 2 ft. Flautina
18. 8 ft. Cornopean
19. 8 ft. Oboe
20. 8 ft. Vox Humana (in separate box)

**PEDAL ORGAN, 32 NOTE CHESTS (Augmented)**

21. 16 ft. Open Diapason
22. 16 ft. Bourdon
23. 16 ft. Lieblich Gedeckt
24. 8 ft. Grosse Floete
25. 8 ft. Flute

**COUPLERS**—1. Great to Pedal. 2. Swell to Pedal. 3. Great to Great 4 ft. 4. Swell to Swell 4 ft. 5. Swell to Great 4 ft. 6. Swell to Great 8 ft. 7. Swell to Great 16 ft. 8. Swell to Swell 16 ft. 9. Swell Unison "off".

**ADJUSTABLE COMBINATIONS** (adjusted from the bench)—Three and release to Great and Pedal. Five and release to Swell and Pedal. General release. Organist's registration indicator system of dials.

**PEDAL MOVEMENTS**—Balanced Swell Pedal. Crescendo Pedal. Sforzando Pedal. Reversible Great to Pedal.

**ACCESSORIES**—Swell Tremolo. Wind Indicators. Crescendo Indicator. Motor Control. Organ Bench.

Mr. Wells has shown this organ to a number of organists as a model. Harris Chapel is at Indiana avenue and East Fiftieth street, Chicago.

**BEETHOVEN ORGAN CONSOLE.**

The console of the organ in the Minoriten church at Bonn, on which Beethoven used to play, is preserved in the museum at Bonn. It has two manuals, on which the keys are the reverse in color of the organs of today. The stops, of which there are about a dozen, are in a most awkward position, at least as high as the player's head and in no apparent order. One wonders what some of those who grumble at a stiff tracker action, or a somewhat unusual arrangement of stops, pedals or pistons, would say had they to play on such an instrument. Yet the players in those days managed to produce fine music from their instruments.

**Directory of Organ Builders**

- AEOLIAN COMPANY, New York.
- AUSTIN ORGAN COMPANY, Hartford, Conn.
- BENNETT ORGAN COMPANY, Rock Island, Ill.
- A. B. FELGEMAKER (Erie Organ Company), Erie, Pa.
- CASAVANT BROTHERS, St. Hyacinthe, Que.
- HANN - WANGERIN - WEICKHARDT COMPANY, Milwaukee, Wis.
- HINNERS ORGAN COMPANY, Pekin, Ill.
- HOOK-HASTINGS COMPANY, Kendall Green, Mass.
- W. W. KIMBALL COMPANY, Chicago.
- MASON & HAMLIN, Boston.
- REUBEN MIDMER & SON, Brooklyn, N. Y.
- M. P. MOELLER, Hagerstown, Md.
- L. D. MORRIS, Chicago.
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- J. H. & C. S. ODELL & CO., New York.
- HENRY PILCHER'S SONS, Louisville, Ky.
- WILLIAM SCHUELKE COMPANY, Milwaukee.
- SEYBOLD REED PIPE ORGAN COMPANY, Elgin, Ill.
- JESSE WOODBERRY & CO., Boston.
- VOTTELER-HETTICHE COMPANY, Cleveland.
- HOPE-JONES ORGAN COMPANY, New York and Elmira, N. Y.
- COBURN ORGAN COMPANY, Chicago.
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- STEERE & SON, Springfield, Mass.
- KILGEN COMPANY, St. Louis.
- HILLGREN & LANE, Alliance, Ohio.
- SCHANTZ & SONS, Orrville, Ohio.
- PHILIP WIRSCHING, Salem, Ohio.
- EMMONS HOWARD, Westfield, Mass.
- H. HALL & CO., New Haven, Conn.

**ORGAN PIPES AND SUPPLIES.**

- GOTTFRIED & CO., Erie, Pa.
- SAMUEL PIERCE, Reading, Mass.
- EDWIN B. HEDGES, Westfield, Mass.
- AMERICAN ORGAN SUPPLY COMPANY, Pomeroy, Ohio.

**MOTORS.**

- KINETIC ENGINEERING COMPANY, Philadelphia.
- CHICAGO WATER MOTOR AND FAN COMPANY, Chicago.

**ORGAN ARCHITECT.**

W. H. DONLEY, 1625 Park Avenue, Indianapolis, Ind.

**NEW ORGANIST TO CHICAGO**

John W. Norton of Dubuque for St. James' Episcopal Church.

The vestry of St. James' Episcopal Church, Chicago, has elected John W. Norton of Dubuque, Iowa, organist and choirmaster. Mr. Norton for some time held a similar position in St. John's Episcopal Church, Dubuque. The post at St. James' is considered one of the best in the country. Thirty-five applications were received, from all parts of the world. The place was made vacant by the departure of Clarence Dickinson for New York.

"Mr. Norton," said Rector James S. Stone, "is a thoroughly capable man. The position of choirmaster is an important one in St. James', as the choir is large—fifty-six men and boys—and the services are impressive. We received applications from Germany and other European countries."

**BIG ORGAN FOR MILWAUKEE**

Instrument Costing \$25,000 to be Placed in New Auditorium.

Milwaukee, Wis., Nov. 27.—The large Milwaukee Auditorium is to have a new organ costing \$25,000. This announcement was made by Secretary C. E. Sammond of the Auditorium company at the recent meeting of the Westminster Civic league in the Park Place Methodist church.

Mr. Sammond said the money for the organ was being raised through private subscription. Of the sum needed \$15,000, he said, had been subscribed in \$1,000 amounts. The organ will be in readiness next spring, before the season for grand opera.

In addition to the organ fund Mr. Sammond said the directors of the Auditorium, which is the stockholders' company, have received \$10,000 from Miss Elizabeth Plankinton to be used as they saw fit and \$20,000 from others to be used in the same way, making, when the organ fund is completed, \$55,000 in gifts. The \$10,000 given by Miss Plankinton, as a memorial for her father, was divided, \$6,000 going toward the organ and \$4,000 for decorations. The \$20,000 gift still is in the hands of the directors.

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**ANNOUNCEMENT**

The first issue of THE DIAPASON, a publication devoted to the pipe organ, its construction and development and those engaged in its advancement, will appear December 1. THE DIAPASON will be published in Chicago once a month. It will contain news of organ construction and chronicle events of interest concerning builders and their work, noting impartially and comprehensively items in the field of organ building, and other information of interest to the builder, the organist and the church. Besides serving as a medium of communication among organ factors, it is intended to be of special service to the organist or church committee desiring information as to the latest improvements and activities in the organ world and their importance.

Although the construction of the king of musical instruments has been brought nearer perfection in the United States than in any other country during recent years, there is no professional or trade journal recording exclusively the doings in this important field. To meet this need is to be the mission of THE DIAPASON. To make it successful at the start and to assure an extensive circulation among those outside the trade whom it is intended to reach, the early and hearty co-operation of all builders is necessary. It is requested that information be mailed as to every contract closed, with the specification and descriptive details of each instrument made, as well as all other news developments in the factories. Liberal advertising support is invited, but is in no sense necessary to the fair treatment of news.

**THE DIAPASON.**

Room 55, Auditorium Bldg., Chicago

Subscription rate, 50 cents a year, in advance.

## TONE VARIETY IN THE SMALL PIPE ORGANS DIFFERS MUCH

*Possibilities Determined Largely by Specifications and Arrangement—Cases Which Illustrate Point.*

There is a great difference in very small organs, says Everett E. Truette in an interesting article in the November Etude. On some of the smallest organs the organist can produce a variety of effects which are admirable, but on some other small organs the performer is at his wits' end to find any pleasing soft combinations. He must either use the stops individually or play forte with all the stops.

Some time ago the writer was called upon to give two recitals on two very small organs, Mr. Truette continues. One organ had only five distinct manual stops, and the other organ had seven manual stops. On the first organ it was possible to render a varied program of organ music, including a Guilman sonata and compositions by Smart, Dubois, Wolstenholme and Claussmann, with pleasing effect. On the other organ no composition of the program except the Bach fugue sounded well.

The specification of the first organ was:

|                            |                              |
|----------------------------|------------------------------|
| <b>GREAT ORGAN.</b>        |                              |
| Open diapason .....8 feet. | } Borrowed from Swell Organ. |
| Stopped diapason .....8 "  |                              |
| Salicional .....8 "        |                              |
| Flute harmonic .....4 "    |                              |
| <b>SWELL ORGAN.</b>        |                              |
| Salicional .....8 feet.    |                              |
| Aeoline .....8 "           |                              |
| Stopped diapason .....8 "  |                              |
| Flute harmonic .....4 "    |                              |

The pedal organ had bourdon and gedacht. There were the usual unison manual and pedal couplers and, in addition, 16 and 4-foot couplers on the swell. The wind-chest of the swell organ was constructed on the "duplex" system, which made it possible to play three of the stops from either the great or the swell keyboard.

The voicing of the stops was admirable, and it was possible to obtain a large number of varied combinations. For example, one could use the dulciana in the great for accompaniments and arrange numerous solo combinations on the swell. One could draw the salicional and flute on the swell for solo and use the stopped diapason on the great for accompaniment; or the stopped diapason and flute on the swell for solo and the salicional on the great for accompaniment; or, again, the stopped diapason and flute with 16-foot coupler on the swell and the stopped diapason and flute without the coupler on the great; or the salicional and the flute with 4-foot coupler on the swell and the stopped diapason for accompaniment on the great, and so on to about twenty different soft combinations, for solo and accompaniment.

The specification of the other organ was:

|                            |  |
|----------------------------|--|
| <b>GREAT ORGAN.</b>        |  |
| Open diapason .....8 feet. |  |
| Dulciana .....8 "          |  |
| Octave .....4 "            |  |

### SWELL ORGAN.

|                           |
|---------------------------|
| Bourdon .....16 feet.     |
| Open diapason .....8 "    |
| Stopped diapason .....8 " |
| Salicional .....8 "       |

The pedal organ contained only a bourdon and there were the usual unison manual and pedal couplers. On this organ the dulciana was voiced somewhat stringy, which detracted much from its utility as an accompaniment stop. The salicional was voiced very softly to answer for the softest stop, in place of an aeolian. The stopped diapason was rather loud, and in combination with the salicional the latter stop could not be distinguished at all. The only soft combination in the whole organ that was at all pleasing was the bourdon and salicional, playing an octave higher than the music was written. This second organ was somewhat louder in the full organ than the first-mentioned.

As both organs were by the same builder, there was no difference in the quality of the materials or the workmanship. Both were small because the churches had too little money or space for larger ones. The causes of the great difference in the two organs were the specifications and the voicing.

In the second organ the bourdon and open diapason of the swell required as much room and cost as much as four other stops which could have been substituted. These four other stops would have been more useful and would have given a great variety of soft combinations. It is true that the bourdon and open diapason give volume and solidity to the tone of the full organ, but the soft combinations would have been used three times as often as the full organ, and the substitutes would have given considerable volume to the full organ, besides giving such variety of combinations. Again, in the great organ the absence of any stop between the dulciana and the open diapason prevented a gradation of tone on that manual. The octave made the full organ more brilliant, but had no other use.

The value of the bourdon and open diapason in the swell and the octave in the great, in organs a little larger, should not be underestimated, but in very small organs, when these stops take the place of other and more useful stops, the result is far from satisfactory.

### SIX HELP RUSSIAN ORGANIST.

Though the Greek church recognizes no instrumental music, the organ gets some attention in the land of the czar. Not long ago the professor of the organ at one of the principal Russian conservatories gave an organ recital. He had, it seems, six attendants—an organ blower, a second blower as assistant in case of need, a man to turn the music, two men (one on each side) to manipulate the stops, and an attendant to hold a lantern at his feet to throw a light on the pedals. It is clear that organ recital playing is still in its infancy in the czar's dominions, if this performance is to be taken as illustrative.

## ACHIEVEMENTS OF CENTURY

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It is now 100 years since the first Barckhoff organ was built and fifty years since the first instrument of this make was erected in America, having been sent from Germany to Copiapo, Chile. The instrument was very elaborate, the front elevation alone costing several thousand dollars. Thereafter a large number of organs were sent to South America.

In 1865 the first Barckhoff organ was built in the United States, since which time, without interruption, there have been erected in all parts of the country more than 2,500, ranging in price from \$750 to \$10,000. A circular just issued from the Barckhoff works at Pomeroy, Ohio, says:

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abling us to build a superior organ at a minimum cost.

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#### Rumors that Famous One Would Make Way Before Opera Are Denied.

Rumors current in Chicago that the great Auditorium organ was to be torn out in the process of remodeling the building for the grand opera company are denied authoritatively by John C. Shaffer, promoter of the opera.

"Nothing of the sort has been contemplated," said Mr. Shaffer. "The organ will remain in place and may be enlarged."

Clarence Eddy, who dedicated the organ and who gave a recital on it Nov. 21, expressed great satisfaction when told that it was not to be torn out.

"At the time the organ was built by Frank Roosevelt," he said, "it was one of the five largest in the world. Every artist in America and Europe knows about the Auditorium organ."

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# THE DIAPASON: The First Hundred Years

by Michael Barone, Jack M. Bethards, Michael D. Friesen, Orpha Ochse, Barbara Owen, Frederick Swann, and John Weaver



Michael Barone

## Centennial Celebration: A new beginning

Early in the 20th century, the organ functioned as a community resource. Municipal instruments proliferated, organ concerts were attended by throngs, and competition for popular attention was relatively minimal. Organ installations garnered plenty of press, people enjoyed the effects of which the organ was capable, and famous recitalists (Lemare, Guilman, Dupré, Bonnet) drew huge crowds.

But things change, always, and for the organ, the post-war (WWII) cultural shifts were monumental. Radio and television offered easy 'entertainment', and, along with the proliferation of symphony orchestras, undercut the civic organ's necessity as a musical means and medium. And an increasingly intellectual direction in concert-giving (and music appreciation) stratified audiences.

Even when some of us were growing up (1950s-plus), the organ had two pivotal superstars whose prominence (and PR savvy) positioned them prominently in the minds of the general population. In those days, players still were the focus, instruments second, and the music simply the conduit.

But the fascination with organ history, period instruments, repertoire, and performance practice has taken the focus off of the virtuoso, and while we have learned a great deal about many things organic, along the way the cult of the performer has faded, and with it the audience.

