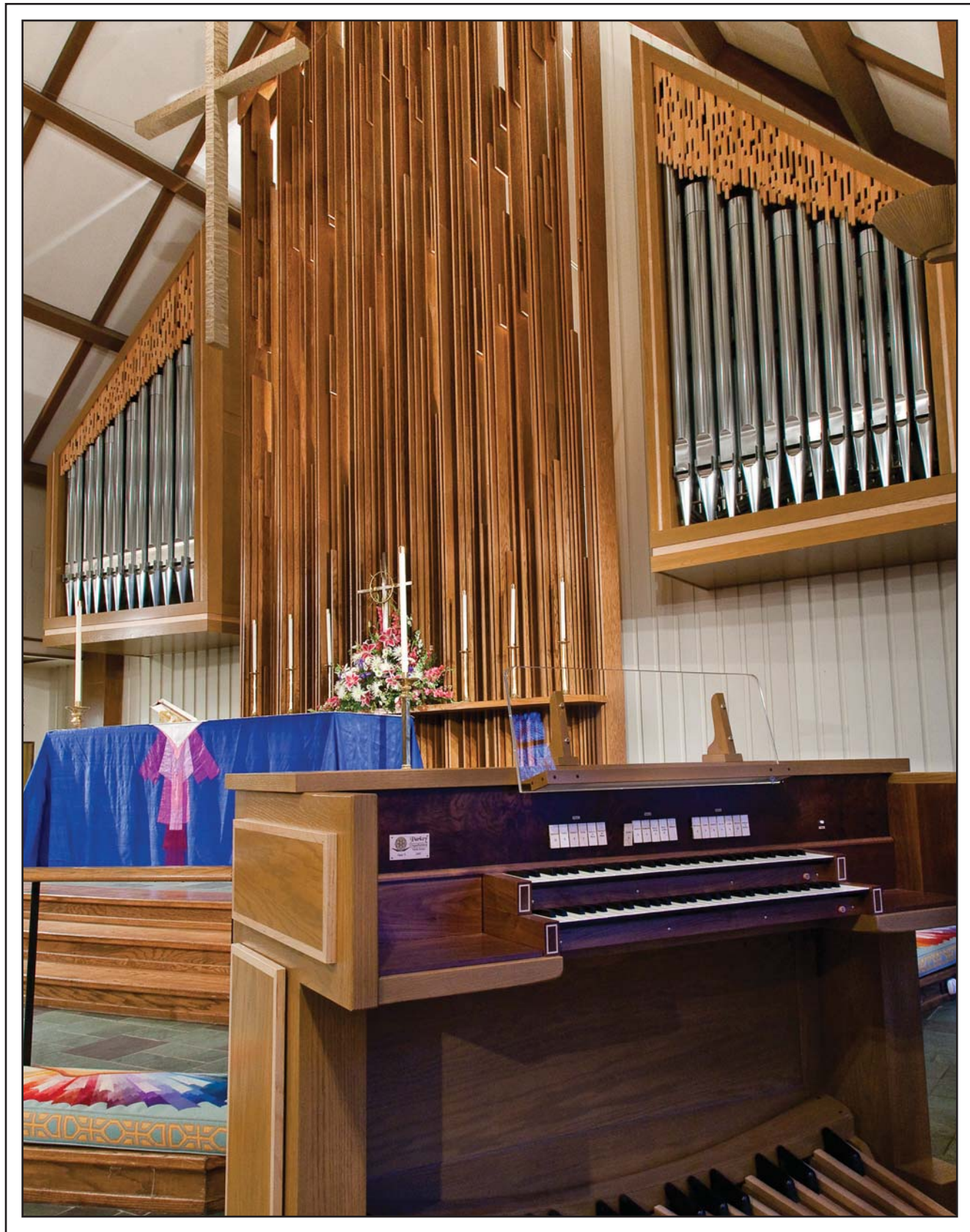


THE DIAPASON

FEBRUARY, 2009



Church of the Good Shepherd
Lookout Mountain, Tennessee
Chancel Organ
Cover feature on pages 26–27

Paul Jacobs

2008 Tucson AZ "Revolutionary in the organ world....Renowned for his passionate approach."

(*Arizona Daily Star*)

2008 Costa Mesa CA "A mad man display in this hyper-busy piece, all the while keeping the weaving lines and leaping figurations clear."

(with Pacific Symphony Orchestra, *The Orange County Register*)

2008 Sarasota FL "Likely the most exciting performer on the organ in the United States."
"A dazzling display of technique and daring, creating something close to rock concert frenzy in the otherwise mature audience." (*Herald Tribune*)

2008 Atlanta GA "Technical panache and deep understanding...boundless talent."

(*Atlanta Journal-Constitution*)

2008 Salem OR "A fresh performance style that has reinvigorated the American organ scene."

(*Salem Statesman Journal*)

2008 Philadelphia PA "An important, genteel revisionist of his instrument." "A master of color and smart dynamic choices."

(with the Philadelphia Orchestra, *The Philadelphia Inquirer*)

2008 Washington DC "One of the most important soloists in his field....One would have been happy to go back and hear it all again when Jacobs had finished." (*Washington Post*)

2008 Green Bay WI "Verbal charisma [but] at the organ, he is eloquent....three standing ovations." (*Green Bay Press Gazette*)

2008 Milwaukee WI "Considered one of the greatest players of the age." "A winning combination of technical fire, showmanship and musical sense." (*Milwaukee Journal Sentinel*)

Photo: Christina Wilton

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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

100th year

As THE DIAPASON continues in its 100th year, we will be including items from the past (see "Looking Back" on page 12 in this issue), and assembling materials for next December's 100th anniversary issue. If readers would be interested in submitting items for that issue, please contact me directly. We would also like to acknowledge our longest continuous subscribers; if you have a subscription going back 50 years or more, please drop me a note.

My "Editor's Notebook" column in the December 2008 issue may be in need of clarification. In it I noted the organ-building firms featured in the first issue of THE DIAPASON, December 1909, and mentioned that many have disappeared in the last century. I should have made clear that the list of firms also includes builders that continue to flourish after more than 100 years, including Austin, Odell and Schantz. We will also celebrate the oldest organbuilding firms in our 100th anniversary issue next December.

THE DIAPASON electronic newsletter

Last October, we launched our first electronic newsletter, *THE DIAPASON E-News*. This monthly newsletter, sent via e-mail to DIAPASON subscribers, is

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This is perhaps a good time for me to also promote our website. If you have not visited it recently, please do take a moment to see what's new (www.TheDiapason.com). In addition to current news items, the website includes a comprehensive calendar, classified ads (with photos), and an archive of news and features, along with the current issue, viewable as text only or as complete PDF files.

You will need your subscriber number to access most of the website and the newsletter. That is found on the mailing label of the print issue—the seven digits after "DPP". Call or e-mail me if you have any trouble logging on. And, you can forward the newsletter to a friend, in addition to requesting a sample print copy of THE DIAPASON to be sent to a friend or colleague. I welcome comments on the newsletter and website.

—Jerome Butera
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Letters to the Editor

Henri Mulet Byzantine speculations

When I opened the December issue of THE DIAPASON, I was thrilled to see an extended article on Henri Mulet. What a sensation!

Recently again in Paris, I took my family along the usual organist's pilgrimage through the Parisian churches. In St-Sulpice we investigated the obelisk and enjoyed the posted reading material on the wall about the rumors caused by a recent novel. Entering the Basilique Sacré-Coeur afterwards, a little Dan-Brownish feeling came up. To this unique edifice in Roman-Byzantine style, Henri Mulet had dedicated his ten-movement collection *Byzantine Sketches*. Would it be possible to find traces of connections of the movements with the basilica and its interior? Here are some speculations.

In 1870 war broke out between France and Germany, and Parisian citizens vowed to build a church consecrated to the Heart of Christ in penitence for committed sins. In their opinion, the misery of their country had more spiritual than political reasons. The cornerstone was laid in 1875 at the highest hill of Paris, in the quarter Montmartre. This mountain of martyrs is the site where Paris's first archbishop St. Denis is said to have been martyred around A.D. 250. In earlier times being a Druidic holy place, the hill has gained further importance through the foundation of the Societas Jesu (the Jesuits' order) by Ignatius Loyola. Since 1885, the place is respected as a location of perpetual worship. The church was completed in 1914, together with the detached bell tower with its 42,000-pound Savoyarde, one of the heaviest bells in the world. The breakout of World War I, however, prevented the church from the consecration, which finally took place only on October 16, 1919. Mulet's dedication "En mémoire de la Basilique du Sacré-Coeur de Montmartre 1914–1919" suggests that it refers to the period during which the edifice had to wait for its final destination. It was a surprise to read in the recent DIAPASON article on Mulet that the pieces were composed earlier, at a time no one would have had any idea about the five-year delay of the consecration.

Now entering the church: Where are the connections and mysteries? The ten titles read: *Nef* (nave) - *Vitrail* (stained-glass window) - *Rosace* (rosette) - *Chapelle des Morts* (chapel of the deceased) - *Campanile* (bell tower) - *Procession* (procession) - *Chant funèbre* (funeral song) - *Noël* (Christmas tune) - *In Paradisum* (towards paradise) - *Tu es petra et portae inferi non praevalerunt adversus te* (You are the rock and the gates of hell shall not prevail against you).

Nef, *Rosace*, and *Campanile* are self-explanatory. So seven titles remain. *Tu es petra* and St. Peter are no mystery,

as well. Besides the mere general fact of the erection of the church, one of the three chapels is dedicated to St. Peter. It is interesting to note that, in this chapel, one of the marble plates of donors bears the name of the Parisian parish St-Roch where Mulet was organist. We found St. Peter also present in the form of a statue placed in a niche in the back wall of the sanctuary, receiving frequent adorations. The movement *Procession* may have also a meaning beyond the common liturgical procedure before or after a mass. At its consecration, the church was titled a basilica. Besides being a architectural term, basilica can also stand for pilgrimage church. Still today, pilgrim processions are quite common in Catholic areas of Europe. In the center side apse opposite St. Peter, the paintings on the side walls depict essential moments of Christ's life, whereas the altarpiece in the center refers to the Nativity: Holy Mary with the child. Hence perhaps the movement *Noël. In Paradisum* could refer then to the depicted Ascension scene in the same chapel. These two movements could represent the first and last moments of Christ on earth.

Chant funèbre may refer to the men killed in action during World War I; maybe some of them have been laid out in a chapel before consecration. Asking church wardens about the location of the *Chapelle des Morts* I was surprised by the answer. They told me that there is no such chapel. Maybe in Mulet's time one of the chapels was used as a consecration chapel or Mulet refers with his movement *Chapelle des Morts* to the sanctuary in the large crypt.

Recent novel style of deciphering riddles remained for the movement *Vitrail*. The singular may or may not point to a specific window. Suppose that Mulet had a specific window in mind, the first choice would be one of significant size. The only windows that fall into this category are the two window ensembles opposite each other on the side walls in the main nave. One of them underlines the crucifixion with the epigraph ECCE LIGNUM CRUCIS (behold the wood of the cross), the other one the resurrection with CHRISTUS VINCIT (Christ triumphs [over death]). The movement *Vitrail* is composed in f-sharp minor. One can speculate further that it is the minor key with three "crosses," and the Bible mentions three crosses on Mount Olive. Maybe *Ecce lignum crucis* is then the window. It falls into the picture that the melody comes first harmonized, then entirely in canon form, with flowing sixteenths in the accompaniment. This reminds us of Simon of Cyrene who, after Jesus had carried the cross for some time alone, assisted him to make the burden lighter.

Michael Gailit
Vienna, Austria

Here & There

The Kotschmar Organ 2008–09 season at Merrill Auditorium in Portland's City Hall continues: February 8, Rob Richards, organist, with cartoonist; March 10, Gillian Weir; April 14, Ray Cornils, with DaPonte String Quartet; Bach Birthday Bash. For information: www.foko.org.

South Church, New Britain, Connecticut, continues its music series: February 8, Mendelssohn 200th birthday concert; March 15, Jane Parker-Smith; April 19, South Church Chamber Society and pianist David Westfall. For information: www.musicseries.org.

The Church of the Holy Trinity, New York City, continues its music series: February 10, Stephen Fraser; March 7, Cantori New York; 3/13 and 3/15, The New Amsterdam Singers; April 5, Can-

tori New York; 4/10, Fauré, *Requiem*. For information: www.holytrinity-nyc.org.

St. Peter in Chains Cathedral, Cincinnati, Ohio, continues its music series: February 15, Cathedral Choir and Orchestra; March 20, Choir of St. Thomas Church, New York City. For information: www.stpeterinchainscathedral.org.

Christ Church Grosse Pointe, Grosse Pointe Farms, Michigan, continues its series of Choral Evensong: February 15, March 1, 15, April 5, May 3, 17, and June 7. For information: www.christchurchgp.org.

First Presbyterian Church, Arlington Heights, Illinois, continues its music series: February 15, 24th annual Organ-Fest; March 15, Fauré, *Requiem*; April

19, music of John Rutter. For information: <www.fpcch.org>.

VocalEssence presents its annual "Witness" concert February 15 at the Ordway Center for the Performing Arts, St. Paul, Minnesota. The program will feature jazz legend Billy Taylor and his trio, along with the VocalEssence Chorus and Ensemble Singers and orchestra under the direction of Philip Brunelle. For information: <www.vocalescence.org>.

First United Methodist Church, Ocala, Florida, continues its music series: February 15, Jeannine Jordan, with media artist David Jordan, "From Sea to Shining Sea"; April 26, Maurice Clerc. For information: <www.fumcocala.org>.

Christ Church, Bradenton, Florida, continues its music series: February 15, pianist Robert Henry; 2/22, Mozart, *Missa brevis in C*; March 8, David Wilson, Baroque violin and Julane Rodgers, harpsichord, Biber, *Sonatas, Mysteries of the Rosary*. Lenten noon recitals take place on Thursdays at 12:15 pm: March 5, Carl Parks; 3/12, Cynthia Roberts-Greene; 3/19, Robert Edwards; 3/26, Don Baber; April 2, Virginia Koepkey. For information: <www.christchurchswfla.org>.

Fourth Presbyterian Church, Chicago, Illinois, continues its music series: February 20, David Schelat; April 14, Canterbury Cathedral Choir of Men and Boys; April 17, Arlene Moulder, with saxophone; May 3, Interfaith Peace Concert; 5/15, Johan Hermans; 5/22, Robert E. Woodworth; June 26, Joe Marchio. For information: <www.fourthchurch.org>.

Holy Trinity Lutheran Church, Akron, Ohio, continues its music series: February 20, Peter Sykes (Holst, *The Planets*); March 20, Johannes Unger; April 24, Barbara MacGregor, with the University of Akron Brass Choir. For information: 330/376-5154; <trinity.lutheran-church.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: February 21, The King's Singers; March 8, Choral Evensong for Lent; 3/29, Charles M. Kennedy; April 17, Alabama Boychoir and Alabama Girls Chorus; 4/24, A Broadway Cabaret; 4/26, Cathedral Choir with orchestra; May 15, Stephen G. Schaeffer, with Ambassador Brass Quintet. For information: <www.adventbirmingham.org>.

Westminster United Church, Winnipeg, Manitoba, Canada, continues its recital series: February 22, Rachel Laurin; April 26, Ken Cowan. For information: <www.westminsterchurchwinnipeg.ca>.

Aaron David Miller will play the third annual **Wesley M. Vos Memorial Organ Recital** on Friday, February 27, at 7:30 pm at First Congregational Church, Crystal Lake, Illinois. Wesley Vos had served as associate editor of *THE DIAPASON* 1967-2002. For information: 815/459-7664, 815/459-6010; <marieannvos@comcast.net>.

All Saints Church, Worcester, Massachusetts, continues its music series: March 1, Tamara Still; 3/8, Choral Evensong (Cathedral Choir of Men and Boys, Albany, NY); 3/15, Fred Jodry; 3/22, Michael Kaminski; 3/29, Peter Stoltzfus Berton; April 9, Good Friday Lessons & Carols; 4/18, Boston Gay Men's Chorus; 4/26, Choral Evensong. For information: <www.allsaintsw.org>.

North Shore Choral Society continues its 2008-09 series at the Parish Church of Saint Luke, Evanston, Illinois: March 1, "Music for the Soul"; May 31, "Ethereal Light." For information: <www.northshorechoral.org>.

The Presbyterian Church of Mount Kisco, New York, continues inaugural concerts of its von Beckerath pipe organ: March 8, Randall Atcheson; April 25, four finalists in the von Beckerath Young Organist Competition. For information: <www.pcmk.org>.

All Saints' Episcopal Church, Las Vegas, Nevada, continues its music series: March 8, Douglas Bruce, following Choral Evensong; 3/29, Fauré, *Requiem*. For information: <www.allsaintslv.com>.

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues its recital series on Sundays at 3:30 pm: March 8 and 15, Christoph Tietze; 3/22, David Phillips; 3/29, Garrett Collins; April 5, Latin American Chamber Music Society; 4/12, Angela Kraft Cross; 4/19, David Pickering; 4/26, Louis Perazza. For information: <www.stmarycathedralsf.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: March 15, J. S. Bach & Friends Birthday Bash, with members of the Santa Barbara AGO chapter; 3/29, Hymn Fest; April 26, Kirkin' o' Tartans; May 17, Duos with Kathleen & Tom Hacker & Friends. For information: <www.trinitysb.org>.

St. Patrick Church, Parnell, Michigan, announced the donation to the parish of an 1850 organ by Henry Erben. The original instrument of six stops (specification below) is augmented by an independent pedal unit of 16+8, added by Halbert Gober, who restored the organ. The blessing and dedication of the organ took place on January 24. The Basilica Choir of the University of Notre Dame sang prelude selections before the 5 pm Mass. At 7:30 pm, Craig Cramer of the University of Notre Dame played the dedication recital, including the premier of Joel Martinson's *Kingsfold Suite*, commissioned for the occasion.

- 8' Stop'd Diapason (bass: C-e)
- 8' Stop'd Diapason (treble: f-g''')
- 8' Open Diapason (treble: f-g''')
- 8' Bell Gamba (treble: f-g''')
- 8' Dulciano [sic] (treble: f-g''')
- 4' Principal
- 2' Fifteenth



Gail Archer

Gail Archer is celebrating the bicentennial of composer Felix Mendelssohn (1809-1847) with a five-concert, five-month long (January-May) series of recitals. The programs take place at several New York City locations. In addition to Mendelssohn's *Six Sonatas*, programming includes works by Fanny Mendelssohn, Robert and Clara Schumann, Johannes Brahms, and Max Reger.

The series began January 14 at Central Synagogue and continues: February 18, St. Paul's Chapel, Columbia University; March 11, Central Synagogue; April 1, Temple Emanu-El; May 20, Central Synagogue. For information: <www.gailarcher.com>.

Cameron Carpenter's first CD/DVD/SACD, "Revolutionary," released by Telarc International in September, has been nominated for a Grammy Award in the Best Instrumental Soloist Performance (without Orchestra) category. Recorded early in 2008 on the Marshall & Ogletree organ at Trinity Wall Street, it features an installation of two Thigpen Rotary Woofers for the reproduction of 32' (16 Hz) and 64' (8 Hz) pedal stops. Robert Woods was the producer, Robert Friedrich the engineer with the assistance of Bill McKinney and Chris Jennings, and Richard Torrence the coordinator of the project for Telarc, Trinity, and Thigpen.

Charles Callahan is featured on a new recording, *Cathedral Echoes*, on the Pro Organo label (CD 7232, \$17.98). Recorded on the Kilgen organ at the Ca-

► page 5



Eric Ruple, Kay Rockwood, and C. Ralph Mills (photo credit: Joseph Garland)

First United Methodist Church, Charlottesville, Virginia, celebrated the inaugural concert of its new Boston grand piano on October 19, 2008. Eric Ruple, head of the piano department at James Madison University, Harrisonburg, Virginia, played works by Bach, Beethoven,

Debussy, and Liszt. Mrs. Kay Rockwood, a patron and giver of seed money for the piano, was honored for her contributions. The project took over four years to reach its goal. C. Ralph Mills is minister of music at the church.



The Philadelphia Orchestra and Peter Richard Conte at the Wanamaker Organ (photo credit: Ev Sahrbeck)

Peter Richard Conte and Philadelphia's **Wanamaker Organ** joined forces with the Philadelphia Orchestra for a gala September 27 concert marking Macy's 150th anniversary. The concert was also the fall concert kick-off of the AGO's International Year of the Organ and featured the Joseph Jongen *Symphonic Concertante*, performed for the first time on the organ for which had been written in 1925. Rossen Milanov was the conductor; *Lord of the Rings* composer Howard Shore's *Fanfare* received its world premiere, and Dupré's *Cortège et Litanie*, Elgar's *Pomp and Circumstance*

No. 1, and the Bach/Stokowski *Tocatta and Fugue in D Minor* rounded out the program. The concert drew the attention of reviewers in many major East Coast newspapers. A professional recording was made, and the Philadelphia Orchestra is evaluating it for release. The debut of the Jongen at Wanamaker's had to wait 80 years because of 1920s delays in finishing the organ and Rodman Wanamaker's unexpected death in 1928. Reviews, further information and color photos may be found at the Friends of the Wanamaker Organ website: <www.wanamakerorgan.com>.

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Charles Callahan

thedral Basilica of St. Louis in St. Louis, Missouri, the program includes works by Pierné, Dethier, Byrd, Handel, Bach, Chopin, Lemmens, Salomé, Dubois, Guilmant, Lemaigre, Gounod, Karg-El-

ert, Rheinberger, Thayer, Coke-Jephcott, Callahan, and Faulkes. For information: <www.zarex.com>.

German label ARTS has released the CD entitled *J. S. Bach, Harpsichord Concertos*, performed by **Francesco Cera** (harpsichord) and I Barocchisti, directed by Diego Fasolis. Recorded in the studios of the Swiss Radio, Lugano, the program includes four of Bach's harpsichord concertos: *Concerto in D minor*, BWV 1052; *Concerto in E Major*, BWV 1053; *Concerto in F minor*, BWV 1056; and the *Concerto in D Major*, BWV 1054. The recording launches Cera's new collaboration with ARTS. The series will soon feature Bach's *French Suites* and the *Italian Concerto*, recently recorded by Cera. For information: <www.francescocera.it>.

Stuart Forster is featured on a new recording, *Symphonic Quest*, on the Pro Organo label (CD 7228). Recorded on the Schoenstein organ at First-Plymouth Congregational Church, Lincoln,



Stuart Forster

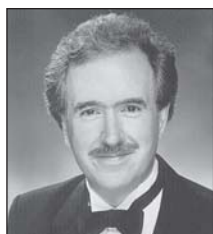
Nebraska, the program includes new organ transcriptions by Forster, including a new solo organ transcription of "Jupiter" from Gustav Holst's *The Planets*, along with works by Vaughan Williams, Boëly, Daquin, Bossi, Widor, S. S. Wes-

ley, Beethoven, Vierne, Gerre Hancock, and Christopher Luke. For information: <www.zarex.com>.

Joseph Galema is featured on a new recording with the Denver Brass, Lowell Graham, conductor, entitled *From Age to Age*, on the Klavier label. Recorded in Hamilton Hall at the Newman Center for the Performing Arts in Denver, Colorado (Karl Schuke organ, 41 stops, 56 ranks), the program includes works by Bliss, Hazell, Tournemire, Ellerby, Koechlin, Elgar, Castérède, and Litaize. For information: <www.klavier-records.com>.

Calvert Johnson is featured on a new recording, *Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ*, on the Albany Records label (TROY 1049). Recorded on the Rosales organ at St. Bartholomew's Episcopal Church, Atlanta, and a Duprée French double harpsichord, the program includes works by Makiko Asaoka, Isaac Nagao, Asako Hirabayashi, Pei-lun Vicky Chang, Chan Ka Nin, Wang An-Ming, Toru Takemitsu,

Concert Artist Cooperative



Colin Andrews
*Organist/Lecturer/
Recording Artist*

Lecturer, Organ Performance & Sacred Music Studies
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Greenville, North Carolina



Cristina Garcia Banegas
Organist/Harpsichordist/Conductor

Organ Faculty and Chair
University of the Republic
Conductor, De Profundis
Vocal/Instrumental Ensemble
Director, International Organ Festival
Montevideo, Uruguay



Emanuele Cardi
*Organist/Lecturer/
Recording Artist*

Organ and Soprano with
Polina Balva (St. Petersburg)
Titular Organist
St. Maria della Speranza
Battipaglia, Italy



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Cauchefér-Choplin**
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William Kuhlman
Organist

Professor of Music Emeritus
Luther College
Decorah, Iowa



Tong-Soon Kwak
Organist

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Karen Tanaka, and Reiko Arima. For information: <www.albanyrecords.com>.



Marek Kudlicki

Polish concert organist and conductor **Marek Kudlicki** will make his 40th North American tour in March. His six organ recitals will take place in Iowa, Connecticut, New York and Florida. He will also give a lecture on Polish historic organs (with photographs and recordings of numerous instruments) at the University of Northern Iowa in Cedar Falls. In 2008, besides serving for three months as director of music at St. Paul's Catholic Church in Jacksonville, Florida (planning a new organ and developing a concert series), and two U.S. concert tours in May and November, Kudlicki gave recitals in Poland, Norway, Sweden, Denmark and Germany. For information: <www.kudlicki.at/concert-organist/index.html>.

William Neil is featured on a new recording, *Amazing Grace—Hymns of Faith & Praise*, on the MSR Classics label (two-CD set, MS1183). Recorded on the Aeolian-Skinner organ at National Presbyterian Church, Washington, DC, the program includes arrangements of 60 well-known hymns. This CD is part of a Hymnset of three CDs, which also includes *Noel: 25 Hymns of Christmas* and *He Is Risen: Favorite Hymns of the Easter*

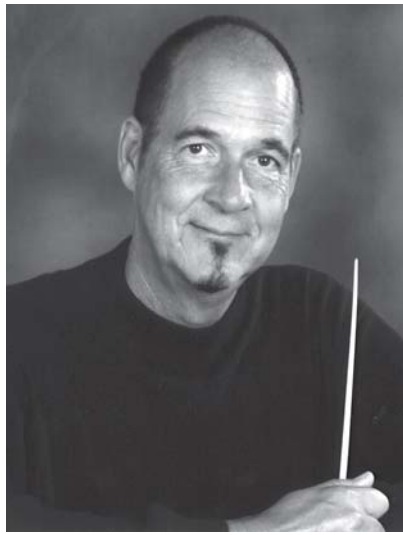


William Neil

Season. All three are separately available from MSR Classics (www.msrd.com), Amazon (www.amazon.com), the Organ Historical Society (www.organsociety.org), and NPC (www.nationalpres.org/moehrle_bookstore.php).

Leon Nelson retired from full-time church music July 1, 2008. For the last 14 years, he was director of music at First Presbyterian Church, Arlington Heights, Illinois. There he directed the 70-voice Chancel Choir, organized a concert series, and developed a Men's Chorus and a Chamber Singers ensemble. He initiated the "Wednesdays at Noon" recital series, hosting guest organists from the area, now in its fourth season. The two identical Christmas concerts featured the adult choirs and 35-piece professional orchestra.

Nelson's final Sunday, June 22, was billed as "Choir Sunday," with both the Chancel Choir and Chamber Singers singing several anthems, along with the church brass ensemble, organ and string ensemble assisting. He wrote a special anthem, *Heaven's Gates*, dedicated to the choirs. A reception was held following the second service, where a monetary gift was presented, as well as the addition of a new stop to the 45-rank Schantz pipe organ in his honor—a Vox Humana 8'.



Leon Nelson

Nelson held a similar post at First Presbyterian Church in Deerfield, Illinois, for 23 years prior to coming to Arlington Heights. There he maintained a large music program and developed a concert series, as well as an annual organ competition that attracted young organists from all over the United States.

Beginning as Sunday School pianist at age 9, and then church organist at age 12, in his home church, Baudette Covenant, in Baudette, Minnesota, Nelson has been playing in church practically every Sunday for 57 years! He continues part time at North Park University in Chicago, where he serves as university organist, director of the Women's Chorale, and adjunct professor of music. He has served the university since 1985. He continues to write music for choir and organ; his first piece, *A Trumpet Fancy*, was published by Hope Publishing Company in spring 2008. Leon Nelson has been a contributor to THE DIAPASON for many years and presently writes reviews of new handbell music.

the Korea National University of Arts, the program includes works by Buxtehude, Bach, Krebs, Mozart, and Mendelssohn. For information: <www.gothic-catalog.com>.



Eric Plutz

Eric Plutz is featured on a new recording, *Carnival*, on the Pro Organo label (CD 7227, \$17.98). Recorded on the Aeolian-Skinner/Mander organ at Princeton University Chapel, the program includes transcriptions of works by Glinka, Wagner, Dvorák, Massenet, Khachaturian, Mascagni, Smetana, and Saint-Saëns. For information: <www.zarex.com>.



Iain Quinn

Iain Quinn will be a featured composer at the John Armitage Memorial Concerts, held at St. Bride's Fleet Street, London (March 19, 7:30 pm, UK premiere) and Manchester Cathedral (March 20, 7:30 pm), where his *Toccata on Victimae Paschali Laudes* for organ will be performed by **Daniel Cook**. The piece is shortly to be published by GIA Publications, Chicago.

