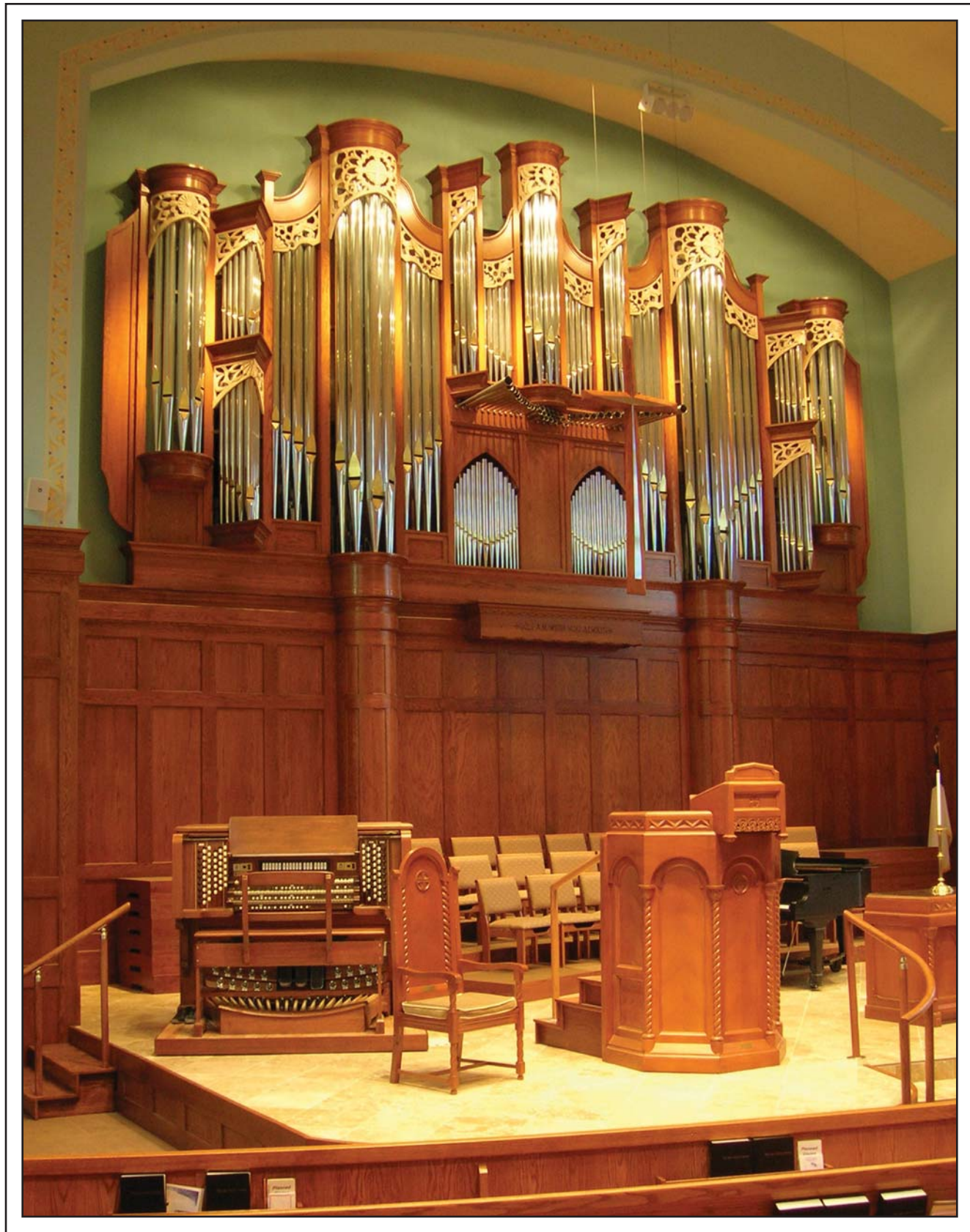


THE DIAPASON

JANUARY, 2009



First Congregational Church
Sioux Falls, South Dakota
Cover feature on pages 28–29



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(*The American Organist*)



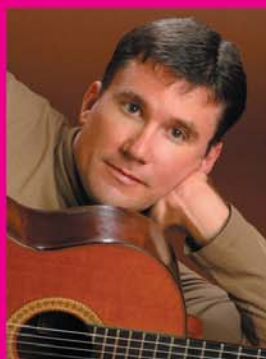
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Established in 1909

JANUARY, 2009
ISSN 0012-2378

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

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Letters to the Editor

Walter Guzowski

I was sorry to read in the November 2008 issue of the death of Walter A. Guzowski. In the years around 1970, we were both at Schlicker Organ Co., and about the same age. I was a well-educated [master's degree in music] but naive apprentice with no street smarts whatever. Wally had considerable street smarts, was a master organ builder, and a superb voicer. His instruments were bright, bold and full of life. When the environmental conditions were good for organ music, he could create an artistic masterpiece.

I worked with him finishing a medium-sized instrument in Pennsylvania. The church organist was very good, though not famous, and a professor of music at the local university. He would stop by nearly every day to check on our progress. Wally told me that "Organists think they know a lot about organ building, voicing and finishing. They know nothing! What you do when they offer you advice or tell you what they want you to do is listen politely, smile, and nod your head as if in agreement. Then when they are gone, forget everything they said."

We had just finished working through the 8' Principal stop, and told the organist he could try it out. He played the opening of Franck's *Choral in E Major*.

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

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

Periodical postage paid at Rochelle, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025.

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

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

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available from the Iceland Music Information Centre (www.mis.is/eng). *Moto di Gioia* by Leslie Howard is available directly from the composer (www.lesliehowardpianist.com). Since the time of its composition as a *Postludium* to his *Missa Sancti Petri* (written for St. Peter's Eaton Square), Mr. Howard has also written a *Prelude, Preghiera*, which

also features themes for the mass. The *Preghiera* has also been recorded at the Cathedral Church of St. John, Albuquerque by Raven CD [OAR 880] (www.ravencd.com).

Iain Quinn
Director of cathedral music and organist
Cathedral Church of St. John
Albuquerque, New Mexico

Here & There

The Cathedral of the Incarnation, Garden City, New York, continues its music series: January 11, Choral Evensong for Epiphany (Larry Tremsky, director; Alistair Nelson, organist); February 1, Choral Evensong for Candlemas, Choirs of the Cathedral of the Incarnation and Christ's Church, Rye, New York (Larry Tremsky and Andrew Sheranian, directors; Alistair Nelson, organist); 2/27, Christopher Jacobsen. For information: www.incarnationge.org.

The Bach Society at **Christ the King Lutheran Church**, Houston, Texas, continues its series: January 11, Aerie; 1/25, Thimo Janssen; February 15, Bach Vespers; March 1, Dietrich Wagler; 3/15, Piffaro; April 5 and 10, Handel: *Brookes Passion*, HWV 48; 4/26, Bach Vespers. For information: www.bachsocietyhouston.org.

St. Norbert Abbey, De Pere, Wisconsin, continues to celebrate the golden jubilee of the dedication of the abbey and its Casavant organ with the Canon John Bruce Memorial Concerts: January 17, Paul Weber; March 28, Alan Morrison; April 26, Olivier Latry. For information: www.norbertines.org.

Holy Trinity Lutheran Church, Lancaster, Pennsylvania, continues its music series: January 18, Singers of St. Petersburg; February 15, Peter Brown, with the Keystone Brass Quintet; March 22, Nathan Laube. For information: www.trinitylanaster.org.

Loyola University, Chicago, Illinois, continues to celebrate the installation of the new Goulding & Wood organ (Opus 47, three manuals, 53 stops, 70 ranks) in its Madonna della Strada Chapel: January 18, Kyung-Won On; February 15, Steven Betancourt, with dancer; March 15, Frances Nobert. For information: www.luc.edu/chapelorgan.

St. Luke Catholic Church, McLean, Virginia, continues its music series: January 21, Charles Miller; February 18, John

Laird; April 15, Elena Gascho, harpsichord; May 20, Paul Skevington. For information: www.musicinnmclean.org.

The Cathedral Church of St. John, Albuquerque, New Mexico, continues its music series: January 24, Meet the King of Instruments, workshop for children; February 7, Fauré *Requiem*, Poulenc *Concerto for Organ, Strings and Timpani*, Cathedral Choir and Orchestra, Iain Quinn, conductor; Maxine Thevenot, organist; 2/15, John Scott; 2/22, Tarik O'Regan, premiere of new choral work; March 4, Beverly Pettit; 3/11, Las Cantantes-UNM Women's Choir; 3/18, Iain Quinn; 3/25, Frederick Frahm; April 1, Maxine Thevenot. For information: www.stjohnsabq.org.

The University of Texas at Austin continues its "Great Organ Series": January 24, Jesse Eschbach; 1/25, Eric Mellenbruch; March 8, Judith Hancock; April 5, Ill-Dong Sung. For information: www.music.utexas.edu/programs/greatOrgan.aspx.

The First Church of Christ, Wethersfield, Connecticut, continues its music series: January 25, Super Bell XVII concert; February 15, Spirituals: "Out of Africa"; March 15, David Spicer; April 10, Stainer, *The Crucifixion*. For information: www.firstchurch.org/musicarts.

Duke University, Durham, North Carolina, continues its organ recital series on Sundays at 5 pm: January 25, David Arcus; March 1, Daniel Roth; 3/29, Iain Quinn. For information: www.duke.edu.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, continues its music series: January 25, Motor City Brass; March 12, Wittenberg University Choir; April 3, University of Michigan Men's Glee Club. For information: 989/652-6141; www.stlorenz.org.

► page 4



Isabelle Demers and David Hatt

The 2008 Bay Area Max Reger Festival consisted of eight concerts at three venues by two performers, Isabelle Demers and David Hatt. Five concerts took place at St. Mary's Cathedral, San Francisco, with additional concerts at Trinity Episcopal Church, Reno, and at the First Presbyterian Church, Oakland. Highlights included the performances by Ms. Demers of the complete *Chorale*

Fantasias of Max Reger in two concerts, and Mr. Hatt's performance of the complete op. 63 *Monologues (Twelve Pieces)* in a single concert. Isabelle Demers is currently completing doctoral studies at Juilliard and is the organ scholar at Trinity Church, Wall Street. These were her first appearances in a West Coast venue. David Hatt is the assistant cathedral organist of St. Mary's Cathedral in San Francisco.