Still, it could be argued that at this present time we are in a 'golden age' for the organ. The number of astonishingly talented young players is amazing, with more skilled youngsters on the way. New instruments of superb quality, in an incredible array of styles and venues, are being built, while historic organs representing every possible era and nationality have been carefully refurbished. We know more about and play more repertoire than ever before, and contemporary composers continue to be attracted to the instrument.

Yet the general public seems uninvolved. Even concerts on the big, new organs in our concert halls generally do not generate crowds of a size in any way comparable to their counterparts in the 1920s and '30s.

So, unlike 50 years ago when the scene was lively and fun and the person-in-the-street was engaged by organ activity, these days we struggle to demonstrate relevance and can't simply go along for the ride. Though in so many ways the situation is better than ever, the challenges for the future are as great as they have ever been (and there have been plenty of challenges in past centuries).

As one colleague recently reflected: "We must enhance the quality of life of our listeners, and reach out to communicate the emotional aspects of our music to our audiences, or else all just becomes

more noise pollution, something of which we have too much already."

I expect and hope that THE DIAPASON will be an active participant in, conduit of, and catalyst for those processes that will keep the organ alive in the 21st century, as it has for the past 100 years. If so, this Centennial Celebration will be a new beginning.

Anyone who is interested in the pipe organ has, at some point or another, been introduced to THE DIAPASON. The combination of this magazine's sleek, non-standard proportions and its efficiently packaged and engaging content proved irresistible, particularly to the young neophyte.

But once the curiosity value had faded, THE DIAPASON—this rare and informative 'inside passage' to the realm of the King of Instruments—continued to beguile with its news (and gossip), the important discoveries, and the thoughtful musings on historical and philosophical organ-related topics.

I first subscribed to THE DIAPASON

while still a teen, but then let the subscription lapse (money was tight and I could access the journal at the library). Sooner than later I wanted to reinstate my connection, and have been a regular reader for longer than seems comfortable to confess.

Obviously, others are in the same boat, else we'd not be celebrating a centenary here. Heaven knows that the organ, which itself has enjoyed the passage of numerous centennials, generates more copy than any one publication can embrace. I applaud THE DIAPASON for doing its part while maintaining its quality of reportage—and quirky but charming format—with élan and grace through these many decades. Bravo! Now, bring on the second hundred years!

—Michael Barone

*Michael Barone, a native of Kingston, Pennsylvania and graduate (Bachelor of Music History) of the Oberlin Conservatory, has been employed by Minnesota Public Radio since 1968. His Pipedreams program entered national radio syndication in 1982.*

## Reflections on THE DIAPASON

I wonder how many others were as guilty as I of spending far too much study time in high school and college poring over old issues of THE DIAPASON? Those pages, filled with news of the ups and downs of the organ industry and all of the colorful characters in lofts and factories, were an irresistible lure to daydream about the past and what the future might hold for a young man who also spent far too much time sketching stoplists during lectures. When I joined Schoenstein & Co. in 1977, the opportunities for such fun increased: the company archive started with the April 1911 issue.

What I liked then, and still do today, is that the format of THE DIAPASON has changed only slightly over all these years (not even as much as *The New Yorker*!) What other magazine in business since 1909 can say that? In fact, how many magazines that old are still in business? The constancy of THE DIAPASON, which stuck to its guns through the great boom of factory organ building during its first 20

*If our founder had been as prescient as Robert Hope-Jones, who could see the advertising power that THE DIAPASON would achieve over the next century, he would have bought an ad, too! It might have looked like this:*

**NOTICE:** We are still engaged in the task of repairing organs damaged in the great fire of three years past. Many organs were destroyed. We have been putting in new organs made by the large factories in the east who could build replacements with dispatch. This year, my son, Louis, returned from his apprenticeship with Ernest Skinner and has joined my firm. With our mechanics he will help me return to the normal pattern of business as stated here below.

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**Jack M. Bethards**

years, the tough times of depression and war, the second big boom in the 1950s, and then the controversies that occurred about all aspects of organ design, while the structure of the industry changed from predominantly large manufacturers to a mix of large and small—a kind of cottage industry turning out every kind of tonal and mechanical style imaginable—gave me the feeling that no matter how much things changed, there would always be a pipe organ culture in America.

A delightful recent aspect of THE DIAPASON is its mixture of serious and

silly. THE DIAPASON makes room (literally) for both. It is a place for lengthy, academic articles on arcane subjects and also for lighter fare—just check out the classified ad section! [See examples from the whimsy file, page 14.]

I hope THE DIAPASON will continue to stay the course, amid shifting currents, in its second century. As our culture evolves more and more quickly, the organ world will value a familiar friend—THE DIAPASON.

—**Jack M. Bethards**

*Jack Bethards is president and tonal director of Schoenstein & Co. Organ Builders, San Francisco, California.*

#### Siegfried E. Gruenstein's success

When Siegfried E. Gruenstein began publication of THE DIAPASON in Chicago in December 1909, he was the first person to create a general-purpose journal devoted to the organ since Everett E. Truette's effort in Boston in the 1890s. Truette's journal, *The Organ*, unfortunately lasted only through two volumes, from May 1892 to April 1894. Truette's precedent, in turn, was Eugene Thayer's *The Organists' Journal and Review*, itself also a short-lived publication issued in Boston from March 1874 to January 1877. (Both the Thayer and the Truette have been reprinted in complete sets, which are available from the Organ Historical Society.)

THE DIAPASON, however, was to have a different fate. Here it is, still being published a hundred years later, a feat that has been matched by only a hand-



**Michael D. Friesen**

ful of journals throughout American history. Publishing is a hard business, and one fraught with constant tension over printers' deadlines, obtaining and editing copy from multiple contributors, keeping advertisers and subscribers happy, and the like. It is also not usually highly profitable because of the relative mismatch between overhead and operating expenses versus what advertisers and subscribers are willing to pay for distribution and content, respectively. Cost issues were the factors in the demise of the above-mentioned journals, undoubtedly also affected by the fact that the organ world was, and still is, very "thin" compared to circulation numbers possible for mass-market publications.

However, Gruenstein's effort was timely. The organ market in the United States was reasonably affluent and growing, and by 1909 was entering a period of significant technological change, with increasing demand for instruments built with forms of electric action to replace traditional mechanical-action organs. (Tubular-pneumatic action, a transitional form of technology, had obtained a foothold in the market beginning in the 1880s, but it was not destined to survive much longer.) Thus many organbuilding firms entered the field, and existing ones grew substantially, in the decade after THE DIAPASON was founded. (To give some sense of numerical perspective about this period, M. P. Möller, Inc., for one example, gradually expanded its factory to the point that it could produce an organ every day; the combined annual output of the ten largest manufactories in peak years before the Great Depression began has been estimated at around 1,000 instruments.) Soon there was plenty of publicity about new organs and the activities of organbuilders to go around.

THE DIAPASON became known as the journal where one could find multiple stoplists, descriptions, and pictures of new organs each month, and of course for organists, reading such material is almost akin to an addiction. Usually, an instrument was guaranteed publicity twice—when a contract was announced,

and when it was installed and dedicated; often, readers could find snippets of work-in-progress news as well. The journal also promoted the activities of organists, publishing summaries of recital programs, and tracking their careers and travels. To amass such detail, and then publish it regularly every month, must have been a herculean task for Gruenstein, but he did it. Advertisers and subscribers flocked to THE DIAPASON in droves, and he effectively was able to "corner" the market, because no other general-purpose organ periodical exerted significant competition. *The American Organist*, in its original incarnation as the "house journal" of the American Guild of Organists, was no match for THE DIAPASON until T. Scott Buhrman's editorship from the 1940s to the 1960s. Regardless, even in the lean years of the Great Depression and World Wars I and II, THE DIAPASON has held its own to the present.

That Gruenstein's business model was successful is shown by THE DIAPASON today, which still largely follows the format he established. In general, as readership demographics change, periodicals must adjust in order to survive, but a loyal following by organists, organbuilders, and friends of the organ has continued to ensure THE DIAPASON's success. And of course, today's "gossip" becomes tomorrow's "primary source material" for historians, and in that sense, THE DIAPASON's rich store of back issues, which is often plumbed for information about the twentieth-century organ, is priceless. With adaptation to changes in technology and electronic publishing, here's to hoping that it will continue to be published indefinitely, and therefore also prove to be a gold mine for information about the organ in the twenty-first century as well.

—**Michael D. Friesen**

*Michael Friesen, of Denver, Colorado, is an organ historian who specializes in the history of organbuilding in America in the 18th and 19th centuries. He was president of the Organ Historical Society from 2003 to 2007.*

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**Orpha Ochse**

#### Celebrating a Centennial

THE DIAPASON—what a treasure trove of American organ history! I have leafed through all its pages, discovering not just the facts I was particularly interested in, but also the broad contexts surrounding those facts. For the person who really wants to understand the "ups and downs"

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of the past century's organ world, I suggest a decade-by-decade prow through old issues of *THE DIAPASON*. Of course, such a process is by its nature leisurely, but it compensates for inefficiency with its revelations about the evolution of style, and changing opinions regarding the essential nature of the organ.

Facts are also there in abundance. One particularly thorough example of journalistic reporting is a blow-by-blow description of the 1936–1937 Federal Trade Commission trials to determine if the electronic instrument developed by the Hammond Clock Company was indeed an organ, and if it could produce effects equal to those of a pipe organ. At one point in the trials, block and tackle were used to raise a Hammond instrument to the top of a pole for some outdoor acoustical tests. Well, you'll just have to read the whole story in those old *DIAPASONS*. Then in the 1940s there were the chronicles of World War II: young organists and organ builders drafted into the armed forces; organ shops converted to war work; restrictions on the use of materials essential for the war effort. So many stories!

One wonders how our own time will appear to the reader half a century or more in the future. However complex and uncertain our present time may seem as we experience it, that lucky reader will be able to see the big picture—where we've been, where we're going—by leafing through the pages of volume 100 and succeeding volumes of *THE DIAPASON*'s Second Century.

—Orpha Ochse

*Orpha Ochse is Professor of Music Emerita at Whittier College, Whittier, California, and author of several books on the history of the organ and organ playing.*

#### THE DIAPASON at the century mark

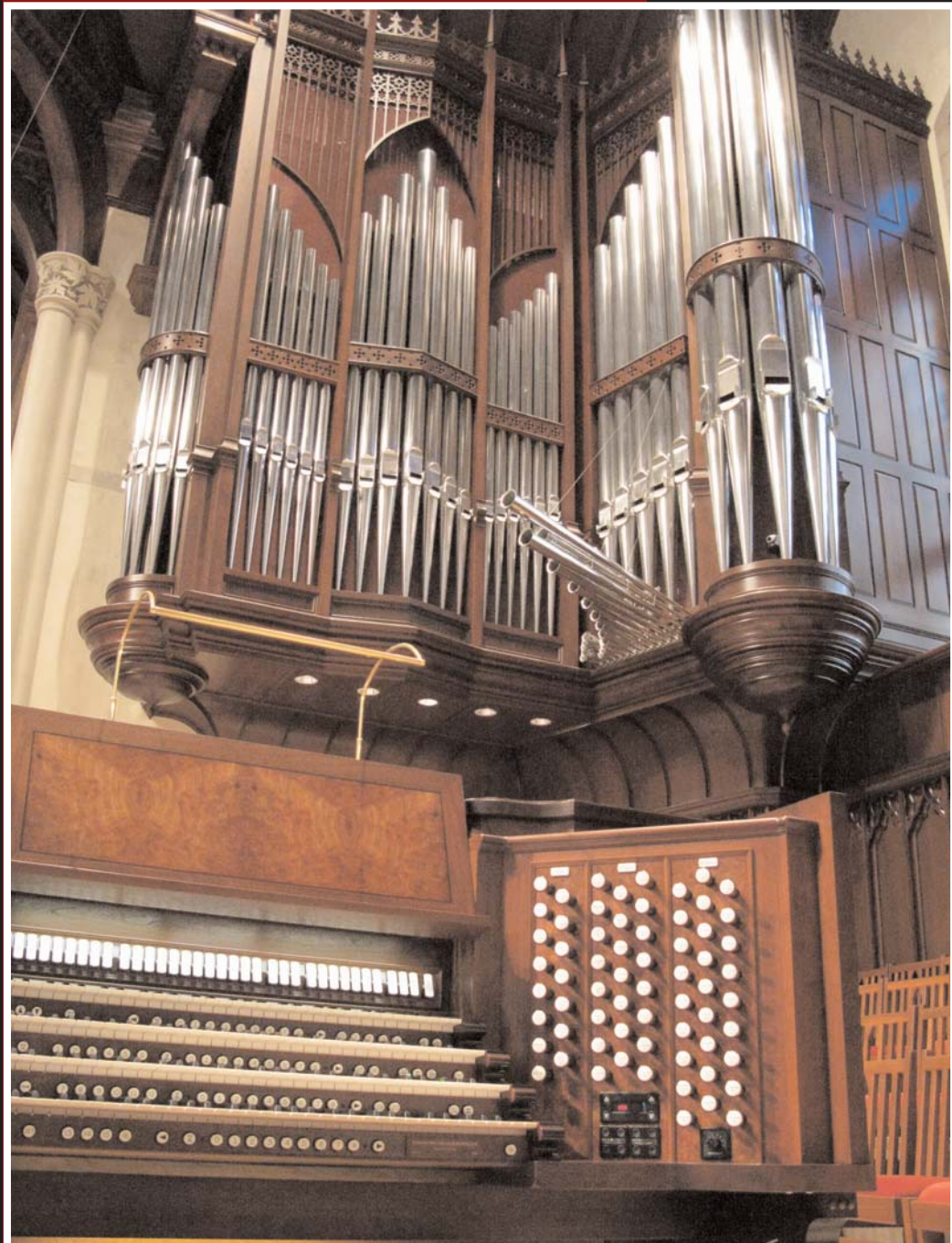
I first encountered *THE DIAPASON* as a teen-aged baby-sitter. The youngsters were the offspring of my organ teacher, and I minded them in exchange for organ lessons. The latest issue of *THE DIAPASON* was usually on her coffee table, and after the kids had been tucked into bed, I would read it from cover to cover, soaking up all that arcane information about organ recitals, organists, and the latest new organs in each monthly issue as only a young person newly introduced to the fascinating world of the organ could. By the time I was off to college I had my own subscription, which continues to this day.