Quinn also recently served as the editor of the previously unpublished *Prelude and Fugue in B minor* (for organ) of Samuel Barber, which is to be published by G. Schirmer, New York this year. He is cur-

► page 8



Ja kyung Oh

Ja kyung Oh is featured on a new recording on the Loft label (LRCD-1101). Recorded on the Yoyota-GOArt organ at



Lynn Trapp, Samuel Adler, and William Schrickel

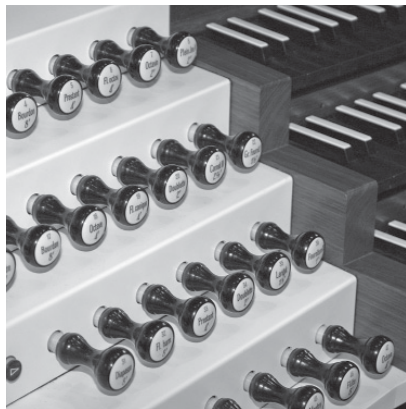
Lux Perpetua by **Samuel Adler** was performed by organist **Lynn Trapp** (director of worship/music, organist, St. Olaf Church, Minneapolis) and the Metropolitan Symphony Orchestra (William

Schrickel, conductor) as part of a concert series program at St. Olaf on November 23. Mr. Adler led a workshop for composers at both St. Olaf Church and the University of Minnesota.

CALL FOR ENTRIES

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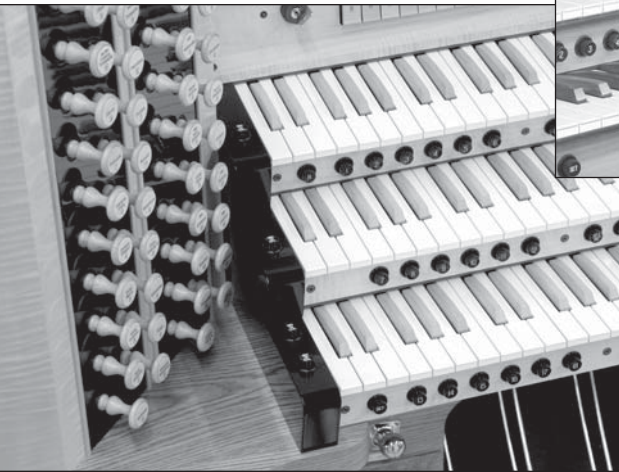
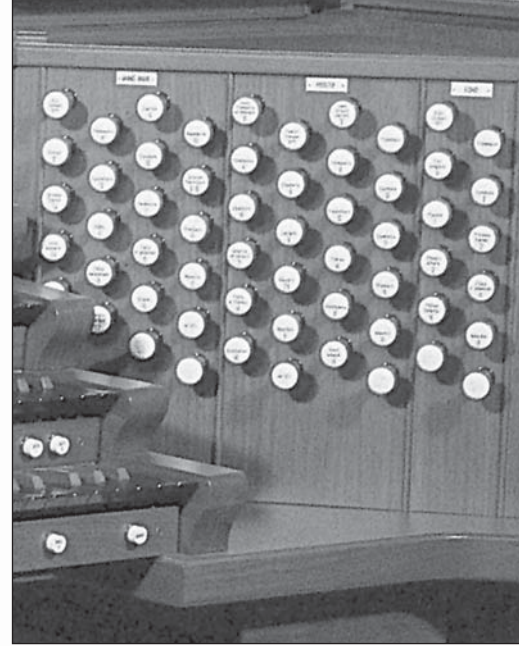
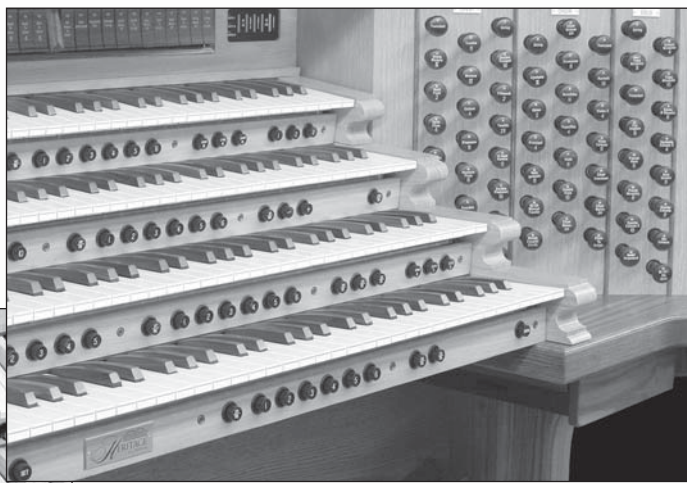
The four finalists will be invited to perform in a juried concert scheduled for April 25, 2009 on the magnificent new 41 stop von Beckerath organ at the Presbyterian Church of Mount Kisco in Mount Kisco, New York.

CALL FOR ENTRIES: Repertoire requirements and entry details are available upon request.

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www.allenorgan.com/organoftheweek/go (for example)

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

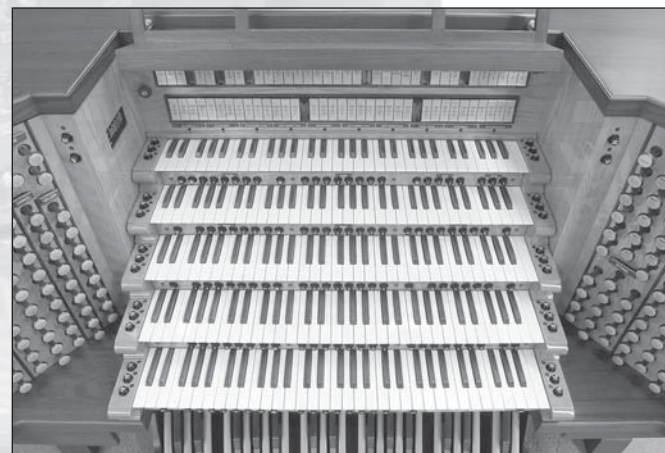
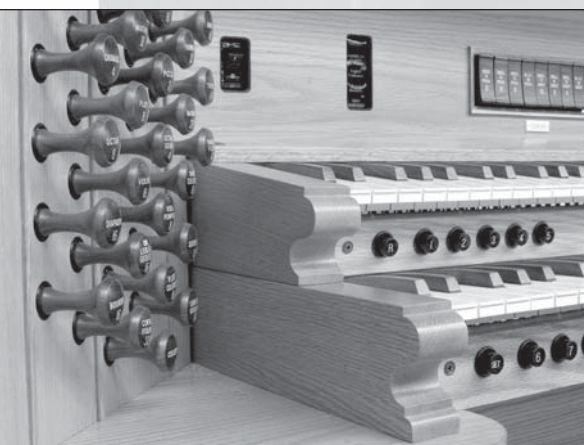
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rently composing a commissioned *Missa Brevis* for St. Luke in the Fields, New York City. In 2009 several of his recent choral works will be published by Encore Publications and GIA Publications.

Robert Sirota's new hymn *The New Jerusalem* was premiered at a service of rededication at the Cathedral of St. John the Divine on November 30. The cathedral celebrated the reopening of the entire length of the cathedral after fire damaged much of the north transept in 2001. A setting of text from the Book of Revelation of St. John the Divine, *The New Jerusalem* is a hymn for organ, brass, and congregation. The text was adapted by Dr. Sirota's wife, The Reverend Canon Victoria R. Sirota, Cathedral Pastor and Vicar of the Congregation of St. Saviour at the Cathedral.

The New Jerusalem was performed by Bruce Neswick, director of Cathedral Music; Tim Brumfield, cathedral organist; brass quintet; and the Cathedral Choir of Girls, Boys and Adults. The premiere was the first time that the cathedral's organ, built in 1911 by Ernest M. Skinner and enlarged and rebuilt in 1954 by G. Donald Harrison of the Aeolian-Skinner Organ Company, was played since the fire in 2001. It was restored by Quimby Pipe Organs, Inc.



Tom Trenney

Karen McFarlane Artists announces the addition of **Tom Trenney** to its roster of concert organists. A widely respected recitalist, improviser, and 2006 winner of the American Guild of Organists Competition in Organ Improvisation, Tom Trenney has performed across the United States at many prestigious venues, including Benaroya Hall (Seattle), Ocean Grove Auditorium (New Jersey), Portland Municipal Auditorium (Maine), Spreckels Organ Pavilion (San Diego), Schermerhorn Symphony Center (Nashville), and the Kimmel Center (Philadelphia). He has also been a featured performer at regional and national conventions of the American Guild of Organists, the Organ Historical Society, and the Presbyterian Association of Musicians. His performances are known for their diversity in repertoire and often feature large-scale improvisations on submitted themes, poetry or artwork. He is also known for his silent film accompaniments, hymn festivals, choral and organ workshops, and master classes.

Trenney holds a Master of Music degree in organ performance and a Master of Music degree in choral conducting from the Eastman School of Music. His Bachelor of Music degree is from the Cleveland Institute of Music. His primary organ teachers were Anne Wilson, Todd Wilson, and David Higgs.

Trenney currently serves as director of music ministries and organist at First Presbyterian Church in Birmingham, Michigan, where he directs five choirs and "Many Voices . . . One Song," an extensive music outreach program. He also teaches organ at Oakland University in Rochester, Michigan, where he serves as an adjunct faculty member. Trenney has commercially released recordings available on the Raven and Pro Organo labels. For information: <www.concertorganists.com>.



Nancy Henson

Joe Utterback has written an organ solo, *When in Our Music God Is Glorified*, subtitled "Prelude on ENGELBERG," commissioned by organist **Nancy Henson** to acknowledge 63 years of service as a church organist, and to celebrate 40 years as organist at Austin Avenue United Methodist Church in Waco, Texas. The premiere will take place at an honorary concert May 17 at Austin Avenue UMC for Henson's 80th birthday. She chose the tune "because to me, it exemplifies what I want my playing to do—glorify God."

Nancy Henson began organ study with Henry Whipple in Montgomery, Alabama, circa 1946. She then studied with Arnold Blackburn at Oberlin Conservatory and did graduate work with Robert Markham at Baylor University. She has served as organist at Trinity Presbyterian Church, Montgomery, Alabama; Central Baptist Church, New Orleans, Louisiana; and First Baptist, Seventh & James Baptist, Lake Shore Baptist, Central Christian, and Columbus Avenue Baptist churches in Waco, before her long tenure at Austin Avenue UMC.

The new composition is a set of variations exploring the tonal resources of the church's 69-rank Casavant Frères, Opus 2307, including the Swell Trompette, the warm strings, flutes, cornet, Royal Trumpet, and zimbelstern, added in 1989 on Henson's 20th anniversary at Austin Avenue. The work is available from Jazzmuze, Inc. after May 17. For information: 732/747-5227; <www.jazzmuze.com>.

Nunc Dimittis

Betty Jean Taylor Bartholomew died October 11, 2008, at the age of 84 in Eugene, Oregon. Born in Eugene on December 10, 1923, she had a career as a piano and organ recitalist and church musician in five states before returning to Oregon in 1990, where she was music director-organist at the Episcopal Church of the Resurrection. She established the Leadership Program for Church Musicians in the Diocese of Oregon, and presented workshops at AGO conventions and for the American Choral Directors Association, the Association of Anglican Musicians, and at diocesan conferences. Ms. Bartholomew was dean of the Seattle and Eugene AGO chapters and served as a regional and national councillor. She also held positions on the AGO special projects advisory board, the national convention committee, and the professional concerns committee.

Bartholomew was the recipient of the Bishop's Cross of the Episcopal Diocese of Olympia in 1991, and in recognition of her achievements and service to the AGO for more than 50 years, she received the Edward A. Hansen Award during the 2004 national convention in Los Angeles. She is survived by five children and five grandchildren.

Margaret E. Brakel died July 17, 2008, at age 85 in Reading, Pennsylvania. Born in Marshall, Minnesota, in 1923, she earned a bachelor's degree in music from the University of Minnesota and a master's in organ performance from the University of Oregon-Eugene. She served as organist at First Congregational Church, Eugene, before moving to Pennsylvania in 1965. Brakel served as organist for West Chester United Methodist Church, West Chester, Pennsylvania, for 37 years until her retirement in 2002. During her years there, she continued organ studies with Harry Wilkinson and Vernon deTar. She is survived by a son, daughter, sister, brother, and three grandchildren.

N. Frederick Cool, long-time organ builder, died December 27 in Pauls Valley, Oklahoma, at the age of 80. He was born June 1, 1928, in Independence, Missouri, where a memorial service was held at the Stone Church, the same building where, as a small boy, he fell in love with the church and the church's Pilcher organ. He married Beryl Romaine Lafferty in 1949 while at Graceland College in Lamoni, Iowa. They had seven children over the next eleven years, all of whom worked at one time for the organ building firm that he founded in 1953, Temple Organ Company.

Starting in Independence, the company was moved to Lamoni in 1958 and then to Burlington, Iowa in 1966, where six organs were built. The company was moved to St. Joseph, Missouri in 1975, where it has been ever since, now under the direction of oldest son David.

Early in his career, having apprenticed with the late Charles McManis, Cool eschewed the style of organ build-

ing prevalent in this country during the 1950s, opting for the more classical approach. Obtaining a contract for a large rebuild in the Episcopal church, then a cathedral, in Quincy, Illinois, he secured the consultation help of Robert Noehren and designed a 51-rank organ in 1955. It had, before being destroyed with the church in a recent lightning strike, 23 ranks of mixtures and seven reeds, including a horizontal trumpet.

Before his retirement in 1999, Cool had built 150 organs, including several digital instruments in conjunction with Classic Organ Works of Ontario, Canada, after he could no longer do intricate voicing work due to the onset of Parkinson's disease. The company continues to operate in St. Joseph, based on the tonal concepts of a balanced organ, with the legacy of N. Frederick Cool's determination to build church organs suitable for edification and musical uplift in divine worship.

—David Cool

Carol A. Griffin died September 14, 2008, at age 76 in San Jose, California. Born in French Camp, California, she majored in organ at San Jose State University. She was a church organist for 59 years, serving in various churches in the Bay Area, including First Christian Church, San Jose; Willow Vale Community Church, and Trinity Presbyterian Church. A member of the San Jose AGO chapter, Griffin earned the Colleague certificate in 1981. She was also a member of the Music Teachers Association of California and for 41 years held various offices for MTAC, including president and vice-president. She is survived by her husband Bill, a son, a daughter, six grandchildren, and four great-grandchildren.

Alfred John Neumann died October 13, 2008, at age 79. Born in Brooklyn, New York, in 1928, he earned a bachelor's degree from Davidson College in North Carolina, and a master's from the University of Michigan. From 1958-94 he was organist-choir director at Christ Congregational Church, Silver Spring, Maryland, during which time he took the choir on 20 singing tours in the U.S., Canada, Hawaii, and Europe. Under his leadership, the choir premiered two of his sacred operas on NBC-TV in Washington, DC. During his tenure at Christ Church, Neumann produced and directed many musical works, and the choir recorded two commercial LPs on the Crest label. In 1976, he was coordinator and music director of the national convention of the United Church of Christ. During the summer months, he served as assistant to the director of the Brevard Music Center in North Carolina.

Wesley T. Selby, Jr. died July 3, 2008, at age 80. He was raised in Salisbury, Maryland and enlisted in the Army in 1946. He earned a bachelor's degree in composition from the University of New Mexico and a master's degree from the University of Colorado, where he studied with Everett Jay Hilty. He served two tenures each at the Cathedral of St. John and St. Paul Lutheran Church in Albu-

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querque, and was organist-choirmaster at the Church of St. Michael and All Angels. For four years he was minister of music at Montview Presbyterian Church in Denver, and he taught at the University of Colorado in Boulder. As professor of organ at the University of New Mexico, he taught organ, music theory, composition, and conducting. He directed the installation of the Holtkamp organ in Keller Hall and the Wicks organ in the Alumni Memorial Chapel. He served as dean of the Albuquerque AGO chapter, was coordinator for two regional conventions, and served as state chairman for New Mexico. He built a harpsichord, which he donated to UNM, and a small practice pipe organ for his home.

Here & There

Bärenreiter announces the release of *Alexandre Guilman: Selected Organ Works, Vol. VI* (BA 9253, €39.95). Edited by Wolf Kalipp in collaboration with Hans-Uwe Hielscher, the volume includes concertante and character pieces. For information: <www.baerenreiter.com>.

Frederick Hohman announced that **MyPipes.Org** is now a free site, offering a limited number of high-quality MP3s of pipe organ music. The URL <http://www.mypipes.org> now automatically redirects a visitor to the MyPipes page at <www.zarex.com>. From there one can listen to high quality organ MP3s, which change monthly, on or about the first day of each month. At first only a few tracks will be posted monthly. This material is being drawn from Hohman's personal archives of organ recordings. Eventually, the site will include a number of tracks monthly from a variety of organists, including a few tracks from Pro Organo CD productions that were not actually included in the CD releases.

The Royal School of Church Music has announced the release of *Voice for Life Songbook 2*, a photocopiable volume of 40 sacred and inspirational songs. Like its predecessor published in 2006, the volume supports the RSCM's Voice for Life program. It includes warm-up songs and rounds, and a wide range of pieces varying in musical style from plainsong and early music to gospel, folk and jazz. Many arrangements are flexible, allowing for performance by upper or mixed voice choirs. Because the pieces are photocopiable, each choir only needs to purchase one copy of the book.

Composers represented include Christopher Norton, Ken Burton, Mike Brewer, Bazil Meade, Geoff Weaver and David Ogden. Traditional works by Byrd, Mozart and Victoria have been included, as well as Pergolesi's two-part *Stabat Mater*, and also music from around the world, such as the freedom song *Siyahamba* from South Africa. The publication includes photocopiable vocal parts, piano accompaniments and demonstration recordings, along with guidance on running a choir, training notes on each

piece, and advice on warm-ups. For more information, including a sample booklet, visit: <www.rsem.com/publications/new.php#VFL2>.

The Organ Historical Society has released a new four-CD set, *Historic Organs of Buffalo*. The recording features five hours of highlights from the 2004 OHS convention in Buffalo, New York: more than 30 pipe organs spanning 150 years of American organbuilding; organs by Schlicker, Garret House, Wurlitzer, Skinner, Aeolian-Skinner, Möller, Kimball, Hook & Hastings, Felgemaker, Barckhoff, Votteler-Holtkamp-Sparling, Noehren, Johnson & Son, Hutchings, Hinners & Albertsen, Hall & Labagh. Performers include Tom Trenney, Gail Archer, Stephen Schnurr, Andrew Scanlon, Frederick Teardo, Bruce Stevens, Justin Hartz, Thomas Murray, Peter Stoltzfus, Felix Hell, Lorenz Maycher, James Bigham, Will Headlee, Stephen Roberts, Ken Cowan, Donald Fellows, Rhonda Sider Edgington, Tim Socha, J. R. Daniels, Jason Alden, Randy Bourne, Scott Foppiano, David Bond, Frederick Swann, James Hammann, Derek Nickels, MaryAnn Crugher Balduf, David Blazer, Mark W. DiGiampaolo, and Scott Huntington. OHS-04, \$31.95 (members), \$34.95 (non-members). For information: <www.ohscatalog.org>.

Austin Organs, Inc. recently completed the rebuild and enhancement of Austin op. 2442 from 1965 at Highland Presbyterian Church, Louisville, Kentucky. The project included complete re-acting, installation of a solid-state multiplex control system, tonal restructuring and additions, and a new three-manual drawknob console.

Austin recently received the contract to complete the renovation and enlargement of op. 2048 at St. Clement Church, Honolulu. The first part of the project was completed in spring 2008. The second phase will comprise a new console and tonal additions, including an exposed Great division.

The organ project for the Church of St. Edward, Bloomington, Minnesota (Austin op. 2649), is scheduled for installation in summer 2009. Wind pressures are being raised, the existing Trumpet is being revoiced, and a new Choir division and a Trompette en Chamade will be added. For information: <www.austinorgans.com>.

Dobson Pipe Organ Builders, Ltd. is completing the installation of op. 87 (IV/95) for Highland Park United Methodist Church, Dallas, Texas. Op. 86 (III/27) for the chapel of Westminster Presbyterian Church, Minneapolis, Minnesota, was dedicated in May 2008. New contracts include Op. 89 (III/56) for the University of Tampa (Florida), scheduled for completion in 2010.

St. Thomas Church, New York City, has engaged Dobson to design and build a new instrument to replace the existing Arents Memorial Organ (Skinner 1913, Aeolian-Skinner 1956, Gilbert Adams 1969, Mann and Trupiano 1982). Preliminary plans anticipate the new organ

will be in place by 2013, the centenary of the parish's landmark building by Cram, Goodhue & Ferguson. For information: <www.dobsonorgan.com>.



Diane Bish Signature Series DB80Q at Blessed Kateri Tekakwitha Church, LaGrangeville, New York

Allen Organs has installed a Diane Bish Signature Series DB80Q in Blessed Kateri Tekakwitha Roman Catholic Church, LaGrangeville, New York. Diane Bish performed the dedication concert November 9, 2008. The new church was dedicated on November 23, with over 1,000 people in attendance.

The DB80Q features many custom stops, including a Pontifical Trumpet speaking from the rear gallery at 16-8-4 foot pitches and a North German Baroque Arp Schnitger stoplist. The organ includes three audio systems, each installed in different parts of the sanctuary. Peter Krauss, the church's organist, attended both Juilliard and Oberlin. For information: <www.allenorgan.com>.



Lloyd Robbins



Duane Kuhn

Rodgers Instruments president Lloyd Robbins will retire at the end of 2008, and vice president for sales and marketing Duane Kuhn has accepted appointment as executive vice president with responsibility for the company's day-to-day operations. Ikutaro Kakehashi, founder and special consultant of the Roland Corporation, who serves as Rodgers chairman, will assume the role

of president upon Robbins's retirement.

Kuhn joined Rodgers in 2004 after serving in executive roles at Baldwin Piano and Organ Company and its Wurlitzer Division, and as president of Church Organ Systems. During his tenure at Rodgers, he has been influential in expanding the Trillium Masterpiece Series of customizable organs and strengthening support for Rodgers' international network of dealers and distributors. For information: <www.rodgersinstruments.com>.

Corrections & clarifications

There was an error in Diana L. Akers's article, "The University of Michigan's 29th International Organ and Church Music Institute" (December 2008). The article stated that Gordon Atkinson had been commissioned by Marilyn Mason to write *Celebration*, which appears on a CD by Marijim Thoene. In fact, Dr. Thoene commissioned Gordon Atkinson to compose *Adoro te*, and it appears on her CD, *Mystics and Spirits*, recorded at St. Joseph's Abbey, St. Benedict, Louisiana.

The announcement of Godwin Sadoh's new book, *Samuel Akpabot: The Odyssey of a Nigerian Composer-Ethnomusicologist*, in the December issue of THE DIAPASON, erroneously stated that Mr. Akpabot had attended King's College in the UK. In fact, he attended a colonial high school in Lagos, Nigeria, called "King's College."

Looking Back

10 years ago in the February 1999 issue of THE DIAPASON

Donald Broome honored for 20 years as total director, Austin Organs, Inc.

Amy Johansen appointed university organist, University of Sydney, Australia
James Mellichamp appointed Dean, School of Arts and Sciences, Piedmont College

Gillian Weir presented with silver medal by Swedish Albert Schweitzer Association

Reports on University of Michigan Historic Organ Tour 38 and 43rd annual OHS convention

New organs: Letourneau Opus 55, First Baptist Church, Kalamazoo, MI

25 years ago, February 1984

Sandra Soderlund appointed to Dominican College, San Rafael, CA

Phillip Steinhaus joins Artist Recitals talent agency

Articles by Susan Ferré (Respighi) and Randall Sterre (Phenomenological Approach to Music in Worship)

New organs: Bedient, Bozeman, Brunzema, Hendrickson, Lewis & Hitchcock

50 years ago, February 1959

News of Pierre Cochereau, Catharine Crozier, Richard Ellsasser, Virgil Fox, Finn Videre

Organs by Aeolian-Skinner, Austin, Casavant, Hillgreen-Lane, Holtkamp, Möller, Reuter, Tamburini, Tellers, Wicks

75 years ago, January 1934

News of Paul Ambrose, Charles Clemens, E. Harold Geer, Ralph Kinder, Charlotte Lockwood, Charles Seibert Losh, Frederick Maxson, George William Volkel

Organs by Aeolian-Skinner, Austin, Frazee, Hillgreen-Lane, Hinners, Kilgen, Kimball, Louis Luberoff, Möller, Pilcher, Reuter

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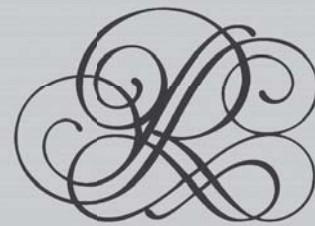
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- Is the digital organ builder's technology based on substantial experience with building real pipe organs?
- Can the organ be updated affordably to meet our needs in the future?
- Will the company be around in the future when we need them?

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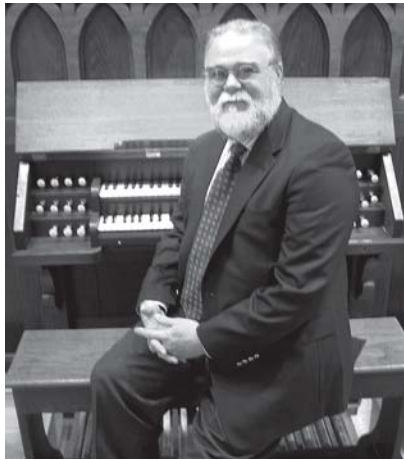
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In the wind . . .

by John Bishop



John Bishop

What's in a name?

or,
Say what you mean.

JULIET:

O Romeo, Romeo! Wherefore art thou, Romeo?
Deny thy father, and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO [Aside]:

Shall I hear more, or shall I speak at this?

JULIET:

'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? It is not hand, not foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.¹

This might be one of the most recognizable moments in all of Shakespeare's plays. What childhood is without some recognition of Romeo's wherefores? And how many times has the sweet-smelling rose been misquoted?

I spend a lot of time writing. Each month I spend most of a day writing this column. Before I start, I've settled on a subject and have rattled it around between my ears for several days. In my work with the Organ Clearing House, I spend considerable time writing to describe the scope, details, and terms of proposed projects. The committee of a church might ask me to write up a description—I wonder how many committee members realize that the exercise might take a couple days of desk time.

Because I spend so much time working with words, I'm sensitive to (often annoyed by) their misuse—especially when that misuse finds its way into what might be called the official lexicon. Here's an example. The word *anniversary* is defined as “an annual

event.” (I'm taking all my definitions of English words from the *American Heritage Dictionary* published by Houghton Mifflin Company in 2000.) By extension, *annual* is synonymous with *yearly*. So when I first heard someone refer to the “five-year-anniversary” of something, I thought it sounded funny. Considering the root meanings of those words, isn't that something like saying “five-year-year?” I think it's correct to say *fifth anniversary*. It's clear, concise, and it's not redundant. But I guess I'll lose that battle. Even commentators on National Public Radio routinely get this wrong—according to them we've just had the *sixty-seven-year-anniversary* of the attack at Pearl Harbor. (If you agree with me about this, help me start a revolution.)

Any specialized field has its own language. My brother is a scientist and university professor working in genetic research. During his last visit, he was busy with a student's dissertation—I glanced at a couple pages and knew instantly that if those were the secrets of the universe they'd be safe with me. I couldn't understand a single sentence.

The organ is one of those specialized fields rife with jargon. My spell-checker lights up like the proverbial Christmas tree when I type a stolist. (In fact, it doesn't even approve of the word *stolist*.) My brilliant brother would be just as lost trying to understand what I wrote as I was with his student's paper. As I've gotten to know the pipe-organ jargon—thirty-five years in the vineyards will at least get you started—I've realized how specific and how misused it can be. For example, a drawknob marked *Prestant 4'* means something very specific, and if I find one on an organ installed in a chamber with no façade, I consider it a misnomer.

The name *Prestant* comes from the Latin *prestare*, which translates roughly as “to stand in front.” So by definition a *Prestant* comprises the pipes of the façade. If you take the name literally (and I suggest we should), a *Prestant* does not stand behind anything. If the layout of the windchest has other stops in front of that four-foot *Principal*, call it something else—there are plenty of choices. But wait! If the division in question has a *Principal 8'* you can't use *Principal 4'* because *Principal* implies the principal pitch of the division, and a division can only have one *Principal*. If there's a *Principal 8'* you call your four-footer *Octave* because that's what it is. Sometimes a rose by any other name isn't quite a rose. Or more accurately, a rose is a rose is a rose, but to equate with this organ-babble, horticulturists would need different words for the rose in front and the rose in back, even if both were red.

Werkprinzip is a precise organ term that describes an organ that explains itself. In such an organ you can tell by looking at the façade what the various divisions are, where they are located, and what their principal pitch is. In the Pedal you might have *Principal 32'* and *Octave 16'*, in the *Hauptwerk* (literally “main work” or principal division) you would



Klais organ, Hallgrímskirku, Reykjavík

find *Principal 16'* and *Octave 8'*, and in the *Positiv*, *Principal 4'* and *Octave 2'*. In all three divisions, you could replace the name *Principal* with *Prestant* if the pipes were in the façade.

If the *Positiv* division is located on the balcony rail behind the organist's back, you could call it *Rückpositiv* (German) or *Rugwerk* (Dutch) as *rück* or its variations means “back.” A German hiker carries a *Rucksack*. (The German language has some exquisite precision in its nouns—for example, a *Handschuh* (“hand shoe”) is a glove.) The hole in this theory would be the organ with a *Positiv* division on the balcony rail and a detached and reversed console. In that instance the organist would be facing the altar and therefore *Positiv*, with the bulk of the organ behind him. In that case I suppose we'd coin the name *Vorpositiv*.