He is the greatest artist who has embodied in the sum of his works, the greatest number of the greatest ideas.

John Ruskin

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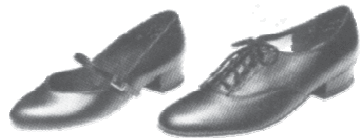
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Second Presbyterian Church, St. Louis, Missouri, continues its music series on Sundays at 4 pm: January 25, concert with a small ensemble from the St. Louis Symphony Orchestra; February 15, Andrew Peters; March 8, Greenville College Choir; April 19, Haydn's *Lord Nelson Mass* and *Symphony No. 92*. For information: <www.secondchurch.net>.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: January 25, David Higgs; February 8, Scott Atchison and Nicole Marane, with brass; 2/15, Georgia State Chorus and Orchestra; 2/22, Atlanta Baroque Orchestra; March 1, Steven Ball, silent film accompaniment; 3/8, Nicole Marane; 3/17, William Whitehead; 3/17, Atlanta Baroque Orchestra; 3/29, Duruflé, *Requiem*. For information: <www.prumc.org>.

All Saints' Church, Beverly Hills, California, continues its music series: January 25, chamber music; February 6, Choral Evensong; March 6, Lenten concert; April 3, Tallis, *Lamentations of Jeremiah*. For information: <www.allsaintsbh.org>.

The Presbyterian Homes, Evanston, Illinois, continues its organ recital series: January 26, David Pickering; February 23, Timothy Olsen; March 30, David Lornson. For information: <mkemper@northwestern.edu>.

First Presbyterian Church, Pompano Beach, Florida, continues its music series: February 1, Mark Jones, with pianist; March 27, Mark Jones, with orchestra, Guilman, *Symphony No. 1*. For information: <www.pinkpres.org>.

Walt Disney Concert Hall, Los Angeles, continues its organ recital series, featuring the Glatter-Götz/Rosales organ: February 1, Kevin Bowyer; March 15, Gillian Weir; May 24, Naji Hakim. For information: 323/850-2000; <LAPhil.com>.

Case Western Reserve University Department of Music continues its 23rd season of Chapel, Court & Countryside: Early Music at Harkness: February 2, the Rose Ensemble; March 28, Quicksilver. For information: 216/368-2402; <<http://music.cwru.edu/ccc/>>.

Wichita State University continues its Rie Bloomfield Organ Series: February 3, Colin Andrews and Janette Fishell; March 24, Stephen Hamilton; April 22, Lynne Davis. For information: 316/978-3233; <www.wichita.edu>.

St. Luke in the Fields, New York City, presents its music series on Thursdays at 8 pm (pre-concert lectures at 7 pm): February 5, Masses and motets by Johannes Ockeghem; March 5, Mystery Sonatas of Heinrich Franz Ignaz Biber, motets of Orlande de Lassus; 3/26, David Shuler, organist; April 30, Bach: Six Motets. For information: 212/414-9419; <music@stlukeinthefields.org>.

Quire Cleveland continues its debut season: February 8, Christ Church Episcopal, Hudson, Ohio; March 14, Harkness Chapel, Cleveland. For information: <www.quirecleveland.org>.

The Church of St. Ignatius Loyola, New York City, continues its "Sacred Music in a Sacred Space" series: February 11, Ligeti, Bryars, Penderecki; March 4, Couperin, Charpentier, Carissimi; April 1, Bach, *St. Matthew Passion*. For information: <www.smsscconcerts.org>.

St. Paul R.C. Cathedral, Pittsburgh, Pennsylvania, celebrates the restoration of its 1962 von Beckerath organ: February 13, Donald Fellows; March 22, Harald Vogel; May 18, Jeremy Filsell. For information: <PittsburghBeckerath@verizon.net>.

The American Guild of Organists and Yale University are partnering to produce the **15th AGO National Conference on Organ Pedagogy**, March 11-14, hosted by the Yale Institute of Sacred Music. The four-day conference will be held at the Institute, in the Sterling Divinity Quadrangle, as well as other locations at Yale University and in downtown New Haven. This conference will explore demographic, cultural, and theological shifts in recent years that

have had a great impact on worship in North America.

Presenters include Martin E. Marty, Marva Dawn, Quentin Faulkner, Robert Rimbo, Don Saliers, Lorraine Brugh, David Heller, Mark Miller, Thomas Murray, Bruce Neswick, Pamela Ruitter-Feenstra, Michael Bauer, Craig Cramer, Peter DuBois, and Janette Fishell. For information: 203/432-3220; <albert.agbayani@yale.edu>.

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

The British and French Organ Music Seminars take place June 24-July 8. The seminars feature study and playing sessions in Paris and other European locations in the form of masterclasses and private instruction. Instructors this year in England include Martin Baker, Catherine Ennis, and Richard Townend; and in Paris, Daniel Roth, Christophe Mantoux, Marie-Bernadette Dufourcet, Marie-Louise Langlais, and



Francesco Cera (center) at Arizona State University

Francesco Cera was a guest recitalist on the organ series at **Arizona State University** in October. Cera performed works by Frescobaldi, Pasquini, and Bach on the two instruments in the ASU organ hall—the 1991 German-inspired organ by Paul Fritts, and an original organ by Do-

menico Traeri, built in 1742 and restored by Martin Pasi in 2005. Cera also presented a masterclass on the works of Giovanni Maria Trabaci for the graduate students of Kimberly Marshall, three of whom were semifinalists in the recent Pistoia International Organ Competition.



Nelson C. Huber, Steve Hodson, Julia Neufeld, Mahlon E. Balderston, David Gell, Emma Lou Diemer, and Carol Schaeffer (photo by Doug Fossek)

On November 8, 2008, seven members of the **Santa Barbara AGO chapter** presented a recital in honor of Mahlon E. Balderston, Jr.'s career dedicated to teaching, composing, and performing music. The program, performed at Santa Barbara's First Presbyterian Church and consisting of thirteen pieces, most based on Christian and Jewish themes, included *Apparition de l'Eglise éternelle* in honor of Messiaen's centenary and Balderston's premiere performance

of his own recent *Suite '08*. Balderston, who was also celebrating his 85th birthday, has had a rich and productive life as teacher and church organist over the past sixty years. Pictured at the console of the 74-rank 1974 Casavant are Nelson C. Huber, Steve Hodson, Julia Neufeld, Mahlon E. Balderston, David Gell (chapter dean), Emma Lou Diemer, and Carol Schaeffer (photo by Doug Fossek, chapter treasurer).

Naji Hakim. Churches include Canterbury Cathedral, King's College, Westminster Abbey, Westminster Cathedral, St. Paul's, St. Sulpice, St. Severin, Versailles Cathedral, and the Cathedral of Orleans.

The British seminar also features a Bank District Competition for Organists under 30. This takes place in London, England June 23-26. The first prize winner will be featured in a recital at St. Paul's Cathedral. See <www.bfoms.com> for complete details and costs.

The Harvard Organ Society and the Harvard Museum presented *Flentrop @ Fifty*, a celebration of the 50th anniversary of the Flentrop organ at Harvard's Adolphus Busch Hall, with a series of three recitals: November 2, Larry Palmer; November 9, Janette Fishell; and November 16, James David Christie.

VocalEssence and the American Composers Forum announced two winners of the 11th annual **Welcome Christmas! Carol Contest**: Scott Ethier (Astoria, New York) and Peter

Hilliard (Roslyn, Pennsylvania). In addition to having their works premiered at the 2008 Welcome Christmas! concerts, each composer received a prize of \$1,000. Scott Ethier's *A Mother's Carol* is a setting of a poem by Clay Zambo. Peter Hilliard's *Christ's Nativity* is based on a text by Henry Vaughan. For information: <www.vocalescence.com>.

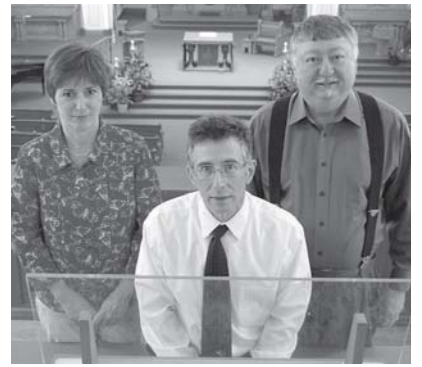


Merrimack AGO panel discussion

A discussion of organ building for the last 50 years in the Merrimack Valley and Cape Ann region was held for the Mer-

rimack AGO chapter on September 14 at St. Augustine Center of Education and Ministry in Andover, Massachusetts. Chapter dean, Patrick Kabanda, introduced the guests; the panel discussion was moderated by Barbara Owen and included the organbuilding firms of Andover Organ Co., represented by Don Olsen; C. B. Fisk, Inc., represented by Steven Dieck; along with Fritz Noack of the Noack Organ Co., George Bozeman of George Bozeman, Jr. and Company, and Thad Outerbridge of Thad H. H. Outerbridge, LLC. The panel participants spoke about their beginnings in organbuilding, trends and changes in the field, and the current state of organbuilding. Following the discussion, the installation of this year's chapter officers was officiated by Rev. Father Marcus Crapsey II.

The Milwaukee AGO chapter's "Organ Spectacular" event on October 19 was an "East-Side Organ Trek." The event began with soup at Plymouth UCC followed by a 45-minute program on



Ingrid Pierson, Thomas Koester, and Larry Wheelock

the Hammes-Fox/Foley-Biggers (II/32) organ of music by Buxtehude, Mozart, C. Schumann, Aaron David Miller, and commissioned works for organ and oboe by John Naples and Bernard Wayne Saunders, with Suzanne Geoffrey, oboist. The entire group then traveled a half mile to SS. Peter and Paul R. C. Church (Sipe II/26) for a program of Mendels-

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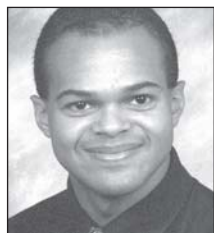
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sohn, Bach, Langlais, Kerll, Gigout and an improvisation on a submitted theme. The group then traveled to Kenwood UMC (Austin/Buzard IV/59) for music by Bach, Sowerby, Howells, Franck and a commissioned work by Stephen Paulus. This was followed by tea served by the United Methodist Women. The performers were Ingrid Pierson, Thomas Koester, and Larry Wheelock.