While various general musical periodicals had carried news and occasional articles pertaining to organs and organists during the 19th century, it was only near the end of that century that any English-language journals dealing exclusively with the organ made their appearance, the earliest in North America being Eugene Thayer's *Organist's Quarterly Journal and Review*, 1874–1876. Others, equally short-lived, would follow. But it would appear that it was not until the first decade of the 20th century that a large enough potential readership had evolved to sustain a substantial national organ periodical. Thus in 1909 Siegfried Emanuel Gruenstein, a journalist for the *Chicago Evening Post* and organist of the Lake Forest Presbyterian Church, melded his two professional interests and established *THE DIAPASON*, the first issue of which appeared in December 1909.

Over the years, *THE DIAPASON* has served at various times as the official journal of the Organ Builders Association of America, the National Association of Organists, the Canadian College of Organists, the Hymn Society, and the American Guild of Organists. Eventually these organizations either ceased to exist or produced their own periodicals, and for the last several decades *THE DIAPASON* has stood on its own feet. Today, having outlived various later competitors, it still stands as the only independent organ-related periodical still published in America. And, having reached the century mark, it is also the oldest, and still going strong.

To browse through back issues of *THE DIAPASON* is to watch the entire history of the American organ in the twentieth

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Barbara Owen

century unfold in print and picture. The lives of numerous organists, well known or obscure, are chronicled from their debut recital or first church position to their obituaries. Organ builders come to prominence, change leadership, merge, and fade away or close. Organs for major churches, colleges and cathedrals are featured, many of them to be later replaced by newer organs that are likewise featured. Changing tastes in organ literature are reflected in reviews and

recital programs, and contemporary composers of every period critiqued or interviewed. We can trace the rise and fall of residence and theatre organs, and the evolutionary history of the orchestral, American classic, neo-Baroque and eclectic movements in tonal design through stoplists and commentary, as well as opinionated give-and-take in the Letters to the Editor. Even the advertisements (including the classifieds) have a story to tell. And this tradition of chronicling the American organ scene continues into the 21st century.

Read any book about an organist, organ composer, or organ builder of the 20th century, as well as many books and articles concerning organs, organ music and organists, and one is more likely than not to find *THE DIAPASON* cited in footnotes and bibliography. Researchers (including this writer) love its inimitable resources—and earnestly hope that all 100 years of it will one day be digitized in keyword-searchable form. But we read it too as the denizens of our little organ world have always read it, to keep up with what is going on among our contemporaries and to benefit from their scholarship in worthwhile articles. And yes, I still read every issue cover to cover when it arrives!

—Barbara Owen

*Barbara Owen is Librarian of the AGO Organ Library at Boston University and author of several books on the organ and its music.*

#### THE DIAPASON: 100 years and counting

My sincere congratulations on the 100th anniversary of *THE DIAPASON*! This historic journal—the longest-lived of its type in the world—has faithfully chronicled the history of organs, organists, church music, and related fields in an informative, interesting, and educational manner. Further, it has done so fairly and without bias as ideas and fads of organ culture have changed over the years.

I received my first issue of *THE DIAPASON* in 1946 when, as a young teen-ager, I joined the American Guild of Organists. To me, at that age, the primary benefit of AGO membership was the monthly arrival of this fascinating publication, which was then the official journal of the Guild. It immediately enlarged my view and knowledge of a profession that was to become the focus of my life. I devoured every word of each issue, and over this period of nearly 63 years have saved all 750 copies, thinking that someday when I was old I'd sit on the porch and reread them. That hasn't happened yet, but I have on numerous occasions consulted back copies for news and specific articles.

Soon after I entered Northwestern University in 1948, I was introduced to S. E. Gruenstein, the founder, editor and publisher of *THE DIAPASON*. He was a kindly gentleman, interested in all mat-



Frederick Swann

ters related to the organ world, and was especially encouraging to young organists. Over the years his successors have continued to update and enlarge the journal. The look and the content have continued to grow and have reached a high standard of excellence.

The longevity of *THE DIAPASON* affirms that it continues to reach many organists and enthusiasts who believe in the quality and value of its offerings. I am certain that others join me in expressing the hope that the advent of a new century of publication will herald its indefinite continuation.

—Frederick Swann

*Frederick Swann has been a church and concert organist for nearly seven decades. He is the immediate past president of the American Guild of Organists, and although semi-retired he maintains a full schedule of teaching, recording, and performing activity.*

# CONGRATULATIONS!

Congratulations to *THE DIAPASON* on 100 years of excellence in journalism. Your combination of compelling articles, insightful reviews, and timely news has been a vital forum for the organ and church music world. We look forward to more great issues in the years to come.

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John Weaver

#### Recollections of *THE DIAPASON*

When I started reading *THE DIAPASON* I was about 10 years old—it was probably 1947. I remember the many pages of tiny print listing dozens of organ recital programs from around the county. I assume that they were all set by hand with individual pieces of type. I also recall that there were lots of advertisements for organ pipes for sale. I responded to several of these with letters, which I hoped would not reveal my age or inability to pay. I had visions of buying some ten ranks and building an organ with them. Congratulations on 100 great years.

—John Weaver

*John Weaver lives in West Glover, Vermont, having retired from three long-term positions as Director of Music at New York's Madison Avenue Presbyterian Church and head of the organ departments at the Curtis Institute of Music and the Juilliard School. He has honorary Doctor of Music degrees from Westminster College and the Curtis Institute.*

*Additional copies of this 100th anniversary issue of *THE DIAPASON* are available for six dollars each (post-paid). Contact editor Jerome Butera: 847/391-1045, jbutera@sgcmail.com.*



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- 2' Fifteenth
- 1 3/5 Seventeenth
- IV Mixture
- 16' Bassoon (sw)
- 8' Trumpet (ch)
- 4' Clarion (ch)
- 8' Bombarde (ch)
- Chimes (ch)

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- 4' Principal
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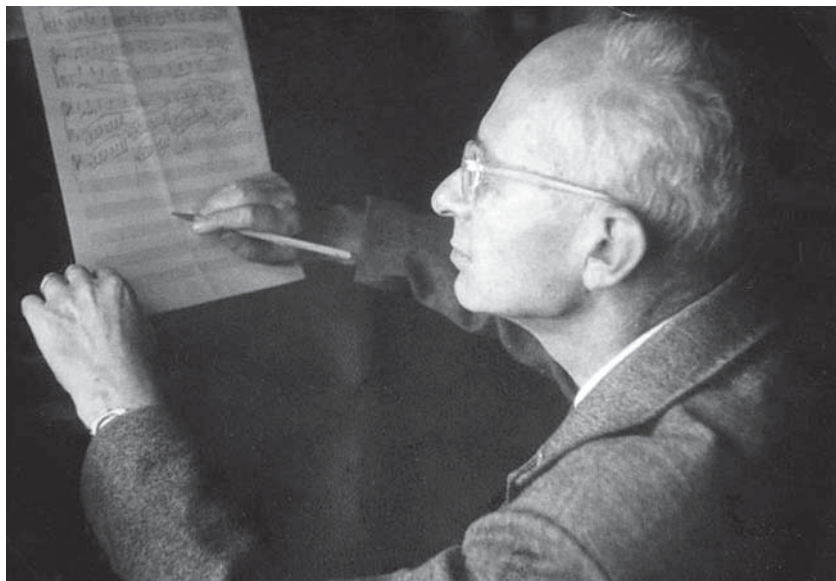
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Larry Palmer



Mario Castelnuovo-Tedesco (photo courtesy of Robin Escovado)

Fifteen years ago, on November 5, 1994 to be exact, I first encountered the work that, thus far, appears to win the sweepstakes as the first 20th-century solo harpsichord piece. It was featured in Igor Kipnis's Spivey Hall recital, the culminating event of the Southeastern Historical Keyboard Society's conclave at Clayton State College in Morrow, Georgia.

Igor and I shared an abiding curiosity about these earliest works for our instrument. My first encounter with the earliest known harpsichord composition by a post-baroque or post-classic-era composer, Francis Thomé's *Rigodon*, opus 97, came from Kipnis's recording of the piece; rather than asking him for a "copy," I instituted a search for it, and was rewarded with a yellowed original, from the stock of the venerable music store, Noten Fuchs, in Frankfurt. But Thomé's charming pastiche dates from the final decade of the 19th century! In my 1989 book *Harpsichord in America*, pride of place for the FIRST 20th-century composition was given to the *Sonatina ad usum infantis* by Ferruccio Busoni (1915/1916). So, hearing a work that predated Busoni's was an exciting discovery.

Musical history intrigues me; searching for unusual repertory delights me; thus it was a bit humbling, to say the

least, to realize that I had not noticed the 1909 date for the *English Suite*, right there in bold print in Frances Bedford's *Catalog of 20th-Century Harpsichord and Clavichord Music* (embarrassing, even, considering that I had written the Foreword to Fran's invaluable tome, and had failed to cite Castelnuovo's work).

Kipnis wrote an extensive (and deservedly complimentary) review of Bedford's volume for the *Early Keyboard Studies Newsletter* of the Westfield Center (Volume VIII/3, July 1994). He chose to cite this *English Suite* as a working model for some ways in which to utilize the catalog. His research concerning the early history of Castelnuovo-Tedesco's composition appears in endnote five. I am quite certain that not every reader of THE DIAPASON has perused this material, so here are Igor's discoveries:

"As an example of how valuable Frances Bedford's catalog can be, a personal experience: leafing through the volume for examples that I might not know . . . I came across the name of Mario Castelnuovo-Tedesco, a composer born in Italy (1895–1968). I became curious about the 1909 composition date attached to his *English Suite* for harpsichord. Seemingly, it had been revised in 1940, shortly after his arrival in the United States. Be-

cause of Bedford's information—first, that the piece was to be found in the [Ralph] Kirkpatrick archives of the Yale University Music Library and, secondly, that it had been published by Mills [Music]—I was able to consult the manuscript (there is no evidence that Kirkpatrick ever played it), contact the composer's two sons, and obtain from the Castelnuovo-Tedesco archive other copies of the manuscript plus the out-of-print Mills publication of 1962, now reading 'for piano or harpsichord.'

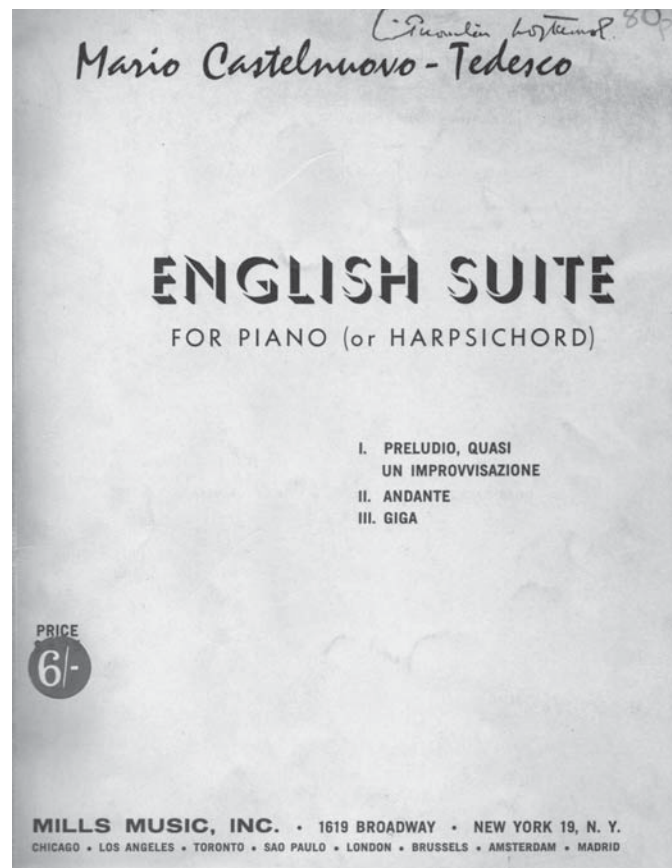
"The reconstructed story, based on facts contained in the composer's unpublished biography, several pages of which were most helpfully translated for me by Dr. Pietro Castelnuovo-Tedesco, is that the fourteen-year-old composer, then in Florence, had been assigned to study and imitate various baroque suites by his teacher, Gino Modona. None of that output was

published at that time, but [C-T] continued to play one of his pieces in particular, a three-movement 'English suite' based on Thomas Arne that he had intended for harpsichord (or piano). After settling in the United States, Castelnuovo-Tedesco transcribed the seven-to-eight-minute piece onto music paper, and he may have sent it to Kirkpatrick. (Bedford writes 'revised,' but, in fact, the composer set the music down from memory in 1940. A few range modifications in his own hand may be found in the manuscript, possibly a result of his having talked with Kirkpatrick.) The neo-classic *English Suite*, therefore, stands as the earliest solo harpsichord piece of our century, as well as a remarkably mature work for a fourteen-year-old student. It . . . will figure on my 1994–95 recital programs."

My recollection of Igor's performance is that it did not immediately impel me to play the piece. But being the conscientious academic that I try to be, I resolved to obtain a copy for use in a 20th-century harpsichord course. Finding the work proved to be ridiculously easy, since, for once, I remembered to check our own local library holdings. And there it was, on the shelf of the Hamon Arts Library at Southern Methodist University in Dallas! Pristine pages, apparently never placed on a music desk! I made a copy for reference, and returned the original score to the library.<sup>1</sup>

Occasionally I would pull down my copy of the *English Suite* from the shelf; gradually, with each re-reading of the score, I became somewhat more interested in playing the piece in public. There are, as Kipnis noted, several notes that exceed the range of the harpsichord. (A similar problem occurs in the Busoni *Sonatina*. That seems especially unwonted given that Busoni owned a Dolmetsch-Chickering double harpsichord, quite evident in photographs taken in his personal library in Berlin, and thus one might expect him to have been aware of the instrument's *ambitus*.) Nevertheless, with only minor adjustments, Castelnuovo-Tedesco's work proved to be playable on the harpsichord.