The photo above is a postcard from our daughter, whose travel plans included a layover in Reykjavík, Iceland—such a good girl to go into a church and buy a postcard! It shows the Klais organ in the Hallgrímskirku in Reykjavík, a great example of a *Werkprinzip* organ. Assume that the door beneath the organ is about eight feet tall and use it for scale.

With that, we know that the tallest pipes in the side towers are the Pedal *Prestant 32'*, the three towers of the upper case house the pipes of the Great (*Hauptwerk*) *Prestant 16'*, and the façade of the *Rückpositiv* is the *Prestant 8'*.

After I wrote the previous paragraph I went to the website of Klais Orgelbau in Bonn and found the specification of the organ (<http://www.orgelbau-klais.com/m.php?tx=86>). I'm proud to say that I got it just right, except that Klais publishes that the name of the division played by the lowest manual is *Positiv* (correct, although *Rückpositiv* would have been more explanatory), and those out-in-front *Principals* are called *Praestant*, also correct—simply a variation on *Prestant*.

In a three-manual American Classic organ such as those built in the mid-twentieth century by Aeolian-Skinner or M. P. Möller, we expect to find two enclosed divisions, *Swell* and *Choir*. Can we have *Swell* shutters in front of the *Choir* division? I think we should call them *Choir shutters*. Or if it's bulky to have two different kinds of shutters in the organ, let's simplify it and call them all *expression shutters*. I'm reminded of a succinct comment made to me by friend and mentor George Bozeman in 1976. I was preparing to play a recital on the Bozeman-Gibson organ in Castleton, Vermont, and George was coaching me: “If they named the division after hearing you play, they'd have called it *Crush*, not *Swell*.” His simple comment still informs my playing.

Individual organs are conceived and designed based on national and historic styles. We easily recognize the difference between a nineteenth-century French organ and a seventeenth-century Dutch organ. A stolist that begins *Prestant 16'*, *Octaaf 8'*, *Roerfluit 8'* implies something different from one with *Montre 16'*, *Diapason 8'*, *Flûte à Cheminée 8'*. Both describe *Principals* at sixteen and eight and an eight-foot Chimney Flute, but one is Classic Dutch, the other romantic French. In this context it would be technically correct to have *Montre 16'* and *Roerfluit 8'* in the same organ, but in my opinion it

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would be a messy cross-reference that could imply stops that don't belong in the same organ.

In French, *haut* means "high" and *bois* means "wood." *Haut* also implies excellence. *Haute cuisine* is food cooked to a high standard, *haute école* (literally high school) refers to expert horsemanship. And by the way, the English word *haughty* ("Scornfully and condescendingly proud") comes sarcastically from the French *haut*. *Hautbois* is literally the "high wood" of the orchestra—in English we say *Oboe*. We wouldn't be surprised to see *Hautbois* and *English Horn* on the same stoplist, but *Hautbois* and *Cor Anglais* would be more linguistically precise.

As I write, I'm checking myself by flipping through various stoplists, and as I'm in a literal frame of mind I find many inconsistencies—instances of multiple languages used in the same instrument—and I realize that it is often intentional. After all, many organbuilders work hard to instill eclecticism in their instruments. They mean to imply the French charac-

teristic of the *Hautbois* with the originally American invention of *French Horn* or *English Horn* (both invented by American organbuilder Ernest Skinner). They mean to have both Swell and Positiv divisions in the same instrument, though the names imply differing origins.

This allows the organist the flexibility to play baroque or romantic music with authentic registrations, assuming of course that the skill of the organ's voicer provided a roster of stops that blend well with each other even if they are representing different historical and geographical styles. The rich harmonic development of the baroque Roerfluit would not blend well with the creamy Skinner Diapason, but both stops can be modified in character to approach each other in style.

The purist will say that this diminishes the quality and effect of the organ. If an instrument tries to cover too many styles it may fail at all of them, following the adage *Jack of all trades and master of none*. Conversely, installing a singularly spe-

cialized instrument in a modern church may not be serving well the needs of a congregation. After all, there is more to life than Sweelinck and Scheidemann, and while the modern churchgoer may be happy to hear one or the other once in a while, too much and too often will start to wear. Reminds me of A. A. Milne's (1882–1956) touching reference to the haughtiness of assuming that someone likes something:

*What is the matter with Mary Jane?
She's crying with all her might and main,
And she won't eat her dinner—rice pudding again—
What is the matter with Mary Jane?*

*What is the matter with Mary Jane?
I've promised her dolls and a daisy-chain,
And a book about animals—all in vain—
What is the matter with Mary Jane?*

*What is the matter with Mary Jane?
She's perfectly well, and she hasn't a pain;
But, look at her, now she's beginning again!—
What is the matter with Mary Jane?*

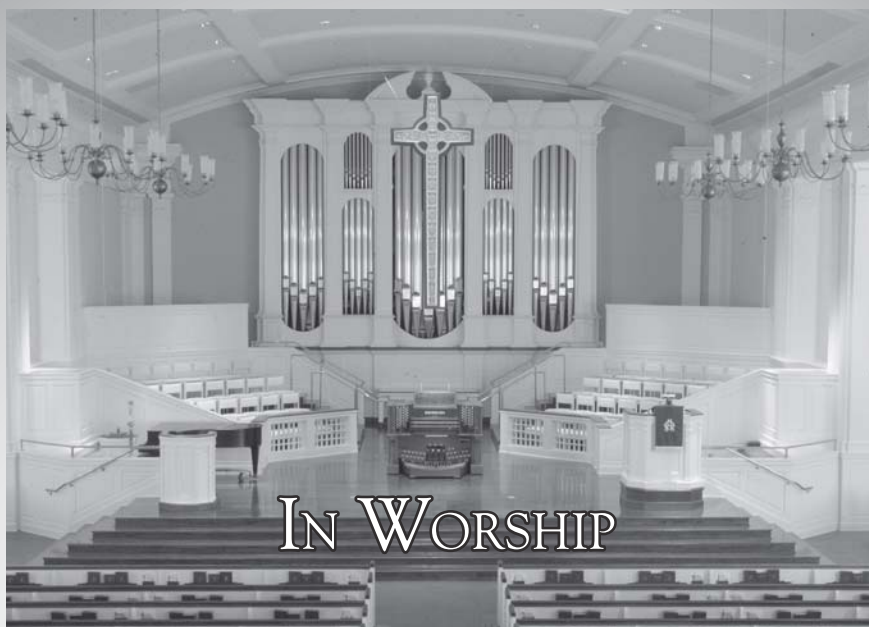
*What is the matter with Mary Jane?
I've promised her sweets and a ride in the train,
And I've begged her to stop for a bit and explain—*

*What is the matter with Mary Jane?
What is the matter with Mary Jane?
She's perfectly well and she hasn't a pain,
And it's lovely rice pudding for dinner again!
What is the matter with Mary Jane?*

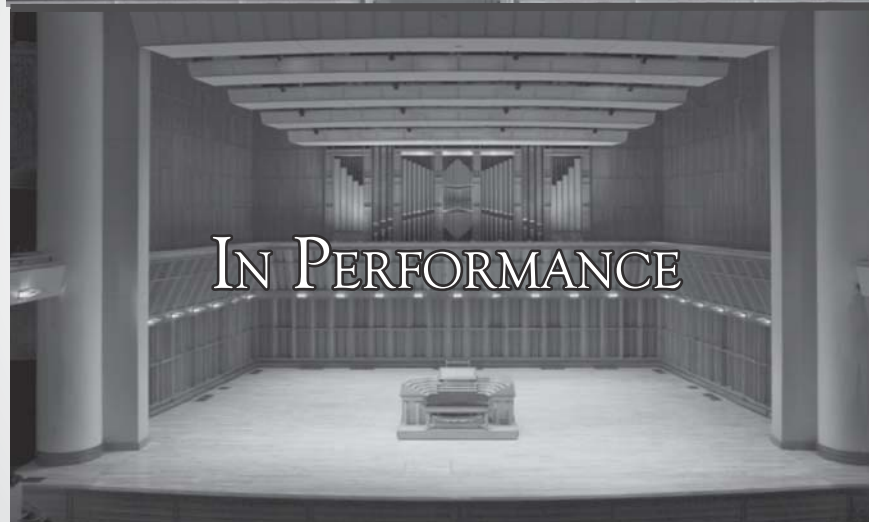
Have I gone off the deep end, equating Scheidemann with rice pudding? I hope you get my drift!

These reflections on terminology may seem fussy, but pipe-organ jargon is a highly developed and precise language. If organbuilders use it thoughtfully as they create new instruments (or rebuild old ones), they provide insight for the musicians about how the organ is laid out internally. If the musicians use and understand the terminology well, they play their instruments with a deeper understanding of what's going on inside—of how the sounds are made and how they blend.

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But accurate use of the jargon is not the most important thing. I refer back to this column in the October 2008 issue of *THE DIAPASON* in which I urged my fellow organists to listen. Listen to how the stops blend. Build your registrations because they sound good. You can and should be informed by knowledge of various historical styles of organs and organ music, but if you always and only play by established rules of registration, you'll likely be dipping back into the rice pudding. A composer may have specified a list of stops, or research may tell you that a Cornet is the combination of stops of five pitches (8', 4', 2½', 2', 1½'). But does it tell you that all five should be flutes, or can you substitute a principal at 2' for a brighter sound? If the five stops together produce a dark and heavy sound, try the various combinations. Leave out the four-foot. Try substituting something else for the eight-foot flute. No one will clap you in irons. It has to sound good.

§

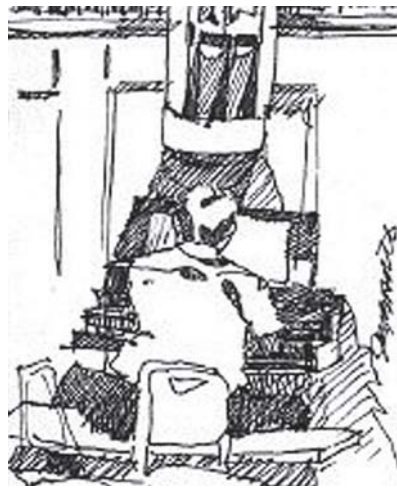
With all this huffiness about precise language, a glaring error in the December 2008 issue of this column (page 12) sticks in my craw. I wrote about riding the subway in New York listening to a woman with an electronic keyboard grinding out some of the great classics of church music, and I referred to the Broadway Express as the "1" train. In fact, the Express trains are the "2" and "3." The three lines run on the same tracks up and down Broadway, but the "2" and "3" stop only at express stops (42nd, 72nd, 96th, 168th), while the "1" fills in the blanks. If you want to go from the Church of St. Mary the Virgin (marvelous Aeolian-Skinner organ) on 46th Street to the Cathedral of St. John the Divine (a great rick for the organ-tourist), you can take the "2" or "3" from 42nd (Times Square) to 96th and transfer to the "2" or "3" for two stops to Cathedral Parkway (110th Street). The transfer is easy—you get off one train, walk about fifty feet across a platform on to the express train. Then you walk two blocks north on Broadway, turn right onto 112th and walk a quiet block past housing for Columbia University, facing the façade of the cathedral the whole way. I hope my mis-speak didn't lead anyone astray. ■

Notes

1. William Shakespeare (1564–1616), *Romeo and Juliet*, excerpt from Act II, Scene II.

On Teaching

by Gavin Black



Practicing I

When I was a graduate student at Westminster Choir College in the early eighties, there was a piece of graffiti written over the door leading to the basement corridors where the organ practice rooms were found. It said: **Take Responsibility: Really Practice!** I was always impressed by that. For one thing, it was the only graffiti that I had ever seen, or have ever seen, that had *practicing music* as its subject. But also it seemed to point to a real truth about practicing and about the act of being a musician. Unless you do what it takes both to develop your overall skills to the fullest and to learn—really learn—the pieces that you are working on, you haven't really taken responsibility for your contribution to the world of music, or for your contribution as a musician to the world.

Failure to practice enough or in the right way can have a number of consequences. The most basic one is that a given piece will be learned only partially or with inadequate security, and will fall apart in performance. The lesser case of this is that a piece will be insecure enough that it can only be kept from really falling apart by a kind of tense focus on getting the right notes. This will in turn make the performance sound tense and will rule out, or at least limit, any freedom or spontaneity. Inadequate practice can both force the performer to fall back entirely on consciously chosen interpretive gestures—rather than allowing those gestures to be modified on the spur of the moment to reflect the

conditions of the particular performance or a new feeling or idea—and make the execution of those interpretive gestures tentative and unconvincing.

Learning a piece extraordinarily well—by practicing it well and practicing it enough—greatly increases (perhaps paradoxically) the chance that the performance of that piece can have the feeling of an improvisation to it. One hallmark of good improvisation, in music, public speaking, conversation, or anything, is that the next thing that happens comes without hesitation. This is what practicing makes possible in playing an already-composed piece. Furthermore, practicing, even if it is primarily aimed at making the practical side of the mastery of a piece as secure as it can be, also involves repeated exposure to the whole picture of what is going on musically in the piece. The performer who has the ability to play a given piece accurately without having really practiced it (that is, someone who is a really good sight-reader) always runs the risk of giving an offhand and superficial performance of that piece. (I hasten to add that this certainly does not always happen, but it can happen and sometimes does.)

Analysis and study of the musical content of a piece can happen before, during, and after the process of rigorously practicing the notes. The particular kind of contrapuntal analysis that I wrote about in several recent columns is intended to take place for the most part before the practicing of the complete note-picture of the piece with appropriate fingerings and pedalings. However, since it is carried out largely through playing, it is also a form of practicing, and part of its purpose is to make the subsequent practicing both easier and more effective.

Analysis along other lines—melodic analysis of non-contrapuntal (melody-and-accompaniment) passages, harmonic analysis, etc.—can be done prior to the start of nitty-gritty note practicing, and also ought to make that practicing easier and more effective. This happens, of course, because if the mind already knows to some extent what is coming next—and if that is also, according to some musical logic, what *ought* to come next—then the fingers will tend to find it more directly, with less hesitation or fumbling. Then, during practicing, the sound and feel of the notes will reinforce whatever was learned by analysis, if that analysis was sound, or perhaps suggest ways in which to modify it.

Real practicing also ought to be (most of the time) fun and (always) absorbing. It should also be the case, as much of the time as possible, that a player finds efficient, effective practicing to be deeply satisfying because it so clearly leads to real accomplishment. A teacher can greatly help a student to feel this way by making the relationship between practicing and real learning very clear, and by teaching practice techniques that work.

Indeed, practicing that does not seem to be working—where there is a goal but that goal is not getting any closer, or where there isn't a clear goal and over time nothing much seems to be happening—is so discouraging and demoralizing that experiencing too much of it will often lead to a student's giving up, discovering that he or she isn't really that interested in the instrument after all. This is a shame, because without the experience of practicing well, a student actually doesn't know what the instrument is, what the repertoire is, what the experience of playing music can be.

So, what is good practicing? What works under what circumstances? Part of the answer, as it applies to organ and harpsichord, comes from J. S. Bach. He said about organ playing that:

"All one has to do is hit the right notes at the right time, and the instrument plays itself."

When I first read this comment, I assumed that Bach was being flippant, either in a way that was meant to be dismissive to whomever he was speaking with, or in a way that was meant to be funny and modest. However, I have since realized that he probably meant something specific. In most musical situations, the performer has to create aspects of the content of the musical sound directly. This is obviously the case with singing, since the performer creates and controls everything about the sound, both sonority and intonation. With non-fretted string instruments, the performer has complete responsibility for intonation, and with bowed string instruments, responsibility for shaping the sound of the note over its entire duration. With blown instruments, the player likewise has the job of creating and sustaining the sonority, and has some responsibility for intonation.

Organ and harpsichord come much closer to fitting the following description: if anyone or anything pushes the key down, the note will sound. (This is also true of the piano except in the very important area of volume, and it is surprisingly untrue of the clavichord, but that's a subject for another day.) Of course on some organs and most harpsichords, the player can influence subtleties of the beginnings and ends of notes—attacks and releases—by subtle variations in technique. This can be very important artistically, but it does not define as big a proportion of what the player has to do or to think about technically as similar subtleties do with some of the types of instruments mentioned above. I believe that Bach was pointing to this distinction: other musicians have to create their sound and tuning, we keyboard players just have to push the keys down and the instrument does the rest!

This means, first of all, that the physical act of playing—the thing that we are practicing when we practice—can be thought of in simple mechanical terms, more so with keyboard instruments than with most others. This leads to another fruitful paradox. The more we approach the act of practicing as if it were a simple *mechanical* task, the more *artistic* control we will end up having over the end results of that task.

Also, and most fruitfully of all, the physical act of playing organ or harpsichord can be slowed down to any extent whatsoever without changing its essential physical nature. This, again, is not true of most means of producing music. A singer or wind player can only slow down a little bit without changing the relationship between the musical note-picture and the act of breathing. This is a crucial change. A player of a bowed string instrument cannot slow down too much without changing the relationship between the note-picture and the bowing. This is almost as crucial. An organist or harpsichordist can slow down any passage any amount and still be executing a genuine slow-motion version of the final desired result, however fast that result might be intended to be.

In general, any physical gesture that someone can execute at a given speed, can be learned to be played faster: much faster, if the process of learning is ap-

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proached the right way. This is quite reliable, and not something that varies much from one person to another. It is also not specific to music or to artistic endeavor, but it happens to apply very well to the particular physical demands of organ and harpsichord playing. There is certainly some limit beyond which one simply can't move any faster. There is only a small amount of keyboard music that goes beyond that limit for most people. The limits that we experience on how fast we can play in general, or on whether or not we can play a given piece up to tempo have to do with our lack of immediate, transparent awareness of what is coming next in the piece, not with physical inability to play fast enough.

Furthermore, there is in fact some speed, some tempo, at which *anyone* can play any given keyboard piece. That is, anyone who can basically read music and who knows the order of the keys on the keyboard can sit down at the keyboard and sight-read any piece perfectly the first time with no previous keyboard-playing experience *if he or she adopts a slow enough tempo*. This includes everything from the first exercise at the beginning of a keyboard primer to the most complicated works by Liszt, Reger, or Duruflé. Of course, in these latter cases, the tempo might have to be really monstrously slow: one thirty-second note per minute, or maybe even slower. This is an extreme case, almost a *reductio ad absurdum*, but it is quite true, and the principle, applied more moderately, is very important.

All of the principles discussed in the last few paragraphs come together to suggest the most efficient and reliable protocol for practicing organ and harpsichord pieces. I will sketch out this approach in a basic way here, and elaborate upon it next month.

Prior to practicing a piece or a passage, it is necessary to have worked out the fingering and pedaling. For the moment we will take this for granted. Fingering and pedaling choices can legitimately be made for all sorts of reasons, from the historical to the aesthetic to the personal,

and I will devote more than one future column to the subject. Even a "bad" fingering or pedaling can become pretty reliable by being practiced well. This is not always a good thing, but it is in a sense a necessary thing, because we do not always come up with the best fingering or pedaling the first time or, for that matter, ever. Any fingering or pedaling, no matter how well thought out, may need to be changed as a piece becomes more familiar. This can, if it is extensive or tricky, require backing up and re-practicing.

In any case, once you—the student—have worked out a fingering and pedaling for a passage, the next step is to select an appropriately manageable amount of music to practice. It is usually a good idea to work on fairly small units: a page, a few lines, a section, or, looking at it a different way, the left-hand part, the right-hand part, the feet, or even one foot at a time.

The next step is to play that unit of music *slowly enough*. The concept of "slowly enough" is the key to the whole matter of practicing organ and harpsichord. Ideally, every time that you play anything—but certainly during a session of real practicing—that playing should be done at a tempo at which a) you get all of the right notes, and b) getting all of the right notes feels easy: no hesitation, no panic, no scrambling. Achieving point b) is a matter only of honesty with one's self: if, on a given time playing through a passage, you hear yourself make all of the right notes, then it is very easy not to notice whether you were getting those right notes serenely or by the skin of your teeth! It is important to notice this and to be honest about it.

Once the unit that you are practicing feels serene and easy and is reliably accurate at this first tempo, then it is time to try it a little bit faster. The concept of "a little bit faster" is the second most important thing about practicing. The new practice tempo should be just enough faster that you can tell that it is faster, but not enough faster that the passage falls apart. It is OK for it to require a bit more concentration to get it right at first—in

fact this is a good sign, since it means that you have increased the tempo enough to make a difference—but not for it to fall apart. If it does, then it was premature to speed up, or you sped up too much. In this case it is necessary to slow back down just a bit.

Once you have played the passage at the new (very slightly faster) tempo enough times in a row for it to have become once again utterly comfortable and reliable, then it is time to speed it up, again by a very small amount. By patiently following this procedure enough times in a row, it is possible to move a passage from *any* tempo to *any other* tempo. This is true whether the music is simple or complicated. It is true even if the initial practice tempo is so slow that it would be difficult for a listener to follow it as music at all.

If the unit of music that you are practicing is not the whole texture—that is, if you are practicing separate hands or feet—then at some point it becomes appropriate to put the hands or feet back together, or to put the whole thing together. The rule of thumb is this: the sooner in the process you put things together, the slower you have to keep your practice tempo. Different ways of practicing a piece or passage—for example, keeping all of the parts together and starting with a very slow practice tempo or, on the other hand, practicing hands separately and being able to start each hand at a somewhat faster practice tempo—usually end up being equally effective. One might be better than another only because the player happens to find it more interesting. The crucial thing is to remember and abide by the definition of a correct practice tempo: *slow enough*.

I will continue this discussion next month. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. He has recently finished taping Bach's Art of the Fugue in a version for two harpsichords, with George Hazelrigg. He can be reached at <gavinblack@mail.com>.

Music for Voices and organ

by James McCray

Communion: Miracles and more

Miracle: An event or action that apparently contradicts known scientific laws and is hence thought to be due to supernatural causes, especially to an act of God.

—*Webster's New World Dictionary*

The Bible is filled with stories of miracles, and those acts are significant events in the life of Jesus. For example, in the Gospel of Mark, 209 of the 661 verses in its 16 chapters are concerned with miraculous events. But in the four Gospels, there are only 35 miracles attributed to Jesus, and the book of John only acknowledges seven. After Jesus's death, the central figure was Peter, whose reputation also was established by doing miracles, although he warned against "tales artfully spun."

The renowned physicist, Frank Tipler, has made the bold prediction that in the distant future computers will prove the existence of God and probably will be able to work out our bodily resurrection. Now there's food for thought! Will these items classify as miracles? And what about Communion? Do countless miracles occur in the taking of bread and wine throughout Christian churches each week?

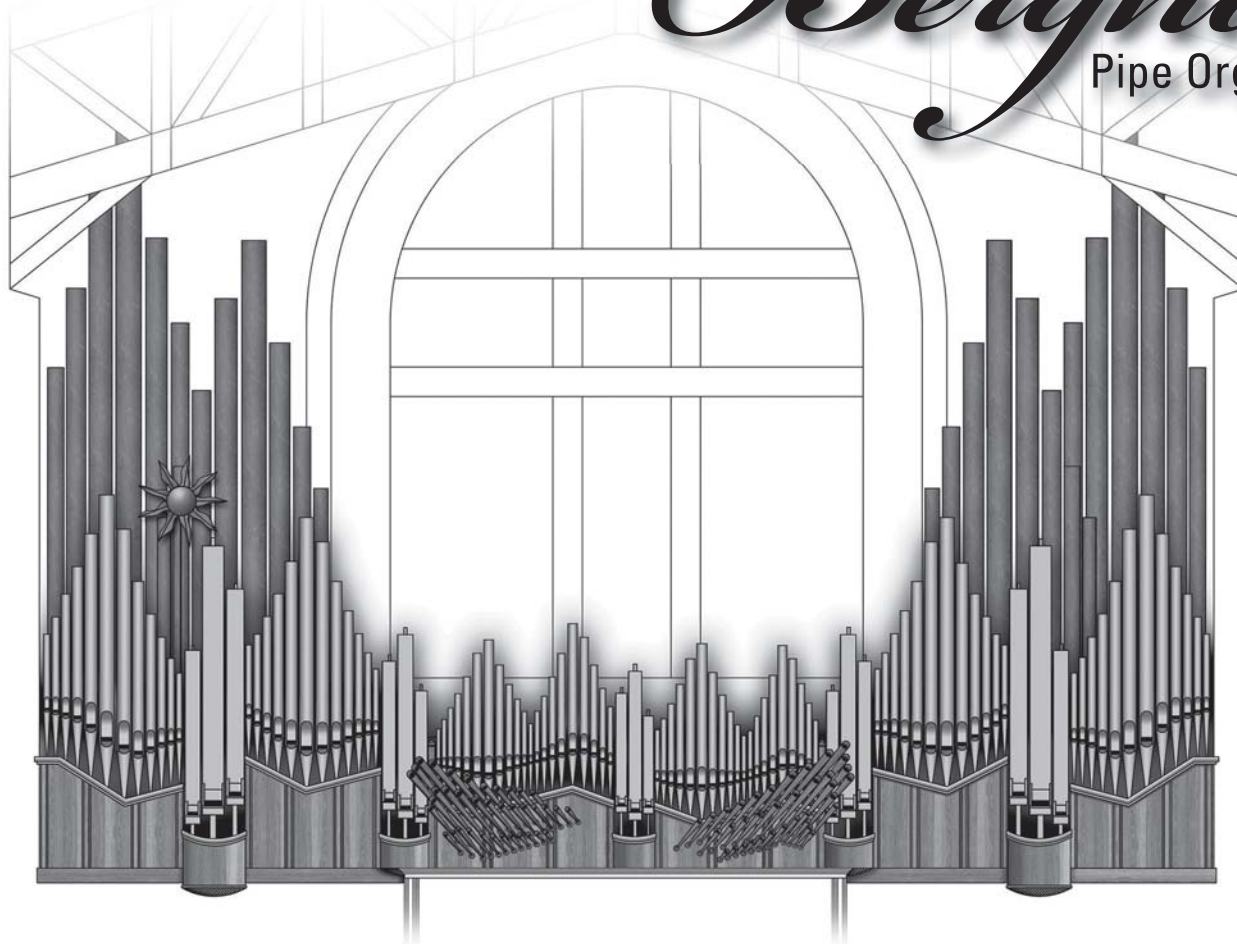
Communion is a type of miracle in the Webster definition. For Christians, the transformation of the consecrated bread (or wafer) and wine is an act of faith and stands as a climax in many weekly worship services. However, a survey of many Christians might reveal that a large number are not truly convinced that these elements become the body and/or blood of Christ, but that the unifying symbol they represent is so significant that they would never want to give up taking Communion.

In today's society, Webster's definition seems to be more challenging as people

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continue to try explaining all such events that in the time of Jesus were readily accepted and classified as miracles. Scientists sometime refer to this as "the existence theorem: a demonstration that something that might, for all we know, be impossible, but actually can be accomplished." For example, life expectancy has almost doubled in the past 100 years. In Western Europe and the United States, the average life expectancy was 45 in 1901; today it is approaching 80.

The importance of Communion is vital to worship, and the music associated with it is also significant. Years ago in a church where I served as music director, the choir sang throughout the distribution of the elements to the congregation; we only took Communion about every other month. In the church where I serve today, Communion is a weekly occurrence, and the congregation sings several hymns during the distribution. This, it seems to me, is better and brings folks into a more unified body. Occasionally, the choir sings one setting by themselves at the start of Communion and this, I think, is enough. So, in that spirit of having the choir present a Communion anthem as their featured setting, or as a single work in tandem with the congregational singing, the works reviewed below are recent contributions to this genre of literature.

We Remember You, arr. Lloyd Larson. SAB and keyboard with optional flute, oboe, horn, and cello, Hope Publishing Co., C 5516, \$1.80 (E).

Instrumental parts are C 5263P, and an SATB version is available (C 5263). The sentimental music has a "pop" type of melody that recurs throughout in unison, two parts, and SAB. The keyboard part is filled with flowing arpeggios beneath the choral parts, which are on two staves.

The Hour of Banquet and Song, Mark G. Sirett. SATB unaccompanied, Roger Dean Publishing Co. (Lorenz Corp.), 10/2090R, \$1.40 (M-).

Based on a text of Horatius Bonar (1808-89), this setting is syllabic with the

four-part choir used throughout. There are mild dissonances, momentary divisi, and some surprising harmony. This has the spirit of an anthem—laced with numerous triplets and shifting meters.

Come and Drink, David Lantz III. SATB, optional vocal solo, and piano, Abingdon Press, No. 068700795X, \$1.80 (M-).

This gentle setting has a simple keyboard background for the melody, which first is heard as a solo, then moves to unison choir and finally into four parts. The tuneful, folk-like melody eventually develops into a canon. Sweet music that will be enjoyed by everyone.

Let Us Break Bread Together, Hal Hopson. SATB and piano, Hope Publishing Co., 5504, \$1.70 (M-).

Using traditional harmonies, this setting has an accompaniment of busy eighth notes in the right hand and a walking bass line in the left. The tessitura for the basses is low, with extended use of low F's and might work better if it were up a whole tone at least for the first stanza. There are three verses, each separated by a keyboard interlude.

As We Gather at Your Table, Lloyd Larson. SATB and piano, Hope Publishing Co., 5522, \$1.70 (M-).

This original work on a text by Carl Daw employs a gentle melody that is often sung in unison. There are four stanzas, with the last one in a higher key. Easy Communion music for both choir and piano.

In This Moment of Remembrance, Dale Wood. SATB and keyboard, Sacred Music Press, S480, \$1.85 (M-).