Norma Pettijohn and Felix Hell

The Topeka, Kansas AGO chapter presented Felix Hell in concert at First Presbyterian Church, Topeka, as part of the Organ Spectacular and the International Year of the Organ. The program included works by Bach, Duruffé, Willan, Barber, and Liszt, and was co-sponsored by the Topeka AGO and Arts at First concert series of First Presbyterian Church.

Appointments



James Russell Brown

James Russell Brown has been appointed to teach organ and harpsichord at Northern Illinois University in DeKalb. He follows the teaching legacies of Richard Barrick Hoskins and Robert Reeves. Brown continues as director of the organ and early music program at the Music Institute of Chicago, and as organist and director of music for St. Giles Episcopal Church, Northbrook, Illinois.

Here & There



Cameron Carpenter

Cameron Carpenter was selected to be on the December 2008 cover of the U.S. edition of *MUSO*, a British and American print and Internet publication (www.musolife.com) that features classical music in an up-to-date manner. The selection was made during the summer preparations for the September release of Carpenter's Telarc CD/DVD album, "Revolutionary."

On October 26, 2008, Carpenter was featured on National Public Radio's "Weekend Edition Sunday." Recorded at Middle Collegiate Church on the Marshall & Ogletree four-manual organ, he performed Jeanne Demessieux's "Octaves" from *Six Etudes*, op. 5; his own composition, *Love Song No. 1*; his arrangement of Dmitri Shostakovich's *Festive Overture*; and—using M&O activated sine waves ranging from 8-foot to 128-foot pitches (64' and 128' pitches audible from a pair of Thigpen rotary woofers), thereby emulating a Hammond B3 organ—he improvised jazz. These four works can be heard at <http://www.npr.org/templates/story/story.php?storyId=96085462>, as can the October 26 broadcast.



The Chenaults

On November 7, 2008, Elizabeth and Raymond Chenault played the organ dedicatory concert at Fredericksburg United Methodist Church in Virginia (FUMC), in memory of their organ teacher, Harold Abmyer. Abmyer served as organist and director of music there from 1949–85; he developed a comprehensive church music program, oversaw the installation of a Möller pipe organ in 1950, and trained hundreds of choris-

ters, vocalists, pianists, and organists. On this occasion, the Chenaults returned on behalf of all of Mr. Abmyer's students to bring honor to their teacher and mentor.

Playing the newly installed Reuter/Colby digital/pipe organ (71 ranks, three manuals), Mr. Chenault played five solo works by Cook, Andriessen, Bach, Rowley and Benoit. The Chenault team then played four organ duets—*Toccata on Sine Nomine* and *The Emerald Isle* by Charles Callahan, Nicholas White's *Shenandoah*, and the Chenaults' arrangement of *The Stars & Stripes Forever*. For an encore, Mr. Chenault played Abmyer's only written organ composition, *Pastorale*.

The Chenaults have been the organists and choirmasters of All Saints' Episcopal Church in Atlanta since 1975. They were the choral directors of the Lovett School in Atlanta 1976–2007. The organ duo team is managed by Phillip Truckenbrod Concert Artists. They have commissioned over 40 organ duets.



Due Solisti

The flute and organ duo **Due Solisti** will be represented by Phillip Truckenbrod Concert Artists. The duo brings together the talents of Zofie Vokálková, flutist with the Czech Chamber Philharmonic and a faculty member at the Prague Conservatory, and Kathleen Scheide, organist of All Hallows Church, Wyncote, Pennsylvania, and a member of the harpsichord faculty at Westminster Choir College in Princeton, New Jersey.

Zofie Vokálková is a graduate of the Prague Conservatory, where she earned first prize honors. She has studied with Frantisek Malotin, Christian Lardé, Meinhardt Niedermayer, and James Galway. She has won prizes at a number of international competitions, has been an orchestral soloist in Europe, Asia, and the United States, and has been featured in numerous radio broadcasts and recordings.

Kathleen Scheide holds degrees from the New England Conservatory and the University of Southern California, where her teachers have included John Gibbons and Cherry Rhodes. She has performed as organist and harpsichordist extensively in the United States, and in Canada, Mexico, Europe, the Far East and the Caribbean. She is a founding member of the San Diego Harpsichord Society and the Western Early Keyboard Society, and a published composer with several imprint catalogues and a large discography.

The agency has added a number of other attractions specifically geared to church music series, including the American classical guitarist Peter Fletcher, a flute and harp duo called Luminosity, and the Linden Duo, which features flute and guitar. For information: 860/560-7800; www.concertartists.com.



David A. Gell, Mahlon E. Balderston

David A. Gell and Mahlon E. Balderston hosted an Organ Encounter for Santa Barbara Providence Hall High School students and music teacher Sara Di Salvo. The presentation was part of the International Year of the Organ, and the high school's baroque music sym-

posium. Gell and Balderston presented a hands-on demonstration of the four-manual, 5000-pipe Abbot and Sieker organ at Trinity Episcopal Church in Santa Barbara, where Gell is minister of music and organ outreach. The organ, redesigned by Balderston in 1965, contains some historic 1905 wooden pipework from Murray Harris. The students posed questions, played the organ, and toured the organ chambers.



Barbara Harbach

Barbara Harbach played organ recitals in Szeged, Hungary and Timisoara, Romania in November. Harbach performed a program entitled "A Celebration of Hymns" on November 21 at the Votive Church of Our Lady of Hungary Cathedral (Magyarok Nagyasszony) in Szeged, Hungary and on November 24 at St. George's Catholic Cathedral in Piata Unirii in the heart of Timisoara, Romania. In addition to her own compositions, she performed her arrangements of works from around the world.

These concerts coincided with the release of Harbach's new CD, *Toccatas, Flourishes & Fugues—A Celebration of Hymns*, on MSR Classics (MS1254), in which she performs on the Aeolian-Skinner organ of Christ Church Cathedral, St. Louis, Missouri. This is volume 3 of MSR's *Music of Barbara Harbach* CD series. For information: www.msrecd.com/1254/1254.html.

As a composer, Barbara Harbach has a large catalog of works, including symphonies, works for chamber ensemble, string orchestra, organ, harpsichord, musicals, choral anthems, film scores, modern ballets, and many arrangements for brass and organ of various Baroque works. She is also involved in the research, editing and publication of manuscripts of 18th-century keyboard composers as well as historical and contemporary women composers. Her works are available in both recorded and published form through labels including MSR Classics, Naxos, Gasparo Records, Kingdom Records, Albany Records and Northeastern Records, and publishers including Hester Park, Robert King, Elkan-Vogel, Augsburg Publishing, Agape Music and Vivace Press. Her website is at www.barbaraharbach.com.



Charles Huddleston Heaton

Charles Huddleston Heaton celebrated his 80th birthday, which occurred on November 1, by playing a recital at Calvary Episcopal Church in Pittsburgh, on October 31, beginning at 11 pm; by

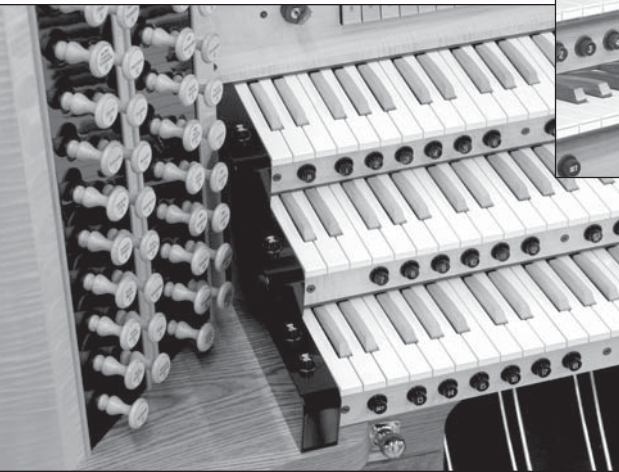
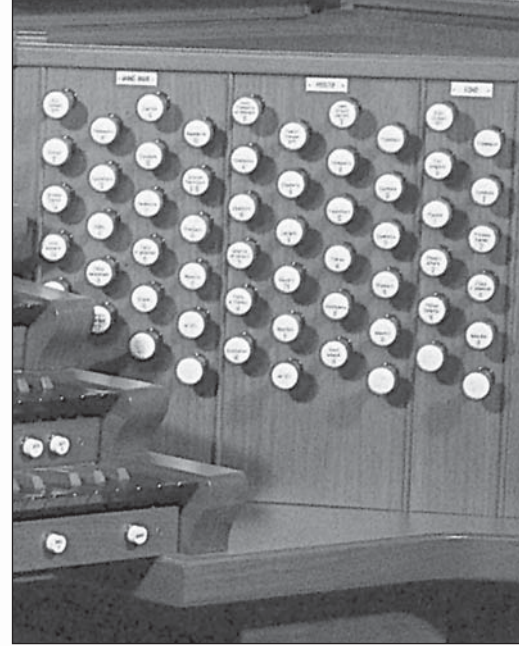
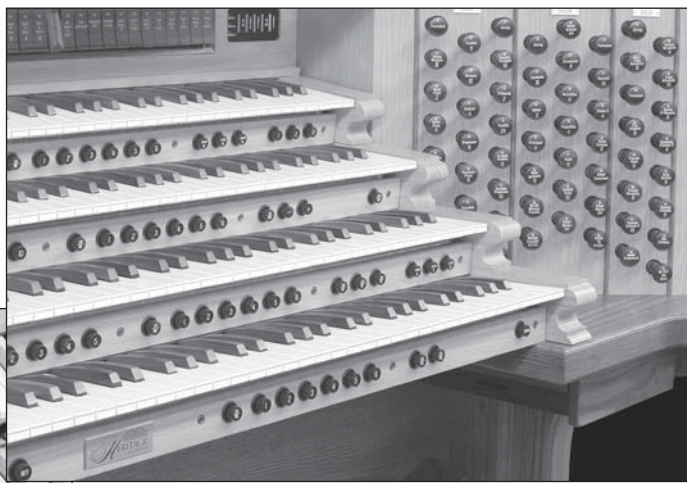
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www.allenorgan.com/organoftheweek/go (for example)

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

It isn't hard to figure out why...