Now that I have performed the piece repeatedly in recitals, I have not shied away from revising those passages that seem too pianistic to be performed as



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Example 1. *Preludio, quasi un'improvvisazione*

I. *Preludio, quasi un'improvvisazione*



Example 2. *Andante*

II. *Andante*



written (especially several spots in the lyrical second movement during which the young composer could have benefited from "tying his right leg to the bench" as another composer once promised he would do when I criticized his reliance on the damper pedal, although ostensibly he was writing for a harpsichord!).

Examining the ten-page score as published by Mills Music, movement one, *Preludio, quasi un'improvvisazione* [Example 1], shows a distinct similarity to the arpeggiated first movement of Arne's *Sonata III in G Major*. Probably it should be performed in a manner suggested by the 18th-century Englishman in prefatory words engraved above the first staff of his publication: "In this, and other Preludes, which are meant as Extempore Touches before the Lesson begins, neither the Composer nor the Performer are oblig'd to a Strictness of Time." Castelnuovo-Tedesco's broken chords and scales lead to a thrice-presented perky motive, presented the last time as a duet. Five measures, combining running passages and a hint of the lively motive lead to seven block chords that serve as a bridge to the second movement. When performed on the harpsichord, perhaps these chords are best played *arpeggiando* (an indication not found in the 20th-century work, but specified in Arne's, where the number of unadorned chords is the same).

Completely of its own time, the following *Andante* movement [Example 2], a passionate aria comprising 62 measures, is the most extended of the three. Indeed its purple chromatics [Example 3] presage the bluesy, Gershwin-esque harmonies of Frederick Delius's 1919 *Dance for Harpsichord* (another work needing judicious rescoring if one is to make musical sense of its left-hand octaves and oom-pah-pah accompanimental figurations).

Movement three, *Giga* [Example 4], is a compact, vigorous fugue, to be played "in a mechanical way." Several further Italian adjectives indicate the composer's concepts for a proper performance: "burlesque, bassoon like," or "drily, in the manner of a marionette."

Biographies of those first associated with the new-old harpsichord often contain illuminating anecdotes. A description of Castelnuovo's living conditions at the time he was creating his first published work *Cielo di Settembre* (*September Sky*) (composed in the same year as the *English Suite*) is found in this 1964 letter to his cataloger Nick Rossi:

... really, up to that time, I had written music which was, more or less, 'derivative'. I also remember, almost physically, how I felt . . . all alone in that huge old Florentine palace where we lived, with the big rooms and the high ceilings. . . it was so cold! (there was no central heating) and my hands were frost-bitten: I had to wear wool half-gloves, to be able to play . . . and sometimes my fingers ached so much that I cried . . .<sup>2</sup>

*September Sky*, for piano, was praised several years later by the composer Alfredo Casella (who was, incidentally, for several years the harpsichordist with Henri Casadesus' early music ensemble, the *Société des Instruments Anciens*). Perhaps such site- and mood-evoking words written during Castelnuovo-

Tedesco's latter years will help to rekindle some current interest in his earliest essay from those pioneering days of the harpsichord's revival. From such efforts the modern harpsichord repertory has blossomed exponentially. Each of the thousands of new compositions for our instrument doubtless has its unique story, but I suspect that few of these are as unusual as this tale of a student work transcribed from memory by a mature, politically displaced Italian neo-classic composer. ■

Example 3. *Andante*, ms. 37-39



Example 4. *Giga*

III. *Giga* (Vivo e ben ritmato)



This latest installment of the very occasional series "Harpsichord Repertoire in the 20th Century" is dedicated to THE DIAPASON as a special tribute for its 100th birthday. Harpsichord editor since 1969, Larry Palmer has written for the magazine under every editor, except for founder S. E. Gruenstein.

Notes

1. The library's copy had on its front cover the rubber-stamped signature of English harpsichordist C. Thornton Lofthouse (1895-1974), who obviously kept up with 20th-century publications for the harpsichord. In my own personal collection, I have several other scores from his estate, purchased at a London

antiquarian music shop: Stephen Dodgson's *Suite Number One for Clavichord* and Kurt Henssenberg's *Zehn Kleine Präludien*, both with the same stamped signature and copiously annotated with fingerings, dates of performance, and critical comments. SMU's score was unmarked, thus almost certainly unperformed by Lofthouse. Apparently this addition to the library collection was quite a bargain—a pasted-on price sticker reads 6 shillings; the penciled, antiquarian price, only 80 pence.

2. Letter to Nick Rossi (3 November 1964), from the Mario Castelnuovo-Tedesco Collection (Series III [Correspondence, A, 102], Columbia: University of South Carolina Music Library Special Collections).



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# Paul Manz: May 10, 1919–October 28, 2009 In Memoriam

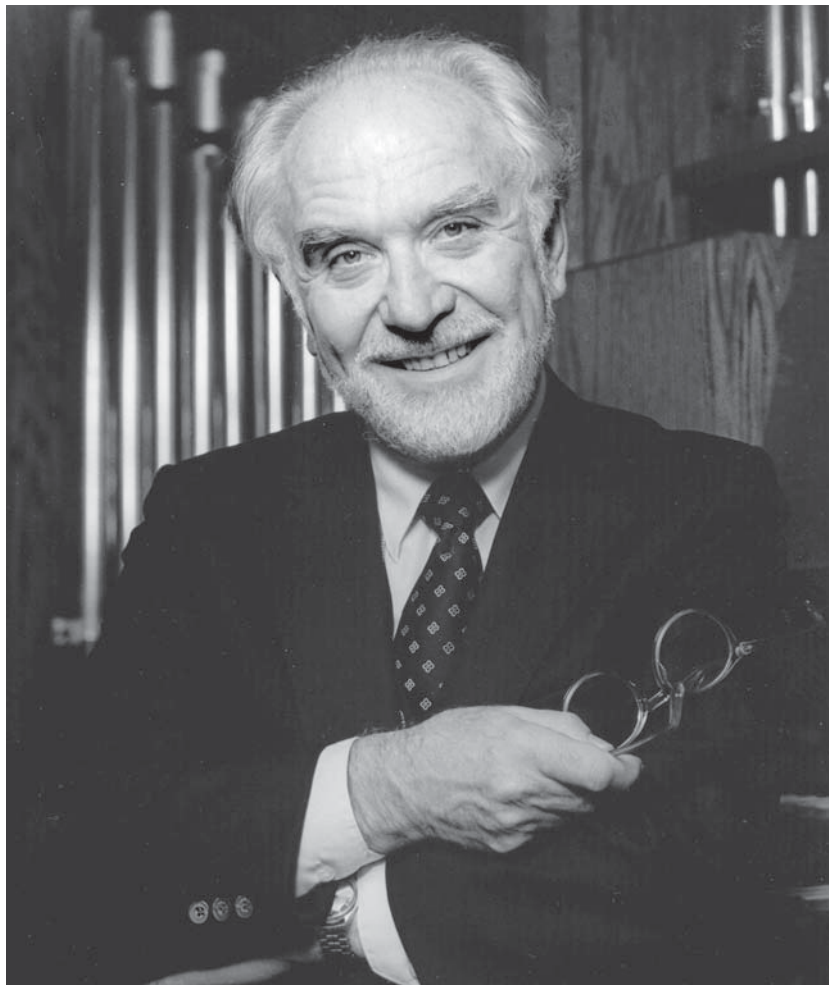
Scott M. Hyslop

Paul Otto Manz, widely celebrated organist, dean of American church musicians, and composer of the internationally acclaimed motet *E'en So, Lord Jesus, Quickly Come*, died October 28 in St. Paul, Minnesota, at the age of ninety years.

Manz's life and career were filled with the honors and accolades that many performing musicians strive for yet seldom attain. With a lengthy list of performances at such venues as the Kennedy Center in Washington, D.C., with the National Symphony; Symphony Center in Chicago, with the Chicago Symphony; and Orchestra Hall in Minneapolis, with the Minnesota Orchestra, Manz was able to perform the canon of major works for organ and orchestra—a feat that few organists can claim. His charisma at the console made him a favorite of such conductors as Leonard Slatkin, Charles Dutoit, and Henry Charles Smith.

While his career as a soloist took him around the world to splendid cathedrals and thrilling concert halls, his charisma as a musician and a servant of the church found its fullest expression in the action of leading people in congregational song. Through his work as an organist and composer, Manz reinvented the classic organ chorale of Buxtehude and Bach, giving it a new voice, which spoke clearly and unapologetically with a fresh American accent. His work in this genre led him to play thousands of hymn festivals around the world—playing that excited and invigorated countless organists, church musicians, and lay people who came to hear him play. Manz's work in congregational song and liturgy can be viewed as the spark that eventually became a bonfire in which the standards for service playing and church music in this country were recast.

Even with an enviable career as a concert organist, Manz's heart was deeply rooted in his work as a parish church musician. "Love the people you have been called to serve" was the surprising answer Manz gave when asked what one piece of advice he would offer to an individual starting out in the field of church music today. This seemingly simple response belies a depth of experience, wisdom, and faith, which was formed and molded in the crucible of service to the church over the course of a life well lived.



Paul Manz

The only child of Otto Manz and Hulda (nee Jeske) Manz, German-Russian immigrants who had come to America to make a better life for their family, Paul Otto Manz was born on May 10, 1919, in Cleveland, Ohio. At age five, Manz began piano lessons. Two years later, upon the advice of his first piano teacher, Emily Dinda, Manz began studying piano and organ with Henry J. Markworth at Trinity Lutheran Church in Cleveland. In order to study with Markworth, Manz had to agree to take two lessons at the piano for every lesson at the organ. Upon completion of the eighth grade, Manz

entered Concordia High School in River Forest, Illinois, eventually matriculating into their teacher training program.

While a student at Concordia, he also began private organ studies at the American Conservatory in Chicago with the eminent American organist Edward Eigenschenk, a student of Bonnet and Vieme. Manz would go on to further study with the eminent Bach scholar Albert Riemenschneider at Baldwin-Wallace College in Berea, Ohio, and Edwin Arthur Kraft at Trinity Cathedral in Cleveland. Manz pursued formal graduate-level studies at the University of Min-



Ruth and Paul Manz

nesota, where he was a student of Arthur B. Jennings, and in 1952 he received his master's degree in organ performance from Northwestern University in Evanston, Illinois.

In 1956 Manz received a Fulbright grant for study with Flor Peeters at the Royal Conservatory of Music in Antwerp, Belgium. An extension of the Fulbright provided Manz with the opportunity to work with Helmut Walcha at the Dreikönigskirche in Frankfurt, Germany. Manz would subsequently return to Belgium for three more summers to study with Peeters. The bond between Peeters and Manz grew so close over the ensuing years that the Belgian government invited Manz to be the official United States representative in state ceremonies honoring Flor Peeters on his 80th birthday and his 60th year as titular organist of the Cathedral of St. Rombaut in Mechelen, Belgium. At that time, Flor Peeters referred to his former student as "my spiritual son."

In 1943, Manz married Ruth Mueller, a union that was blessed with four children: David, who died at birth; Michael, who died unexpectedly in 2006; John, and Peter. Following the deaths of Ruth's brother, Herbert Mueller, in 1961 and his wife Helene, in 1964, the Manzes took in their four orphaned children, Mary, Anne, Sara, and John, increasing their family number to nine. Through all of life's vicissitudes, Ruth was Paul's partner in every sense of the word, and he has been quoted as saying, "Without her I would probably be playing piano in a bar somewhere. Ruth has been the *cantus firmus* in our home and for our children, whom I treasure, while I practiced, taught, played and wrote." Through the course of their 65 years of marriage, Paul and Ruth shared an exceptionally close relationship until her death in July of 2008. Her influence on his work and career cannot be underestimated.

Upon graduation from Concordia in 1941, Manz filled positions as teacher, principal, and musician with several parishes in Fond du Lac, Wisconsin and St. Paul, Minnesota. In 1946, Manz received a call to Mt. Olive Lutheran Church in Minneapolis, where he served as full-time director of Christian education and music, an affiliation that would last for 37 years. Over the course of his service at Mt. Olive, Manz's job description would change several times as the congregation made every effort to nurture and share his gifts with the church-at-large. A man of many sought-after talents, Manz served on the faculties of the University of Minnesota and Macalester College in St. Paul before he accepted a call in 1957 to serve as professor and chair of the Division of Fine Arts at Concordia College in St. Paul. Rather than lose him, Mt. Olive arranged for Paul's duties to be pared down, allowing him to share his gifts at both institutions.

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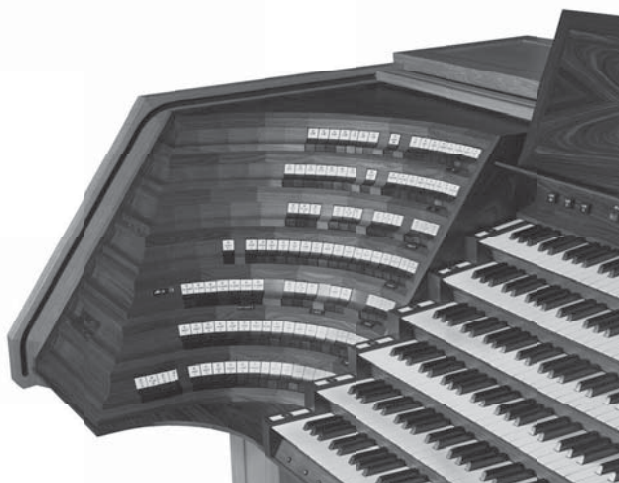
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Manz family tree



Paul Manz in 1986

Award"; and the Lutheran Institute of Washington, D.C. honored him with the first "Wittenberg Arts Award."

Paul Manz's organ and choral works are internationally known and are performed extensively in worship services, recitals, and teaching, and by church and college choirs. His motet *E'en So, Lord Jesus, Quickly Come*, having sold over one million copies, is regarded as a classic and has been performed and recorded in the United States and abroad. Manz's life and work is the subject of a doctoral dissertation, published in 2007 by MorningStar Music Publishers in St. Louis, Missouri as *The Journey Was Chosen: The Life and Work of Paul Manz*.