Unlike the others in these reviews, this work has been around for several years, but it is included here because it was a setting that my choir loved singing and is certain to be a hit with the congregation. The choral parts are on two staves in a syllabic, chordal setting. The music is sensitive, with one brief unaccompanied section. Highly recommended.

Come, Taste and See, Chris de Silva. SATB, keyboard, guitar, congregation, vocal soloist and string quartet, GIA Publications, G-7062, \$1.50 (M-).

The congregation's part is on the back cover for duplication. The setting opens with an optional introduction for the strings that is slow and ethereal but not long. The refrain is sung by the choir, with the congregation doubling the soprano line. There are three verses for a vocal soloist, who sings above a humming choral background. Vocal and instrumental music are simple, with the instrumental parts available separately (G-7062INST, \$9.50).

I Am the Bread of Life, arr. Rory Cooney. SATB, assembly, organ, and brass quartet, GIA Publications, G-5016, \$1.50 (E).

The brass parts are included on the back cover, with the trumpets playing throughout and the trombones having limited use. There are five verses, refrain, and an optional instrumental interlude. The music for the assembly is not included separately and will need to be prepared for them for inclusion in a bulletin. The final refrain may be repeated for dramatic emphasis. Easy music.

Agnus Dei, Christopher Frye. SATB and handbells, Alliance Publications, Inc., AP-117, \$1.25 (M).

The choral part has some divisi for the men and is moderately contrapuntal. Only a Latin text is used. The handbells generally play one note at a time in sustained lines. Sensitive music.

Communion Songs, Hal Hopson. Cantor, congregation, and keyboard with optional flute and choir, MorningStar Music Publications, MSM-80-829, \$22.00 (E).

There are 19 songs in this collection, which includes brief reproducible congregation parts and the suggested option of duplicating the music for accompanists and cantor. All settings are one or two pages duration, usually with several verses. There is a church calendar chart indicating appropriate use for the settings. These are simple, useful settings to enhance the time of Communion, especially in large churches where there are many receiving it.

Publishers, \$16.00, <www.kirkhouse.com>.

This *Festschrift* honors the work of church musician Ronald Nelson on his 80th birthday. For nearly 40 years, Nelson served Westwood Lutheran Church in St. Louis Park, Minnesota. He not only composed choral works for his children's and adult choirs, but his passion for helping others to be successful in children's ministry and as church musicians was evident over the years. This little tome has many words of wisdom from very successful church musicians. Helen Kemp, Martha Fisher, and Elizabeth Jensen Shepley open the book with essays on children's music. Following their presentations is a repertory list for children, youth, and intergenerational choirs, compiled by the contributors and editors of the book.

Anton Armstrong, John Ferguson and Ralph M. Johnson present essays pertaining to adult choirs and world music. A second repertory list for adult choirs follows, and includes global music traditions. Addressing musical issues related to worship are stalwarts Paul Westermeyer, Dale Warland, Susan Palo Chervien, David Chervien, and Mons A. Teig. At the end of the book is a full biography of Ronald Nelson, along with his publications, recordings and compositions, honors and awards, and his philosophy and life goals. Yvonne Thomas, Zebulon M. Highben, and Kristina M. Langlois contributed to the final portion of this *Festschrift*. This volume will enhance any church musician's library, with the various facets of the church musician's life in one book.

—Sharon L. Hettinger
Lawrence, Kansas

New Recordings

Now Let Us Rejoice: Organ Hymns for the Sabbath. John Longhurst, Clay Christiansen, and Richard Elliott, organists. Mormon Tabernacle Choir; <mormontabernaclechoir.org>.

John Longhurst, arr., *Jehovah, Lord of Heaven and Earth*; Robert Hebble, *Chorale-Prelude on SLANE*; Dale Wood, *Great Is Our God*; Robert Manookin, *How Gentle God's Commands*; Clay Christiansen, arr., *Now Let Us Rejoice*; John Longhurst, arr., *In Humility, Our Savior*; Robert Cundick, arr., *A Poor Wayfaring Man of Grief*; James Kasen, arr., *We Thank Thee, O God, for a Prophet*; Richard Elliott, *Improvisation on How Firm a Foundation*; Charles Callahan, *Communion: Let Us Break Bread Together*; John Longhurst, arr., *What Wondrous Love Is This?*; Douglas Bush, arr., *Sweet Is the Work*; Frederick Swann, *Festival Toccata*

Book Reviews

With a Voice of Singing: Essays on Children, Choirs, and Music in the Church in honor of Ronald A. Nelson; Zebulon M. Highben and Kristina M. Langlois, editors. Kirk House



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on *St. ANNE*; Seth Bingham, *I Need Thee Every Hour*; H. Walford Davies/John E. West, *Solemn Melody*; Frederick Swann, *Meditation on Amazing Grace*; David Schack, *Ye Watchers and Ye Holy Ones*; J. S. Bach, *My Heart Is Filled with Longing*; Richard Elliott, *Prelude on Teach Me to Walk in the Light*; Paul Manz, *God of Grace and God of Glory*; Clay Christiansen, arr., *Love at Home*; Ralph Vaughan Williams, *Prelude on Rhosymedre*; J.S. Bach/Virgil Fox, *Now Thank We All Our God*.

The Church of Jesus Christ of Latter-day Saints announced in April 1996 that it would construct a new building on the block just north of Temple Square to provide a larger meeting venue for its semi-annual General Conferences, in addition to other church conferences, pageants, and productions. The centerpiece of this new building—named the “Conference Center”—was an auditorium designed to seat 21,333 people. The Church also announced early in the construction process that the auditorium would have a pipe organ, a herculean undertaking for a space that was designed to be 8.5 million cubic feet. Schoenstein & Co. of San Francisco, California, was selected to build a large, five-manual pipe organ, which, when finally completed, comprised 103 voices, 130 ranks, and 7,708 pipes, seven 32’ stops, and two stops that extend into the 64’ range!

The Church also noted that the building of the Conference Center was in no way to detract from the historic Tabernacle and its noted Aeolian-Skinner organ. The Tabernacle has and will continue to remain the principal venue for musical performances on Temple Square and for the Mormon Tabernacle Choir’s weekly broadcast *Music and the Spoken Word*. Tonal finishing of the Conference Center organ was an extensive and comprehensive 32-month process, and was completed in June 2003, just in time for an inaugural concert, during the joint Regions VIII and IX convention of the American Guild of Organists, in which Todd Wilson, the Mormon Tabernacle Choir, and the Orchestra at Temple Square performed.

Tabernacle organists John Longhurst, Clay Christiansen, and Richard Elliott have chosen a wide variety of hymn arrangements that feature their finely honed playing and a variety of compositional styles. The fact that the recording repertoire is solely hymn-based reminds the listener that the primary purpose of the Conference Center organ is to accompany music in various religious settings and not serve as a solo recital instrument, although it did serve as the venue for the daily noon organ recitals during the Tabernacle’s seismic upgrading from January 2005–March 2007.

This recording will find its primary listening audiences with members of the Church of Jesus Christ of Latter-day Saints who wish to hear hymn arrangements of beloved hymns on the Conference Center organ. The inclusion of six arrangements that are based upon hymn tunes used by the Church of Jesus Christ of Latter-day Saints and not widely used among other religious denominations (“Now Let Us Rejoice,” “A Poor Wayfaring Man of Grief,” “We Thank Thee, O God, for a Prophet,” “Sweet Is the Work,” “Teach Me to Walk in the Light,” and “Love at Home”) reinforces this claim. However, this recording is not intended solely for members of the Church of Jesus Christ of Latter-day Saints. Many of the hymn tunes

featured on the recording—CORONATION, SLANE, O STORE GUD, DENNIS, HYFRYDOL, LET US BREAK BREAD, WONDROUS LOVE, ST. ANNE, NEED, NEW BRITAIN, LASST UNS ERFREUEN, PASSION CHORALE, CWM RHONDDA, RHOSYMEDRE, and NUN DANKET ALLE GOTT—are not only familiar to Latter-day Saints but are also familiar to many other religious denominations.

The Tabernacle organists also included arrangements of hymn tunes that are not included in the hymnal of the Church of Jesus Christ of Latter-day Saints but that will be familiar to many others (SLANE, LET US BREAK BREAD, WONDROUS LOVE, and NEW BRITAIN). The recording also features a broad scope of composers, including arrangements from each of the three Tabernacle organists; Robert Cundick, Tabernacle organist emeritus; and church members Robert Manookin, James Kasen, and Douglas Bush. Other composers and arrangers whose works appear on the recording include Robert Hebble, Dale Wood, Charles Callahan, Frederick Swann, Seth Bingham, David Schack, Paul Manz, Ralph Vaughan Williams, and J. S. Bach. Due to the large number of compositions on this recording, most of which are small-scale hymn settings appropriate for service playing, one of the obvious aims of the recording is to showcase the unique features of the Conference Center organ itself.

The organ contains almost 30 ranks of reeds, ranging from the Pedal division’s 64’ Trombone (beginning at GGGG#) to the Orchestral Division’s smooth and brilliant Tuba Mirabilis, which heralds the opening fanfare of John Longhurst’s majestic setting of *Jehovah, Lord of Heaven and Earth*. The organ contains five other manual high-pressure reed stops voiced on 15 inches of wind pressure and higher to two complete Swell reed choruses based on 16’-8’-4’ pitches, which, along with the Great reed chorus, are used convincingly in many different places throughout the recording. The opening of Clay Christiansen’s arrangement of *Now Let Us Rejoice* demonstrates the efficacy of these choruses as well as the Solo division’s incisive, hooded Millennium Trumpet. The opening phrases of the H. Walford Davies arrangement effectively portray a full English Swell.

The Conference Center organ also contains a wealth of softer chorus and solo reed voices capable of more subtle and delicate colors, including a rarely found Flügel Horn and a quaint Orchestral Oboe that drones underneath a mellow Cromorne for the opening of Frederick Swann’s *Meditation on “Amazing Grace.”* An abrupt, yet arresting phrase modulation into D-flat major casts the listener into the world of the theatre organ with two Voix humaines (one is actually from a Wurlitzer theatre organ), numerous celestes, and a multitude of foundational

tone (which also includes Tibias at 16’-8’-4’-2½’-2’-1½’, with a deep and throbbing tremulant to boot). A wide variety of flute color is also available, including a beautiful double-harmonic Symphonic Flute, which is heard at the conclusion of “Amazing Grace” and for a brief phrase in Dale Wood’s arrangement of “How Great Thou Art.”

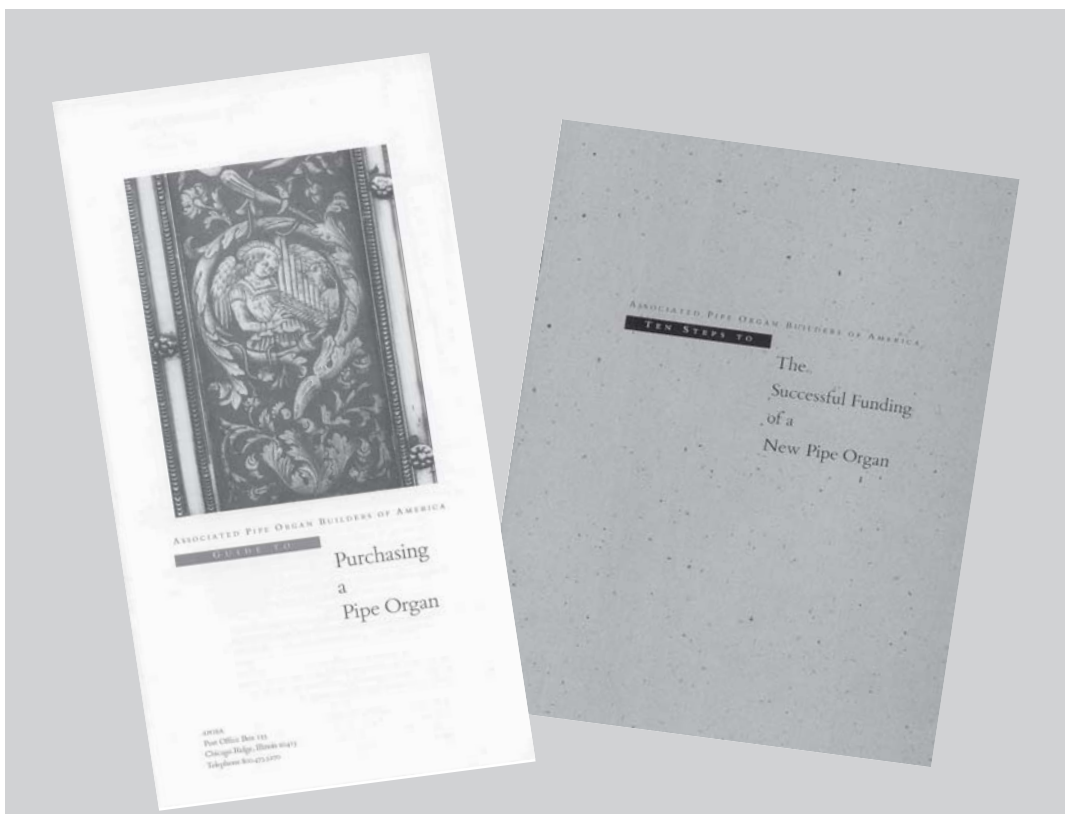
The staccato pedal line found in Robert Manookin’s arrangement of the hymn tune DENNIS (“Blest Be the Tie That Binds”) is the perfect setting in which to display the Conference Center organ’s Pizzicato Bass stop. This stop plays the Pedal division’s 16’ Open Wood stop at 8’ pitch through a pizzicato relay that silences the pipe soon after the initial attack, creating a pizzicato-like articulation.

A wealth of principal tone is also to be found on the Conference Center organ, the most striking example of which is the 8’ Stentor Diapason on the Solo division, voiced on 25 inches of wind. Clay Christiansen features this stop as the solo voice in Bach’s setting of *My Heart Is Filled with Longing*, BWV 727, accompanied by strings at 32’, 16’, 8’, and 4’, a registrational choice that favors the symphonic transcription school. On this organ, in the Conference Center’s immense space, Christiansen’s chosen registration achieves a moving and desirable effect. This reviewer also enjoyed John Longhurst’s sensitive rendition of Robert Cundick’s arrangement of the Latter-day

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Saint hymn *A Poor Wayfaring Man of Grief*, a particularly poignant hymn for church members since it was sung right before Joseph Smith's martyrdom at the Carthage Jail June 27, 1844. Richard Elliott's driving and rhythmic rendition of the Handelian Paul Manz arrangement of *God of Grace and God of Glory* is expertly performed.

The accompanying liner notes are elegantly designed, printed on high quality, glossy paper, and contain extensive notes on the recording's purpose, hymn arrangements, and biographies of the three Tabernacle organists. A detailed stoplist of the Conference Center organ is also provided. The recorded sound is also first class in every regard. The full organ sound with 32' pedal tone will certainly give one's speakers a very good audio workout, although it is unfortunate that none of the two 64' stops is heard other than for a fleeting moment in the setting of *St. Anne*. For those who wish to listen to a variety of hymn arrangements on a noteworthy example of American organ building, this recording is for you.

—David C. Pickering
Graceland University
Lamoni, Iowa

The Organ Music of Gerald Near; Steven Egler, organist; 1997 Casavant, 61 ranks, Central Michigan University. Disc 1: Choraleworks (complete), disc 2: Suite in Classical Style and Sonata in F-sharp Minor. White Pine Music, WPM 203, <www.whitepinemusic.com>.

While CDs of the music of a single composer are plentiful enough from bygone eras (Bach, Franck, etc.), it is more unusual in the case of contemporary composers. Most active church organists will have played some of Near's attractive music, much of which is of modest difficulty. The three sets of *Choraleworks* are based almost entirely on familiar hymn tunes or chorales. They are brief and usable as voluntaries or introductions to the singing and some would be effective in recital. Egler clearly enjoys these pieces, and his playing and the instrument show them to advantage. There are 28 of these imaginative chorales on the first disc.

Two substantial works comprise the music of the second CD. The *Suite in Classic Style*, with the excellent addition of the skilled flutist Frances Shelly, is the first, followed by the *Sonata in F-sharp Minor*. The *Suite* is beautifully written and performed here with exemplary style. It is a wonderful addition to the repertoire. The 2001 *Sonata* is a substantial work, with the sections entitled "Chaconne," "Lento," and "Fugue." Dr. Egler's colorful registrations and under-

standing of the styles show these compositions to ultimate advantage.

French Ecstasy in the Roanoke Valley, Thomas Baugh, organist; 2004 Fisk organ, 32 stops, Christ Episcopal Church, Roanoke, Virginia. Raven Recording OAR 850, <www.ravencd.com>.

It is always interesting to me to hear a recording of a modest sized-instrument of great effectiveness played with style and imagination, which is the case here. Thomas Baugh has been director of music of the church for twenty years. This varied program, well played, gives a convincing demonstration of the tonal possibilities, beginning with Gerre Hancock's typically complex *Toccata*.

Following familiar de Grigny (*Récit de tierce en taille*) and Balbastre (*Noël, Où, s'en vont ces gais bergers*) is a very fine arrangement of Gabriel Fauré's *Pelleas et Melisande Suite*, done by Mr. Baugh—it includes the charming "Fileuse" and the more familiar "Sicilienne." This organ transcription should be published. Effective treatments of the hymn tune NYLAND by Roanoke colleague Richard Cummins and Robert Roth's *Improvisation on "The Infant King"* follow, then Searle Wright's *Introduction, Passacaglia and Fugue*, an important work by any standard, is beautifully performed with imagination. Two works by Bach are the final selections: *Wir glauben*, BWV 740, and the *Prelude and Fugue in C*, BWV 547. It is worth noting that four of the twelve compositions have a premiere recording here. Kudos!

A Small Wonder. Music from Alexander Chapel, First Presbyterian Church, New York City. William F. Entriken, organ. Glück New York organ, 6 ranks, 2003; 212/608-5651, <www.glucknewyork.com>; available from the Organ Historical Society, <www.ohscatalog.org>.

Lübeck, *Præludium und Fuge in E*; Bach, *Nun freut euch, lieben Christen gmein*, BWV 734; *Wachet auf, ruft uns die Stimme*, BWV 645; Clérambault, *Récit de Nazard*; Vaughan Williams, *Prelude on Rhosymedre*; Boyce, *Voluntary in D*; Zachow, *Three Preludes on Vom Himmel hoch, da komm' ich her*; Händel, *Concerto for Organ in G*, III. Adagio, IV. Andante.

As mentioned before in this space, I have been intrigued and fascinated lately by what seems to be an increasing number of effective recordings performed on organs of very modest size. This may be the smallest: a unit organ of six ranks (unenclosed) in a room seating about 50 people. Playing a traditional program of organ music (Lübeck, Bach, Clérambault, etc.), Dr. Entriken gives a convincing account

of how effective a very small instrument can be when intelligently and well played. No digital voices! (Gott sei dank.)

The most recently composed work, Vaughan Williams's "Rhosymedre" is the most difficult to bring off on such a small, unenclosed instrument, but even that works reasonably well. Congratulations are due William Entriken for showing what can be done in a musical way with very limited resources.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
<chas.heaton@verizon.net>

New Organ Music

Johann Ulrich Steigleder, Ricercar Tabulatura (1624), ed. Ulrich Siegele. Bärenreiter, two volumes, BA\$479/80 €42.95 per volume.

The 1620s saw a remarkable series of publications across Europe presenting the repertoire of an individual composer—Coelho, Correa, Scheidt, Frescobaldi, and Titelouze. These two volumes, the first modern edition of this important print for some 40 years, present not only the 12 ricercars of the print but also a chorale setting of *Wann mein Stündlein* attributed to Johann Steigleder (1593–1635, organist in Stuttgart) and three pieces (a *Toccata*, a *Paşa e mezo*, and a *Fuga* or *Canzon*) handed down under the name of Adam Steigleder (his father); all seven versions of the *Fuga* are presented in parallel including the two attributed to both Giovanni and Andrea Gabrieli.

The twelve ricercars were originally published on two five-line staves, and run through two ascending tonic series from D to A, the minor mode being used for D, E and A, the major for the other keys; this is the first time that the traditional designations by tone were replaced by key designations. The first five are written in four voices, the rest in three. Six of the pieces (nos. 1–5 and 11) are of large dimensions of up to 235 bars, the others contain about 100 on average. Rapid repeated notes, runs in thirds and sixths, and big leaps at speed will occupy the player, but the overall quality of the writing makes the technical challenges worth pursuing. The pieces form a compendium of the imitative styles drawn from the German, Dutch and Italian traditions, the first two having parallels with a Sweelinckian fantasia with diminution and echo effects in different octaves; no. 3 in F (the subject runs to over 11 bars) contains an interlude in which the falling minor third in imitation of the cuckoo appears passed from part to part well over 100 times, but because of the varied partwriting, with-

out wearying the ear; no. 4 has a four-note subject like one of Frescobaldi's solmization works; the chromatic no. 8 is printed in the meantone notation of the original edition with E-flat and B-flat being used instead of D-sharp and A-sharp as well as in an orthographic transcription into "modern" notation; no. 9 includes the leading note to the dominant in its subject (C-B-C-A-Bb-C-F); and no. 12 is based on a descending major triad in a canzona-like rhythm.

The short chorale setting is also given in two versions, a literal transcription and a performing version. Of the three pieces by Adam Steigleder, the short *toccata* is based on a Venetian/Dutch model, with a slow imitative introduction leading to held chords against eighth-note passagework passed between the hands. The *Paşa e mezo* followed by a galliard is another short work in mainly quarter-note movement. The *Fuga* or *Canzona* is more substantial and comparison of the different versions will repay time spent.

The edition includes a comprehensive introduction in German and English covering the style, details of the original print and its production, notation, and several facsimiles; unfortunately the notes on the Ulm Minster organ in Volume I and the comprehensive critical commentary to both volumes are in German only. Original beaming has been kept so that the player can decide whether it has any impact on articulation. All works are playable on manuals only, although pedals would be useful for avoiding some large stretches. With each volume containing only about 85 pages in total, their purchase will represent quite an outlay for relatively few pieces, which may deter investigation by individuals. Although demanding in places, including several 16th-note runs in thirds, certainly these volumes should form part of every institutional library, since the pieces are well worthy of performance in concerts and as voluntaries.

—John Collins
Sussex, England

The Church Year, vol. 1 (Advent, Christmas, Epiphany), Austin Lovelace. Wayne Leupold Editions WL600117, \$18.00; <www.wayneleupold.com>.

Seventeen hymntune settings make up this collection. By season, they are, for Advent, *Picardy, Lift Up Your Heads, O Mighty Gates, Wachet auf, O Come, O Come Emmanuel, The King Shall Come When Morning Dawns*; for Christmas, *Lo, How a Rose E'er Blooming, Joy to the World, Hark! The Herald Angels Sing, Silent Night, 'Twas in the Moon of Win-*

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tertime, *God Rest You Merry, Gentlemen*; for Epiphany, *People, Look East!*, *From a Distant Home* (*De Tierra Lejana Venimos*), *As with Gladness Men of Old*, *Puer Nobis*, and *A la ru*.

The shortest settings are one page, the longest, five. All but two (*Silent Night* and *A la ru*) are for manuals only. Half of the settings follow a theme and variations format, a most practical scheme for organists needing preludes of varying lengths. The appearance of 'newer' tunes such as *From a Distant Home* and the Hispanic folksong, *A la ru*, alongside the more traditional carols makes this collection both inclusive and attractive to musicians and congregations. This volume will be useful to beginning organists and more experienced organists who find their practice time limited in the busy month of December. Recommended.

We Gather Together, Four Thanksgiving Hymn Settings for Organ, Neil Harmon. MorningStar Music Publishers, MSM-10-605, \$12.50.

Noel! Four Christmas Carol Preludes for Organ, Neil Harmon. MorningStar Music Publishers, MSM-10-163, \$12.50; <www.morningstarmusic.com>.

In these two seasonal collections, Neil Harmon demonstrates his skill as a composer and provides welcome additions to settings of familiar hymns. The first volume contains preludes on *For the Beauty of the Earth* (DIX), *From All That Dwell Below the Skies* (DUKE STREET), *Now Thank We All Our God* (NUN DANKET ALLE GOTT), and *We Gather Together* (KREMSER). The Christmas volume contains settings of *Infant Holy*, *Infant Lowly* (W ZLOBIE LEZY), *Hark! The Herald Angels Sing* (MENDELSSOHN), *Silent Night*, *Holy Night* (STILLE NACHT), and *The First Noel*.

Common to all of them is an introduction that also functions as an interlude between statements of the tune and as a conclusion. Rhythmic liveliness and harmonic freshness characterize the settings in both volumes. Harmon manages to inject coloristic chords and suggest tonal diversions without leaving the home key in most cases (as opposed to modulating several times within a 3-page piece as a substitute for development, a favored technique with less imaginative composers). In every case, the construction is seamless.

Each prelude has its own character, reflecting the text and spirit of the respective hymn. Briefly, in the Thanksgiving collection, KREMSER is flowing and harmonious, DUKE STREET swings along in a jaunty 6/8 meter, DIX celebrates in 3/8 with the cantus firmus coming in off the beat, and NUN DANKET blazes forth in a toccata that calls to mind Egil Hovland's magnificent setting.

The Christmas collection is no less interesting. *The First Noel* is short (Harmon calls it an introit) and would serve as a good introduction to the hymn. *Silent Night* is, as one would expect, a quiet prelude, but in the key of D-flat it's even warmer than usual. And Harmon writes expressively but avoids sentimentality,

always a danger with this beloved German tune. *Infant Holy*, *Infant Lowly* rocks asymmetrically but gently in 5/8. *Hark! The Herald Angels Sing* just rocks. In 6/8, with a variety of figurations, syncopations, and a grand flourish of chords and pedal at the end. It's a stunning postlude and conclusion to the set.

The good news is that all of these settings are within the reach of any competent organist. They all require the use of pedals, but these parts are not overly taxing, and when the pedal line is most active, the manual parts are simple (and vice versa). Harmon is well versed in traditional counterpoint and Baroque styles, but he has a modern harmonic sensibility. It's a happy marriage, and the resulting pieces are fresh and appealing. Highly recommended.

The Bethlehem Collection, Six Preludes and Postludes for Christmas, David M. Cherwien. MorningStar Music Publishers, MSM-10-165, \$16.50; <www.morningstarmusic.com>.

This collection comprises six carol settings: *Bring a Torch*, *Jeannette*, *Isabella*, *Joy to the World*, *The Sussex Carol*, *O Bethlehem* (*O Belén*), and *Your Little Ones*, *Dear Lord*, *Are We* (*Little Lamb*), also *Her Kommer Dine Arme Små*). The pieces, all newly composed for this publication, range from 3-7 pages long and are suitable for service music or a pre-Christmas Eve program. All show the sure hand of one of America's most experienced and respected church music composers. Solid technique grounded in counterpoint and historical styles characterize these pieces.

The carol melodies are mined for motives that in turn give rise to accompanimental figuration. Sometimes, as in *Bring a Torch*, the figuration provides a lilting cushion (reminiscent of Bach's opening motive in *Kommst du nun, Jesu, von Himmel herunter*); in *O Bethlehem*, a gentle rocking motion; in *Joy to the World*, a propulsive *in moto perpetuo* toccata. Cherwien varies the predominant figuration in each piece enough to avoid monotony, however, and the results are refreshingly surprising.

In *The Sussex Carol*, the trio texture provided by a playful broken-triad figure in the treble, a walking bass, and the melody in the left hand is interrupted by a series of secondary dominant chords separated by measures of rests. Shortly thereafter, the music modulates from F to A major, then D-flat major before returning to F. *Joy to the World* is even more tonally adventurous because Cherwien treats the notes of the cantus firmus as chord members of triads in keys other than the tonic key of D. Thus, the first twenty-one measures cycle through D, E-flat, B-flat, G, and B before returning to D in measure 24. It's an exciting ride and listeners are sure to enjoy the trip, especially as it ends with a manual and pedal flourish that underscores the triumphant nature of the carol. Highly recommended.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

New Handbell Music

Were You There? African-American Spiritual, original setting by Joel Raney, arranged for 3-5 octaves of handbells, with optional 2 octaves of handchimes and B-flat clarinet. Agape (A division of Hope Publishing Company), Code No. 2468, \$4.25, Level 2+ (M-).

This reflective and hauntingly beautiful setting is not only appropriate for Lent or Holy Week, but any time of the year. This meditation was originally arranged for solo piano by Joel Raney and adapted later by Arnold Sherman. The handchime melody is doubled by the clarinet and provides a very special effect that should inspire both the players and listeners. Easily accessible and highly recommended.

Festive Rondo, Cynthia Dobrinski, for 3-6 octaves of handbells. Agape (A division of Hope Publishing Company), Code No. 2475, \$4.50, Level 3 (M+).

Here is an original piece in the key of C major in a rhythmic rondo form. The middle section is in the relative minor key and is written in a more reflective mood before returning to the jubilant, original theme. This is a rousing, energetic piece that should "wow" audiences.

O Rest in the Lord (from Elijah), arranged by Fred A. Merrett, for 3-5 octaves of handbells. GIA Publications, \$3.95, Level 3 (M-).

This beloved contralto aria, adapted by Mendelssohn from Psalm 37, is arranged in a setting very similar to the vocal/piano score, with the melody being played in octaves. The piece is treated with integrity and musicality. This gem should be a staple for any handbell library.

I Will Arise, arr. Sondra K. Tucker, for 2-3 octaves of handbells. Choristers Guild, CGB525, \$3.95, Level 2+ (E+).