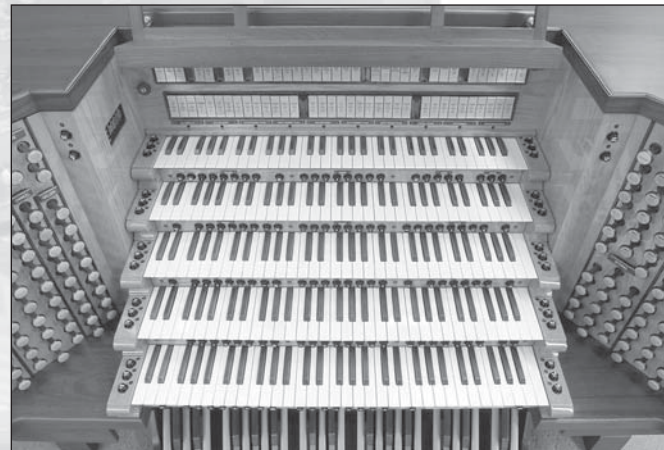
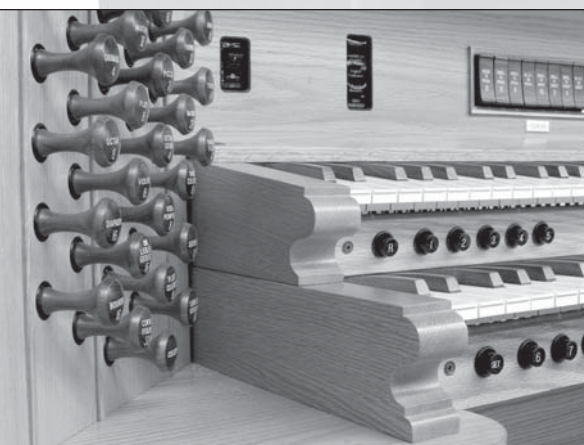
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the time of its conclusion, he had reached his milestone birthday. Since coming to Pittsburgh in 1972, Heaton has played 15 or so of these midnight recitals, an idea gleaned from the late Calvin Hampton.

Dr. Heaton served as organist/director at East Liberty Presbyterian Church in Pittsburgh from 1972-93. Following his retirement in 1993 he was organist in residence at Trinity Cathedral for six years, and has held interim positions at Calvary Episcopal Church and Oakmont Presbyterian Church. He is a frequent contributor of reviews to THE DIAPASON.

Felix Hell will play the complete organ works of Mendelssohn in three consecutive evening recitals at the Church of the Transfiguration, New York City. The series takes place February 1, 2, and 3 (February 1 is Mendelssohn's 200th birthday) at 7:30 pm each day.

The organ at Transfiguration is "The Arnold Schwartz Memorial Organ," C. B. Fisk, Inc., Opus 92, 1988 (specification at <www.littlechurch.org>). The concerts are part of the Arnold Schwartz Memorial Concerts series. For information: Claudia Dumschat, 212/684-4174, <dumschate@aol.com>.



David C. Jonies at St. John's Basilica in Saarbrücken

David C. Jonies played recitals at the Spoleto Festival in Charleston, South Carolina, St. John's Cathedral, Milwaukee, and Fourth Presbyterian Church in Chicago. In June, he went on a concert tour in Germany, performing in several venues, including a recital at St. John's Basilica in Saarbrücken, where he performed on the "Europäische Raumklangorgel," one of the largest instruments in Southern Germany.

Scott Lamlein offered his "What Wondrous Love—A Hymn Festival" worship event at the United Methodist Church of Hartford, Connecticut on September 28, 2008. The event is an interactive program that tells the story of Christianity through word, song and instrument. Lamlein led the congregation through sung hymns, and interspersed throughout the program were compositions for organ and piano—including *Let The Whole Creation Cry*, a setting of the hymn-tune LLANFAIR written in April 2008 by Robert Lind—as well as inspirational readings. Musical selections



Scott Lamlein

included works by Schack, Rowlands, Keil, Bergquist, and Lind; readings from works by Martin Luther, Gregory W. Harrison, Henri Nouwen, James Weldon Johnson, and Kathleen Norris. Information about Scott Lamlein's "What Wondrous Love—A Hymn Festival" may be found at <www.scottlamlein.com>.



Joan Lippincott

Joan Lippincott is featured on a new recording, *J. S. Bach: Weimar Preludes & Fugues*, on the Gothic label (G-49260). Recorded on the Fritts organ at the University of Notre Dame in Indiana, the program includes BWV 545, 543, 537, 534, 532, 539, and 542. For information: <www.gothicrecords.com>.



Massimo Nosetti

Animus Music Publishing announces a new release. *A Portrait of Massimo Nosetti*, by Italian organist and composer **Massimo Nosetti**, features five pieces in various styles, composed for various occasions over the last 15 years: *Ostern-Fanfare* (a "tuba tune"-style work); *Variations on a Japanese Folk Tune*; *Elegy on an Ameri-*

can Folk Tune (Shenandoah); *Rondò-Scherzo*; and *Toccata*. £8 plus shipping; for information: <www.animus.co.uk>.



Andrew Peters

Andrew Peters announces the release of his new CD, *Spirited Sounds in a Small, Sacred Space*. The recording, made on the 2-manual, 14-rank Schoenstein organ at the historic Franklin Presbyterian Church in Franklin, Tennessee, includes works of Buxtehude, Keith Chapman, Andrew Clarke, André Fleury, Pamela Decker, John Ferguson, Daniel Gawthrop, and David Johnson.

Peters is pastoral musician at Second Presbyterian Church in St. Louis, where he serves as organist and director of music. His teachers have included John Ferguson (St. Olaf College), Barbara Piercy, Todd Wilson (Cleveland Institute of Music), and Wilma Jensen. He received first place in the Twin Cities AGO Competition and the John Rodland Memorial Scholarship Competition, second place in the Region VI AGO Young Artists Competition and the San Marino Organ Competition, and honorable mention in the Ottumwa National Undergraduate Competition. In 2006, he was a NYACOP semifinalist. He served as the dean for the Nashville AGO chapter in 2007-08. For information: <www.AndrewJPeters.com>.



Tim Pyper

Tim Pyper, winner of the 2008 Arthur Poister Organ Competition, played a recital at Crouse College of Syracuse University. Playing the Holtkamp organ in Setnor Auditorium, he presented works by Mendelssohn, Bach, Persichetti, Tagni, Duruflé, and Hampton. Pyper is currently pursuing a DMA degree at Cornell University, where he studies with Annette Richards and David Yearsley. He received bachelor's and master's degrees and the Performer's Certificate from the Eastman School of Music, where he studied with David Higgs. His competition honors include first prize in the Royal Canadian College of Organists' National Competition (2001) as well as the 2008 Poister Competition.

Michael Quimby, founder, president, and tonal director of Quimby Pipe Organs, Inc., Warrensburg, Missouri, received the 2008 Distinguished Alumni Award from the University of Central Missouri. The son of a UCM professor, Quimby earned bachelor's and master's degrees from Central Missouri in 1973 and 1975. He received the Department of Music's Distinguished Alumni Award in 1989, and he has served as president of the Associated Pipe Organ Builders of America. The Quimby firm recently



Michael Quimby

completed the renovation of the Great Organ (Aeolian-Skinner, four manuals, 118 stops, 141 ranks) at the Cathedral of St. John the Divine in New York City.



Keith Shafer

New editions of the psalms set to traditional Anglican and plainchant music by **Keith Shafer** are available from Church Music Services, Inc. at <www.PsalmsMadeSingable.com>. The new editions are printed with the music and text aligned, enabling choirs to easily sing them because the need to memorize the music and decipher symbols has been eliminated.

Keith Shafer, director of music of St. Paul's Church in Augusta, Georgia since 1983 and a director of the Sewanee Church Music Conference held annually at the University of the South, produced the new editions so that traditional chanting could be more accessible to volunteer choirs. *Psalms Made Singable* is formatted for the new Revised Common Lectionary. Years A, B and C come in spiral-bound books with CD-ROMs for ease of printing. Additional volumes include Plainchant Psalms for Advent and Lent, Music for the Easter Vigil, and the Book of Canticles. Purchase of the volumes includes the right to make as many copies as are required without any additional cost.



Frederick Swann

Frederick Swann continues a busy recital schedule in his "retirement." His schedule includes January 16, Central Union Church, Honolulu, HI; 1/18, choral festival, Central Union Church, Honolulu, HI; February 15, choral festival, Cathedral of Our Lady of the Angels, Los Angeles; February 22, Forrest Burdette Memorial United Methodist Church, Hurricane, WV; 2/27, Venice Presbyterian Church, Venice, FL; March 7 and

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8, with orchestra, Redlands University, Redlands, CA; 3/15, Gold Canyon United Methodist Church, Gold Canyon, AZ; 3/27, Central United Methodist Church, Stockton, CA; 3/29, choral festival, Central United Methodist Church, Stockton, CA; April 19, St. Margaret's Episcopal Church, Palm Desert, CA; 4/26, Lutheran Church of the Master, Corona del Mar, CA; May 17, Brown Memorial Presbyterian Church, Baltimore, MD.



Stephen Tharp

At age 38, **Stephen Tharp** recently performed his 1,300th concert. This took place at the Laurenskerk in Rotterdam on November 11, marking the 40th anniversary (to the day) of the death of Jeanne Demessieux. Many of her works were featured, along with music of Messiaen, Dupré and Demessieux's unpublished transcription of Franz Liszt's *Funerailles*. The concert launched Tharp's 33rd intercontinental tour, as well as the release of his new CD from Aeolus Recordings, the *Complete Organ Works of Jeanne Demessieux*. For information: <www.aeolus-music.com/ae_en/all_discs/ae10561_demessieux_jeanne_complete_organ_works>.

Nunc Dimittis

Jeanie Little Castle died on September 9 in Mechanicsville, Virginia, at the age of 65. A graduate of Lynchburg College and Indiana University, she held a doctorate in organ literature and pedagogy from the University of Iowa, and did postgraduate studies at Oxford University. Her organ studies were with Clyde Holloway, Gerhard Krapf, and Delbert Disselhorst. Dr. Castle taught at Virginia Union University for 18 years. She was a member of the Organ Historical Society and the American Guild of Organists, which she served as Virginia state chairman. Jeanie Little Castle is survived by her husband, Capt. Ernest C. Castle, a sister, and three nieces.