Composer, recitalist, teacher, minister of the Word, clinician, author, organ consultant, faithful servant—all facets of Paul Manz's life shone as sure and faithful reflections of the hope, joy and peace that God has promised to us. Paul is survived by his children, daughter-in-law Patricia Manz (Michael, deceased) of Spokane, John Manz (Ellen Anderson Manz) of St. Paul, Mary Mueller Bode (Joel, deceased) of St. Paul, Peter Manz (Stephanie Cram) of Portland, Anne Mueller Klinge (David) of St. Louis, Sarah Mueller Forsberg (Dale) of Minneapolis, and John Mueller of Spokane; twelve grandchildren: Erik Manz (Kimberly), David Manz (Caitlin), Rachael M. Manz, Rachel C. Manz, Rebekah Manz,

Sarah Bode Selden (Dave), Katherine Edmonds, Erin Klinge Eftink (David), Jessica Klinge Hemmann (Scott), Laura Klinge, Peter Forsberg, Anna Forsberg, and five great grandchildren; many treasured friends, colleagues, former students, and legions of people in the pews. Through the example of his life, through the legacy of his family, and ultimately through the music that he graced us with to stir our souls, to excite our imaginations, and to enable our prayer and proclamation, we hear Paul Manz say,

Thank you for the grace of singing with me across the years in good times and in bad, when our words have stuck in our throats and when our eyes have overflowed with joy. It has ever been a Song of Grace: 'Love to the loveless shown that we might lovely be.'

I have just been the organist. Thank you for letting me play. ■

Scott M. Hyslop is the Director of Parish Music at St. Lorenz Lutheran Church in Frankenmuth, Michigan. He holds the doctor of musical arts degree in organ performance and sacred music from the University of Michigan, the master of church music degree from Concordia University, Chicago, and bachelor of music degree from the University of Wisconsin—River Falls. He had the privilege of studying with Paul Manz for three years in Chicago, and is the author of a biography on Paul Manz, *The Journey Was Chosen*, published by MorningStar Music Publishers.



Paul Manz, second grade



Hulda and Paul Manz

Manz would serve for many happy years at Concordia. Noteworthy among his numerous accomplishments during his tenure was his establishment of a solid program of music studies with a well-trained and distinguished faculty. His ultimate achievement at Concordia was the fulfillment of the dream that the Fine Arts Division of the school would have its own facility replete with rehearsal rooms, classroom space, and an auditorium complete with a concert pipe organ—designed by Manz (1974 Schlicker III/43)—as well as well-designed studios for the art department. Shortly after the realization of this dream, Manz would find himself caught in the whirlwind and cruel chaos that enveloped the Lutheran Church—Missouri Synod at that time. His own convictions, coupled with deeply personal connections to the fray, left Manz with little choice but to resign his position at Concordia. He returned to full-time parish service, this time as Cantor at Mt. Olive, with a specific mandate from the parish to use his many gifts in the service of the church catholic.

In 1983, after 37 years of service at Mt. Olive, Paul and Ruth Manz pulled up stakes and began a new chapter of ministry in Chicago, where Manz received a double call to serve as Christ Seminary-Seminex Professor of Church Music and Artist in Residence at the Lutheran School of Theology at Chicago, and as Cantor at the Evangelical Lutheran Church of St. Luke. Manz retired from LSTC in September 1992, but this retirement was merely a change of direction that provided an opportunity for friends and colleagues to encourage him to share his wealth of knowledge through workshops and masterclasses throughout the country. The sharing was formalized with the creation of the Paul Manz Institute of Church Music based at the Church of St. Luke in Chicago. The Institute enabled him to continue to give lavishly and selflessly to others in the church, drawing from his own wealth of education and experience.

After a lifetime of faithful service as a church musician, in 1999, at age 80, Paul Manz retired from the Paul Manz Institute of Church Music and St. Luke Church. The Manzes moved back to Minneapolis to be closer to family and friends.

Although it was Manz's intent to keep performing from his base in Minneapolis, his life would soon take another direc-

tion. In May 2000, while in North Carolina preparing to dedicate a new organ at an Episcopal church in Hendersonville, Manz was stricken with sepsis. While Manz's life was spared, his hearing was greatly compromised. After months of difficult recuperation, it became apparent that he would not be able to play again.

The esteem and respect with which Paul Manz was regarded is seen in the numerous honorary doctorates and honors he received over the course of his career. Northwestern University, his alma mater, presented him with the prestigious "Alumni Merit Award"; Trinity Lutheran Seminary of Columbus, Ohio bestowed the "Joseph Sittler Award for Theological Leadership"; the Lutheran School of Theology, Chicago presented him with the distinguished "Confessor of Christ Award"; the Chicago Bible Society presented him with the "Gutenberg



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# From the Dickinson Collection: Music and Worship by Clarence Dickinson

Compiled and edited by Lorenz Maycher

The first installment in this series, "From the Dickinson Collection: Reminiscences by Clarence Dickinson, Part 1: 1873-1898," was published in the July 2008 issue of THE DIAPASON; next appeared "From the Dickinson Collection: Memorizing Controversy," September 2008; "From the Dickinson Collection: Reminiscences by Clarence Dickinson, Part 2: 1898-1909," February 2009; and most recently, "From the Dickinson Collection: Speech to the St. Louis Chapter of the American Guild of Organists, by Clarence Dickinson," June 2009.

## Introduction

"Music and Worship" is the fifth installment in THE DIAPASON's "From the Dickinson Collection," a series of articles featuring items from Clarence Dickinson's personal library, housed at William Carey University in Hattiesburg, Mississippi. We are very grateful to Patricia Furr and Dr. Gene Winters, of William Carey University, for so generously providing access to this collection and granting permission to publish these important historical documents, preserving the legacy of Clarence and Helen A. Dickinson.

—Lorenz Maycher  
Laurel, Mississippi

Whether we belong in the pulpit, the choir loft, or in the pews, the music in the church service is bound to be a matter either of interest or of concern to us, since it is a constant part of worship. In

the past, in most churches, the music just happened; it was not chosen with any particular idea in mind. Something was sung, something was played. Now this has in large measure been changed; a great deal of thought is being given to the subject.

The sermon naturally gives the theme to a church service; that is to say, it gives "direction" to the worship. The great Swiss theologian, Karl Barth, once said, "The sermon is an extension of God's revelation of Himself in His Word, and is in truth, a sacrament." The music must reinforce the message of the sermon, must imbue it with appeal and with an emotional quality which will win the heart when the mind does not follow. As that old Dean of Bristol said 300 years ago, "A song may find him who a sermon flies." But music must do something more: it should create the spirit or the atmosphere for the whole service. It should lift up the hearts of those present into the very spirit of worship, be so sensitive to the significance of meeting in the house of God that the intellectual and spiritual illumination of the sermon shall be intensified into a message from the Most High.

A service is held for the purpose of bringing the people consciously into the presence of God. They should feel that, as Martin Luther said, "Here, God speaks to us through His Word," and further, "The people speak to Him in prayer and song." This bringing of men into the very presence of God, awakening in them the consciousness that He is in their midst, is the ideal of every service; and the degree



Clarence Dickinson at the Möller organ, Union Theological Seminary

to which a service achieves this is a measure of its value. With this as its purpose, the service must build up a sort of crescendo of interest; it must have, first, a pictorial or dramatic quality, and second, movement toward a climax.

We are coming around to the idea that a church service ought to be a unified, integrated whole. As the Federal Council's Commission on Worship said some years ago in a report, "We have at last come to realize that a miscellaneous collection of devotional items does not constitute a service." A service should be a perfect and united whole, and, to ensure this, the music must not be hit and miss, chosen according to the mood of the director or to the repertory of the choir. It must be perfectly integrated with the service in an inner unity; the texts must be in the thought of the service, the music in its mood. And this thought and this mood are determined by its center and climax, which is the sermon.

For the opening of the service, a song of praise seems to be most fitting; as the Psalmist sings, "Enter into His courts with thanksgiving and into His gates with praise." Praise was one of the earliest worship-emotions which stirred the heart of man when he began to realize the majesty and glory and power and might of God. The early church opened its services with praise. There is in a great opening song of praise an emotional exhilaration which lifts us out of everydayness, out of petty thoughts and cares, and into a mood of worship.

With the consciousness that we are in the House of God, that we are come into His presence, comes the realization not only of His power and majesty, but

of His holiness. As we stand in the white light of that holiness, we are conscious of our own littleness, our earth-bound outlook; we see with appalling clarity of just how entirely we "have left undone those things which we ought to have done, and have done those things which we ought not to have done," and we cry out for mercy; and God, the loving Father, always hastens to meet penitence with forgiveness. For this we thank Him, remembering also His many past mercies, in Psalm or Hymn or Anthem.

The realization of God's love and compassion strengthens our desire to know Him better, to learn something of His will and His purposes for mankind, and how best to requite His great love by serving Him. This we learn through the Scripture lessons and the sermon, which is, as we have said, "an extension of God's revelation of Himself in his Word." As we thus come to know Him, we needs must adore; and we offer to Him all we are and have, consecrated to His service. This is the Offertory, which therefore, with the sermon, should constitute the high point of the service, a part of "the sacrament."

Such a service has climax, and possesses the dramatic elements of movement and direction toward that climax. But the music can only heighten the climax and lend definiteness to the direction and emotional intensity to the movement if it is integrated with the service, in perfect inner unity.

Upon the consecration will follow the return, in joy, to everyday living, ready to do the will of God as servants in His eternal kingdom. The expression of this lies in the closing hymn, in the benediction, and, at the very end, in the organ postlude.

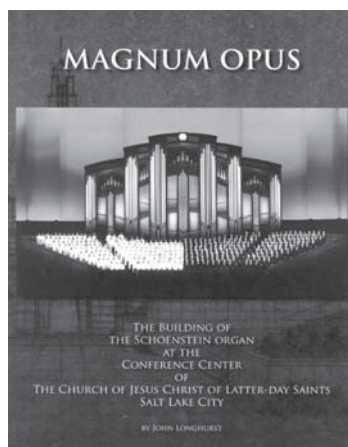
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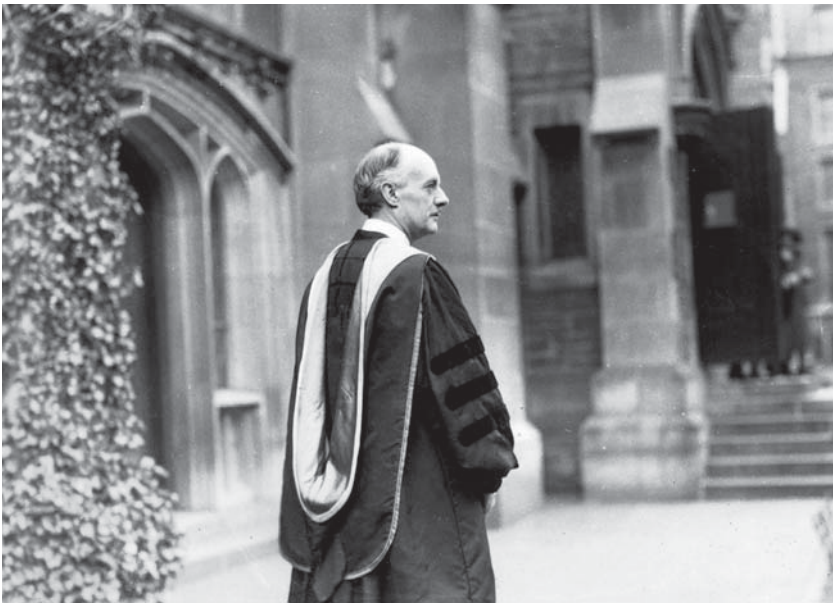




Clarence Dickinson at the Skinner console, Brick Presbyterian Church, New York City, preparing for a service



Clarence and Helen A. Dickinson at work in the library of their New York apartment



Clarence Dickinson standing in the Union Seminary Quadrangle, near the Chapel entrance

Often I have heard ministers and musicians alike regret that the postlude is practically lost in the movement of the congregation. It can indeed be a beautiful and uplifting thing when, at the close of a vesper service, for instance, ministers and congregation resume their seats silently for a short, lovely organ number. But this is not the function of the organ postlude to the morning service; its function is to say to the departing congregation, "Go forth into the world in peace and in joyful readiness for service. You are glad to have been in the House of the Lord; it was good to be here. And now, recharged by the dynamic power communicated by the service, go forth to make His Kingdom come and His will be done on earth as it is in Heaven."

There are three great avenues of life and thought, as I feel it—three doors that make up the triune gateway to Heaven: Truth, Goodness, and Beauty. The scientists concern themselves with truth, and the scholars and the literalists. The chief interest of the church's ministry since Puritan days in this country has been goodness, or morality. But there is a third door, and many who "become as little children and enter the kingdom of Heaven" enter through the gate of pure beauty. And this is largely what we are called upon to do as musicians in the church. The beauty of music is not an ornament to the building we call worship; it is a portal. It awakens man's sensitivities to the highest and loveliest things, it lifts him out of and above himself to their contemplation; it unites him with the things that are pure and holy through its emotional power. For this reason, we must have music that is worthy to be the portal to worship, and as beautifully and truly interpreted as possible, that it may not fail to be a gateway open to the presence of God.

I was deeply impressed by a sentence in an address given by that great missionary, the author of "The Christ of the Indian Road," Stanley Jones, recently at Columbia University: "Beauty is as necessary to the soul as light to the eye, truth to the conscience." Such beauty is not mere superficial ornamentation, but deep vision and thrilling impulse, through the perception of things of the Spirit, unseen, eternal. As William Pierson Merrill wrote of it, "Music is not a garnishment of the service, but a part of the food for the soul," or as Walford Davies has expressed it, "Music is not an ornament to the service, it is not even a means of inducing the mood of worship; it is worship."

That we may bring to God, the Creator of all beauty, our perfect worship, we must enrich it with beauty. That we may create and foster in men that spirit of worship, we must reveal the beauty of the Most High; as Ecclesiasticus has it, we must "put on the comeliness of the glory that cometh from God."

Every great movement in the church, every signal victory or triumphant assertion of faith, every widespread renewal of trust and love, has found spontaneous expression in music. The almost passionate revival of religion in Italy led by Francis of Assisi can hardly be understood unless we know how all Italy burst forth into passionate songs of love and praise to the God whom Francis had, as it were, brought down again to man, that man might be reunited to God.