The piece opens with several measures of original introductory material, which is used again later. Sondra Tucker, a veteran arranger of handbell music, has ingeniously woven the melody of the *Southern Harmony* hymn RESTORATION between the two clefs. There are no surprises, and the piece rises and falls with rich dynamics that are part of the joy of this arrangement. There are some special effects used throughout, which also add to the effectiveness of the arrangement.

Easy to Ring Praise and Worship V, compiled and arranged by Peggy Bettecher, for 3-5 octaves of handbells or handchimes. Agape (A division of Hope Publishing Company), Code No. 2474, \$8.95, Level 1-2 (E-M-).

The fifth volume in this series brings another set of new titles in simpler settings that should appeal to any handbell and handchime choir. Eighth notes are used sparingly, making the pieces quickly accessible. Titles include "Knowing You," "In Christ Alone," "The Potter's Hand," "Shout to the North," "There Is a Redeemer," "How Deep the Father's Love For Us," and more.

Twelve Bells +1 for Lent and Easter, ensemble music for 4-6 ringers using 13 bells, arranged by Patricia Cota. Agape (A division of Hope Publishing Company), Code No. 2473, \$7.95 (E+ - M-).

A new addition to the *Twelve Bells +1 series*, this collection provides six new settings for the Lent and Easter season. Ensemble ringing is a great addition to any music program, and a few ringers learning and ringing closely together can bring a musical precision that is more difficult to achieve with a larger group. Titles include "At the Cross," "Christ the Lord Is Risen Today," "Jesus Paid It All," "My Jesus I Love Thee," "The Day of Resurrection," and "When I Survey the Wondrous Cross."

—Leon Nelson

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We are pleased to announce the completion of the first phase of our organ project with the Cathedral of Christ the Light in time for the Mass of Dedication held on September 25, 2008. The remainder of the instrument will be constructed in our

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The design of the organ's twin façades was developed in collaboration with the Cathedral's architect, Craig Hartman of Skidmore, Owings & Merrill, and will suggest a natural forest with numerous wooden pipes.

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University of Michigan Historic Organ Tour 55

Jeffrey K. Chase

Professor Marilyn Mason's Historic Organ Tour 55 last July featured visits to Budapest, Vienna, Salzburg and Prague, all enchanting cultural capitals or significant cities of the former Hapsburg Empire. Participants, greeted by our excellent, handsome and witty guide Almar Otjes, assembled July 11 in Budapest, the city of caves, spas and coffeehouses, for the beginning of a musical and historical adventure replete with congenial camaraderie, noteworthy organs, historic sites, and interesting food and wine.

Budapest is also the home of the Aquincum Organ, the oldest known extant pipe organ in the world, dating from circa 228 A.D. and unearthed only in 1931. Its name derives from the ancient Romans' designation of its province (now known as Hungary) containing a plethora of thermal baths. This small organ is considered to be the prototype for all European organs. After this singular early appearance, the organ wasn't to reappear again in Hungarian lands for a millennium and a half—until the final defeat of the Ottoman Turks in 1686—because, under the domination of the Turks, churches were converted to mosques, where organs were forbidden.

Organs in Budapest

Eager to begin our itinerary, we proceeded directly from the airport to the organ at St. Antal, a church built in 1947, with a rather plain interior except for its ceiling of interestingly painted decoration. We were impressed by the good acoustics and clarity of organ sound. This organ, restored in the 1990s, lacks subtlety of sound and is, therefore, especially good for loud and bombastic music.

The largest church building in Budapest (and the second largest in Hungary) is St. Stephen's Basilica, built between 1857 and 1905. It is named to honor Stephen (c. 975–1038), the first King of Hungary, whose mummified fist is housed in its reliquary. Prior to playing this four-manual Angster/Rieger/Váradí and Son organ, we were introduced to its resident organist István Koloss (among whose teachers was Marcel Dupré), who demonstrated the organ. (It was also there that we were introduced to the young organist Norbert Balog, who assisted us on our visits to the other organs in Hungary on the itinerary.) Of special interest are this organ's horizontal copper trumpet pipes.

Other organs visited in Budapest were those in the churches of St. Anthony of Padua and of St. Anthony at Bosnyak Square; the four-manual Rieger organ (1902) in St. Peter's Franciscan Church; the neo-classic Empire-style Great Lutheran Church on Deák Square (the oldest Lutheran church in Budapest), which houses the first mechanical organ in Budapest; and St. Matthias Church, with its four-manual Rieger-Kloss organ.

Of particular interest was the new five-manual mechanical/electric action organ in the Bartók National Concert Hall. This fine organ, inaugurated in 2006, has 92 stops, 470 wooden pipes, 5,028 tin pipes, 1,214 reed pipes, and is one of the



Jerry Jelsema, Mary Morse, Marilyn Mason, Dana Hull, Ronald DeBlaey, Marian Archibald, Gale Kramer and Katharine Babcock happily ascending the steps to St. Florian Abbey on a rainy day (photo by Béla Fehér)

largest organs in Europe. A special feature is a *sostenuto* for all divisions. (See "A Concert Organ for the Béla Bartók Hall in Budapest," by Burkhard Goethe, *THE DIAPASON*, October 2008.)

Synagogues are rarely known for their organs because, unlike churches, synagogues rarely house an organ. But the very beautiful Great Synagogue in Budapest (also known as the Dohány Street Synagogue), with the largest seating capacity of any synagogue in Europe (1,492 seats for men and 1,472 seats for women), contains a 1996 Jehmlich of Dresden organ (Op. 1121) with two separate consoles. Both Franz Liszt (a Catholic) and Camille Saint-Saëns (a Jew) performed on the original organ in this synagogue.

Esztergom Basilica

Esztergom is one of the oldest towns in Hungary and was its capital from the 10th century until the mid-13th century. The red marble Basilica of the Blessed Virgin Mary Taken into Heaven and St. Adalbert, built from 1822 to 1869, is the main church of the Archdiocese of Esztergom-Budapest, the largest church building in Hungary, the third largest in Europe, and the seat of the Roman Catholic Church in Hungary. It is also the tallest building in Hungary, and its altarpiece depicting the Assumption of the Blessed Virgin Mary, by Michelangelo Grigoletti, is the largest painting in the world painted on a single piece of canvas.

This basilica's organ is an 1856 Mooser, currently undergoing renovation and enlargement. It has five manuals and (only) 85 of the planned 146 stops, and contains the largest organ pipes in Hungary (about 35 feet long). If completed as planned, it will be the largest organ in Hungary and the third largest organ in Europe. At the time of its construction in 1856, this organ was the largest in Hungary with 49 stops, 3,530 pipes and three manuals. The present instrument preserves several stops from the organ Liszt had played.

During some free time many attendees visited the house on Csalán Road, on

the Buda side of the Danube, which was Béla Bartók's last residence in Hungary. It is now a museum honoring Bartók's memory and displaying many of his collections and personal possessions.

Leaving Budapest on the way to Vienna, we visited the attractive Baroque Tihany Abbey and its two-manual organ in a nearly 250-year-old case. This monastery's deed of foundation is the oldest Hungarian document preserved in its original form. Although mainly written in Latin, it does contain some Hungarian words and expressions and is considered to be the oldest written linguistic record of the Hungarian language. Joined there by Prof. István Ruppert, we journeyed not far from Lake Balaton to a nearby winery owned by Prof. Ruppert's cousin, where we participated in a wine tasting and lunch. Satiated with good food and drink, we continued on to visit the three-manual organ at Zirc and then the 1989 Aquincum, Ltd., three-manual organ at the Holy Ghost Church in Győr, built during the Communist occupation.

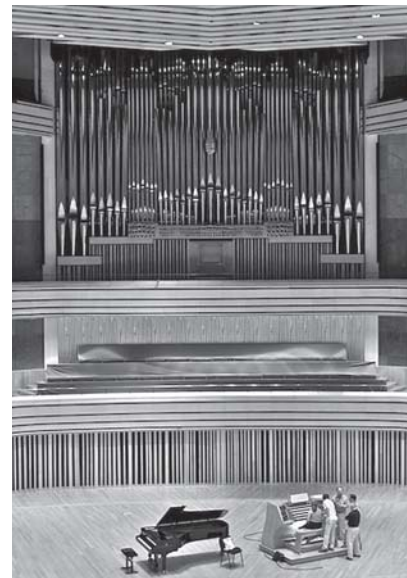
Vienna

The twin-spired Votive Church in Vienna was built near the site of a failed assassination attempt on the life of young Emperor Franz Joseph in 1853. This church was constructed over 23 years (from 1856 to 1879) and, in commemoration and gratitude for the fact that Franz Joseph survived that attempt without even a scratch, his brother Archduke Ferdinand Maximilian (who later became Emperor Maximilian of Mexico) dedicated this church, whose name "Votive" means an offering given in thanks for deliverance from a hardship or difficult circumstances, as thanks for the survival of his brother.

The organ in the Votive Church is an 1878 Walcker with three manuals, 61 stops, and 3,762 pipes, mechanical action and cone valve chests. Damage during World War II necessitated restoration, and by 1952 Molzer had, with the exception of the wind supply, restored it to its original condition. Today it is regarded as one of the most distinguished historic landmarks of the art of European organ building. Our attendees had the good fortune of presenting a noontime concert on this organ.

That afternoon we took a side trip to Eisenstadt to visit the Esterhazy Palace, where Haydn had worked and which today houses the acoustically near perfect Haydn Saal; and, just up the street, we visited Haydn's house, which is now a museum containing Haydn memorabilia.

The next day contained a very full itinerary, with visits to organs in five churches and one concert hall. The first stop was Vienna's St. Stephen's Cathedral,



Interior of the impressive Bartók National Concert Hall in Budapest (photo by Béla Fehér)



A model of the 1996 restoration of the 228 A.D. Aquincum water organ on display in the Bartók National Concert Hall in Budapest (photo by Béla Fehér)

which houses two organs—a 1991 mechanical key and stop action four-manual Rieger organ, which is one of the largest instruments of its kind in Austria, and a 1960 Michael Kauffmann four-manual, 125-stop electric action organ with more than 9,000 pipes and which was financed by public donations (could this have been done today?!).

The Vienna Konzerthaus was opened in 1913 with a five-manual Rieger organ of 116 stops and electro-pneumatic action, which was restored in 1982. The lavishly decorated St. Charles Church (Karlskirche), begun in 1715 and completed in 1737, was commissioned by the Emperor Charles VI to thank God for answering his prayer to end the 1713 Black Plague. It is a splendid Baroque edifice designed to glorify the power and rights of the Habsburg Empire and contains an 1847 Seyberth organ that was restored by Hradetzky in 1989.

St. Michael's Church contains a three-manual, 40-stop gilded pipe organ (1714) by Johann David Sieber; the largest Baroque organ in Vienna, it was played by the 17-year-old Haydn in 1749. It was in this church that Mozart's *Requiem* was first performed as a memorial to its composer on 10 December 1791. In 1986–87 Jürgen Ahrend undertook a large-scale restoration of this instrument.

The Gustav-Adolph Kirche, named to honor a Swedish general who, in 1643,

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Bartók's desk, on which is displayed his typewriter and cylinder player, in the Bartók house in Budapest (photo by Béla Fehér)



Mary Morse, of Ann Arbor, Michigan, singing, and Steven Hoffman, of Cheyenne, Wyoming, accompanying on the organ in the Tyn Church in Prague (photo by Béla Fehér)

marched with his army to Vienna in the war of religions (the Thirty Years War), was built about 1835 and, seating 1,500 people with its double balconies (as has the Great Synagogue in Budapest), was the largest non-Catholic church in Austria. When it was built, Protestant churches were not permitted to have an entrance from the street, so the main entrance was off the yard (now it is on the street side). It contains a Carl Hesse two-manual, 32-stop tracker organ from 1848.

The Schottenkirche (The Scots Church) was originally built for the Irish Benedictines. (In the 12th century, when Ireland was known as "New Scotland," Irish monks were invited to come to Vienna from Regensburg.) Since that time the building has suffered many casualties, and the structure extant today is not the original church on this site, but a Baroque-style edifice built from 1638–1648. The altarpiece in the Lady Chapel contains Vienna's oldest votive painting of the Virgin. The great Baroque organist Johann Fux worked here about 1690. In this church on June 15, 1809, a memorial service, at which Mozart's *Requiem* was performed, was held for Joseph Haydn, who had recently died in Vienna. The Schottenkirche choir organ is a two-manual, 20-rank Mathis instrument from 1994. The main organ is now a three-manual, 49-rank Mathis instrument from 1995.

Salzburg

The next day was our abbey day as we drove from Vienna to the charming town of Salzburg, birth city of Mozart. Our first stop was at the twin-towered Augustinian Abbey of St. Florian, the largest abbey in Upper Austria, where the young Bruckner had been organist, where he had written many of his compositions, and where, at his request, he is buried under the organ he loved so dearly. There are three organs in the abbey. The great organ, an instrument built by the famous Slovenian organ builder Franz Xavier Kristmann in 1771, was one



Interior of the Great Synagogue in Budapest showing the double balconies (photo by Béla Fehér)

of the most monumental organs in the Central European region and, until 1886, was the largest organ in the Austro-Hungarian Empire. At Bruckner's instigation, in 1873 Matthäus Mauracher, Sr., rebuilt the organ to four manuals and 78 stops. Today, after two subsequent renovations, it has 7,386 pipes. An unusual feature of this instrument is that the reeds are not under expression.

The last abbey visited is the yellow Benedictine Baroque fortress Abbey Melk, constructed in the early 1700s. Of the great organ built by the Viennese builder Gottfried Sonnholz in 1731, only the case remains. In 1929 this organ was subject to "modernization." In 1970 a new instrument by Gregor Hradetzky of Krems with three manuals, 45 stops, and 3,553 pipes on slider chests was installed in the old case. The organ in the vestry was built in 1986 by the Reil Brothers of the Netherlands and placed in the existing baroque vestry cupboards.

A visit to old Salzburg is like a time warp into history. Nestled picturesquely in the Austrian Alps, Salzburg was a principality under the rule of its Archbishop until joining Austria in 1816. The Kajentanerkirche, constructed between 1685 and 1697 and incorporating an abbey and a hospital, was built for the Cajetan Order, whose purpose was to recall the clergy to an edifying life and the laity to the practice of virtue, and to combat the teachings of Martin Luther. This church contains a one-manual Christoph Egedacher organ from 1672 that was restored by Rieger in 1982.

Salzburg's Franciscan Church, the "people's church," experienced its last major renovation by the noted Salzburg architect Hans von Burghausen at the beginning of the 15th century. It is noted for its magnificent hall choir, which effectively reflects the fusion of light and darkness, one of this church's special features. The tower houses one of the oldest preserved bells made by the master bell-founder Jörg Glöppischer in 1468. The organ is a three-manual Metzler from 1989.

From there we walked the short distance to the Salzburg Cathedral, where we played the three-manual west gallery 1988 Metzler organ, and also the two-manual Pirchner pillar organ from 1991. That afternoon we took a side trip to the Shrine of Our Lady of Maria Plain, a place of pilgrimage for more than 300 years that is situated on a hilltop with a spectacular view overlooking Salzburg. Originally the home of a 1682 Egedacher instrument in its choir gallery, today it houses a 1955 two-manual organ built by Georg Westenfelder of Luxembourg based on the presumed disposition of the Egedacher organ. The existence of the original Egedacher pipes of the Copel 8' helped with the reconstruction. The hallmarks of the current organ are its marvelous sound and its sensitive action.

Organs in Prague

Surprisingly, with two exceptions, the organs we experienced in Prague were disappointingly undistinguished. When we arrived at St. Aegidius Church at about 4:20 on a Sunday afternoon, we

were informed that our recital was to begin in about 10 minutes, so, with no time to acclimate to the organ, we were "on stage" before the public. The recital went off well. That's show business!

St. Vitus Cathedral, a huge gothic church, was begun in the Middle Ages, but for various reasons completed only in 1929. Continuously full of tourists and the din of their footsteps and conversation, it is the home of a rather undistinguished Josef Meltzer three-manual organ built in 1929–31. From there we visited organs in St. Stephen's Church and in St. Nicholas Church, where we played another recital, but this time with the advantage of rehearsal time.

Our Lady of the Snow, founded by Charles IV in 1347, was intended to be the grandest church in Prague, but only the chancel was ever completed. This church played an important role in the history of the Hussites, who were the followers of Jan Hus, a pre-Luther Protestant reformer.

In contrast, it was a real treat to play the Johann Mundt (1632–90) two-man-

ual, 28-stop organ (1671–73) in a former Hussite church that is now called Church of Our Lady Before Tyn. Mundt, originally from Cologne, was one of the many foreigners who made Prague his home and who helped to shape the vibrant cultural life of this distinctive Bohemian metropolis in the north part of the Habsburg Empire. It is reported that when Mundt signed the contract for the construction of the Tyn Church organ, he claimed that this instrument would have no equal in the kingdom. The consensus is that this, the oldest pipe organ in Prague and one of the most representative 17th-century organs in Europe, was the organ jewel on the tour.

St. Ignatius, built from 1665–87, is a typical Baroque Jesuit church. Its stucco-work and statues of Jesuit and Czech saints are intended to awe people with the power of the Jesuit order.

The historic organ in SS. Simon and Judas, formerly a church and now a concert hall, was the last organ visited and the other Prague exception to organ mediocrity. It is reported that both Haydn and Mozart played this instrument. Not relative to organs but noteworthy was a Bentley with a boot on its tire parked outside the building. That was indeed a sight to behold! One would think that anyone who could afford a Bentley could afford to pay a ticket.

Like a meal with great food, with second and third helpings, the visits to the organ buffet in Budapest, Vienna, Salzburg and Prague, and the generosity of the respective resident organists, provided plenty of time to sample and savor the varieties and flavors of the various organs. ■

Jeffrey K. Chase is a practicing attorney in Ann Arbor, Michigan, with a concentration in the area of estate planning. He is a member of the bar of the United States Supreme Court. Prior to becoming an attorney, he earned a bachelor's degree in music literature and a master's degree in musicology. He has been a published feature writer and music critic for The Michigan Daily and The Detroit Free Press and has also written for High Fidelity, THE DIAPASON and The American Organist.

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From the Dickinson Collection: Reminiscences by Clarence Dickinson, Part 2: 1898–1909

Compiled by Lorenz Maycher

Introduction

Clarence Dickinson (1873–1969) had one of the longest and most influential careers in the history of American church music. The first installment in this series of Dickinson's own writings, *Reminiscences*, appeared in the July issue of THE DIAPASON and covered his early childhood and musical awakenings in Lafayette, Indiana, his formal study, and his first recitals and church appointments in Evanston and Chicago, where musical friends urged him to study abroad.

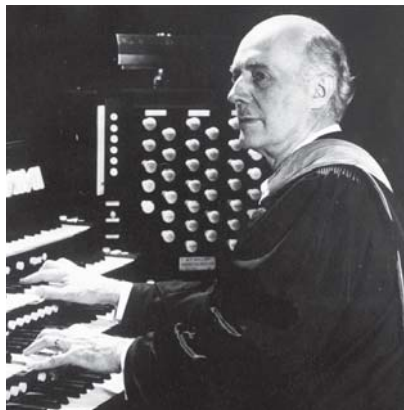
Reminiscences, Part Two, begins with Dickinson's arrival in Berlin in 1898 and traces his musical studies in Europe with Reimann, Guilmant, Moszkowski, and Vierne, his meeting and falling in love with Helen Adell Snyder, and his return to Chicago, where he became an overnight success as organist-choirmaster at St. James Church and founding conductor of the area's most prominent choral societies. All material used in this series is taken from the Dickinson Collection, Dr. Dickinson's own personal library, which is housed at William Carey University in Hattiesburg, Mississippi. We are very grateful to Patricia Furr and Dr. Gene Winters of William Carey University for granting access to this special collection, and for permission to use these items in this series intended to preserve the life and legacy of Clarence and Helen A. Dickinson.

—Lorenz Maycher
Laurel, Mississippi

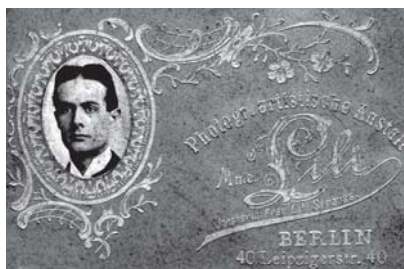
Dr. Heinrich Reimann, the organist of the Kaiser Wilhelm Gedächtnis-Kirche in Berlin, took only one pupil a year. I was fortunate enough to arrive in 1898 just as the last year's pupil, Karl Straube, had left to become organist of Bach's old church in Leipzig. I had gone to Reimann because of his reputation as the greatest organist in Germany, but did not know of him as musicologist, composer, and scholar. Reimann was up-to-date with all the French technique of the day, but had an exalted interpretation of the masterpieces of all organ repertoire. He wrote the program notes for the Philharmonic, and was librarian of the Royal Music Library, which contains such a large collection of manuscripts of the great early composers. He collected many folk songs for a series of historical recitals by Amelie Joachim, one of the great singers of the day, many of which Mrs. Dickinson and I later edited for church use. Reimann gave an organ recital while I was in Berlin, which Kaiser Wilhelm and his old court attended. It was the only organ recital I have known where it took a cordon of police to keep the overflow crowd out.

In the middle of the winter, Reimann said to me, "I have broken my rule and have taken one more student, a young girl from America whom I heard playing a very good piano transcription of one of Bach's chorale preludes. I was so struck with it that I told her she should study some organ," which she did. I never met her while abroad, so when I returned to America I kept looking for news of this brilliant organist whom I had never met. At an A.G.O. dinner I sat next to a charming young lady and we discovered we had been studying in Berlin at the same time. I told her of my experience with Dr. Reimann and that he had taken on a young lady student whom I had never met, and she replied, "I was that young lady." It was Olga Samaroff, the brilliant pianist, who of course became too busy with her tours as a concert pianist to continue with organ study, but felt that it had helped her piano playing greatly.

I also studied theory and composition that year with Otto Singer, most widely known as the arranger of Wagner opera accompaniments for the piano as published by Schott. Singer was a friend of



Clarence Dickinson



Clarence Dickinson in Berlin, 1898

Strauss, taking the first rehearsals of his new tone poems, as he did for the first performance of *Ein Heldenleben*. I heard the Berlin premiere, and the critics made fun of Strauss for making himself the "Helden" by using the themes of his own works. I remember Singer defending him by asking, "Whose themes could he use?" Singer said Strauss worked the entire composition out in his head before he put a note on paper, and then had made only slight changes in the arrangement of voices in the brass parts.

Singer put me through Rischbieter's Harmony book, which puts each given theme to be harmonized in each of the four parts, the alto and tenor being much harder to harmonize effectively than I had heretofore done. Singer sat at the side of the piano smoking his pipe, criticizing me very severely. He seemed to be an old grouch to me, but it was wonderful training and invaluable assistance when I later came to improvising fugal bits with Vierne in Paris. And, when I returned to Chicago to teach theory in first the Columbia Conservatory, and then my own Cosmopolitan School, I used the Rischbieter themes in the same manner in my class, using the soprano, alto, and tenor clefs, which helped when it came to score reading.

In Berlin, I lived on Wilhelm St., and was awakened practically every morning at six as the Kaiser rode by at the head of his troops, out for their daily drill. I did not have the financial struggle so many musicians have. Only once did I not have enough to eat for a period. I roomed in the home of Fräulein Schumann, a distant relative of the composer. The roomers were all men: a Dane, a Norwegian, two Germans, and two Americans. The other American was a student at the university who had run out of money and could not get back to St. Louis, where he said a position was awaiting him. He said he would receive money as soon as he arrived, but could not get any sent to him in Berlin in advance. If I loaned it to him, he would send it back immediately. So I drew my balance in the bank that was to take care of me for the next few months, keeping just enough for the next few weeks. The money never came, and I was afraid to write home for more, for fear they would think I had squandered it "in riotous living," as so many of the students were doing. So I got down to one roll and a cup of coffee at the automat. At that time, I was taking part in a play to be given for the benefit of the American Club, and we were invited to



Clarence Dickinson in Berlin, 1898



Clarence Dickinson in 1899

the apartment of Andrew White, the American Ambassador to Germany, for an evening rehearsal. Afterwards, we were given a most sumptuous supper of all kinds of rich foods. But I was in such a condition that I could not touch a bit of the food that I needed so much. Fortunately, the next day I received a large check from my father, with a letter saying, "I'm quite sure you have plenty of money for the winter, but I want to make sure." This kind fatherly letter was the last I had from him, as he died very suddenly soon after.

Berlin, at this time (1898–1899), was the great music center of the world, and for a mark and a half (37 cents), we heard the leading conductors of the day: Felix Weingartner, Arthur Nikisch, Karl Muck, Richard Strauss, and Siegfried Ochs. I felt they taught me the control of a proper *accelerando* and *ritard* in the building of a climax. When I came home, my former teacher said, "Well, what is that?—just a little faster, and a little slower." Siegfried Ochs, with his chorus of 1,000 and the Berlin Philharmonic, brought out every detail perfectly, but also the great majesty of such numbers as the "Sanctus" and "Cum Sancto Spiritu" given as Bach undoubtedly heard them in his conception. I do get very impatient with these critics who say you cannot have this music properly done with more than thirty singers, which is but a pencil sketch, like the preliminary drawing for a great Rembrandt, with its glorious light and color.

In Berlin, not only did we have great orchestral concerts and operas, but we had the debuts of many young players. Rebling, the assistant conductor of the Philharmonic, was sadly overworked. We not infrequently feel that a conductor has gone to sleep, but poor Rebling actually did go to sleep at the switch. During a very long cadenza in a piano concerto, he laid down his baton and leaned heavily on the stand, dropping lower and lower. As the cadenza's end drew near, the orchestra began raising their instruments, with the concertmaster finally raising his bow to bring them in on time with



Helen Adell Snyder Dickinson

the crash of full orchestra. Poor Rebling, leaping into the air, rubbing his eyes and grabbing his baton frantically, tried to find out where they were, to the great delight of the audience.

Of course, many of these concerts were wonderful treats. Busoni, the great pianist of the day, gave a series of four historic concerts with the Philharmonic, playing fourteen concertos (°) on four successive Saturday nights. The house was full of the greatest musicians in Berlin. At the end of the last concert, Busoni came out and played an encore—his own arrangement of the Bach D Major Prelude and Fugue—in tremendous style, turning to look at the audience, and ended on a C-natural, after a month of perfect playing when you could criticize nothing. I heard Widor do the same thing while in the loft with him one time. Among his visitors that day was a very beautiful young lady standing at his right. As he finished a big number in F Major, ending with a run in the pedal, he turned to her saying, "My dear countess," and landed on an E-natural that rang out from the pedal Bombarde. I have used this as a warning to my students—do not relax until the last note is played.

After my winter with Reimann in Berlin, in the summer of 1899, I took a trip with a friend, Arthur Burton, who was later to become a well-known baritone and vocal teacher in Chicago. He had been studying with William Shakespeare, the great conductor and vocal coach in London. At this time there arrived a very lovely old lady from Hamilton, Ontario, who was going to meet a young lady, Helen Adell Snyder, in Heidelberg and travel with her. As Arthur and this older lady had become very good friends, and discovered they were to be in Switzerland at the same time, they decided to leave a note at Cooke's Travel Agency in Lucerne so that they might see each other. Arthur and I found such a note in Lucerne. We called on them at their hotel and had lunch together, but they were just leaving for Geneva. Unfortunately, Arthur and I had just sent out our laundry and had to wait for "the wash," or we would have joined them on the same train. We caught the first train possible and had three very delightful days with them. I said to Arthur, "You can have your old lady. I'm going to take the girl," and at the end of the third day Adell and I were engaged. We each had two more years of study—she to get her Doctorate at Heidelberg (from which she graduated *summa cum laude* in 1901, the first woman to do so in the Philosophy Department), and I to study in Paris. When I met Adell, I knew that here was inspiration in a young and beautiful

MEUDON (Seine-et-Oise)
10, CEMETIERE DE LA STATION
Le 20 mai 1900.

Cher Monsieur Dickinson,

Je vous demande de venir mercredi prochain à 2^h 1/2 au lieu de votre habitude. Si vous ne pouvez pas, je considérerai la chose comme entendue.

Croyez, cher Monsieur, à mes affectueux sentiments

Alex. Guilment

Handwritten note from Guilment to Dickinson regarding his organ lesson time, May 20, 1900

Cher Monsieur

vous avez écrit hier mardi à 2 heures au lieu de à 2h 1/2. J'ai été à l'heure de votre comité qui me faisait attendre. Je vous prie de m'excuser. Je vous envoie les lettres pour Londres et Sheffield. Je vous prie d'être très cordialement.

L. Viérne

Letter from Louis Viérne: "Dear Sir, Can you come tomorrow Tuesday at 2 instead of tonight? I have a committee meeting which is holding me this afternoon. I will prepare for you the letters for London and Sheffield. Very cordially yours."

Paris le 17 mai 1901.

Cher Monsieur

vous venez maintenant à table d'attente et d'attente. Je vous prie de m'excuser. Je vous envoie les lettres pour Londres et Sheffield. Je vous prie d'être très cordialement.

L. Viérne

Letter from Louis Viérne: "Dear Sir, You are now able to write and to teach counterpoint and fugue which you have done yourself in a very successful and interesting manner. Very cordially yours."

MEUDON (Seine-et-Oise)
10, CEMETIERE DE LA STATION
Le 24 mai 1901.

J'ai donné pendant plusieurs années des leçons d'orgue à Monsieur Clarence Dickinson, et je lui ai beaucoup de dire que j'ai été extrêmement satisfait de son travail. Maintenant, je le considère comme un très bon organiste possédant une belle expérience de un répertoire complet et varié.