M. Louise Miller died on August 14 in Wallingford, Connecticut. She was 94. A resident of Fairfield for 85 years, she was a graduate of Yale University School of Music, Trinity College of Music, London, and the School of Sacred

Music at Union Theological Seminary in New York City. Ms. Miller was music director-organist of B'nai Israel Temple of Bridgeport, and Minister of Music Emerita of First Congregational Church in Stratford, where she served for 45 years and had established the Stratford Oratorio Society, which presented concerts annually. She was a charter member and former dean of the Bridgeport AGO chapter, which honored her in 1998 with the establishment of the M. Louise Miller Scholarship Award; she herself had established the AGO's Clarence Dickinson Scholarship in 2001. Louise Miller is survived by two nieces and several grand nieces and nephews.

Barron Smith died on September 1 in San Carlos, California at the age of 81. He gave his first piano recital at age five and first organ recital at eleven; he was accepted at the Curtis Institute of Music in Philadelphia as the youngest organ student in the school's history, and at age 19 was appointed to the Westminster Choir College faculty, as one of the youngest university faculty members in the country. He served the music ministries of numerous churches, in Florida, Pennsylvania, and California, including the Church of the Epiphany (Episcopal) in San Carlos. He concertized in the U.S. and Europe, and recorded four albums, one of which was nominated for a Grammy Award in 1957. Barron Smith is survived by his wife, Ruth.

J. Rodney Yarbrough, 71, died November 15 in his boyhood home at Celina, Texas. He attended North Texas State College (now University of North Texas) and paid for his schooling by making "mirror" pianos, which consisted of taking an old upright piano, cutting away the top part of the case, and enclosing the exposed frame and strings in mirrors, giving the piano a more "modern" appearance.

Rodney was a great fan of theatre organs. It was in this connection that I got to know him and he "Tom Sawyered" me into helping him remove a large Wurlitzer from the Aztec Theater in San Antonio to his family home in Celina. We decided to set up an organ business partnership, which we called Jahrmann Organs, a name combining the first of his last name and the last of mine, re-spelled to suggest a German provenance. Rodney and I quickly determined that we didn't know enough to do the kind of work we aspired to, so we moved to Austin to apprentice with the late Otto Hofmann, a pioneer in the revival of the classic organ in America. Two years later I went my own way, and Rodney returned to Celina and became a partner with Robert L. Sipe, working as Sipe-Yarbrough and located in Dallas. The firm had already achieved some notable instruments, including the organ in St. Stephen's United Church in Mesquite, Texas, when Rodney was the victim of an automobile accident, which left him paralyzed from the neck down.

He lived thereafter in Celina with his parents, George Ted and Jessie Yarbrough, until their deaths, and then under the care of his long-time friend,

Francis Adams. He maintained a wide circle of friends and acquaintances, especially those who shared his interest in theatre organs. He often worked as an unpaid consultant for theatre organ installations. Rodney is survived by his cousins: Bonnie O'Dell of Celina, Texas; LaVerne Rose of Van, Texas; Dorothy Cason and Sur Paddock of Ft. Worth, Texas. His ashes were placed at Cottage Hill Cemetery in Celina, Texas November 21, 2008.

—George Bozeman

Here & There



History of the Organ, Volume 3

Arthaus Musik GmbH has announced the release of *History of the Organ, Vol. 3, The Golden Age*, now available on DVD. The four-part series tells the history of the organ, displaying the sound, the repertoire written for it, the craftsmanship involved in building it, and the settings in which it resides. Volume 3 concentrates on the first half of the eighteenth century—the Golden Age of organ music. The French and German schools of organbuilding are explained and illustrated, and the works of Marchand, Dandrieu and Bach figure prominently. For information: <www.arthaus-musik.com>.

Bärenreiter announces the release of Volumes VII.3 (BA 9229, €22.95) and VII.4 (BA 9230, €22.95) in its series of the complete organ works of Louis Vierne. Edited by Helga Schauerte-Maubouet, the two volumes include books III (op. 54) and IV (op. 55) of the collection *24 Pièces de Fantaisie*. For information: <www.baerenreiter.com>.

Church Music Association of America announces that the Solesmes publication, *Chants Abrégés: Simpler Graduals, Tracts, and Alleluias*, is again available (paperback, 258 pp., 6" x 9", \$20.00). In 1926, the Solesmes monastery produced this book of reduced Graduals, Tracts, and Alleluias for singers who find the full versions daunting, but do not wish to resort to Psalm tones. The level of difficulty is similar to that of the Introit or Communion, making the book invaluable for scholars without decades of experience. It includes chants for the entire liturgical year. The title pages are in French, but chants are the same all over the world, and the index is detailed and complete. For information: <musicasacra.com/books>.

GIA Publications announces new releases: *King of Kings: Organ Music of Black Composers, Past and Present, Volume 1*, compiled and edited by James Abbington (G-7236, \$25); *Three Meditations for Organ*, by Noël Goemanne (G-6943, \$15); *Magnificat in G Major*, by Alexandre Guilmant, edited by Austin Lovelace (G-6823, \$9). For information: 708/496-3800; <www.giamusic.com>.

Hillenbrand Books has released *Sacred Music and Liturgical Reform: Treasures and Transformations*, by An-

thony Ruff, OSB. The book is a study of liturgical music in the reforms of the Second Vatican Council. The focus is on preservation and renewal, arising from the Council's decrees mandating, on the one hand, the preservation of the inherited treasury of sacred music, and, on the other hand, the adaptation and expansion of this treasury to meet the changed requirements of the reformed liturgy. Ruff also explores controversies surrounding liturgical music and provides historical context for the musical changes in the church. Hardcover, 704 pp., \$95; Liturgy Training Publications, 1800 N. Hermitage Ave., Chicago, IL 60622-1101; 773/486-8970; <www.LTP.org>.

A recording of **Andover Organ Company's** new organ in Christ Lutheran Church, Baltimore, Maryland has been released by AFKA Records (SK-562). Andover's Opus 114 has three manuals, 81 stops, and 82 ranks spread out over five divisions. Christ Lutheran's music director, Paul Davis, plays the following program: Bach, *Komm, Gott, Schöpfer, heiliger Geist*, BWV 667; Franck, *Choral No. 3 in A Minor*; Corrette, *Messe pour l'orgue*; Foote, *Christmas*, op. 80; Mendelssohn, *Sonata No. 1 in F Minor*; Bach, *Herzlich tut mich verlangen*, BWV 727; Antonio Martin y Coll, *Batalla de 5 Tono*; Walond, *Voluntary in G Major*; Charpentier, *L'Ange à la Trompette*.

The organ was featured at the AGO regional convention in Baltimore, in a recital by James David Christie. The CD can be ordered from the Andover Organ Company, P.O. Box 36, Methuen, MA 01844; 978/686-9600; <andover4u@verizon.net>. The cost is \$15.00, which includes shipping and handling.



Randall Dyer with home-schooled students at First Broad Street United Methodist Church, Kingsport, Tennessee (photo credit: Alicia Garst)

Home-schooled students from Johnson City, Tennessee, visited with the new pipe organ at First Broad Street United Methodist Church in Kingsport, Tennessee, and organbuilder **Randall Dyer** (left), on September 18. With Dyer's aid, students climbed through the entire organ to gain an overview of the pipes and the instrument's mechanism. The blower, mechanism, and chambers are easily accessible via staircases built into the instrument. Several students played piano pieces on the organ and Dyer accompanied them in singing some well-known tunes.

C. B. Fisk, Inc. has signed contracts for new organs: Opus 137, two manuals, 28 voices, 40 ranks, for Christ Church, Andover, Massachusetts; and Opus 139, three manuals, 43 voices, 54 ranks, for the Memorial Church at Harvard University, which will be known as the Charles B. Fisk Memorial Organ. For information: <www.cbfisk.com>.

A copy of an historic Quebec organ has been commissioned for **Juget-Sinclair Organbuilders**. In the 1980s, Quebec musicologist Elisabeth Gallat-Morin found letters written by a certain Canon La Corne to his confrères at the Cathedral of Notre Dame in Quebec

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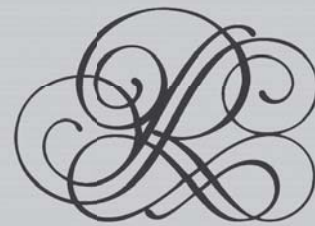
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City concerning his search on their behalf for an organ for the cathedral.

Apparently sometime after renovations to the cathedral were completed in 1744, the canons in Quebec sought to purchase a new organ of exceptional quality from a Parisian builder. In 1753, they asked Canon La Corne—who was already residing in Paris—to negotiate the purchase. Having been alerted to Gallat-Morin's discovery, French musicologist Pierre Hardouin found a 1753 contract for an organ ordered by the canons from the Parisian builder, Robert Richard. A contract having been signed in early March 1753, the completed one-manual instrument with pull-down pedals and fewer than a dozen stops arrived in Quebec City that same year. Six years later, the instrument was destroyed during the siege of Quebec.

In honor of the 400th anniversary of the founding of Quebec City, Juget-Sinclair Organbuilders has been commissioned to construct a replica of this instrument, which is to be installed in the chapel of the Musée de l'Amérique Française in 2009—the culmination of ten years work by an ad hoc committee set up to recreate this key instrument in Quebec's musical history.



Wicks casework, St. Alphonsus Liguori



Wicks console, St. Alphonsus Liguori

Wicks Organ Company will refurbish Opus 1228, the 3-manual instrument from 1934 at St. Alphonsus Liguori Church in St. Louis. Known locally as

“The Rock Church”—for its fortress-like façade of rustic white limestone and towering steeples—St. Alphonsus Church has stood for over a century. Nearly destroyed by a disastrous fire in 2007, the old church sustained considerable damage—but the decision was made to remain in the neighborhood and rebuild this landmark structure, along with the 1934 Wicks organ.