Again, think of Luther. How shall we realize the effect of his great fight for spiritual emancipation of the people, unless we hear them join "with heart and soul and voice" in the chorales of Luther and of the great Johann Sebastian Bach? In the Wesleyan movement, the atonement ceased to be only a dogma, and

came to signify overwhelming love and self-sacrifice; how can we realize that more convincingly than in the sacred songs of Charles Wesley?

Now, out of my long experience, I should like to offer you a few suggestions:

First: Good music should not be regarded as synonymous with difficult music, and put aside as unattainable by the small church choir. Many beautiful anthems, lovely old carols, breathing beauty and love and consecration, may be had in very simple arrangements.

Second: What may be called expressive music is best confined to choir singing. Only on occasion, under special religious exaltation, will a whole congregation sincerely pour out its soul in words; but it will be moved to such an attitude by the devout, noble singing of such a solo as "If with all your hearts," from *Elijah*, or "O God, have mercy," from *St. Paul*.

Third: In spite of my earlier recommendation that the music of a service

should express the theme of the sermon, there are times, in my opinion, when it is wise not to have all the music, especially the anthems, follow the themes too closely. It may be an advantage to have them different in sentiment so that some hearts that may not be attuned to the sermon that day may perhaps receive a message through the music. I have in mind a story, told to me by a minister, of a day when a heartbroken member of his congregation came to church for the first time after much illness and suffering in her own person and bereavement of those dear to her. The sermon and all the hymns (save the opening one of praise) bore on some such theme as the peace movement, but the offertory anthem, "Ye shall have a song in the night—The love that it revealeth—All earthly sorrow healeth—Ye shall have a song in the night," brought the calm and solace that she sought.

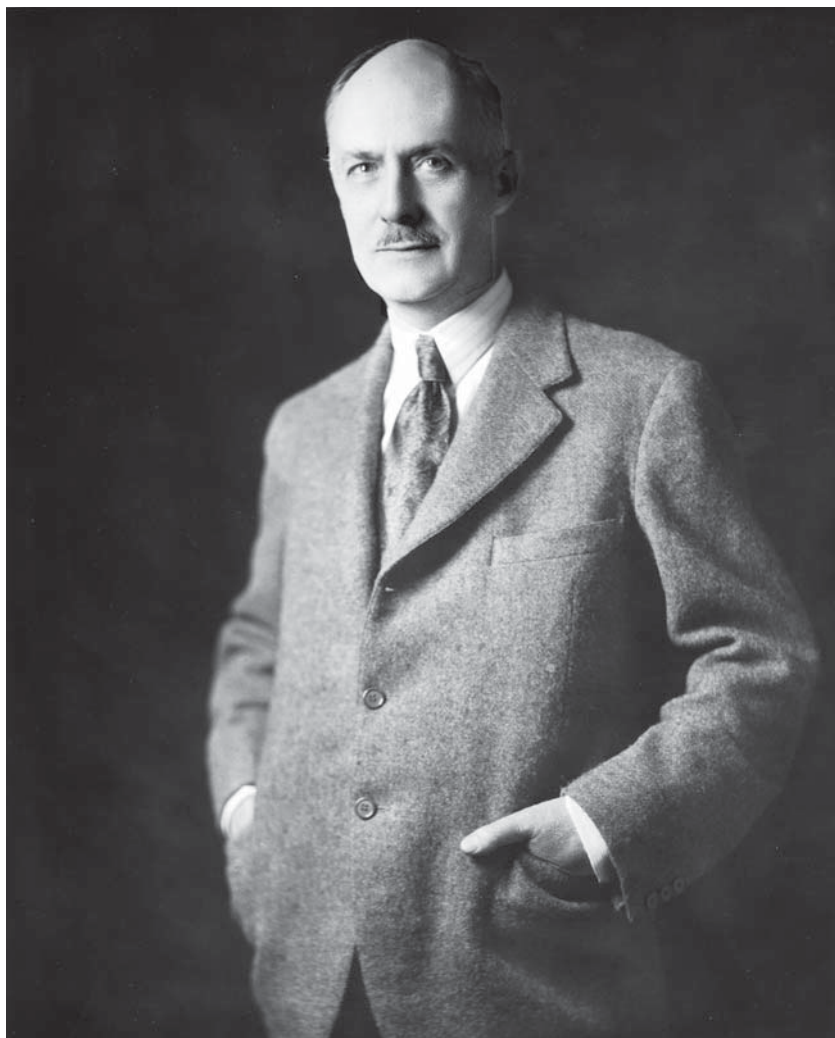
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Clarence Dickinson with students of the School of Sacred Music at Union Theological Seminary, New York City



Clarence Dickinson in a studio portrait

Fourth: The organist and choirmaster should endeavor constantly to raise the standards of the music in his church. If a congregation has been in the habit of using commonplace music, it is unwise to break away from it at one fell swoop. It takes patience and repetition. But gradually a group may be led away from trivial music joined with words of no spiritual import,

to the stately dignity, the noble sincerity, the glorious exaltation of inspired words set to harmonious music, with a resultant gain in the virility and dignity of the religious conceptions of the congregation. A hymn new to the congregation, or an unfamiliar tune to an old text, should be sung several times in close succession. In time it may become a favorite.

I have never found it necessary to play down to any age. If they are accustomed to good music, they come to expect it. I can still hear the choirboys at St. James Church, Chicago, when we had to sing the school hymn of a young man for his wedding. It was rather waltzy for an anthem, and the boys, accustomed to good church music, exclaimed, "Huh! Cheap!"

have not succeeded, because I brought myself with me."

He who has known what it is to lose himself wholly in listening to a great symphony, or any great music, knows what I mean: the sense of entire oblivion to self and the material world, the sublimation of a sort of translation to another plane of being. In Koussevitzky's address upon receiving an honorary degree at Harvard, he said, "We belong to those promoters of the ideal who lift men out of the grayness of their everyday living into a world of beauty and vision." Thoreau describes it, "What is the prospect such strains of music open up to me? My life becomes a boundless plain, glorious to tread, with no death or disappointment at the end of it." This is the redeeming power of music. It can give us release from self and from time, and make us realize our kinship with the infinite.

One can express adoration and praise in any musical language, but is it inspiration and exaltation put there naturally, or is the composer just trying to do something not done before and hanging it on sacred words? The church service is not the place for experimentation. The extreme modernists are making us familiar with new combinations of harmony; in fact, they overdo the use of certain combinations, so that one can become bored, not startled, with their use. Musicologists of today publish many dull, uninspired pieces from the past without troubling themselves with anything but perfection of technique. It is our job to find music inspired by faith and love.

But, if these greatest messages in the world are imperfectly given, if the people do not get them because we do not communicate, we are failing in our duty to God. You cannot "put over" something you only half know; you are too busy with the notes to bring out the meaning. This means rehearsal for all of us; faithful, constant, regular rehearsal; and having something to say in our work, to know perfectly what we are going to say, and say it with all our heart. It is a big job we have before us, and it is up to us to work with might and main, beside the minister, to do our part through our messages of sacred song—messages of courage, cheer and faith, of hope, and love, and the certainty of Eternal Life!

"Whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away; but there shall be music forever in the presence of God and His saints."

*Lorenz Maycher is organist-choirmaster at First-Trinity Presbyterian Church in Laurel, Mississippi. His interviews with William Teague, Thomas Richner, Nora Williams, Albert Russell, and Robert Town have appeared in THE DIAPASON.*

We must keep ever in mind the power of music to lift the individual person out of his self-centered existence. When he joins in singing a hymn or listens to an anthem, he ceases to be wholly individual; the congregation becomes one, and he a part of it. Personal differences of creed, questionings, doubt, disbelief are forgotten as hearts and voices unite in gratitude, joy and aspiration. Music is a redeeming force in that it can free us from ourselves by setting us within a vision of beauty which unfolds all about us, and by giving us a glimpse of something which, while immaterial and non-corporeal, is yet eternal and infinite. A large element in Salvation, or redemption, is just this release from the tyranny of self and its demands, its smallness and its limitations. St. Chrysostom wrote to a friend after a time of terrible trial and strain, "I came up here to the mountains to get rest and refreshment, but I

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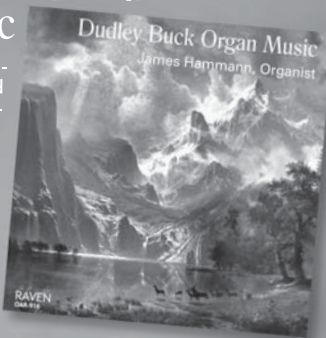
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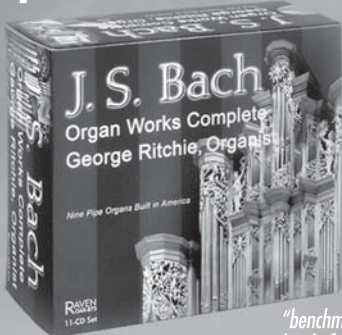
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## New Organs

### Parkey OrganBuilders, Duluth, Georgia, Opus 10 Holy Trinity Lutheran Church, Marietta, Georgia

Holy Trinity Lutheran Church made the commitment to a pipe organ in the late 1970s as part of the construction of their new sanctuary. Though a new pipe organ was not in the plan, the church purchased a Votteler-Holtkamp-Sparling organ from First & Calvary Presbyterian Church in Springfield, Missouri. A dedicated group of members aided by a consultant/organbuilder moved the organ to Marietta, Georgia, and completed the installation of the organ in late 1980.

By 1980, the organ had been moved, altered, and enlarged. During the mid-1990s, Tim Young, the current organist, took the job as parish musician and began to evaluate the instrument and bring it into line with the needs of the church's music program. Over time it was realized that the organ was far too large in sound to balance the room, and, unfortunately, some of the additions had not been as successful as originally hoped.

We were invited to look at the organ in 1997 and make a proposal to replace the console and relay switching system. In 2000, our firm completed a new three-manual drawknob console complete with new relays and capture system by Solid State Logic (now Solid State Organ Systems). This vastly improved the control of the organ, and the movable console allowed some changes of the choir space and chancel area.

In 2004, we made a number of changes, with new pipework to improve the diapason/principal choruses for a better balance in the room. Part of our tonal work included the addition of mutations to the Choir division in place of some of the redundant 8' stops added in the 1950s by the Kilgen Organ Company. The changes worked very well and were well received by the membership.

By 2005, the church was discussing a major renovation of the sanctuary. The organ was showing its age in the mechanical/windchest department. Due to immediate need, chestwork was constructed and installed in the Great division in 2006. The church council later voted to include the pipe organ in the sanctuary renovation.

The sanctuary renovation was the impetus to remove the entire organ and recreate it as one cohesive instrument. By 2007, working with Tim Young, we completed the details of an ongoing tonal revision and layout of the organ, and a contract was signed in early 2008.

The organ was removed in summer 2008. Work began with new windchests and winding systems. The new organ features electro-pneumatic slider chests of our design and construction. The winding system is provided by single-rise box regulators. Chamber layouts were changed for improved tonal design and egress and to accommodate the relocation of the choir in the chancel. A new case and façade were designed in conjunction with Frank Friemel and added to the organ to replace the grille cloth and curtains of 1980. The case contains the bass of the 8' Principal and 16' Violone. It is built of clear red oak and finished to coordinate with the church's interior finishes and woodwork. Acoustical improvements were made to the worship space to enhance the congregational singing and tonal presence of the organ and other instruments.

From the first we had planned for tonal changes to fill voids in the specification and create a better balance for congregational singing and choral accompaniment. The Clarinet and Oboe stops were retained from the 1929 Holtkamp organ, as were some of the flutes and strings. One rank of interest is the 8' Ludwigtone from the 1929 Holtkamp; it was retained in the Choir division. The principal ranks are new, providing three complete principal choruses—one in each manual division. New trumpet ranks were added to the Swell, Great and Pedal divisions.



The Great division features a principal chorus of American heritage found in organs of the mid to late 1800s. The Swell division is based on an American Classic design that became prevalent in the 1930s. The Swell division starts with the backbone of an 8' Violin Diapason and builds through to mixture. The strings and flutes retained in the Swell division promote a bit of romantic flair not lost in the history of the organ. The Choir division features many nuances of an English Choir division, again hosting its own diapason chorus through to mixture. The Choir principal (called Geigen) displays a lighter, articulate tone, useful for choral work. The 4' Fugara is a string principal, adding a singing quality to the division while providing good blend with the Geigen.

The principal choruses combine to provide a solid foundation for congregational singing much as found in the Silbermann organs of the 1700s. Our flutes throughout the organ offer a wide variety of color, utilizing both open and closed variations in wood and metal. The reeds provide both color for solo work and fire for the final cap of the ensemble.

Tim Young worked closely with us during the reinstallation and tonal finishing of the instrument. The physical installation was completed in December 2008, and the final tonal work was completed in early 2009. Matthew Brown of Salisbury, North Carolina, a student of Gillian Weir, was a featured recitalist in April 2009. He demonstrated the flexibility of the organ through the works of Sweelinck, Bach, Harris, Vierme, Demessieux, and Calvin Hampton.

Our appreciation goes to Tim Young, organist; Ann Murphy, music director; and Ralph Daniel, charter organ committee member, for their help and cooperation on our Opus 10.