Alex. Guilment


Letter of recommendation for Dickinson by Guilment, May 24, 1901

CLARENCE DICKINSON WINS RICH ENCOMIUMS IN PARIS.

Clarence Dickinson, formerly organist at St. James' Church and the Kehilath Anshe Mayrio Synagogue of this city, gave an organ recital at the Church of the Holy Trinity in Paris, recently, and was very enthusiastically received. Mr. Dickinson played Liszt's famous "Praeludium und Fugue ueber Bach" as the second number on his programme, and a nephew of Liszt's who was present remarked afterward that it was the finest rendering of the composition he had ever heard, far surpassing the interpretations of the many German organists to which he had listened.

Mr. Dickinson has pursued his musical studies in Berlin and Paris during the past two years, having such teachers as Guilment, Dr. Reimann, Singer and Moszkowski. Although a young man, he was a well-known organist in Chicago before going abroad, being organist for the Chicago Mendelssohn Club, the Evanston Musical Club and other similar organizations. His Chicago friends hope an opening may be found for him here when he is ready to return, as otherwise he will probably go to New York City. The programme of Mr. Dickinson's recital in Paris was as follows:

Allegro Appassionata, from 5th Sonata.....	Guilment
Andante Cantabile.....	Widor
Praeludium und Fugue ueber Bach.....	Liszt
Priere et Berceuse.....	Guilment
Toccata.....	Les Froid des Merveaux
Romance.....	Lamare



CLARENCE DICKINSON.

Prelude and Fugue in E minor.....Bach
"Cradle Song".....Dickinson
"Flat Lux".....Dubois

Mr. Dickinson will return to Chicago in the fall and will then decide whether to remain in the West or to move to New York.

An undated Chicago newspaper clipping

Mr. Clarence Dickinson
has returned to Chicago, and will receive pupils in the
Art of Organ Playing
and in the
History and Theory of Music.

Mr. Dickinson has been spending the past three years abroad, in concert playing and in advanced musical study, under such masters as M. Alexandre Guilment, M. Louis Viérne and M. Moritz Moszkowski of Paris, and Dr. Heinrich Reimann and Herr Otto Singer of Berlin.

Reception Hour, Half after One o'clock.
Studio, 618 Fine Arts Building, Chicago.

Postcard announcing Clarence Dickinson's return to Chicago

woman who also possessed great knowledge. However, that was not the reason I had the courage to ask her to wait for a poor organist who would probably never make more than \$2,000 a year; it was just intense love at first sight. I believe the real thing comes that way, though, of course, it can come slowly, I suppose, as has been described in many stories, without the individual being aware of it for a long time.

In the fall of 1899 I moved on to Paris, intending to study with Widor, who could play in tremendous style, but, if he were not particularly interested, could be very dull. Meanwhile, I discovered Guilment, who was at the height of his career. One of the first concerts I heard in Paris was the dedication of a new organ shared by four organists: the organist of the church; Gigout, one of the most brilliant players of the day; Widor, third; and Guilment, last, showing his greatness in every way. I studied with him for the next two years, and never regretted it. That first year I also studied composition with Moritz Moszkowski.

The second year, I went to Viérne (who had just been appointed organist of Notre Dame, and possessed a lovely organ in his home) for composition, improvisation, and plainsong accompaniment. How he ever got the notes of his compositions on paper I do not understand, as the head of a quarter note was as large as the end of a little finger because of the little sight left in him. I had a pedal piano in my room in the Latin Quarter, and the use of an organ in the Cavaillé-Coll organ factory and that of the American Episcopal Cathedral, where I was organist and an Englishman was director of the

boy choir. I wrote my first organ piece, "Berceuse," during the year I studied with Viérne, and dedicated it to Helen Adell Snyder. Professor Peter Lutkin, of Northwestern, sent it to H. W. Gray for recommendation for publication. It was refused. I then sent it to Schirmer and Ditson, who likewise returned it. (After returning from Europe, I later played it in a recital on the Ocean Grove Auditorium organ, and had the fun of having the same three publishers come up and say they would like to publish it!)

When my generous supply of money had run out in Paris, I felt I should begin to try and give out something, instead of always comfortably receiving, so returned home in 1901 with 125 pieces in my memory. So began the next portion of my life, first as director of the choir at McVickers Theatre, where Frank Crane, a popular minister in Chicago, was preaching on Sunday mornings, and the following year as director of music at First Methodist Church in Evanston. After only six months there, I became organist-choirmaster at St. James Episcopal Church in Chicago, with a boy choir of sixty. I enjoyed this choir very much for six years, although the strain of replacing eight or ten boys a year, along with the many rehearsals and discipline, was rather wearing. I rehearsed the boys alone twice a week at 4:30. They were out of school by 3:00, so I usually had to interrupt a game of baseball at an exciting moment, and it was difficult to get them in on time. After such an experience one day, I walked past Notre Dame Catholic Church and found the priest having the same trouble. He finally lost his temper and called out, "Any little boy who is not

inside this door in two minutes I am going to send straight to Hell." You should have seen them run! He had an unfair advantage over me. All I could threaten my boys with was the loss of a two-week encampment during the summer. This was the real pay for their year's work.

Part of the job of running the boy choir in Chicago was putting on a light opera to raise funds for summer camp at one of the Wisconsin lakes. One year we chose the far end of Lake Mendota, north of Madison. It was near an insane asylum, and some of the harmless patients often walked through the camp and saw the boys. One of them always came swinging an alarm clock. When we asked her why she carried the clock, she replied, "Oh, they say time flies, but he's not going to get away from me!" Another one was a very coquettish old maid who sort-of flirted with the boys, and they had fun drawing her on, nicknaming her "311," but never telling her what it meant; "311" was the hymn "Ancient of Days." Another hymn they delighted in, which our rector, Dr. Stone, often selected as a processional, had a line that always occurred just as the boys came in sight of the congregation. I could not stop them from always turning their heads towards the congregation, and roaring out, "My God, what do I see and hear." There was another they delighted in: St. James was in the aristocratic north side of Chicago, and our principal rival was Grace Church, on the south side. The boys always emphasized in singing this line, "On the north side are the palaces."

At this same time, I was offered the conductorship of the Aurora, Illinois, Musical Club without ever having held a baton or directed a chorus or orchestra. I went to Frederick Stock, the conductor of the Chicago Orchestra, who gave me a few suggestions. Of course, I always braced up my orchestra with a goodly number of players from the Chicago Symphony, which is really what put us over. This gave me very good experience, as we presented a different oratorio at every concert, never repeating anything in five years, giving the Chicago premiere of Davies' *Everyman* and other such novelties, and ending with Wagner's *Tannhäuser* in concert form. Aurora was a railroad center, down below the hills, so the train station was just filled with smoke. For one of the rehearsals I took the boy soprano soloist from St. James. "You don't need to worry about my manners, Dr. Dickinson. My mother told me what to do and say." When we alighted from the train in the midst of a great cloud of smoke, so that you could not see a thing, he said, "Aurora is a lovely city, isn't it!"

To show you how busy I became: my weekly schedule soon meant catching a 5:30 train for the hour ride to Aurora, and getting dinner on the train. The train was a deluxe express—first stop Aurora—and the thru passengers were allowed to come into the diner, while those in the day coaches were kept locked up. Fortunately, I found a key that would fit the door, and so, when the headwaiter was at the other end of the dining room, I'd unlock the door and come in. He and the waiters were always startled to see me come in, but always served me, thinking me to be a member of the board. So, I always had my dinner and arrived at the hall in time to rehearse the orchestra for an hour, and the chorus for an hour and a half. Catching a ten o'clock train back to Chicago, I then crossed to another station and caught the sleeper to Dubuque, Iowa, where I taught for four hours the next day, then had rehearsals for the Bach Society of Dubuque, following the same routine of rehearsing the orchestra first and the chorus last. I then caught the sleeper back to Chicago, where I taught at the Cosmopolitan School, of which I was the director, until the middle of the afternoon, and then rehearsed the boys at St. James. I took the evening off! On Thursday, I was back at school for classes in the morning, rehearsal for the Musical Art Society at 2:30, a rehearsal of the English Opera company at 4:00, and, at 6:30, the chorus of the Sunday Evening Club rehearsal. Friday morning was given up to organ lessons at the church,

and, in the afternoon I attended the concerts of the Chicago Orchestra. Friday evening was given over to rehearsing the men and boys of St. James for the Sunday service. Saturday morning was the service at Temple Kehilath Anshe Mayriv. In the afternoon, I practiced for various services. Sunday morning and afternoon was spent at St. James Episcopal Church. Once a month, in the afternoon, there was a large important festival service with a short organ recital following. Then came the Sunday Evening Club, a service held at Orchestra Hall, for which we had distinguished preachers from all over the country, a large chorus, and a fine quartet of soloists. I played a half-hour program of organ music, and then, putting another organist on the bench, conducted the chorus. Mondays I taught at the Cosmopolitan School until four o'clock, when I went to rehearse the boys at St. James. In the evening, I caught the train to Aurora, and the week began all over again!

Many interesting things happened along the way: One time, on the way to Dubuque, a deep cut between two hills was filled with snow. Our engine tried to ram it, getting stuck so tight it could not go back or forth. We were held there all night and most of the next day, with nothing to eat but a few chocolate bars. This spot had belonged to one man, but two little towns had grown up around it, so he named them after his daughters. We men on board decided we would send telegrams explaining our absence by saying, "Snow storm delay: spent the night between Elizabeth and Anne."

Another amusing incident took place during the forming of the chorus for the Sunday Evening Club in Orchestra Hall, which was made up of the best soloists who sang morning and afternoon services in their churches. The men for the chorus proved easy, as practically all my men at St. James came. I had to advertise for women, and when I arrived for the auditions at my Cosmopolitan School of Music in the Auditorium building, I found the place full, much to the distress of my teachers. The first I took into my office

was a mother and daughter. The old lady immediately said, "I am sure you want Jenny. She can sing higher and lower, and softer and louder than anyone you have ever heard. Jenny, show the gentleman your high C," whereupon Jenny let out the loudest, wildest shriek you ever heard, like the sound of a wounded hyena. I could hear doors open and feet come running, and the manager opened the door to ask if he could be of any assistance. Of course, I told Jenny that nothing more was necessary. That settled it, but, as a matter of form, I told her I was compelled to hear the others who had come, and I would let her know. We did secure a beautiful chorus in the end.

In 1904, after being engaged for five years, Helen Adell Snyder and I were married. Following our studies abroad, she had become Dean of Women at the State College of Pennsylvania, and I had returned to Chicago \$3,000 in debt—a good deal of money in those days. The first year I saved nothing; the second year I saved \$1,500, and the third year, \$1,500. I went to the wealthy young lady who had loaned me the money and said "Here's the balance. However, I have been engaged for five years and would very much like to get married and go to Europe on our honeymoon. Instead of paying you back now, I am sure I can do it next year." She very kindly consented, and Mrs. Dickinson and I sailed on the Romanic, although we preferred calling it the "Romantic."

My older sister met us at Boston to say goodbye and said, "This is very nice. Our friend Miss Blanchard is sailing on the same boat with ten young ladies, who I am sure will want to meet you." Naturally, we were not so sure and we engaged four steamer chairs—the two on the North side had our names on them; the two on the South side, where we always sat—nothing. So we dodged them until the last day.

We landed in Gibraltar, where there were men selling Maltese lace. Mrs. Dickinson was buying some for her mother. The man started the price at \$10.00 and Mrs. Dickinson, having lived



Cover of an early publicity brochure

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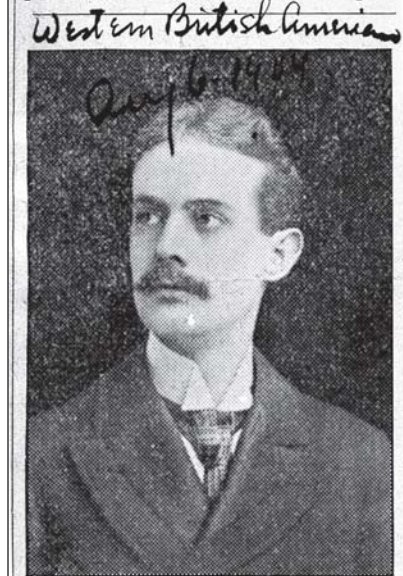
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ACCOMPANISTS
MISS KATHARINE HOWARD
MISS ALICE DOTY

PEOPLE'S CHURCH
Tuesday Evening, May 16th, 1905

Program for the Aurora Musical Club's performance of Davies' *Everyman*, under the direction of Clarence Dickinson—the first production of the work in America, May 16, 1905

Canadian Honored in Spain.
Clarence Dickinson, the distinguished Canadian organist at St. James church, Chicago, who is now on his wedding tour in Europe, is attracting considerable attention in Spain. On July 5 he played in the cathedral of Seville, and the audience was so much pleased that he was asked to repeat



Clarence Dickinson.

his efforts the following morning. The instrument is the largest cathedral organ in Spain, and an organist who is invited to play considers himself honored. Mr. Dickinson also played at the Mosque at Cordova. This is a sixteenth century instrument and the visiting musician created a favorable impression.

Western British America newspaper erroneously identifies Dickinson as a Canadian, and reports on his organ recitals in Spain during his wedding tour of Europe

in Europe, countered with \$5.00. Each gave in until they were only \$1.00 apart, whereupon the man turned to me and said, "Father will pay the \$1.00. What's a dollar to Father?"

We took a boat to Tangier, and after a few days' stay, another boat around to Cádiz, a very beautiful way to enter Spain, as it projects out into the ocean and the houses are painted pink, blue, and white—nice gay colors. At luncheon I asked for a glass of milk—not realizing that the only milk available would be goat's milk, which one notices as soon as it enters the room. The waiter, of course, could not understand this request for milk, as this was my first day to use my Spanish, and he brought me several different articles until I took the menu

The
Musical Art Society
of Chicago

Clarence Dickinson, Musical Director

Two Concerts -- Orchestra Hall

December 3, 1906
First Season
First Concert

Season 1906-07

Program for the first concert by the Musical Art Society of Chicago, December 3, 1906, Clarence Dickinson, musical director

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Sung by the
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OF DUBUQUE

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MR. JOHN W. NORTON, Assistant Director

—ASSISTED BY—
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MISS ELLA STUBER, Alto
MR. EDWARD WALKER, Tenor
DR. WM. CARVER WILLIAMS, Bass
MRS. EDWARD M. HEALEY, Pianist
MISS FLORENCE LALLY, Organist

MR. EDWARD SCHROEDER, Concert Meister

Tuesday Evening, May 5, 1908
FIRST CONGREGATIONAL CHURCH

Bach Society of Dubuque program, Clarence Dickinson, director, May 5, 1908

and drew a picture of a cow, whereupon he immediately cried, "Si, Si, Señor," dashed off, and came back with two tickets for the bull fight.

I played several recitals on the organs in Spain. The most surprising request I received was in Cordova, where the Gothic chapel is set down in the midst



photo by Victor Hoyt

This 1965 instrument, having celebrated over 40 years of reliable service, was ready for tonal and mechanical renovation when the church contacted the Austin factory.

Along with all new Austin-patent actions, we built a new drawknob console, with our integral dolly. The organ was rewired and fitted with the Solid-State MultiSystem.

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8' Harmonic Flute	8' Viola	8' Flute Celeste	16' Gemshorn
8' Bourdon (sw)	8' Voix Celeste	4' Koppelflote	16' Gedeckt (sw)
8' Gemshorn	4' Principal	2 2/3' Nazard	8' Principal
4' Octave	4' Rohrflöte	2' Octave	8' Gemshorn (gt)
4' Spitzflöte	2' Blockflöte	1 1/3' Quint	8' Gedeckt (sw)
2' Super Octave	Plein Jeu, III	M'rd Cornet, III	4' Choral Bass
Furniture, III	Cornet, III (ch)	8' Cromorne	Mixture, IV
8' Tuba Major (sw)	16' Trompette	8' Tuba Major (sw)	32' Bombarde (digital)
Chimes	16' Bassoon	Zimbelstern	16' Trompette (sw)
	8' Trompette		16' Bassoon (sw)
	8' Hautbois		8' Trompette
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	8' Tuba Major		4' Hautbois

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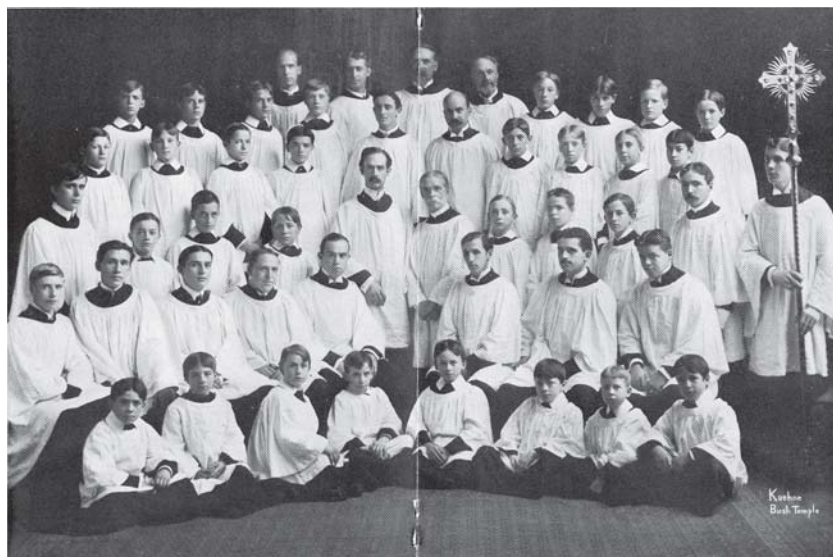
My dear Mr. Dickinson: -

Not until today did I find time to write you and offer you my sincerest congratulations upon the great success of the first concert given this season by the "Musical Art Society"; it was a well-rounded and splendidly balanced rendition of a very difficult but extremely interesting program, and you have good reasons to be very proud of it. Please convey to the members of the M. A. S. my best thanks for electing me one of their "Honorary Associate Members", assure them that the honor is all mine, and that I am pleased to be associated with them. With many good wishes, and best regards to you and Mrs. Dickinson, believe me to be

ever sincerely Yours

Frederick A. Stock

An undated letter from Frederick Stock congratulating Clarence Dickinson on the success of the Musical Art Society



Clarence Dickinson, center left, with the choir of men and boys at St. James Episcopal Church, Chicago

its first hearing of works by Palestrina and Gabrieli, and the "Sanctus" and "Cum Sancto Spiritu" from the great *B-Minor Mass* in concert with the Chicago Orchestra. This was still in the day of the quartet, and this kind of music was new to them. They were very conscientious singers, and would study those runs at home. Three of the best altos in Chicago were sisters, one of whom was Mrs. Clayton Summy, and they would get together in her home and rehearse these difficult numbers. At their third rehearsal, they entered the room, and were greeted by Mrs. Summy's parrot singing "Cum Sancto Spiritu," the only parrot I ever knew that sang Bach.

I recall that for one performance of *Messiah* there, I had the bass and tenor of the First Presbyterian Church of New York, who had come out to sing at another event. It was very successful, and the visiting singers returned to New York and reported that it was the best performance they had ever heard. Word of this must have got around, for in 1909 I was invited to the Brick Presbyterian Church to succeed Archer Gibson. Because the

salary was less than what I was making in Chicago, I was also asked to conduct the Mendelssohn Glee Club, succeeding Frank Damrosch, and was also organist at Temple Beth-El, located at Fifth Avenue and 76th Street (now merged with Temple Emanu-El). Even then I came to New York at a financial sacrifice, but for greater opportunity.

- ° Busoni piano concerto series
- October 29, 1898: Bach D minor, Mozart A major, Beethoven G major, Hummel B minor
- November 5: Beethoven E-flat, Weber Konzertstück, op. 79, Schubert Fantaisie in C major, op. 15, Chopin E minor
- November 12: Mendelssohn G minor, Schumann A minor, Henselt F minor
- November 19: Rubinstein no. 5 in E-flat, op. 94, Brahms D minor, Liszt A major

To be continued

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.

ILLINOIS THEATRE
TUESDAY AFTERNOON, MARCH 9, AT 2 P. M.
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MIGNON
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Wilhelm John Miller
Lotario Wm. Beard
Laertes David Grosch
Giarno George N. Holt
Antonio L. A. Denney
A Chorus of 100 voices

HERMAN DEVRIES, Stage Director

AN ORCHESTRA OF 30 MEN
CLARENCE DICKINSON, Musical Director.

Tickets, \$1.50, \$1.00, 75c. :: Boxes, \$12.00, \$15.00.
On Sale Thursday, February 25, at Illinois Theatre Box Office.

The following extracts from reviews of the two performances presented last December will be sufficient to satisfy lovers of grand opera that the reputation to be given will meet their highest expectation and approval:
"The performance of Mignon proved a creditable achievement."
—W. L. HUBBARD, Chicago Tribune.
"Mignon is not an easy opera to sing or play and its difficulties are the greater to unaccustomed players by reason of abundant dialogue. For a first attempt this performance of Thomas's opera was, therefore, of encouraging excellence."
—FELIX BOROWSKI, Chicago Post.
"It is pleasant to record that the performance of 'Mignon' was a successful premiere."
—MAURICE ROSENFELD, Chicago Examiner.

Flyer announcing the Chicago English Opera Society's performance of Mignon under the direction of Clarence Dickinson

of the old mosque, with its 900 pillars of different colored marbles, creating a very mystical atmosphere. After I had tried the organ a bit, the priest organist said to me, "There is one American tune I have always wanted to hear. Will you play it for me?" I said, "Surely, if I know it." He replied, "It is Yankee Doodle Dandy." So, Mrs. Dickinson, who was not allowed to come up into the organ loft where there were priests and monks (so strict are the rules!), was rather aghast when she heard the strains of "Yankee Doodle" echo through and around the 900 columns! It was in Spain that we first began to collect folk songs. One of the earliest was "In Joseph's Lovely Garden."

The greatest choral group I ever had was the Musical Art Society of Chicago, which I organized in 1906. This society was made up of 50 leading singers of the city, and we performed the great choral music of the church, which had never been heard in Chicago. While I was in Paris, I was much fascinated by the beautiful singing of the 15th and 16th century music by the famous choir of Saint-Germain-des-Prés, and longed for an opportunity to present these works, as well as modern music of the day. All this would require a chorus made up of very good musicians. Thus was born the idea of a society composed of the best soloists in

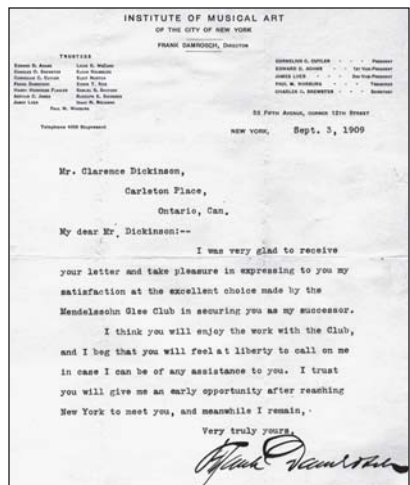
Announcement

The Cosmopolitan School announces with regret the retirement of its Musical Director, Mr. Clarence Dickinson. In making this announcement the Board of Directors desires to express its high appreciation of Mr. Dickinson as a man and as a musician and of the value of the service he has rendered to the school.

The Board, while thus expressing regret at the loss of Mr. Dickinson as our associate, desires to extend to him hearty and sincere good wishes, which will follow him in his new field of activity in New York City, where he goes as Conductor of the Mendelssohn Club, and Organist and Musical Director of the Brick Presbyterian Church. May good fortune attend him!

By order of the Board of Directors.

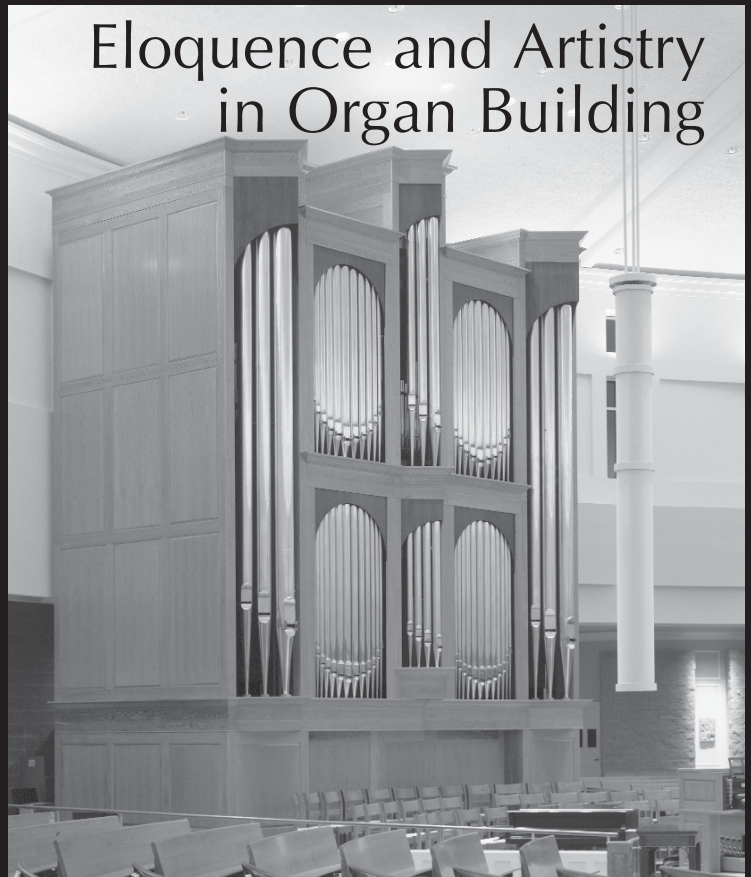
The Cosmopolitan School announces Clarence Dickinson's move to New York City, 1909



Letter dated September 3, 1909, from Frank Damrosch to Clarence Dickinson, his successor as director of the Mendelssohn Glee Club

Chicago. Mrs. Dickinson said one day, "Is this really your heart's desire?" "This is the thing I want most." She immediately turned to the telephone and called singers one by one, starting with personal friends who were among the top singers of the city, until fifty had agreed, most hesitatingly, to come to a meeting. This meant singing for pleasure, no money in it for anyone.

The devotion of the singers was marvelous. Individual members would go to New York to sing with the Philharmonic Orchestra, and then, if compelled to miss a rehearsal, hurry back for private rehearsals in order to prepare for the coming concert. Any one of them could sing over a big orchestra, and when you put them together, it was stunning. We could perform unknown music, old and very modern, in any language, and we gave Chicago



St. Bede Catholic Church, Williamsburg, VA
Neil Kraft, Music Director



Member, Associated Pipe Organ Builders of America
112 West Hill Street
Champaign, Illinois 61820
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Cover feature

**Parkey OrganBuilders,
Duluth, Georgia
Church of the Good Shepherd,
Lookout Mountain, Tennessee**

From the builder

Our first contact with Church of the Good Shepherd was with John Wigal, choirmaster/organist, in early 2006. After receiving his call and having a pleasant conversation, a trip to Lookout Mountain was scheduled to review their current situation. Lookout Mountain is a wonderful mountain plateau area just outside of downtown Chattanooga, Tennessee. Today the mountain is host to a number of quiet neighborhoods and the famous tourist destinations of Rock City and Ruby Falls. Church of the Good Shepherd is an active Episcopal parish serving Lookout Mountain and serves as periodic host to the Chamber Orchestra of Tennessee.

The organ committee and Mr. Wigal realized the shortfalls of the original pipe organ installed in 1961, and spent considerable time in reviewing the options for renovations or replacement. We were honored by their interest in our firm, but concerned with the task of providing a suitable organ. The church nave was renovated extensively in the mid-1990s, with great attention to acoustics. The end results provided a significant improvement over the acoustics of the original nave, but the room was still limited by the A-frame design of the building.

As discussions progressed, the committee investigated various firms for the organ project, talking with both local firms and larger organ builders. Lookout Mountain is a short two-hour drive from the Atlanta, Georgia area, making us one of the "local" builders of consideration. Our firm established shop in Atlanta in 1995, and has produced a number of projects and instruments over the last 14 years, ranging from renovations to complete new instruments. In 2003, we moved to our present location in the Norcross/Duluth area of the Metro Atlanta area. Our 15,000 square foot facility houses our operations with a modern woodworking facility, pipe voicing facility, and clean, separate erecting space. Our shop utilizes both CAD and CNC technology for modern organbuilding.

The majority of organs that we build provide the core foundation of music for church services and congregational singing. As the tonal director, I have studied extensively the designs of organs from Europe and America to draw on sounds that accommodate the appropriate denominational worship style and background. Our organs feature an eclectic base for the final ensemble, but each division is constructed with careful regard to complement the other divisions of the instrument. Our philosophy is that the sum of the parts will be the whole organ, and our performance will be judged on the whole organ and not the parts. Thus our Great divisions are often based on American standards with a solid chorus for the backbone of the instrument. Swell divisions are often heavily influenced by the French school of organ design, but with a level of treble ascendancy to improve options for choral accompaniment. The Choir and Positive divisions draw from and meld the schools of English and German organbuilding for choral and literature work. Pedal divisions are to be independent when at all possible, and should be both felt and heard in the space.