The entire instrument was dismantled and returned to the Wicks shop in Highland, Illinois, where it will undergo a complete restoration and refurbishment. While the organ sustained some smoke and water damage, the vast majority of the historic instrument is salvageable, right down to much of the original horse-shoe-style console and ornate casework. Although some of the mechanical appurtenances of the organ will be updated to modern solid-state equipment, no tonal changes will be made. The organ will be tonally just as Wicks left it, nearly three-quarters of a century ago. While the tonal flavor of this organ is decidedly reflective of its time, it bears the distinction of having been voiced and finished by Henry Vincent Willis of England.

GREAT (Expressive, 11 ranks)

16'	Open Diapason	73 pipes
8'	First Open Diapason	61 pipes
8'	Second Open Diapason (ext)	
8'	Doppelfloete	61 pipes
8'	Viola da Gamba	73 pipes
8'	Gemshorn	61 pipes
8'	Gemshorn Celeste, TC	49 pipes
4'	Octave	61 pipes
4'	Waldfloete	61 pipes
2 2/3'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
8'	Tuba	61 pipes
	Chimes	
	Great Tremolo	

SWELL (Expressive, 15 ranks)

16'	Bourdon	73 pipes
8'	Open Diapason	73 pipes
8'	Stopped Flute	73 pipes
8'	Spitzfloete	61 pipes
8'	Salicional	85 pipes
8'	Voix Celeste	61 pipes
8'	Aeoline	61 pipes
4'	Flute Harmonic	73 pipes
4'	Violina (ext)	
2 2/3'	Nazard (ext Flautino)	
2'	Flautino	68 pipes
III	Harmonia Aethera 12.15.17	183 pipes
8'	Cornopean	73 pipes
8'	Oboe	73 pipes
8'	Vox Humana	61 pipes
	Swell Tremolo	
	Cornopean/Oboe Tremolo	

CHOIR (Expressive, 9 ranks)

8'	Violin Diapason	73 pipes
8'	Melodia	73 pipes
8'	Viola	73 pipes
8'	Dulciana	73 pipes
8'	Unda Maris	61 pipes
4'	Flute d'Amour	73 pipes
2'	Harmonic Piccolo	61 pipes
8'	French Horn	73 pipes
8'	Clarinet	73 pipes
	Choir Tremolo	
	French Horn/Clarinet Tremolo	

ECHO (Expressive)

Floating, 6 blanks prepared at console

PEDAL (Expressive, 3 ranks)

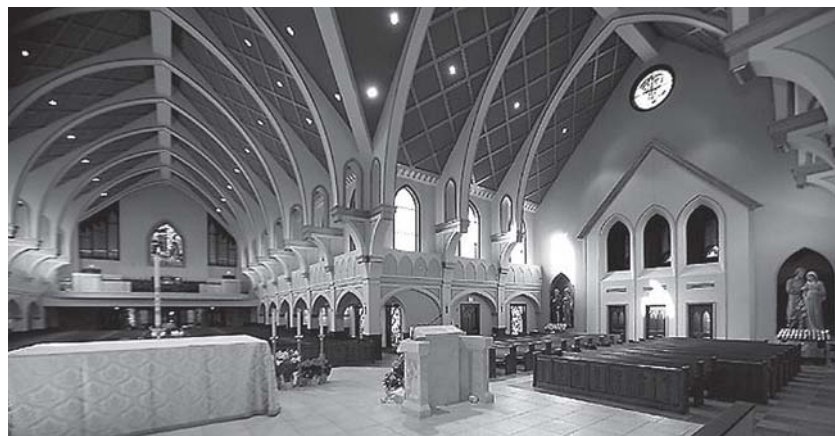
32'	Resultant (Sub Bass & Sw Bourdon)	
16'	Open Diapason	44 pipes
16'	Manual Open Diapason (Gt)	

16'	Sub Bass	50 pipes
16'	Violone	44 pipes
16'	Lieblighgedeckt (Sw)	
10 3/4'	Quint (Sw Bourdon)	
8'	Octave (ext 16' Open Diapason)	
8'	Cello (ext 16' Violone)	
8'	Flute (ext 16' Sub Bass)	
8'	Flauto Dolce (Sw)	
5 1/2'	Quint (from Sub Bass)	
16'	Trombone (Gt)	

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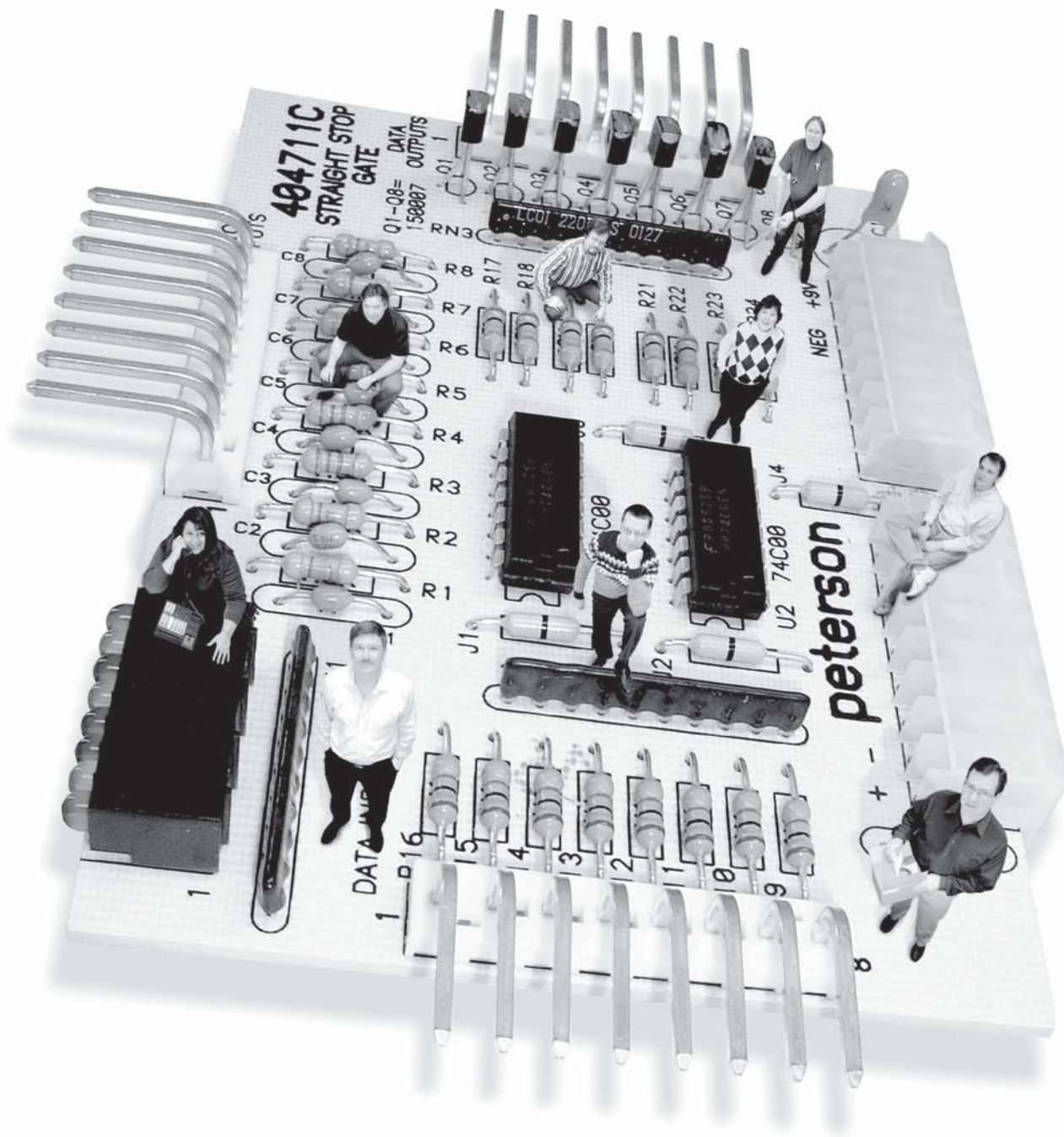
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Looking Back

10 years ago in the January 1999 issue of THE DIAPASON

Christopher Marks wins the Arthur Poister Competition

Frederick Swann plays his last service at the Crystal Cathedral, before beginning as organist at First Congregational, Los Angeles

Stephen Tharp completes his 11th European tour

Articles by Carl Sloane (Francesco Gasparini's Twenty-one Keys) and R. E. Coleberd (The Economics of Pipe Organ Building)

Hendrickson builds op. 92 for Wayzata Community Church, Wayzata, MN

25 years ago, January 1984

Articles by Timothy J. Tikker (On a Successful Organ in a Dry Acoustic) and Susan Ferré (The Organ Works of Ottorino Respighi)

New organs by Abbott & Sieker, Brunzema, Peter Collins, McNeil & Campbell, Roche

50 years ago, January 1959

Austin builds 133-rank organ for St. Joseph's Roman Catholic Cathedral, Hartford, CT

Aeolian-Skinner builds 4-manual for Westminster Presbyterian, Buffalo, NY

Holtkamp builds 3-manual for General Theological Seminary, NYC

Articles by E. Power Biggs and Robert Sutherland Lord

Alexander Schreiner on 10-day tour of Southern states

Martin Shaw dead at 82

Gerhard Krapf appointed at University of Wyoming

News of Claire Coci, David Pizarro, Carlton Young

Organs by Audet, Estey, Kuhn, Möller, Pels, Reuter, Wicks

75 years ago, January 1934

Obituaries of Joseph Claver Casavant and Everett Truette

Dr. William C. Carl elected president of National Association of Organists

News of Garth Edmundson, Donald Ketting, Frederick Maxson, Adolph Steuterman, Leon Verrees

Organs by Aeolian-Skinner, Austin, Frazee, Hillgreen, Lane & Co., Kilgen, Kimball, La Marche, Möller, Pilcher

technology. (*The American Heritage Dictionary*, Houghton Mifflin Company, 2000)

evolution: *n.* **1.** A gradual process in which something changes into a different and usually more complex or better form. **2a.** The process of developing. **b.** Gradual development . . .

word-play: *n.* **1.** Witty or clever verbal exchange; repartee. **2.** The act or an instance of such exchange.

I can name that tune in four notes.