—Phil Parkey

#### GREAT

|     |   |           |
|-----|---|-----------|
| 16' | Sub Principal (1-32 from Pedal Violone) | 29 pipes  |
| 8'  | Principal                               | 61 pipes  |
| 8'  | Bourdon                                 | 61 pipes  |
| 4'  | Octave                                  | 61 pipes  |
| 4'  | Spitzflöte                              | 61 pipes  |
| 2'  | Super Octave                            | 61 pipes  |
| III | Fourmixture                             | 183 pipes |
| 8'  | Trumpet                                 | 61 pipes  |
| 4'  | Clarion                                 | 12 pipes  |
|     | Chimes                                  |           |
|     | Zimbelstern                             |           |
|     | Great 16–Unison Off–4                   |           |

#### SWELL

|     |                  |           |
|-----|------------------|-----------|
| 16' | Lieblich Gedeckt | 61 pipes  |
| 8'  | Violin Diapason  | 61 pipes  |
| 8'  | Stopped Diapason | 61 pipes  |
| 8'  | Salicional       | 61 pipes  |
| 8'  | Voix Celeste     | 61 pipes  |
| 4'  | Principal        | 61 pipes  |
| 4'  | Flute Harmonic   | 61 pipes  |
| 2'  | Flute            | 61 pipes  |
| III | Plein Jeu        | 183 pipes |
| 16' | Basson           | 12 pipes  |

|    |                       |          |
|----|-----------------------|----------|
| 8' | Trompette             | 61 pipes |
| 8' | Oboe                  | 61 pipes |
| 4' | Oboe Clarion          | 12 pipes |
|    | Tremulant             |          |
|    | Swell 16–Unison Off–4 |          |

#### CHOIR

|     |                       |           |
|-----|-----------------------|-----------|
| 8'  | Geigen                | 61 pipes  |
| 8'  | Flute                 | 61 pipes  |
| 8'  | Ludwigtone            | 61 pipes  |
| 8'  | Dulciana              | 61 pipes  |
| 8'  | Unda Maris TC         | 49 pipes  |
| 4'  | Fugara                | 61 pipes  |
| 4'  | Chimney Flute         | 61 pipes  |
| 2½' | Nazard                | 61 pipes  |
| 2'  | Flautino              | 24 pipes  |
| 1½' | Tierce                | 61 pipes  |
| III | Mixture               | 183 pipes |
| 8'  | Clarinet              | 61 pipes  |
| 8'  | Trumpet               | Gt        |
|     | Tremulant             |           |
|     | Choir 16–Unison Off–4 |           |

#### PEDAL

|     |                  |          |
|-----|------------------|----------|
| 32' | Contra Bourdon   | 32 notes |
| 16' | Diapason         | 32 notes |
| 16' | Subbass          | 32 pipes |
| 16' | Violone          | 32 pipes |
| 16' | Lieblich Gedeckt | Sw       |
| 8'  | Octave           | 32 pipes |
| 8'  | Flute            | 12 pipes |
| 8'  | Gedeckt          | Sw       |
| 4'  | Choral Bass      | 32 pipes |
| 4'  | Open Flute       | 32 notes |
| III | Mixture          | 32 notes |
| 16' | Bombarde         | 32 pipes |
| 8'  | Trumpet          | 12 pipes |

#### Couplers

Great to Pedal 8, 4  
Swell to Pedal 8, 4  
Choir to Pedal 8, 4  
MIDI to Pedal

Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
MIDI to Great

Swell to Choir 16, 8, 4  
MIDI to Choir

Choir to Swell 8

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# New Organs

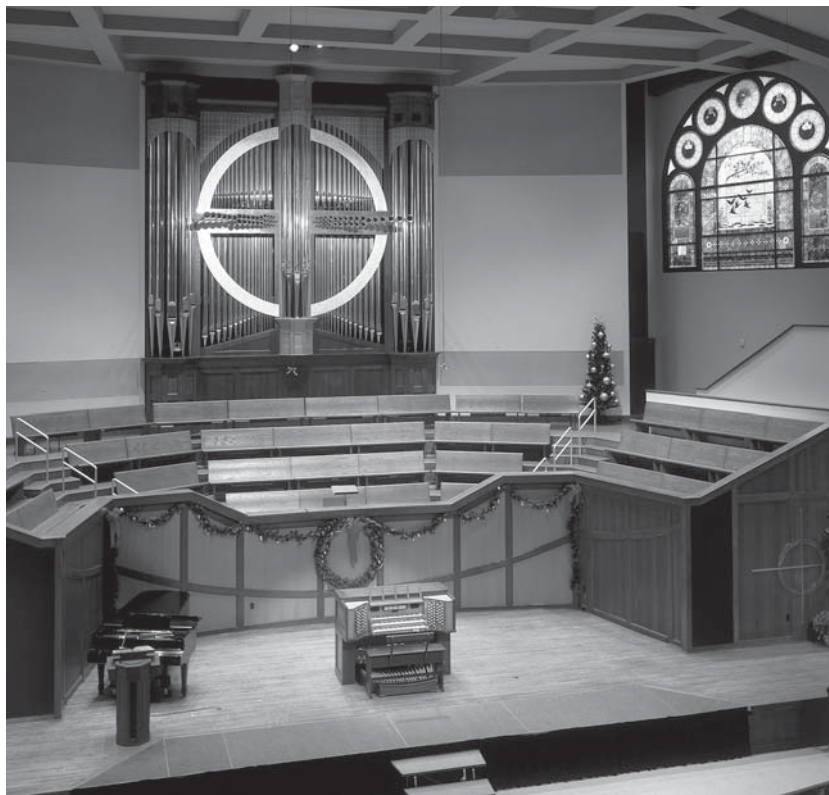
## John-Paul Buzard Pipe Organ Builders, Champaign, Illinois Second Presbyterian Church, Bloomington, Illinois, Opus 37

This instrument of 43 stops and 56 ranks is the 37th new organ built by Buzard Pipe Organ Builders of Champaign, Illinois. The Buzard firm had originally been selected as the church's builder of choice in 1991, when plans were first developed to build a new sanctuary. In more recent years, when the original Victorian-era building was found to be structurally unsound, the desire to design and construct a new church building acquired a new sense of urgency. The decision to include a pipe organ in a very modern building in the context of a very modern ministry was not made lightly, nor easily. The wisdom of the church leadership held that worship styles both timeless and modern needed to be embraced wholeheartedly. The organbuilder and architect enjoyed an unusually collaborative and collegial relationship in the design of the entire building as well as the new instrument. The new sanctuary was completed in 2005, and the new organ arrived in June 2008, giving the construction dust plenty of time to settle. Although the room's acoustics are more absorptive than we would have preferred, sound is heard evenly and in balance throughout the room.

The organ's dramatic visual design is intended to be a stylized rendering in organ pipes of a Celtic cross. The background fields of Great and Pedal Diapason and Principal pipes are made of polished tin. The pipework elements of the cross itself are polished copper Pedal Principals and the horizontally mounted Festival Trumpets. The giant blocks of white oak that hold the Festival Trumpet pipes are clad in polished copper to emphasize the cross's horizontal arms. The circle that binds the four arms of the cross together is a 16-foot diameter ring of Baltic birch, leafed in 24-karat red gold.

The instrument is housed in a solid white oak case standing three stories tall, 24 feet wide, 12 feet deep, flanked by walls that act as projection screens. The pipe shades are of basswood. Some of the small panels are enameled in indigo, which accent is also found in the stained glass windows. It is located on the axis of the church, above and behind the choral singers, to provide optimal projection of sound to the congregation and choir, and to be a living and integral participant in the worship service and the church's interior design. A closed-circuit remotely operated television camera is mounted between and just behind two pedal façade pipes so that worshipers can see themselves projected on the screens(!).

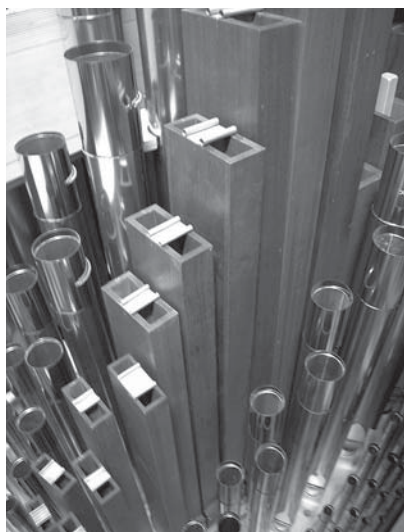
The traditional portion of the church's music program includes everything from children's choirs through a large adult choir, small instrumental ensembles through full symphony orchestra performances. And of course the organ must support congregational singing and excel in its solo role. Therefore, this instrument had to exhibit an unusually wide dynamic range to accommodate musical needs of every size and type, but also the classic disposition that allows an organ to play the literature. The organ possesses a singularly noble and majestic tone quality. Each division is based upon sub-octave pitches, and the voicing is full and warm. The Great and Pedal feature First and Second Diapasons, and all the divisions include a wealth of warmly voiced 8' stops to provide a rich variety of accompanimental colors at several volume levels. The design includes full couplers at 16', 8', Unison Off, and 4' pitches for increased flexibility. Although the instrument sounds very big when everything is coupled, or when the high pressure Tubas or Festival Trumpets are used (excelling in its occasional role with a full symphony orchestra), the organ itself is not inherently loud—it can be as delicate as a child's voice. Its sound fills the worship space gracefully, without having to yell to make its point.



Buzard Opus 37

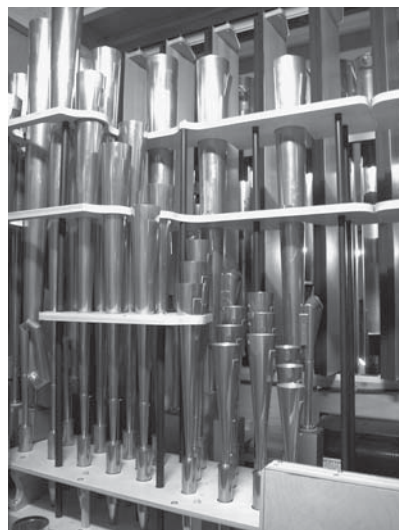


Case



Flûte Cœlestis II

Buzard organs have become known as exceptional accompanying organs, which is the primary use to which pipe organs are put in modern worship services. But, by virtue of an historically and nationalistically informed point of view, Buzard organs also musically render the entire solo repertoire from early contrapuntal styles through the most modern symphonic transcriptions. Our principals have something to tell you. Their choruses are clear, but meaty. Flutes are singing and liquid, strings are warm and harmonically interesting. Chorus reeds add varying degrees of "clang" to their divisions: for example, the Swell 16', 8', and 4' reed battery is of authentic French construc-



Major Tuba



English Horn

tion, the typically bright and bold sound tailored to this division's classic musical character, whereas the Trompette on the Great is darker. Trombas appear on most of our Great organs as extensions of the Pedal Trombones (a Willis trick), which offers the organist two degrees of reed color and volume, depending upon the musical context. Our solo and pedal reeds take more of an orchestral approach: smooth, round, warm, and always interesting, whether soft or loud.

Our metal pipes are all made of high-tin-content pipe metal, planed and polished. The reeds use either this rich pipe metal or wood for their resonators. In this organ, the 32' Contra Trombone resona-

tors are white pine and full length down to low FFFF#. The wood flue pipes are made from poplar or mahogany with cherry mouths.

All Buzard organs employ slider and pallet windchests to eliminate long-term maintenance, and provide superior tonal blend and tuning stability. All Buzard organs employ wooden winding systems to reduce turbulence and noise, and swimmer regulators at each slider chest to provide a steady wind supply.

The instrument was dedicated in public recitals by organist emerita Doris Hill, concert organist Ken Cowan, and Mr. Cowan's student and the builder's son, Stephen Buzard. A new CD featuring Stephen Buzard playing this organ will be released later this year on the Delos label.

—John-Paul Buzard

### Buzard Opus 37 Second Presbyterian Church, Bloomington, Illinois 43 straight speaking stops, 56 ranks, 3 stops prepared for future addition

#### GREAT (4-inch wind)

- 16' Double Open Diapason (tin in façade)
- 8' First Open Diapason (tin in façade)
- 8' Second Open Diapason (1–8 from 16')
- 8' Viola da Gamba
- 8' Claribel Flute (Melodia)
- 8' Principal
- 4' Spire Flute
- 2½ Twelfth
- 2' Fifteenth
- 1½ Seventeenth (prepared)
- 2' Furniture V
- ¾ Sharp Mixture III
- 8' Trompette
- 8' Cornet V (prepared)
- Tremulant
- 8' Trombas (Ped Trombone)
- 4' Tromba Clarion (ext Trombas)
- 8' Major Tuba (Ch)
- 8' Tuba Solo melody coupler
- 8' Festival Trumpets (horizontal polished copper)

#### SWELL (4-inch wind)

- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Harmonic Flute
- 2' Octavin (harmonic)
- 2½ Full Mixture V
- 16' Bassoon (full length)
- 8' Trompette
- 8' Oboe
- 4' Clarion
- Tremulant
- Chimes (21 notes)
- 8' Major Tuba (Ch)
- 8' Festival Trumpets (Gt)

#### CHOIR (4-inch wind)

- 16' Lieblich Gedeckt
- 8' English Diapason
- 8' Flûte à Bibéron
- 8' Flûte Cœlestis II (Ludwigtone)
- 4' Principal
- 4' Suabe Flute (open wood)
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- 1½ Tierce
- 1½ Mixture IV
- 16' English Horn
- 8' Clarinet
- Tremulant
- Cymbalstern
- 8' Major Tuba (25 inches wind)
- 8' Festival Trumpets (Gt)

#### PEDAL (various pressures)

- 32' Double Open Diapason (digital)
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- 32' Lieblich Gedeckt (digital) (Ch)
- 16' First Open Diapason (wood & metal)
- 16' Second Open Diapason (Gt)
- 16' Bourdon
- 16' Lieblich Gedeckt (Ch)
- 8' Principal (tin in façade)
- 8' Open Bass (ext 16' First Open)
- 8' Bourdon (ext 16' Bourdon)
- 4' Violoncello (tapered)
- 4' Choral Bass (ext 8' Open Bass)
- 4' Open Flute (ext 16' Bourdon)
- 2½ Mixture IV (prepared)
- 32' Contra Trombone (wood)
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- 8' Trumpet (ext Trombone)
- 4' Clarion (ext Trombone)
- 8' Major Tuba (Ch)
- 8' Festival Trumpets (Gt)

# 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 DECEMBER  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm  
Choir of St. Luke in the Fields; St. Luke in the Fields, New York, NY 8 pm  
**Bradley Hunter Welch**; First Presbyterian, Logan, OH 7:30 pm  
**Katherine Handford**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 DECEMBER  
**Peter Stoltzfus Berton**, with choirs of All Saints Church, Worcester; Mechanics Hall, Worcester, MA 12 noon  
Saint Andrew Chorale, with children's choirs and instruments; Madison Avenue Presbyterian, New York, NY 7 pm  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm  
**Susan Foster**; Old Salem Visitor Center, Winston-Salem, NC 12 noon  
Milwaukee High School of the Arts Choir; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

17 DECEMBER  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm

18 DECEMBER  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm  
Christmas concert; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Advent Episcopal Day School Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**John W.W. Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

19 DECEMBER  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm  
Christmas concert; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