After much consideration and listening, the committee at Church of the Good Shepherd felt confident that we could handle the task of providing an organ for their parish. Visiting our instruments and shop, they expressed their confidence by selecting us to build the new organs for them. Though the present organ had many shortfalls, some materials did prove to be of quality for consideration in the new organs. Thus, some limited material was retained in the new instruments. The limited pipework re-



Chancel Organ, Opus 9 (photo credit: Chris Crevasse)



Gallery Organ, Opus 8 (photo credit: Chris Crevasse)



Gallery Organ, Opus 8, console (photo credit: Chris Crevasse)

tained was cleaned, repaired, rescaled and revoiced in conjunction with the new specification. The discussions of the Gallery Organ included use of an Antiphonal division for additional support of congregation singing. In our discussions, the committee conveyed their interest and desire that an Antiphonal division might yield additional benefits with a separate console as a stand-alone instrument, thus giving options for the second organ for the space. Soon it was decided that the organ project would be two separate organs dovetailed together to function either separately or as one.

The present chambers for the Gallery Organ are located in the optimal position of the room; however, they presented some challenges with tonal egress over

the gallery rail in addition to being deep with a constrictive ceiling, thus requiring creative pipe scaling. The new Gallery Organ (our Opus 8) is installed in the same position as the organ it replaced. The organ speaks on the long axis of the nave, and the Great and Pedal divisions are elevated high in the space. The Choir and Swell divisions are located on floor level of the gallery in chambers behind and below the Great and Pedal divisions.

The second of the organs at Church of the Good Shepherd—deemed the Chancel Organ—probably commanded the greatest amount of consideration for scaling and voicing. The existing reredos set the parameters for space limitations for the Chancel Organ case in addition to influencing the case design. Because no chamber space existed, we designed the

Chancel Organ to be contained in two separate cases. Space did not allow for the inclusion of a swell box, so in an effort to retain independent stops as much as possible, stop selection, scaling, and voicing were crucial in balancing volume and overall ensemble chorus. In the consideration of our production schedule, one of the benefits of the Chancel Organ was that it allowed a seamless transition of instruments for Church of the Good Shepherd. Since the Chancel Organ was to be entirely new, it (our Opus 9) was actually built first. Once completed, we then proceeded with the removal of the old Gallery Organ and preparations for the new Gallery Organ. The church used Opus 9 for the interim until the Gallery Organ was installed in early 2008. The Chancel Organ was first used in summer of 2007, and made its official debut to the community with the Chamber Orchestra of Tennessee in October 2007.

The Gallery Organ (Opus 8) was completed in our shop in late 2007, and installation started in December 2007. Tonal finishing began in January 2008, and the final reed stops were installed and voiced in March. The entire organ was first heard on Easter Sunday of 2008.

The new organs feature three complete manual principal choruses between them. The Great division is the largest and richest of the foundations. The Chancel Organ features a more Germanic secondary chorus, with the third chorus located in the Choir division. The Choir principals are English in nature with more warmth and less articulation. Each division offers a colorful yet distinct 8' flute. True to form with our tonal design, we look to our flutes to provide color and different timbre within each stop. There is no duplication of design within the 8' or 4' flute stops. The reed stops also provide their own color and add fire and commanding authority to the organ's ensemble. The reeds range from a strong Germanic Trompette in the Great to a French Trompette chorus in the Swell at 8' and 4' pitches. The 16' and 8' pitches are completed with a Basson and Hautbois. A large 8' Cromorne provides additional options for literature and solo work.

The final crown of the organ is the 8' Fanfare Trumpet. Mr. Wigal and the committee were very clear on the design of this stop. The Fanfare Trumpet was to provide a strong solo line in both the treble and tenor range but was not to be offensive or overpowering. Therefore, the Fanfare Trumpet is voiced on seven inches of pressure, with resonators hooded to provide optimal projection from the case. Mixture work is carefully terraced across the divisions, starting with the Pedal division and proceeding through the Swell division, Great division, and Chancel division. Wind pressures range from 3" to 3 3/4", which allowed us to voice with prompt speech but to avoid a driven sound. All of our scaling and voicing work is handled completely in-house in our company to ensure the success of each organ. Since no two instruments or rooms are ever exactly alike, scaling and voicing strengths must always be tailored to each organ. Mr. Wigal served as the consultant for the project and provided excellent input and feedback for the development of the specification.

Mechanically, the organ utilizes electro-pneumatic slider chests with electric stop actions and electro-pneumatic unit chests. Winding is regulated through single-rise reservoirs. The casework and consoles are constructed of red oak with maple accents. The console interiors are provided in regular and burled walnut. Keyboards are done in bleached bone with ebony sharps. Drawknobs are turned ebony with laser-engraved maple insets. Tilting tablets are of solid maple. A multi-level capture and relay system was provided by Solid State Organ Systems. The rear case houses the bass of the 16' and 8' Pedal Principal and bass of the Great 8' Principal. The Chancel Organ cases house the bass of the 16' Quintaton and 8' Principal.



Fanfare Trumpet assembled in erecting room



Gallery console and façade, Opus 8 (photo credit: Chris Crevasse)



Gallery Organ Opus 8 taken at gallery level (photo credit: Chris Crevasse)

The staff of our company is essential to the success of each instrument. It is through them that the organ committees and I can see fruition and success of every organ we build. We sincerely appreciate the confidence of the committee and staff of Church of the Good Shepherd for the opportunity to provide two new organs for worship and music. Additional information for these organs may be found at

<www.parkeyorgans.com>.

—Phillip K. Parkey
President and tonal director

Staff:
Phillip K. Parkey – president, tonal director, and voicer, tonal finishing
Michael Morris – shop supervisor, case design and chest layout, installation, tonal finishing

Josh Duncan – office manager, wiring, installation

Otilia Gamboa – chest construction, pneumatic assemblies, wiring, installation

Wayne Mitcham – case and chest construction, installation

Josh Okeson – console, case, chest construction, installation, console wiring

Philip Read – console, case, and chest construction, installation

Tom Helms – tonal finishing

From the organist

The Church of the Good Shepherd is so very pleased with the outcome of our new organ and its contribution to our worship here atop Lookout Mountain. In 1961 when the current nave of Good Shepherd was built, the building committee made a firm commitment to a new organ at that time, and chose the firm of Hillgreen, Lane and Co. The installation of that organ was done by D. Byron Arneson of Minneapolis, Minnesota. Unfortunately, the organ was plagued with mechanical problems and tonal insufficiencies throughout its life. In the 1990s, renovations to the nave saw the removal of sound-absorbing carpet and curtains as well as the removal of a portion of sound-absorbing material of the rear wall. Although each decade had brought with it attempts to create a better instrument out of the Hillgreen, Lane organ, none of these attempts were able to do much beyond making the instrument more mechanically reliable. By my arrival in 2002, it was apparent that something must be done.

Early in 2005, a parishioner expressed the desire to present a gift to the parish specifically for the improvement of the organ. A committee was quickly formed with representatives from the choir, vestry and congregation (including one former organist/choirmaster), and work was begun. The committee set out with three important goals in mind: improve the organ's ability to lead the singing of the congregation; improve/increase the avail-

able stops for accompanying the choir(s); increase the variety of available colors.

The committee felt it was important to create an antiphonal organ at the front of the nave that could function in a variety of ways. We desired an antiphonal organ that would allow for basic accompanying of the choirs or small services from the front of the nave, serve as a continuo instrument for choral or instrumental concerts, boost the tonal presence of the organ in the front of the nave for large services, as well as be a foil to the main instrument for literature.

The committee spoke with five builders during its discussions and listened to examples from three of these. In an effort to show good stewardship, the committee desired to retain something of the old organ in any new project. During our discussions and listening sessions with Phil Parkey, it became clear to us that Phil and his firm were willing and able to accomplish our listed goals. It also became clear that Phil was listening to our requests and filtering them with his own high standards, expertise and experience to create the best result for our parish. During the planning stages, the process became very much a guided collaboration between the committee, Phil Parkey, and me, with the end result being an organ that will meet the needs of this parish for many years to come.

The organ has been an enormous success and has generated excitement both in the parish and the community for the music program at Good Shepherd. In October 2007 the Chamber Orchestra of Tennessee performed a concert with the new Chancel Organ featuring two organ concerti of Handel (op. 4, nos. 4 and 6), the *Adagio* by Albinoni, and the Bach *Concerto for Two Violins*, with the organ serving as the continuo instrument. In October 2008 the main organ was heard in a wide-ranging dedicatory recital by Professor Trudy Faber of Wittenberg University, Springfield, Ohio.

The Chancel Organ has led various smaller worship services and has served to support instrumental and choral concerts. The main organ has served admirably to accompany both soloists and combined choral ensembles and to provide the foundation for good congregational song. Each stop has its own timbre, distinct from the others of its family and the combinations are well balanced and complementary within and between divisions. We welcome visitors to the Lookout Mountain community to stop and hear this fine instrument.

—John E. Wigal
Director of music/organist

Church of the Good Shepherd Lookout Mountain, Tennessee Gallery Organ, Opus 8 3 manuals, 38 ranks Drawknob console

GREAT (Unenclosed)

16'	Contra Viola	Swell	
8'	Principal		61 pipes
8'	Rohrfloete		61 pipes
4'	Octave		61 pipes
2½'	Quint		61 pipes
2'	Super Octave		61 pipes
1½'	Mixture III-IV		232 pipes
8'	Trompette		61 pipes
8'	Fanfare Trumpet	Chancel	
	Chimes		21 notes
	Tremulant		
	Great 16		
	Great Unison Off		
	Great 4		
	Stops: 9		
	Ranks: 10		

SWELL (Enclosed)

16'	Bourdon		61 pipes
8'	Claribel Flute		61 pipes
8'	Viola		61 pipes
8'	Viola Celeste		56 pipes
4'	Principal		61 pipes
4'	Harmonic Flute		61 pipes
2½'	Nazard		61 pipes
2'	Octavin		12 pipes
2'	Plein Jeu III		183 pipes
16'	Basson		12 pipes
8'	Trompette		61 pipes
8'	Hautbois		61 pipes
4'	Clairon		61 pipes
	Tremulant		
	Swell 16		
	Swell Unison Off		
	Swell 4		
	Stops: 13, Ranks: 13		

CHOIR (Enclosed)

8'	English Diapason		61 pipes
8'	Gedeckt		61 pipes
4'	Spitz Principal		61 pipes
4'	Koppel Flute		61 pipes
2½'	Nazard		61 pipes
2'	Block Flute		61 pipes
1½'	Tierce		61 pipes
8'	Cromorne		61 pipes
8'	Fanfare Trumpet	Chancel	
	Tremulant		
	Choir 16		
	Choir Unison Off		
	Choir 4		
	Stops: 9		
	Ranks: 8		

PEDAL

32'	Contra Bass (ext 16 Princ, 1-12 digital)		
32'	Contra Bourdon (ext Bdn, 1-9 digital, 10-12 are in pipes)		
16'	Principal		32 pipes
16'	Contra Viola	Swell	
16'	Bourdon	Swell	
16'	Quintaton	Chancel	
8'	Octave		12 pipes
8'	Viola	Swell	
8'	Bourdon	Swell	
8'	Gedeckt	Chancel	
4'	Choral Bass		32 pipes
4'	Flute	Swell	
2½'	Mixture III		96 pipes
16'	Posaune		32 pipes
16'	Basson	Swell	
8'	Trompette		12 pipes
4'	Hautbois	Swell	
4'	Clarion	Swell	
8'	Fanfare Trumpet	Chancel	
	Chimes		21 notes
	Stops: 18		
	Ranks: 6		

CHANCEL (Unenclosed)

Playable as a single division from the Gallery console			
8'	Principal		
8'	Gamba		
8'	Gedeckt		
4'	Principal		
4'	Rohrfloete		
2'	Blockflöte		
II	Sesquialtera TC		
1'	Mixture III		
8'	Fanfare Trumpet		61 pipes
(Located in Chancel case)			
	Stops: 9		
	Ranks: 1		

Couplers

Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Chancel to Great 8
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Great to Choir 8
Chancel to Choir 8
Chancel to Swell 8
Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Chancel to Pedal 8

Great/Choir Transfer

Chancel Organ, Opus 9 2 manuals, 12 ranks Tilting tablet console

MANUAL I

8'	Principal		61 pipes
8'	Gamba	Manual II	
8'	Gedeckt	Manual II	
4'	Octave		61 pipes
4'	Flute		12 pipes
III	Mixture		183 pipes
	Manual II to I		

MANUAL II

8'	Gamba		55 pipes
(1-6 common with Gedeckt)			
8'	Gedeckt		61 pipes
4'	Rohrfloete		61 pipes
2'	Blockflöte		61 pipes
II	Sesquialtera TC		98 pipes

PEDAL

16'	Quintaton		32 pipes
8'	Gamba	Manual II	
8'	Gedeckt	Manual II	
4'	Flute	Manual II	
	Manual I to Pedal		
	Manual II to Pedal		

Cover photo by Chris Crevasse

New Organs

Fabry, Inc., Antioch, Illinois Memorial Chapel, The Culver Academies, Culver, Indiana

The nucleus of this organ is Möller Opus 8168, a 54-rank organ installed in the chapel in 1951. Various builders made some tonal modifications in the 1970s, but the organ returned to the care of Fabry, Inc. in 1978. Various ranks have been replaced since, often in an effort to resolve problems created by the work done in the 1970s. The entire electrical system was replaced with a Peterson ICS-4000, providing all relay connections, MIDI interface, adjustable crescendo pedals, adjustable "accent pedal" settings, vents, and 256 levels of memory. The Möller individual pneumatic shade actions were replaced with Peterson 16-stage units (three for each expression enclosure). The Vox Humana enclosure was replaced with a new enclosure with shades and a Peterson shade action, operable from the console.

All tremolos were replaced with A. R. Schopp electric tremolos, including additional tremolos for the Great division and for the 7-inch pressure chest for the new reeds in the Choir.

The console was totally rebuilt by David Gustav Fabry, retaining the English ivory keyboards and some structural members. All new stop jambs were built in walnut, with accents in bloodwood and partitions with divisions in distressed maple. Nearly all external console woodwork was replaced, and the organ was fitted with a rebuilt pedalboard, featuring maple naturals and ebony-topped walnut for the sharps. Expression shoes (of walnut), divisional cancel bars (of distressed maple), switch plates for Chimes, Zimbelsterns, Vox Humana shades, and Pedal Divide, along with some external parts of the console, were laser engraved. All console pneumatics were replaced by Syndyne drawknob and Peterson rocker tablet actions.

David Gustav Fabry also constructed a new chest and modified an existing Choir chest to accommodate added stops and provide unit actions for one existing rank. Drawknobs and label plates were made by Hesco, Inc. of Hagerstown, Maryland. The Cor d'Amour and English Horn are patterned after the later work of E. M. Skinner. The new reeds and the Viola Celeste in the Choir were made by Eastern Organ Pipes, also of Hagerstown. The Doppelflöte was recycled from an 1892 instrument by William King and Son of New York City. Its bottom and top octaves (to yield a total of 73 pipes) were



New ranks on Choir chest (from left): Cor d'Amour, English Horn, Viola, and Viola Celeste

recycled from a similarly large-scaled Möller Melodia. The organ now possesses 58 ranks—3,625 pipes.

All cloth-wrapped wiring was replaced with PVC-coated wiring conforming to present-day codes. Connections between the console and the satellite cages in the chambers are done by Ethernet cables. Pouches and primaries were releathered in all but the Swell B chest (which had been replaced entirely after severe water damage in 1980). The Choir division was reconfigured with an expanded enclosure (and additional shades) to accommodate the new additions comfortably. The overall direction of the project was by David J. Fabry, assisted by Mike Pishoneri, Grant Ellis, Steve Ellis, and Phil Spressart, all from the Fabry company. The specification and details (including specific location of all controls on the console) were designed by John Gouwens, Academy Organist. Gouwens played the rededication recital on April 15, 2007. A CD recording of the enhanced instrument is in preparation.

—Phil Spressart

GREAT (Manual II)

16'	Quintaton	61 pipes
8'	Diapason	61 pipes
8'	Bourdon#	61 pipes
8'	Doppelflöte+ (enclosed w/Ch)	73 pipes
8'	Gemshorn	61 pipes
8'	Viola° (new duplex from Choir)	
4'	Octave	61 pipes
4'	Harmonic Flute	61 pipes
	(harmonic from f#2)	



Bottom of new Choir chest showing EP action

2'	Super Octave	61 pipes
2'	Piccolo#	61 pipes
	(Zauberflöte, harmonic from low C)	
	Fourniture IV	244 pipes
	Cymbel III	183 pipes
8'	Military Trumpet (from Choir)	
	Chimes# (Sw, immune to couplers)	
	MIDI on Great°	
	Great to Great 16'	
	Great Unison Off	
	Great to Great 4'	
	Tremolo°	

SWELL (Manual III)

16'	Flûte Conique	85 pipes
8'	Geigen Diapason	73 pipes
8'	Rohrflöte#	73 pipes
8'	Flûte Conique (from 16')	
8'	Viole de Gamba	73 pipes
8'	Viole Céleste	73 pipes
8'	Salicional	73 pipes
8'	Voix Céleste (TC)	61 pipes
4'	Principal	73 pipes
4'	Flûte Triangulaire	73 pipes
2'	Fifteenth	61 pipes
	Plein Jeu IV#	244 pipes
16'	Contra Oboe	85 pipes
8'	Trompette	73 pipes
8'	Oboe (from 16')	
8'	Vox Humana	61 pipes
	Vox Humana Forte° (overrides Vox Humana shades setting)	
4'	Clarion	73 pipes
	Chimes# (not subject to couplers)	21 tubes
	MIDI on Swell°	
	Swell to Swell 16'	
	Swell Unison Off	
	Swell to Swell 4'	
	Tremolo	

CHOIR (Manual I)

16'	Flûte Conique° (new duplex, Swell)	
8'	Viola	73 pipes
8'	Viola Celeste+	73 pipes
8'	Cor de Nuit	73 pipes
8'	Erzähler	73 pipes
8'	Erzähler Celeste (TC)	61 pipes
4'	Prestant	73 pipes
4'	Koppelflöte	73 pipes
2½'	Nazard	61 pipes
2'	Blockflöte	61 pipes
1½'	Tierce	61 pipes
16'	Cor d'Amour+	73 pipes

16'	Contra Oboe° (new duplex, Swell)	
8'	English Horn+	73 pipes
8'	Cor d'Amour° (from 16')	
8'	Clarinet	73 pipes
8'	Military Trumpet	73 pipes
	(harmonic from middle c)	
8'	Bombarde# (Pedal)	
8'	Harp# (TC) (Deagan/Möller)	49 bars
	MIDI on Choir°	
	Choir to Choir 16'	
	Choir Unison Off	
	Choir to Choir 4'	
	Tremolo	

SOLO (Floating—all duplexes from other divisions)

8'	Doppelflöte° (Gt, enclosed w/ Ch)	
8'	Viola° (Choir)	
8'	Viola Celeste° (Choir)	
16'	Cor d'Amour° (Choir)	
8'	Cor d'Amour° (Choir)	
8'	English Horn° (Choir)	
8'	Oboe° (Swell)	
8'	Bombarde° (from Pedal, 61 notes)	
8'	Military Trumpet° (Choir)	
	Harp° (Choir)	
	Tremolo° (engages appropriate tremolos for all stops drawn on Solo)	

PEDAL

32'	De Profundis° (Resultant from Bourdon and Flûte Conique)	
16'	Contra Basse (open wood)	44 pipes
16'	Diapason (ext Gt 8', open metal)	12 pipes
16'	Bourdon (wood)	44 pipes
16'	Quintaton (from Great)	
16'	Flûte Conique (from Swell)	
10½'	Quint	44 pipes
8'	Octave (from Contra Basse)	
8'	Principal	32 pipes
8'	Bourdon (from 16')	
8'	Quintaton (from Great)	
8'	Flûte Conique (Swell)	
6½'	Grosse Tierce° (from Bourdon)	
5½'	Octave Quint (from 10½')	
4½'	Grosse Septième° (from Flûte Conique)	
4'	Choral Bass	32 pipes
4'	Nachthorn#	32 pipes
	Mixture III	96 pipes
32'	Voix de l'Abîme° (Resultant from Oboe and Cor d'Amour)	
16'	Bombarde (full length, open metal)	73 pipes
16'	Cor d'Amour° (new duplex, Choir)	
16'	Contra Oboe (Swell)	
8'	Bombarde (from 16')	
8'	Oboe° (new duplex from Swell)	
4'	Clarion (from 16')	
	Pizzicato Bass° (8' Octave, pizzicato relay)	
	Chimes#	
	MIDI on Pedal°	
	Zimbelstern# (two, selectable)	

Couplers (rocker tablets)

Great to Pedal 8', 4'	
Swell to Pedal 8', 4'	
Choir to Pedal 8', 4'	
Solo to Pedal° 8', 4'	
Swell to Great 16', 8', 4'	
Choir to Great 16', 8', 4'	
Solo to Great° 16', 8', 4'	
Solo to Great Melody Coupler°	
Swell to Choir 16', 8', 4'	
Solo to Choir° 16', 8', 4'	
Solo to Choir Melody Coupler°	
Great to Choir° 8'	
Pedal to Choir° 8'	
Choir to Swell° 16', 8', 4'	
Solo to Swell° 16', 8', 4'	
Great-Choir Transfer°	
Pedal Divide° (Pedal stops/couplers; adjustable break point)	
Ventils° (changing function of Pedal 1-5 to studs to divisional blind silencers)	
All Tremolos Off°	

+ Added ranks, 2007-8

° New duplex, extension, or control

Stops replaced or added by Fabry, Inc. in earlier projects

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- Up-to-date news and calendar items (including those too late to publish in print)
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Calendar

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

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

UNITED STATES East of the Mississippi

15 FEBRUARY

Mark Steinbach; College of the Holy Cross, Worcester, MA 3 pm
Spirituals concert; First Church of Christ, Wethersfield, CT 4 pm
Stephen Fraser; St. Patrick's Cathedral, New York, NY 4:45 pm
Birger Marmvik; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Peter Richard Conte; Church of the Holy Family, New York, NY 7 pm
Peter Brown, with Keystone Brass Quintet; Holy Trinity Lutheran, Lancaster, PA 4 pm
Charles Huddleston Heaton; St. Bernard's Catholic Church, Mt. Lebanon, PA 5 pm
David Pickering; St. James Church, Hendersonville, NC 5 pm
Jeannine Jordan, with media artist; First United Methodist, Ocala, FL 3 pm
Carol Williams; Rollins College, Winter Park, FL 3 pm
Bradley Hunter Welch; Central College Presbyterian, Westerville, OH 4 pm
Michael Unger; St. Catharine of Siena Church, Cincinnati, OH 3 pm
Choral concert, with orchestra; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Georgia State Chorus and Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Kirstin Synnestvedt, & Christopher Urban; First Presbyterian, Arlington Heights, IL 4 pm
VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

16 FEBRUARY

Thomas Murray, lecture-presentation; Church of the Holy Family, New York, NY 10:30 am, 2 pm
Alan Morrison, masterclass; Church of the Holy Family, New York, NY 4 pm
Carol Williams; First Baptist, Fort Lauderdale, FL 8 pm

17 FEBRUARY

Julia Harlow, Jordan Alexander, Jack Clegghorn, & Sam Sfirri, harpsichord; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
Harold Pysher, with orchestra; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 7 pm
Bradley Hunter Welch; First Presbyterian, Logan, OH 7 pm
John Scott; Emory University, Atlanta, GA 8 pm

18 FEBRUARY

Gail Archer; St. Paul's Chapel, Columbia University, New York, NY 7:30 pm
John Laird; St. Luke Catholic Church, McLean, VA 1 pm
John Scott, masterclass; Emory University, Atlanta, GA 9 am
Michael Batcho; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

20 FEBRUARY

Douglas Bruce; Trinity Church, Boston, MA 12:15 pm
Scott Dettra; Church of the Advent, Boston, MA 7:30 pm
ensemble amarcord; Majestic Theater, Gettysburg, PA 8 pm
Peter Sykes & Victoria Wagner, Holst, *The Planets*; Holy Trinity Lutheran, Akron, OH 8 pm
Jeannine Jordan, with media artist; St. John's Lutheran, Lincolnwood, IL 8 pm
David Schelat; Fourth Presbyterian, Chicago, IL 12 noon
Newberry Consort Singers, with Piffaro; St. Clement Church, Chicago, IL 8 pm

21 FEBRUARY

Paul Jacobs, masterclass; Prince of Peace Lutheran Church, Largo, FL 10:30 am
The King's Singers; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Tom Trenney, silent film accompaniment; Hiram College, Hiram, OH 3 pm
Gerre Hancock, roundtable discussions; Christ Church Cathedral, Lexington, KY 2 pm

Newberry Consort Singers, with Piffaro; Rockefeller Chapel, University of Chicago, Chicago, IL 8 pm

22 FEBRUARY

Heinrich Christensen, with violin; King's Chapel, Boston, MA 5 pm
Donald Meineke; Church of the Advent, Boston, MA 4:30 pm, Evensong follows at 5 pm
Kent Tritle; Church of St. Ignatius Loyola, New York, NY 4 pm
Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Brian Harlow, with cello and piano; St. Peter's Church, Morristown, NJ 3 pm
Singing Boys of Pennsylvania; White Horse Village, Newton Square, PA 3 pm
Scott Dettra; Washington National Cathedral, Washington, DC 5 pm
Mozart, *Missa brevis in C*; Christ Church, Bradenton, FL 11 am
Peter Richard Conte; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm
Paul Jacobs; Prince of Peace Lutheran, Largo, FL 3 pm
Frederick Swann; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
Choral concert; St. Mark's United Church of Christ, New Albany, IN 3 pm
Gerre Hancock, conducting; Christ Church Cathedral, Lexington, KY 11 am and 5 pm
David Jonies; Bethany Lutheran, Crystal Lake, IL 4 pm
ensemble amarcord; Church of the Holy Spirit, Lake Forest, IL 4 pm
Timothy Olsen; Kenilworth Union Church, Kenilworth, IL 5 pm
Newberry Consort Singers, with Piffaro; Millar Chapel, Northwestern University, Evanston, IL 3 pm
Marsha Foxgrover, with calligrapher; St. John's Lutheran, Lombard, IL 4 pm
Robert McDonald; Broadmoor United Methodist, Shreveport, LA 6 pm

23 FEBRUARY

Jeannine Jordan, with media artist; Cadet Chapel, Coast Guard Academy, New London, CT 8 pm
Timothy Olsen; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 FEBRUARY

Lee Kohlenberg; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

25 FEBRUARY

David Simms; North Christian Church, Columbus, IN 12 noon

27 FEBRUARY

Michael Smith; Trinity Church, Boston, MA 12:15 pm
St. Thomas Choir of Men and Boys; St. Mary's Episcopal, Tuxedo Park, NY 7 pm
Jean-Baptiste Robin; Christ United Methodist, Greensboro, NC 7:30 pm
Frederick Swann; Venice Presbyterian, Venice, FL 8 pm
David Lamb; First United Methodist, Sellersburg, IN 12 noon
Aaron David Miller; First Congregational, Crystal Lake, IL 7:30 pm
The Callipygian Players; St. Chrysostom's Church, Chicago, IL 7:30 pm

28 FEBRUARY

Felix Hell; Church of the Abiding Presence, Gettysburg, PA 4 pm
Ann Elise Smoot; Spivey Hall, Clayton State University, Morrow, GA 3 pm
Thomas Weisflog, with chorus and soloists; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 8 pm

1 MARCH

Tamara Still; All Saints Church, Worcester, MA 5 pm
Jason Charneski, Kevin Jones, Ezequiel Menéndez, Christa Rakich, & Jason Roberts, Mendelssohn Marathon; Center Church, Hartford, CT 4 pm
Choral concert, with Yale Philharmonia; Woolsey Hall, Yale University, New Haven, CT 4 pm
Craig Williams; St. Mary's Church, Port Jervis, NY 3 pm
Timothy Lyons; St. Patrick's Cathedral, New York, NY 4:45 pm
Mamiko Iwasaki; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral Evensong; St. Peter's Church, Morristown, NJ 4:30 pm
David Kazimir; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Choir of St. John's Church Huntington; Cathedral of Mary Our Queen, Baltimore, MD 6:30 pm
St. John's Choirs; Church of St. John the Evangelist, Severna Park, MD 7 pm
Master Singers of Virginia; St. Luke Catholic Church, McLean, VA 4 pm
Daniel Roth; Duke University Chapel, Durham, NC 5 pm

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Alan Cook; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 3:30 pm, Evensong at 4 pm

Steven Ball, silent film accompaniment; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Huw Lewis; Plymouth Congregational, Lansing, MI 4 pm
ensemble amarcord; First Wayne Street United Methodist, Fort Wayne, IN 4 pm
North Shore Choral Society; Parish Church of St. Luke, Evanston, IL 3 pm
Choral concert; St. Chrysostom's Church, Chicago, IL 7 pm

2 MARCH

Chelsea Chen; Woolsey Hall, Yale University, New Haven, CT 8 pm
Jean-Baptiste Robin; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

3 MARCH

Felix Hell; Old St. Paul's Church, Baltimore, MD 12:15 pm

4 MARCH

Nancianne Parrella; Church of St. Ignatius Loyola, New York, NY 7 pm
Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

5 MARCH

The Choir of St. Luke in the Fields, with Baroque violin; Church of St. Luke in the Fields, New York, NY 8 pm
Carl Parks; Christ Church, Bradenton, FL 12:15 pm

6 MARCH

Nathan Laube; Trinity Church, Boston, MA 12:15 pm
Jean-Baptiste Robin; Trinity College, Hartford, CT 7:30 pm
David Enlow; St. Petersburg College, St. Petersburg, FL 7:30 pm
Brian Bogdanowitz; Immanuel Lutheran, Tavernier, FL 8 pm
Mary Vessels & Judith Miller; St. Mary's Church of the Annunciation, New Albany, IN 12 noon