In 1964 the comedian and parodist Allen Sherman (1924–1973) performed a concert with Arthur Fiedler and the Boston Pops Orchestra. The program included Sherman's reading of *Peter and the Commissar*, a parody on Prokofiev's *Peter and the Wolf* with Cold War overtones (when discussing the effectiveness of an imaginary Politburo, Sherman quipped: "A camel is a horse that was designed by a committee."), and a hilarious orchestral medley, *Variations on "How Dry I Am,"* which opens with a statement of the original and familiar melody (*sol-do-re-mi*) and continues with the beginnings of a series of familiar compositions and songs that start with the same four notes, ranging from *You are my sunshine* to the *1812 Overture*. There's even an inversion moment quoting one of the variations of Rachmaninoff's *Rhapsody on a theme of Paganini*.

I think most musicians have had the experience of freely associating a few notes from one melody with another. I know it's happened to me many times—I'm sitting all dressed up at Symphony Hall surrounded by serious music lovers (and a few old men snoring), when one of those associations hits me—I chuckle and receive my wife's elbow. And I know I amused the choir at church countless times (at least I thought so) by interrupting a rehearsal to turn a phrase from an anthem by Vaughan Williams into a Rodgers and Hart song. As a budding continuo player while a student at Oberlin, we roared one night in rehearsal turning the second trio from the last movement of Bach's first *Brandenburg Concerto* into "The Lonely Goatherd" from *The Sound of Music*. You can't tell me Richard Rodgers never heard Bach.

Word-play is same sort of thing. You hear a word that reminds you of another, swap them in context, and you have a pun—that high form of humor that invites such frequent elbows. It's a matter of sound association—does that make musicians naturally inclined as punsters (otherwise known as pundits)?

I'll give you a couple classics for free:

Dorothy Parker (1893–1967) was a writer and poet, perhaps best known for her humorous commentary on urban life in America published in *The New Yorker*. She was a founding member of the Algonquin Round Table, a group of writers, critics, and other literary folk who gathered each day for lunch at the Algonquin Hotel (West 44th Street near Fifth Avenue) from 1919 to about 1929. Harpo Marx, Tallulah Bankhead, and Edna Ferber were among other participants. Speaking about the Round Table years later, writer and curmudgeon H. L. Mencken



Walt Disney Concert Hall

commented, "their ideals were those of a vaudeville actor, one who is extremely 'in the know' and inordinately trashy."

One session included a contest—each member was given a word around which to construct a pun. Ms. Parker was given *horticulture*. Her response, "You can lead a whore to culture but you can't make her think."

Science-fiction writer Isaac Asimov presented his favorite pun, which involved the story of an old cattle rancher whose offspring inherited the ranch, renamed "The Focus Ranch" as a stipulation of the will. The source of the name—"Where the sun's rays meet." Get it—focus, sun's rays?¹

An evolutionary revolution

In the last several days I've experienced two artistic revolutions and as I reflected about them, the word *evolution* joined the fun. I couldn't find any pub-

lished etymological connection between the two words, but I can't avoid the sound association leading to a more meaningful connection—is a revolution a *re-evolution*? The evolution of musical theater includes several revolutionary moments like Monteverdi's opera, *The Coronation of Poppea* (1642), which stands out as a breathtaking and groundbreaking composition with a raft of soloists, a chorus, lots of orchestral music and dancing—a mid-17th-century foreshadowing of the tradition of romantic *Grand Opera*.

Yesterday we attended a live-by-satellite broadcast from the Metropolitan Opera of Hector Berlioz's *La Damnation de Faust*. The revolutionary brainchild of Peter Gelb, general manager of the Met since 2006, these performances are broadcast to nearly 800 venues, including movie theaters and concert halls, exponentially expanding the Met's paying audience. The audiences are treated not

In the wind . . .

by John Bishop

revolution: *n.* **1a.** Orbital motion about a point, especially as distinguished from axial rotation: *the planetary revolution around the sun.* **b.** A turning or rotational motion about an axis. **c.** A single complete cycle of such orbital or axial motion. **2.** The overthrow of one government and its replacement with another. **3.** A sudden or momentous change in a situation: *the revolution in computer*

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only to huge-format excellent-quality broadcasts of the great operas, complete with “see every hair” close-ups so well known from televised sports, but also to backstage tours and interviews that give a great sense of the bustle that goes on behind the scenes. You see grand stage-sweeping shots and intimate close-ups. When the on-stage lovers are embracing, noses five inches apart and singing at the top of their gargantuan voices, one wonders if there is any hearing left when the afternoon is over. (Makes me think of the cheek-flapping films from early G-force experiments.)

Johann Wolfgang von Goethe (1749–1832) created the character of Doctor Faust, a melancholy aging scholar who is contemplating suicide until he hears church bells and an Easter celebration. As he changes his mind, he is approached by Satan (Mephistopheles), who undertakes to win his soul. After several twists and turns, Satan provides Faust with the vision of a lover who ironically kills her mother using Faust’s bottle of poison as

a sleep aid, trying to keep the old woman out of the way so she could encounter Faust. In the original *Faustian Deal*, Dr. Faust signs a pact with the Devil committing his soul to the underworld in return for freeing his lover for ascension into heaven. (After all, it wasn’t her fault that Satan made her fall in love!)

Hector Berlioz (1803–1869) was a revolutionary composer. His skill and insight as an orchestrator was such that his treatise on orchestration is still used in formal musical educations. He was a pioneer of the use of huge musical forces, on several occasions conducting more than a thousand musicians in performance. Berlioz originally called *La Damnation de Faust* a “légende dramatique”—as such it has most frequently been performed as an oratorio, only gradually evolving into a recognized part of opera repertoire.

Berlioz’s score is *fantastique*, contributing to the evolution of the *symphonique* tone poem, his interest in the form having been piqued by such masterworks as Beethoven’s *Sonata Pathétique*. His or-

chestral technique is far ahead of its time. His sense of the *dramatique* is unique—the evil villain’s actions oblique, and the outlook for Faust’s soul is *blique*.

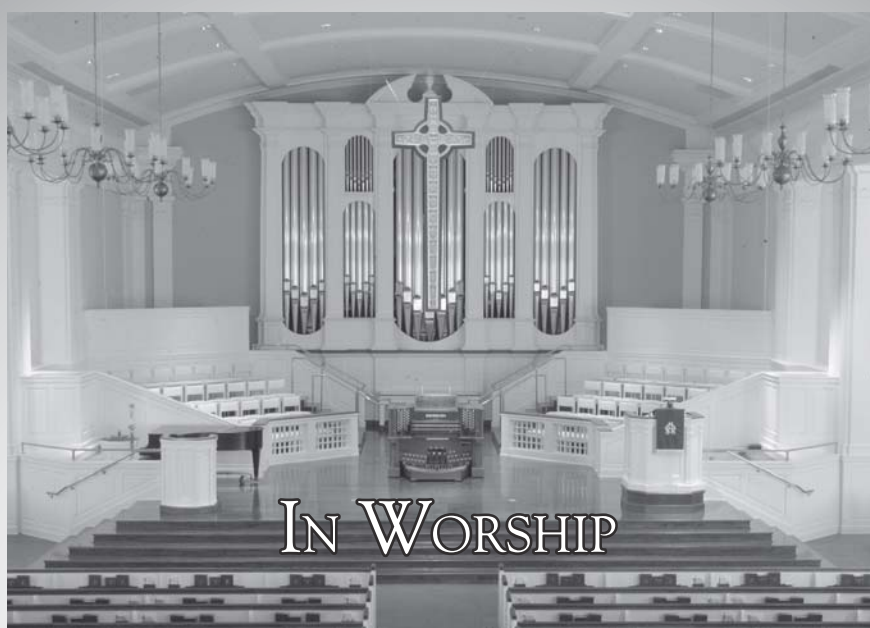
The evolution of stagecraft has been forever changed by electronics. The set for the Met’s production of *Faust* is a three-tiered skeleton on which the cast of characters carries on, and onto which virtual scenery is projected. The grid changes from a crucifixion scene to a bustling boozy inn to a stately mansion—from a creepy and spooky forest to the underworld and finally to heaven, all controlled by the proverbial flicking of switches. The concept is as revolutionary as the media. And I’ll tell you, watching such a progressive production in a quaint little tin-ceilinged second-story theater in a small town in Maine is surreal. Damnation and ascension complete, we walk out onto Main Street greeted by a wintery wind and the familiar sights and sounds of our little town. Revolution complete.

I think Hector Berlioz, whose imagination stunned the French public in the

middle of the 19th century (200 years after the first performance of *Coronation of Poppea*), would have loved how the Metropolitan Opera, ostensibly but no longer that most stodgy of institutions, would present his music in such an imaginative and revolutionary way.

The other evolution of my week of revolutions was my second visit to the Walt Disney Concert Hall in Los Angeles. I have yet to hear the extraordinary, revolutionary Rosales/Glatzer-Götz organ in a live performance, but I have now had two opportunities to be with the organ in the company of Manuel Rosales in an otherwise empty hall. The visual design is fanciful enough in photographs, more so when viewing the organ from the hall. But the most fanciful is standing amongst the curved 32-foot Violone pipes that comprise the essence of the unique design. It’s a little like looking in a curvy fun-house mirror—the familiar is lost, and you feel a little disoriented. After all, the façade pipes of most organs sit obediently on an impost above the fray.

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To get to the "tracker console" of the Disney organ, you walk between a forest of façade pipes. Their toes are on the stage floor around the console—wind coming from who-knows-where through the floor.

Looking at the façade from inside the organ is a little like getting a backstage glimpse at the Met—you can see the clever structure that supports the façade: each pipe is curved, each pipe faces in a different direction, and there's no apparent order to them that can be derived from musical scales, tuning systems, or chest order, as with virtually every other organ with an architectural presence. So much for obedience. (Notice that I didn't bother to mention symmetry!)

In one sense this mighty organ represents a logical evolutionary step. In the past couple decades we've celebrated the design and construction of quite a few tremendous new concert hall organs. Each one has design features that build on its predecessors. A terrific amount of work has been devoted to understanding how to move enough air through an organ to produce pleasing and musical tones that can take a listener from whisper to volcano. It's a grand achievement for a pipe organ to "stand up to" a modern symphony orchestra, which is capable of bewildering volumes of sound. To achieve that with modest wind pressures and slider chests is especially impressive.