20 DECEMBER  
Lessons & Carols; South Church, New Britain, CT 4 pm  
Christmas Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm  
Lessons & Carols; Church of the Holy Trinity (Episcopal), New York, NY 4 pm  
Christmas concert, with choir and orchestra; Church of St. Ignatius Loyola, New York, NY 4 pm  
Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
Advent Lessons & Carols; First Presbyterian, Evansville, IN 10:30 am  
Advent Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 6 pm  
**Dean Whiteway**, with La Crosse Chamber Chorale, Advent hymn sing; Christ Episcopal, La Crosse, WI 7 pm  
**Br. Jonathan Ryan**, with Schola Cantorum of St. John Cantius; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
Festival of Carols; Cathedral of St. Paul, St. Paul, MN 3 pm

21 DECEMBER  
Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm  
**Todd Wilson**, with brass; Severance Hall, Cleveland, OH 8 pm

22 DECEMBER  
**Ray Corniis**; Portland City Hall, Portland, ME 7:30 pm  
**Heinrich Christensen**, with soprano; King's Chapel, Boston, MA 12:15 pm  
Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

23 DECEMBER  
**Scott Carpenter**; Old Salem Visitor Center, Winston-Salem, NC 12 noon  
**Michael Batcho**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

24 DECEMBER  
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm  
Songs & scriptures for children; First United Methodist, Columbus, IN 6:30 pm  
Lessons & Carols; First United Methodist, Columbus, IN 11 pm  
Lessons & Carols; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm

25 DECEMBER  
**Scott Dettra**; Washington National Cathedral, Washington, DC 5:15 pm

27 DECEMBER  
Lessons & Carols; St. Simon's Episcopal, Arlington Heights, IL 10 am

29 DECEMBER  
**Cristinel Coconcea**; King's Chapel, Boston, MA 12:15 pm  
**Todd Wilson**; Stan Hywet Hall & Gardens, Akron, OH 5 pm

30 DECEMBER  
**Charles Tompkins**; Old Salem Visitor Center, Winston-Salem, NC 12 noon  
**Karen Beaumont**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

31 DECEMBER  
**Scott Lamlein**, Organ Fireworks! (First Night Worcester); Wesley United Methodist, Worcester, MA 4 pm  
Christmas Lessons & Carols; Church of the Advent, Boston, MA 5 pm  
**Todd Wilson**; Central Reformed Church, Grand Rapids, MI 8 pm

3 JANUARY  
Lessons & Carols; All Saints, Worcester, MA 5 pm  
Epiphany Festival of Choirs; Church of St. John the Evangelist, Severna Park, MD 7 pm

4 JANUARY  
**Paul Jacobs**; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm

5 JANUARY  
**Andrew Holman**; King's Chapel, Boston, MA 12:15 pm  
Choral concert; Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm  
**David Jenkins**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

6 JANUARY  
Epiphany Lessons & Carols; St. James' Church, New York, NY 6 pm  
**Deborah Dillane**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm  
Epiphany Evensong; Emmanuel Church, Chestertown, MD 6 pm  
Evensong; Coral Ridge Presbyterian, Fort Lauderdale, FL 5:15 pm

7 JANUARY  
**Samuel Metzger**; Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm

8 JANUARY  
Choral concert; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm  
**Ken Cowan**; Music Center, St. Petersburg College, St. Petersburg, FL 7:30 pm  
**John Behnke**; Concordia University, Mequon, WI 7:30 pm

9 JANUARY  
**Christopher Houlihan**; Christ & St. Stephen's, New York, NY 5 pm

10 JANUARY  
Choral Evensong for Epiphany; Cathedral of the Incarnation, Garden City, NY 4 pm  
**John Scott**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Nathan Laube**; Episcopal Church of the Redeemer, Bethesda, MD 5 pm  
**Mark Jones**, with Lynn Conservatory Brass; First Presbyterian, Pompano Beach, FL 4 pm  
**Robert Wisniewski & Paul Thornock**, Vierne Symphonies I, II; St. Joseph Cathedral, Columbus, OH 3 pm  
Bach, *Christmas Oratorio*; Grace Lutheran, River Forest, IL 4 pm

11 JANUARY  
**Michael Unger**; St. George's Episcopal, Nashville, TN 7:15 pm  
**Anita Werling**; Valparaiso University Chapel, Valparaiso, IN 6 pm

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MARK W. McCLELLAN, Sinsinawa Mound, Sinsinawa, WI, July 22: *Fanfare and Grand Processional*, Best; *Two Chorale Preludes*, Chagnol; *Recessional on St. Anne*, Young; *Suonatina per Offertorio*, Bergamo; *Song without Words*, Fibich; *Scherzo, Toccatina*, Nevin; *Grand Chorus in E-flat*, Hosmer; *Toccata in g*, Ashford; *Concert Study*, Yon; *Piece for Organ*, Joplin.

AARON DAVID MILLER, Wayzata Community Church, Wayzata, MN, July 29: *Carillon*, Benoit; *Papillons*, Ibert; *Praeludium in e*, Weckmann; *Three Improvised Movements on Welsh Folk Songs*, Miller.

MELISSA MOLL, First English Lutheran Church, Appleton, WI, June 24: *Prelude and Fugue in D*, BWV 532, Bach; *Psalms Prelude*, Phillips; *Overture*, Sarabande, Rhythmic Trumpet, Voluntary (*Baroques*), Bingham.

ANNA MYEONG, Holy Cross Lutheran Church, Wichita, KS, June 18: *Fiat Lux*, Dubois; *Cortège et Litanie*, Dupré; *Cinq versets sur le Victimae Paschali*, Escaich; *Fantasy and Fugue on the chorale "Ad nos, ad salutarem undam"*, Liszt.

DEREK E. NICKELS, First Congregational Church, Michigan City, IN, July 29: *Sinfonia (Cantata 29)*, Bach, arr. Guilman; *Siciliano (Sonata for Flute and Clavier)*, BWV 1031, Bach, arr. Best; *Chorale (Cantata 129)*, Bach, arr. Taylor; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Sonata No. 7 in f*, op. 127, Rheinberger; *Andante sostenuto (Symphonie Gothique)*, op. 70, Finale (*Symphonie II*, op. 13, no. 2), Widor.

MARK PAISAR, First Presbyterian Church, Neenah, WI, July 29: *Toccata et Fuga in d*, BWV 538, Bach; *Sonata No. 6*, Mendelssohn; *Adagio (Symphony No. 3)*, op. 28, Vierne; *Introduction and Passacaglia I*, Reger.

M. BRETT PATTERSON, Christ Church Cathedral, Vancouver, BC, Canada, July 8: *Offertoire sur les Grands jeux (Messe pour les paroisses)*, Couperin; *Prélude, Fugue, et Variation*, op. 18, Franck; *Praeludium et Fuga in A*, BWV 536, Bach; *Psalms Prelude III (Three Psalm Preludes for Organ)*, Howells; *Cortège et Litanie*, op. 19, no. 2, Dupré.

GREGORY PETERSON, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 21: *Pièce d'Orgue*, BWV 572, *Von Gott will ich nicht lassen*, BWV 658, Bach; *Veni Creator*, de Grigny; *Toccata in d*, BuxWV 155, Buxtehude; *Aria*, Manz; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

DAVID PICKERING, Methuen Memorial Music Hall, Methuen, MA, July 22: *Prelude and Fugue in D*, BWV 532, Bach; *Sonata I*, Hindemith; *Fantaisie en la*, Franck; *O Jerusalem*, Gawthrop.

MARY PRESTON, Loyola University, Chicago, IL, July 19: *Crown Imperial March*, Walton; *Pièce Héroïque*, Franck; *Evensong*, La Montaine; *Partita in c*, Doppelbauer; *A Sweet for Mother Goose*, Akerley; *Sonata in d*, Guilman.

FRANK RIPPL, with Carol Jegen, whistler, and Jane Brown Bent, piccolo, Trinity Lutheran Church, Appleton, WI, July 4: *National Anthem*, Key; *Sarabande on Land of Rest*, Phillips; *My Country, 'tis of Thee*; *Tuba Tune*, Weber; *God Bless America*, Berlin; *Pastorale for the Flutes*, Dahl; *God of Our Fathers*, Warren; *The Stars and Stripes Forever*, Sousa; *America the Beautiful*, Ward.

JOYCE ROBINSON & ANDREW SCHAEFFER, with Kiersten Hoiland, violin, St. Luke's Lutheran Church, Park Ridge, IL, June 7: *Arrival of the Queen of Sheba*, Handel; *Prelude and Fugue in C*, Böhm; *Meditation*, Dupont; *Allemande (Sonata for Violin and Organ)*, op. 166, Rheinberger; *O.K. Chorale (Trot Suite, S.212)*, P.D.Q. Bach; *Sonata No. 1*, op. 65, Mendelssohn; *Variations on a Noël*, Dupré.

ROBERT A. SCHILLING, with Mark Gilgallon, baritone, North United Methodist Church, Indianapolis, IN, July 21: *Chaconne in F*, Purcell; *Allegro (Organ Concerto No. 10 in D)*, Handel; *Prelude and Fugue in e*, BWV 533, Bach; *The Musical Clocks*, Haydn; *Adagio, Fugue (Organ Sonata No. 2)*, Mendelssohn; *Prelude, Fugue and Variation in b*, Franck; *The Lost Chord*, Sullivan; *Four Variations on Come Down, O Love Divine*, Bender; *Insektarium*, Willscher; *Variations on The Star-Spangled Banner*, Buck.

SISTER M. ARNOLD STAUDT, OSF, with Sister Marie Therese Kalb, OSF, violin, Sinsinawa Mound, Sinsinawa, WI, July 29: *Presto (Organ Concerto No. 5)*, op. 4, *Allegro (Organ Concerto No. 4)*, op. 4, Handel; *Soul, Adorn Thyself with Gladness, Lo, How a Rose E'er Blooming, O World, I Now Must Leave Thee*, op. 122, Brahms; *Fugue in G*, BWV 577, Bach; *Wondrous Love*, Barber; *Adagio (Sonata No. 1)*, *Allegro maestoso (Sonata No. 2)*, *Andante tranquillo (Sonata No. 3)*, Mendelssohn; *My Heart Is Filled with Longing* (op. 122, nos. 9 and 10), Brahms; *Toccata in F (Symphony No. 5)*, op. 42, Widor.

GABRIELLE TESSIER, St. James United Church, Montreal, QC, Canada, July 21: *Prière du Christ montant vers son Père (L'Ascension)*, Messiaen; *Suite Gothique*, Boëllmann; *Choral Dorian*, JA 67, Alain; *Toccata et ricercar en do mineur*, Pachelbel; *Variations sur C'est la belle François*, Le Buis; *Lamento*, *Toccata (Suite pour orgue)*, Bédard.

STEPHEN THARP, Stiftskirche, Cappenberg, Germany, July 19: *Praeludium G Dur*, Bruhns; *Variationen über Laßt uns das Kindelein wiegen*, Murschauer; *O Lamm Gottes, unschuldig*, BWV 618, *Da Jesus an dem Kreuze stund*, BWV 621, *Allein Gott, in der Höh' sei Ehr'*, BWV 664, *Praeludium und Fuge Es-Dur*, BWV 552, Bach; *Rorate Coeli, Domine Jesu, Attende Domine (Zwölf Choralvorspielen)*, Demessieux; *Toccata and Fuga Sinfonia on B-A-C-H*, Newman.

JEFFREY VERKUILEN, St. John Nepomucene Catholic Church, Little Chute, WI, July 15: *Allegro maestoso e vivace (Sonata No. 4)*, Mendelssohn; *Ave Maria von Arcadelt*, Liszt; *Echo Fantasia I in Dorian Mode*, Sweelinck; *Choral No. 1*, Andriessen; *Scherzo*, Whitlock; *Distant Chimes*, Snow; *Improvisation on In Thee Is Gladness*, Burkhardt.

WESLEY R. WARREN, St. James United Church, Montreal, QC, Canada, June 23: *Prelude and Fugue in e*, Bruhns; *Partita on Ach wie nichtig, ach wie flüchtig*, Böhm; *Prélude et fugue en sol majeur*, BWV 541, Bach; *Variations on a Timeless Theme*, Fleming; *Te lucis ante terminum*, Lucis Creator optime, Placere Christe servulus (*Le Tombeau de Titelouze*, op. 38), Dupré.

PAUL MATTHEW WEBER, St. Mary's Roman Catholic Church, Menasha, WI, July 28: *Prelude and Fugue in g*, Brahms; *Fugue No. 5 in F (Six Fugues on the Name BACH)*, op. 60, Schumann; *Première Fantaisie*, JA 72, Alain; *Intermezzo (Symphony No. 6 in g)*, op. 42, no. 2, Widor.

AXEL WILBERG, St. James United Church, Montreal, QC, Canada, July 14: *Batalha 6. Tono*, Braga; *Prelude and Fugue in g*, BuxWV 149, *Nun bitten wir den Heiligen Geist*, BuxWV 208, Buxtehude; *Aria secunda*, Naus; *Finale (12 Miscellaneen)*, op. 174, Rheinberger; *Canzonetta (6 Trios)*, op. 47, Reger; *Elegy*, Thalben-Ball; *Two Preludes*, op. 105, Stanford.

DANY WISEMAN, St. James United Church, Montreal, QC, Canada, July 28: *Toccata in G*, BuxWV 164, *Toccata in G*, BuxWV 165, Buxtehude; *Sinfonia (Cantata 29)*, Bach, transcr. Dupré; *Concerto del Signor Meck*, Walther; *Flöte Konzert*, Rinck; *Andante tranquillo*, Con moto maestoso (*Sonata No. 3*, op. 65), Mendelssohn.

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**CD Recording, "In memoriam Mark Buxton (1961-1996)."** Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 post-paid; Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

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**The OHS Catalog** is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

## PUBLICATIONS/ RECORDINGS

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

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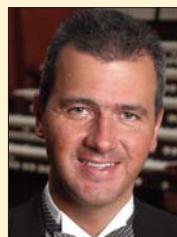
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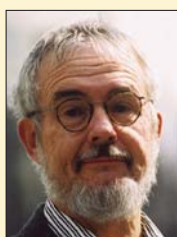
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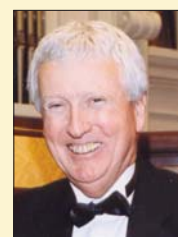
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