7 MARCH

Cantori New York; Church of the Holy Trinity, New York, NY 8 pm
Daniel Roth, masterclass; St. Louis Cathedral, New Orleans, LA 9:30 am

8 MARCH

Handel, *Messiah*; First Parish Church, Brunswick, ME 3 pm
Choral Evensong; All Saints Church, Worcester, MA 5 pm
Randall Atcheson; Presbyterian Church, Mt. Kisco, NY 4 pm
Choral concert; St. James' Church Madison Ave., New York, NY 4 pm
Gerhard Weinberger; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Paul Jacobs; St. Mary's Episcopal, Richmond, VA 3 pm
Julane Rodgers, harpsichord, with violin; Christ Church, Bradenton, FL 4 pm
Nicole Marane; Peachtree Road United Methodist, Atlanta, GA 5 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Diane Bish; Weidner Center, Green Bay, WI 2 pm
Daniel Roth; St. Louis Cathedral, New Orleans, LA 6 pm
Chelsea Chen; St. Andrew's Lutheran, Mahtomedi, MN 4 pm

9 MARCH

Todd Wilson; St. John's Baptist, Charlotte, NC 7:30 pm

10 MARCH

Gillian Weir; Merrill Auditorium, Portland, ME 7:30 pm, pre-concert talk 6:30 pm
Fauré, *Requiem*; First United Methodist, Columbus, IN 7 pm

11 MARCH

Gail Archer; Central Synagogue, New York, NY 7:30 pm
Ed Bruenjes; Asbury United Methodist, Columbus, IN 12 noon
Kevin Bailey; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Richard Hoskins, with mezzo-soprano; St. Chrysostom's Church, Chicago, IL 7 pm

12 MARCH

Cynthia Roberts-Greene; Christ Church, Bradenton, FL 12:15 pm
Wittenberg Choir; St. Lorenz Lutheran, Frankenmuth, MI 7:30 pm

13 MARCH

Raymond Nagem; Trinity Church, Boston, MA 12:15 pm
The New Amsterdam Singers; Church of the Holy Trinity, New York, NY 8 pm
Joshua Dumbleton, with instruments; Edenton Street United Methodist, Raleigh, NC 7:30 pm
David Lamb, with mezzo-soprano; St. John United Presbyterian, New Albany, IN 12 noon

Marijim Thoene; Chapel of the Convent Ancilla Domini, Donaldson, IN 7 pm

14 MARCH

Bruce Neswick; St. Paul's on-the-Green Episcopal, Norwalk, CT 7 pm
Marek Kudlicki; First Church of Christ, Glastonbury, CT 7:30 pm
Quire Cleveland; Harkness Chapel, Cleveland, OH 7:30 pm

15 MARCH

Fred Jodry; All Saints Church, Worcester, MA 5 pm
Jane Parker-Smith; South Congregational Church, New Britain, CT 4 pm
David Spicer; First Church of Christ, Wethersfield, CT 7 pm
The New Amsterdam Singers; Church of the Holy Trinity, New York, NY 4 pm
Marek Kudlicki; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral concert, with instruments; St. Peter's Church, Morristown, NJ 3 pm
Singing Boys of Pennsylvania; Second Presbyterian, Carlisle, PA 3 pm
Alan Morrison; St. John the Baptist Catholic Church, Canton, OH 3 pm
John Ferguson, hymn festival; First Presbyterian, Birmingham, MI 10 am
Fauré, *Requiem*; First Presbyterian, Arlington Heights, IL 4 pm
Evensong and Fauré, *Requiem*; St. Giles Episcopal, Northbrook, IL 3 pm
Wolfgang Rübsam; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 5 pm

17 MARCH

William Whitehead; Peachtree Road United Methodist, Atlanta, GA 8 pm

18 MARCH

Boyd Jones; Morrison United Methodist, Leesburg, FL 12 noon
John Simpson; Sandy Hook United Methodist, Columbus, IN 12 noon
Plus XI High School Madrigals; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
James Russell Brown; Music Institute of Chicago, Evanston, IL 12:15 pm

19 MARCH

Robert Edwards; Christ Church, Bradenton, FL 12:15 pm
James David Christie; RiverCenter for the Performing Arts, Columbus, GA 7:30 pm

20 MARCH

Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm
Marek Kudlicki; St. Petersburg College, St. Petersburg, FL 7:30
Daniel Roth; Church of the Redeemer, Sarasota, FL 7:30 pm
Johannes Unger; Holy Trinity Lutheran, Akron, OH 8 pm
Choir of St. Thomas Church Fifth Avenue; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Newberry Consort; Newberry Library, Chicago, IL 8 pm
Cornell Women's Chorus; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 8 pm

21 MARCH

Choir of St. Thomas Church Fifth Avenue; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Peter Richard Conte; St. Mark's Lutheran, Baltimore, MD 8 pm
Ken Cowan, masterclass; Covenant Presbyterian, Charlotte, NC 9 am
Bach Birthday Bash marathon concert; Trinity United Methodist, New Albany, IN 10 am
Newberry Consort; Oriental Institute, Chicago, IL 8 pm

22 MARCH

Michael Kaminski; All Saints Church, Worcester, MA 5 pm
CONCORA, with Hartford Symphony, works of Bach; Immanuel Congregational, Hartford, CT 4 pm
Choir of St. John's College Cambridge; Christ and Holy Trinity Episcopal, Westport, CT 5 pm
Bach, Cantata 78, Pergolesi, *Stabat Mater*; Church of St. Vincent Ferrer, New York, NY 3 pm
Renée Anne Louprette, Couperin, *Messe pour les Couvents*; St. Ignatius Loyola, New York, NY 4 pm
Richard Pilliner; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Johannes Unger; First United Church of Christ, Reading, PA 3 pm
Singing Boys of Pennsylvania; Peace Lutheran, Scranton, PA 4 pm
Nathan Laube; Holy Trinity Lutheran, Lancaster, PA 4 pm
Harald Vogel; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm
Christopher Jacobson; Washington National Cathedral, Washington, DC 5 pm
Howells, *Requiem*; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Ken Cowan; Covenant Presbyterian, Charlotte, NC 3 pm
William Whitehead; Church of the Good Shepherd, Jacksonville, FL 3 pm

Andrew Peters; Christ Church, Pensacola, FL 3 pm
 Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
 Duruflé, *Requiem*; Westminster Presbyterian, Dayton, OH 4 pm
Pamela Ruiter-Feenstra; Reyes Organ and Choral Hall, University of Notre Dame, South Bend, IN
Daniel Roth; Christ Church Cathedral, Nashville, TN 4 pm
 Newberry Consort; Lutkin Hall, Northwestern University, Evanston, IL 3 pm
 Bach, Cantatas 46 and 38; St. Luke Church, Chicago, IL 4 pm

24 MARCH
Daniel Roth; River Road Baptist, Richmond, VA 7:30 pm

25 MARCH
John Matthews, Jr.; Grace Lutheran, Columbus, IN 12 noon
Tedd King; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

26 MARCH
David Shuler; Church of St. Luke in the Fields, New York, NY 8 pm
Don Baber; Christ Church, Bradenton, FL 12:15 pm

27 MARCH
Jacob Street; Trinity Church, Boston, MA 12:15 pm
Mark Jones, with orchestra, Guilant, *Symphony #7*; First Presbyterian, Pompano Beach, FL 8 pm
Janette Fishell; Christ Church, Savannah, GA 12:30 pm

28 MARCH
Frederick Hohman, masterclass; Court Street United Methodist, Lynchburg, VA 10:30 am
 Quicksilver; Harkness Chapel, Case Western Reserve University, Cleveland, OH 7:30 pm
Ken Cowan, masterclass; Cathedral of the Assumption, Louisville, KY 10 am
Alan Morrison; St. Norbert Abbey, DePere, WI 2 pm
 Northwest Choral Society; Edison Park Lutheran, Chicago, IL 7:30 pm
Marilyn Keiser; Evelyn Chapel, Illinois Wesleyan University, Bloomington, IL 7 pm

29 MARCH
 Bach Birthday Celebration, with choir and orchestra; King's Chapel, Boston, MA 5 pm
Peter Stoltzfus Berton; All Saints Church, Worcester, MA 5 pm
Meredith Baker; Cadet Chapel, U.S. Military Academy, West Point, NY 3 pm
Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
 CONCORDA, works of Mendelssohn; St. John's Episcopal, West Hartford, CT 4 pm
Richard Pilliner; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Nathan Laube; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
 Singing Boys of Pennsylvania; Augustus Lutheran, Trappe, PA 4 pm
Frederick Hohman; Court Street United Methodist, Lynchburg, VA 4 pm
Tom Trenney; First Presbyterian, Washington, NC 4 pm

Iain Quinn, *Tournemire, Sept Chorale-Poèmes*; Duke University Chapel, Durham, NC 5 pm
Paul Jacobs; Roswell United Methodist, Roswell, GA 4 pm
 Duruflé, *Requiem*; Peachtree Road United Methodist, Atlanta, GA 7 pm
 Bach Society of Dayton; Kettering Seventh-day Adventist Church, Dayton, OH 4 pm
Ken Cowan; Cathedral of the Assumption, Louisville, KY 7:30 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 4 pm
Felix Hell; First Congregational, Peru, IL 2 pm
Theresa Bauer; Madison Presbyterian, Madison, IN 3 pm
 University of Minnesota Choirs; Cathedral of St. Paul, St. Paul, MN 2:30 pm

30 MARCH
David Lornson; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
Michael Unger; St. Thomas University Chapel, St. Paul, MN 8:15 pm

**UNITED STATES
 West of the Mississippi**

15 FEBRUARY
Ken Cowan; First Christian Church, Jefferson City, MO 4 pm
Andrew Peters; Second Presbyterian, St. Louis, MO 4 pm
 Bach Vespers; Christ the King Lutheran, Houston, TX 6 pm
Gerre Hancock; St. Mark's Episcopal, San Antonio, TX 4 pm
 The American Boychoir; Highland Park Presbyterian, Dallas, TX 7 pm
Tom Trenney; First Presbyterian, Las Cruces, NM 3 pm
John Scott; Cathedral Church of St. John, Albuquerque, NM 3 pm
George Baker; Trinity Cathedral, Portland, OR 5 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Douglas Cleveland; Grace Cathedral, San Francisco, CA 4 pm
Frederick Swann, with choirs and orchestra; Cathedral of Our Lady of the Angels, Los Angeles, CA 7 pm

16 FEBRUARY
 The American Boychoir; St. Dunstan's Episcopal, Houston, TX 7:30 pm
Robert Bates; All Souls' Episcopal, San Diego, CA 7:30 pm

17 FEBRUARY
 The American Boychoir; First United Methodist, Beaumont, TX 7 pm

18 FEBRUARY
Marijim Thoene; Cathedral of Our Lady of the Angels, Los Angeles, CA 12 noon

20 FEBRUARY
Janette Fishell; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm
 The American Boychoir with Cathedral Youth Chorale and Choristers; Corpus Christi Cathedral, Corpus Christi, TX 7:30 pm
Daniel Sullivan; First United Methodist, Casper, WY 7:30 pm

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Martin Jean; St. Mark's Cathedral, Seattle, WA 7:30 pm

21 FEBRUARY

Janette Fishell, lecture and masterclass; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 9:30 and 11 am
Ken Cowan, organ workshop; Boston Avenue United Methodist, Tulsa, OK 10 am

22 FEBRUARY

Ken Cowan; Boston Avenue United Methodist, Tulsa, OK 6 pm
Bradley Hunter Welch; First United Methodist, Richardson, TX 6:30 pm
The American Boychoir with Joyful Praise; First Presbyterian, Austin, TX 4 pm
Chanson; St. Michael's Cathedral, Boise, ID 4 pm
Ann Elise Smoot; First Baptist, Abilene, TX 4 pm
Hans-Uwe Hielscher; St. Mary's Cathedral, San Francisco, CA 3:30 pm

23 FEBRUARY

The American Boychoir with Strickland Special Choir; Strickland Christian School, Austin, TX 10 am
The American Boychoir with Choristers from St. Anthony's; St. Anthony of Padua Roman Catholic Church, The Woodlands, TX 7:30 pm

25 FEBRUARY

The American Boychoir; First United Methodist, Midland, TX 7 pm
Choral concert; All Saints', Beverly Hills, CA 7:30 pm

26 FEBRUARY

The American Boychoir with El Paso Choral Society Young Ladies Choir; Trinity-First United Methodist, El Paso, TX 7 pm

27 FEBRUARY

Myron Patterson; Bates Recital Hall, University of Texas, Austin, TX 8 pm
Joseph Adam; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:05 pm

1 MARCH

Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm
Dietrich Wagler; Christ the King Lutheran, Houston, TX 6 pm
The American Boychoir; St. John's United Methodist, Albuquerque, NM 4 pm

Lynne Davis; First Congregational, Los Angeles, CA 4 pm
Carol Williams; The Neighborhood Church, Palos Verdes Estates, CA 4 pm

3 MARCH

Peter Bates & David York, with narrator; Covenant Presbyterian, Long Beach, CA 7:30 pm

4 MARCH

Lynne Davis; Wiedemann Hall, Wichita State University, Wichita, KS 5:30 pm
The American Boychoir; Sacred Heart Roman Catholic Church, Wichita Falls, TX 7 pm
Beverly Pettit; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

5 MARCH

Marek Kudlicki; University of Northern Iowa, Cedar Falls, IA 8 pm

6 MARCH

Joan Lippincott; First Congregational, Sioux Falls, SD 7:30 pm
Stephen Tharp; Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm
Bach, Cantatas 22, 93, *Magnificat*; All Saints', Beverly Hills, CA 8 pm

7 MARCH

Joan Lippincott, masterclass; Our Savior's Lutheran, Sioux Falls, SD 10 am
Frederick Swann, with orchestra; Memorial Chapel, University of Redlands, Redlands, CA 8 pm

8 MARCH

Marek Kudlicki; First United Methodist, Perry, IA 2 pm
Greenville College Choir; Second Presbyterian, St. Louis, MO 4 pm
Judith Hancock; Bates Recital Hall, Austin, TX 4 pm
The American Boychoir; First United Methodist, Lubbock, TX 5 pm
Douglas Bruce; All Saints' Episcopal, Las Vegas, NV 5:30 pm, following Choral Evensong
Frederick Swann, with orchestra; Memorial Chapel, University of Redlands, Redlands, CA 3 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Jeremy Filsell; Grace Cathedral, San Francisco, CA 4 pm
Douglas Cleveland; St. James Episcopal, Los Angeles, CA 6 pm, following 4:30 pm Evensong

9 MARCH

Susan Jane Matthews; St. Therese Catholic Church, Alhambra, CA 8 pm

10 MARCH

Marek Kudlicki; First Presbyterian, Sioux City, IA 7:30 pm
The American Boychoir; St. Mark's School of Texas, Dallas, TX 11 am
The American Boychoir; First United Methodist, Hurst, TX 7 pm
Felix Hell, children's concert; Valley Presbyterian, Green Valley, AZ 9 am
Felix Hell; Valley Presbyterian, Green Valley, AZ 7 pm
John Scott; Benaroya Hall, Seattle, WA 7:30 pm
Daniel Roth; University of Redlands Memorial Chapel, Redlands, CA 8 pm

11 MARCH

Las Cantantes; Cathedral Church of St. John, Albuquerque, NM 12:30 pm
Felix Hell, children's concert; Grace St. Paul's Episcopal, Tucson, AZ 9:30 am

13 MARCH

Daniel Roth; St. James Cathedral, Seattle, WA 8 pm

15 MARCH

Paul Jacobs; First United Methodist, St. Charles, MO 3 pm
Piffaro; Christ the King Lutheran, Houston, TX 6 pm
Felix Hell; Faith Presbyterian, Sun City, AZ 3 pm

Frederick Swann; Gold Canyon United Methodist, Gold Canyon, AZ 3 pm

Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

J. S. Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Ken Cowan; St. Margaret's Episcopal, Palm Desert, CA 4 pm

Gillian Weir, works of Messiaen; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

Biola University Chorale; Rancho Bernardo Presbyterian, Rancho Bernardo, CA 4 pm

16 MARCH

Daniel Roth; Plymouth Congregational, Minneapolis, MN 7:30 pm
Jonathan Young; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

18 MARCH

Iain Quinn; Cathedral Church of St. John, Albuquerque, NM 12:30 pm
Maxine Thevenot, Poulenc, *Organ Concerto*; Memorial Church, Stanford University, Stanford, CA 8 pm

20 MARCH

Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); First United Methodist, Jonesboro, AR 7:30 pm

21 MARCH

Felix Hell, masterclass; Heine Recital Hall, Concordia University, Seward, NE 10 am
Felix Hell; Heine Recital Hall, Concordia University, Seward, NE 3 pm, 7 pm
Jonathan Wohlers & Naomi Shiga; Christ Church, Episcopal, Tacoma, WA 7:30 pm

22 MARCH

Vocalescence; Orchestra Hall, Minneapolis, MN 4 pm
Stephen Tharp; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Felix Hell; Heine Recital Hall, Concordia University, Seward, NE 3 pm
J. Melvin Butler, with violin; St. Mark's Cathedral, Seattle, WA 2 pm
David Phillips; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Bach, *St. John Passion*; St. Alban's, Westwood, CA 4 pm
Bachanalia organ marathon; Lutheran Church of Honolulu, Honolulu, HI 2 pm, Vespers at 4 pm

24 MARCH

David Pickering, lecture-recital, organ music of Daniel Gawthrop; Plymouth Congregational, Des Moines, IA 7:30 pm
Stephen Hamilton, Dupré: *Le Chemin de la Croix*; Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm

25 MARCH

Frederick Frahm; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

27 MARCH

Frederick Swann; Central United Methodist, Stockton, CA 7 pm

28 MARCH

Thierry Escaich, with Pacific Chorale; Segerstrom Concert Hall, Orange County PAC, Costa Mesa, CA 4 pm

29 MARCH

Fauré, *Requiem*; All Saints' Episcopal, Las Vegas, NV 5:30 pm
Peter Sykes; Trinity Lutheran, Lynnwood, WA 7 pm
Garrett Collins; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Hymn festival; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Anglican Chorale; Community United Methodist, Huntington Beach, CA 4 pm
Choral Evensong; All Saints, Pasadena, CA 5 pm
Frederick Swann, choral festival; Central United Methodist, Stockton, CA 7 pm

INTERNATIONAL

15 FEBRUARY

David Arahamian; Westminster Cathedral, London, UK 4:45 pm
Arnfinn Tobiassen; Westminster Abbey, London, UK 5:45 pm
Ann Elise Smoot; Rozsa Centre, University of Calgary, Calgary, AB, Canada 3 pm

17 FEBRUARY

Christian Wilson; St. Lawrence Jewry, London, UK 1 pm

18 FEBRUARY

Victor Contreras; Basilica de la Soledad, Oaxaca, Mexico 8:30 pm

19 FEBRUARY

José Suarez, with soprano and baroque trumpet; Oaxaca Cathedral, Oaxaca, Mexico 8 pm

20 FEBRUARY

Jonathan Oldengarm; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm
Choral concert; Centro Cultural Santo Domingo, Oaxaca, Mexico 8 pm

21 FEBRUARY

Tony Philpot; All Saints Parish Church, High Wycombe, UK 12 noon
Jonathan Oldengarm, workshop; Holy Rosary Cathedral, Vancouver, BC, Canada 9 am

22 FEBRUARY

Benjamin Chewter; Westminster Abbey, London, UK 5:45 pm
Rachel Laurin; Westminster United Church, Winnipeg, MB, Canada 2:30 pm
Luigi Ferdinando Tagliavini; San Jerónimo, Tlacoachahuaya, Mexico 6 pm

27 FEBRUARY

Thomas Trotter; Lawrence Park Community Church, Toronto, ON, Canada 8 pm

28 FEBRUARY


Thomas Trotter, masterclass; Lawrence Park Community Church, Toronto, ON, Canada 10 am

1 MARCH


Ian Curror; Old Royal Naval College Chapel, Greenwich, UK 3 pm
Tim Harper; Westminster Abbey, London, UK 5:45 pm



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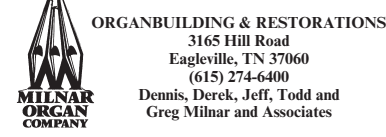
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3 MARCH
David Graham; St. Giles-in-the-Fields, London, UK 1:10 pm

5 MARCH
Hilding Carlsson; St. Margaret Lothbury, London, UK 1:10 pm

6 MARCH
Mark Brafield; Parish Church of SS. Peter and Paul, Godalming, UK 1 pm

8 MARCH
James Johnstone; Old Royal Naval College Chapel, Greenwich, UK 3 pm
Paul Provost; Westminster Abbey, London, UK 5:45 pm
Martin Setchell; Hamilton Cathedral, Hamilton, New Zealand 2 pm

11 MARCH
Edward Kemp-Luck; Reading Town Hall, Reading, UK 1 pm

12 MARCH
Robert Sharpe; St. Matthew's Westminster, London, UK 1:05 pm
David Goode; Queen Elizabeth Hall, Southbank Centre, London, UK 7:30 pm

14 MARCH
Karl Dorman; St. Laurence Catford, London, UK 11 am

15 MARCH
Sean Farrell; Old Royal Naval College Chapel, Greenwich, UK 3 pm
James O'Donnell; Westminster Abbey, London, UK 5:45 pm

18 MARCH
Gavin Roberts; St. Marylebone Parish Church, London, UK 7 pm

19 MARCH
Carol Williams; St. Leonards Church, Sherfield-On-Loddon, Hampshire, UK 7:30 pm
Daniel Cook; St. Bride's Fleet Street, London, UK 7:30 pm

20 MARCH
Daniel Cook; Manchester Cathedral, Manchester, UK 7:30 pm

21 MARCH
Bine Katrine Bryndorf, masterclass; St. Saviour's Church, St. Albans, UK 10:30 am, recital 5:30 pm
Graham Davies; All Saints Parish Church, High Wycombe, UK 12 noon
Carol Williams; St. Mary's Church, Andover, UK 7:50 pm

22 MARCH
James Grainger; Old Royal Naval College Chapel, Greenwich, UK 3 pm
Robert Smith; Westminster Abbey, London, UK 5:45 pm

24 MARCH
Constantin Alex; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm

25 MARCH
Jürgen Essl; Catholic Cathedral, Moscow, Russia 7:30 pm

26 MARCH
Jeremy Josef; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm

27 MARCH
Alexander Fiseisky; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm

28 MARCH
Dmitry Bondarenko; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm

29 MARCH
Tatyana Zenaishvili, organ and harpsichord; State M. Glinka Museum of Music Culture, Moscow, Russia 4 pm
Jens Christensen, with violin; Catholic Cathedral, Moscow, Russia 7:30 pm
William Whitehead; Old Royal Naval College Chapel, Greenwich, UK 3 pm
James McVinnie; Westminster Abbey, London, UK 5:45 pm

Organ Recitals

R. MONTY BENNETT, Friendship Missionary Baptist Church, Charlotte, NC, October 24: *Litanies (Trois Pièces)*, op. 79), Alain; *Amazing Grace*, Bennett; *Give Me Jesus*, Garrett; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Lotus*, Strayhorn, arr. Wyton; *Rhumba*, Elmore.

PHILIP CROZIER, Haderslev Domkirke, Haderslev, Denmark, July 25: *Partite diverse sopra De Lofzang van Maria*, op. 54, no. 6, Post; *Epigrams*, Kodály; *Praeludium & Fuga, E-dur*, Lübeck; *Wie schön leuchtet der Morgenstern*, op. 68, no. 7, Peeters; *Suite*, Bédard.

LYNNE DAVIS, Central Michigan University, Mount Pleasant, MI, October 5: *Magnificat (Suite du Premier Ton, in Livre d'Orgue)*, DuMage; *Variations on the theme of Alameda*, Scheidt; *Prelude and Fugue in D*, BWV 532, Bach; *Fantaisie en La Majeur*, Franck; *Deuxième Fantaisie*, Alain; *Méditation (Suite Médiévale: en forme de Messe Basse)*, Langlais; *Te Deum*, op. 11, Demessieux.

ISABELLE DEMERS, Trinity Episcopal Church, Reno, NV, September 26: *Prelude and Fugue in e*, Bach; *Chorale-Fantasia on Hallelujah! Gott zu loben*, Reger.

MICHAEL GAILIT, St. Martinus Church, Bigge-Olsberg, Germany, October 12: *Sonata in a*, C. P. E. Bach; *Prelude and Fugue in a*, Czerny; *Sonata No. 1 in f*, Mendelssohn; *Fugue in a-flat*, Brahms; *Sonata No. 6 in e*, Merkel.

DAVID HATT, Cathedral of St. Mary of the Assumption, San Francisco, CA, October 5: *Monologues*, op. 63, Reger.

WILLIAM NESS, Illinois College, Jacksonville, IL, October 12: *Sonata VI*, op. 65, Mendelssohn; *Symphonie pour orgue no. 6*,

op. 42, no. 2, Widor; *Präludium in E-moll (Zwölf Stücke)*, Reger; *Phantasie und Fuge über den Choral: Ad nos, ad salutarem undam*, Liszt.

BRUCE NESWICK, The Church of the Holy Trinity (Episcopal), New York, NY, October 14: *Troisième Symphonie*, op. 28, Vierne; *Prelude and Fugue in e*, BWV 548, Bach; *Diptyque*, Messiaen; *Variations on Ora Labora*, Hancock; *Prelude and Fugue in A-flat*, op. 36, no. 2, Dupré; improvisation on theme submitted by Gerre Hancock.

H. RICARDO RAMIREZ, The Cathedral of the Holy Angels, Gary, IN, October 26: *Preludium und Fuga in G*, BWV 541, Bach; *Celebremos la Nochebuena, Alleluia! Cristo Resusito*, arr. Ramirez; *Segundo tono de Matines*, Sor Maria Clara; *Tocatta (Sonata)*, de Elías; Apparition du Christ glorieux (*Eclairs sur L'au-Dela*), Messiaen, arr. Ramirez; Les Anges, Jésus Accepte La Souffrance (*La Nativité du Seigneur*), Messiaen; *Prelude, Adagio et Choral varié sur le thème du "Veni Creator"*, op. 4, Duruflé.

NEIL STIPP, First Presbyterian Church, Covina, CA, October 19: *Now Thank We All Our God*, Manz; *A Mighty Fortress Is Our God*, Husted; *Under the Lime-Tree Green*, Sweelinck; *Fugue in C*, Buxtehude; *Prelude and Fugue in D*, BWV 532, Bach; *Finale (Sonata No. 6)*, Mendelssohn; *Pastorale*, Franck; Majesty of Christ Praying That His Father Should Glorify Him (*L'Ascension*), Messiaen; *Variations on Llanfyllin*, Stipp; *Tocatta*, Weaver.

STEPHEN THARP, Stiftskirche, Stuttgart, Germany, July 18: *Invocations*, op. 35, Mathias; *Messe de la Pentecôte*, Messiaen; *Sonata No. 5 in c*, op. 80, Guilmant.

WAYNE J. WYREMBELSKI, University of Michigan, Ann Arbor, MI, October 7: *Le banquet celeste, Offrande au Saint Sacrement, Diptyque, Apparition de l'Eglise Eternelle*, Messiaen.

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1972 two-manual, 14-rank electro-pneumatic unit organ. Built by Burger of Minneapolis; supply-house parts. Unified to 44 stops. Sub-bass, Gedeckt, and chimes NOT for sale. Make offer. Buyer to remove during July-August 2009. St. John's Lutheran Church, 803 First Street West, Park Rapids, MN 56470, 218/732-9783.

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A college in Nashville closed its music program in 1988 and is offering a two-manual and pedal Zimmer and Sons practice organ. Excellent condition with new long cable installed. Cost reduced to \$10,000 + shipping/handling. Contact Milnar Organ Co. 615/274-6400 or www.milnarorgan.com for details.

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1976 Schantz—19 ranks, 2 manuals and pedal. Pristine condition; playable. Asking \$185,000 + cost of removal. For details contact Pastor Judy Anderson at jmajaa@aol.com.

1960s Walcker (German) 14-rank tracker organ. Open toe voicing on 2" wind pressure. Reverse console built into case. Footprint is 6' wide by 11'6" deep (including console and pedal stops), 9'10" tall. All encased with 4' Principal façade. Manual I—8' Gedackt, 4' Octave, II Sesquialtera, II-III Mixture. Manual II—8' Gemshorn, 4' Rohrflöte, 2' Principal, 1-1/3' Quinte. Pedal—16' Bourdon, 8' Flute, 4' Chorlbass. Playing and in use regularly. Asking \$24,500. For recordings and pictures contact djgeslin@gmail.com.

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Russian Gnessins' Academy of Music, Moscow, presents its fourth International Organ Symposium March 24–29. Presenters include Constantin Alex, Jürgen Essl, Jeremy Josef, Alexander Fiseisky, Dmitry Bondarenko, Tatyana Zenaishvili, Elena Denisova, and Jens Christensen. For information: 007-495-2901906 (tel. and fax); organ@gnesin-academy.ru.

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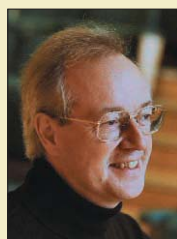
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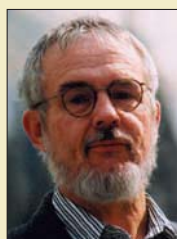
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