There's nothing quite like the bass response of a symphony orchestra. No great conductor is willing to wait a nanosecond for a bass note to develop. The bottom notes from the orchestra's tuba, trombone, contrabassoon, cellos and basses, and timpani are in the listener's ears *right now*. Having spent a lifetime working to make organs sound their best, I can remember myriad struggles with bass response. Think of that low note in the Pedal Bourdon that yodels a little around the second partial before it settles on its pitch, or the note in the Contra Bombarde that offers a half-second of *ppffff* before you hear a note. No way. The organs that play with modern orchestras have to perform with their orchestral neighbors. On the Disney organ it's possible to draw a dozen or stops at 32- and 16-foot pitch and play staccato notes in the bottom octaves—surreal.

On the score of his massive *Grande Messe des morts (Requiem)*, Berlioz notes, "The number [of performers] indicated is only relative. If space permits, the chorus may be doubled or tripled, and the orchestra be proportionally increased. But in the event of an exceptionally large chorus, say 700 to 800 voices,

the entire chorus should only be used for the *Dies Irae*, the *Tuba Mirum*, and the *Lacrymosa*, the rest of the movements being restricted to 400 voices."

The score calls for 4 flutes, 2 oboes, 2 English horns, 4 clarinets, 8 bassoons, 12 horns, 4 cornets and 4 tubas (in the orchestra), 4 brass choirs [Choir 1 to the north: 4 cornets, 4 trombones, 2 tubas; Choir 2 to the east: 4 trumpets, 4 trombones; Choir 3 to the west: 4 trumpets, 4 trombones; Choir 4 to the south: 4 trumpets, 4 trombones, 4 ophicleides (usually substituted by tubas)], a battery of percussionists, 16 timpani played by 10 timpanists, 2 bass drums, 4 tamtams, 10 pairs of cymbals, 25 first violins, 25 second violins, 20 violas, 20 violoncellos, 18 double basses, 80 women's voices (divided between sopranos and altos), 60 tenors, 70 basses, and tenor soloist.

Alas, no organ. And he thought it would be a grand performance.

But the nearly equally ambitious (minus the four spatial brass choirs) *Te Deum* is scored for 4 flutes, 4 oboes (one doubling on cor anglais), 4 clarinets (one doubling on bass clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 6 trombones, 2 ophicleides/tubas, timpani, 4 tenor drums, bass drum, cymbals, tenor solo, 2 large 3-part (STB) mixed choirs, 1 large unison children's choir, strings, and (yes, Virginia) organ.

I'd love to hear that piece performed in Disney Hall. Given available space, they'd probably have to settle for about 300 singers, but that'd do. In the hall's spectacular acoustics I'm sure I'd be able to hear every "K", every "T"—and while most vowels would be clear, I'm afraid barely "O's." (Sorry, Hector.) ■

Notes

1. ps. *Where the sons raise meat.*

On Teaching

by Gavin Black

Repeated notes

The playing of repeated notes on organ and harpsichord has always been an issue unto itself. If two notes in a row are the same, they cannot be treated like two notes in a row that are not the same. The reason for this is simple: in order to repeat a note that you are holding, you must first release it. This seems so obvious to those of us who play only these instruments that it is worth noting that this is not true in all kinds of musical performance. It is not true at the piano, except

in situations that rule out the use of the damper pedal. It is not true with plucked string instruments. In singing, the repeated note phenomenon is only rarely an issue in itself. With bowed string instruments and most wind instruments, the relationships among articulation, technique, and pitch are complicated, with repeated notes as such only sometimes being a special concern.

One way to describe the situation with repeated notes at the organ or harpsichord is this: in general, any pattern of notes that doesn't involve repeated notes can be played legato (though of course it doesn't have to be), but repeated notes actually *cannot* be played legato. Therefore, patterns of non-repeated notes have, in theory, the full range of articulation available to them, from "as short as physically possible" to a full overlapping legato. Repeated notes have most but not all of that range of articulations available.

Since repeated notes cannot be (fully) legato, the more legato the overall style of a given performance is—whether because of the performer's preference, or because of something that is known about the composer's own style—the more any repeated notes are in danger of standing out, of sounding different at the very least and maybe stylistically wrong, and in any case amounting to a problem to be solved.

This, in turn, may be one reason that repeated notes have often been considered a problem—or again at least a particular issue that needs to be addressed—in hymn playing, since there is a strong tradition of playing hymns legato. Repeated notes are sometimes seen as a source of a disruptive choppiness in hymns, and thus, for some players in some circumstances, are considered worthy of being eliminated through tying.

In addition to obvious repeated notes—instances of the same note occurring two or more times in a row in one melody or one voice—there are various kinds of hidden repeated notes. These arise from voices crossing or from one voice playing a note that was just played by another voice or that is being held by another voice. They can also arise because of ornaments—when there is no repeated note printed on the page, but one arises from the notes implied by the ornament sign.

Of course, repeated notes occur in all sorts of rhythmic contexts. Sometimes the first note is an upbeat and the second a downbeat, sometimes the other way around; sometimes they are two successive weak or light beats, sometimes two successive downbeats. (Of course there are chains of more than two repeated notes in which more than one of the

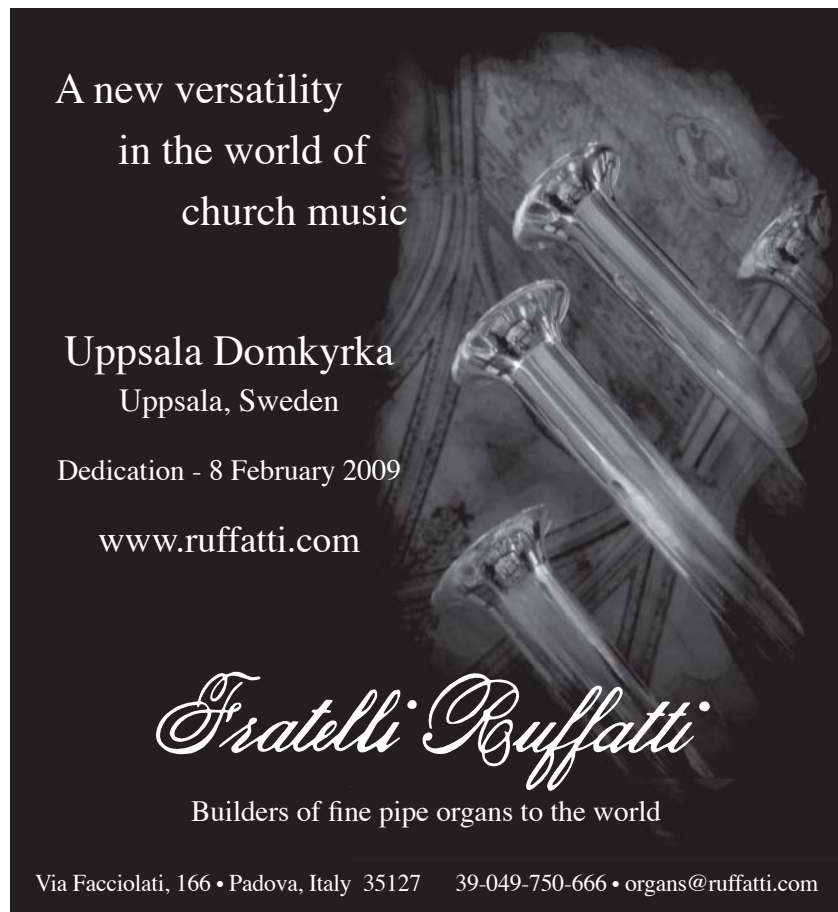
above may occur in succession.) Repeated notes can be fast or slow.

In all of these circumstances the same underlying fact applies: it is necessary to release the first note before playing the next one. It is certainly possible, and often necessary or a good idea, for a student or other player to think analytically about how long or short to make any note that is about to be repeated and to think about how the articulation and timing allows it to fit in to the rest of the music. This has been the subject of extensive discussion, analysis, and debate by teachers and players over many years. For example, David N. Johnson has a detailed and interesting discussion in his *Instruction Book for Beginning Organists*. Marcel Dupré is famous for having described a very clear-cut system for counting out the amount by which notes should be reduced prior to being repeated. (Perhaps I should say "infamous" since his system is widely considered to be *too* cut-and-dried to be artistically valid. However, it is worth remembering that he almost certainly intended his guidelines to be a stage in learning, not an end result.)

Rather than suggesting specific musical answers to repeated note issues, I would prefer to begin by helping students to do two things: first, to develop the greatest, most comfortable, and most reliable technical control over the physical act of playing repeated notes; and second, to develop the habit of listening closely to every part of any repeated note transaction—the articulation prior to the first note, the beginning, middle, and end of the first note, the space between the notes, the beginning, middle, and end of the second note, and so on. Once a student has made good progress on these things, then he or she will be able to make choices about how to play repeated notes in various different contexts, and these choices will be able to reflect the whole range of possibilities.

There is, I believe, a simple key to developing the greatest possible technical command of the playing of repeated notes: *play them with different fingers, one from the other*. That is, if you have played the first note with finger *x* and are holding it with finger *x*, then it is appropriate to play the second note (that is, the repetition) with any finger other than *x*. It is not OK to play it with *x*. This means that a note repeated more than once can be played with fingers *x-y-x-y* etc., or with fingers *x-y-z-a-b-c* etc., until the fingers run out, but not, again, *x-x-x-x* etc.

When a player repeats a note with the same finger that is holding it, that finger must travel both up, off the key, and back down, to play the note again, in the



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time that makes up the space between the two notes. This sets up a conflict between making that space short—playing the notes *close* to legato, at least—and executing the gesture comfortably. If the physical gesture involved is not comfortable, then the musical gesture will almost certainly sound awkward; playing a repeated note with the same finger greatly reduces the extent to which the gesture can come across as musically continuous. That is, either the repetition will have a large enough space between the notes to sound significantly disconnected, or it will have an awkward “hiccup” quality caused by an effort to push the two notes as close together as possible. The part of the “staccato to legato” spectrum that is unavailable to repeated notes intrinsically—because of the nature of the instrument, as discussed above—is made artificially greater by playing the notes with the same finger, and the range of possible, successful, articulations is narrowed.

It is also true that the act of moving one finger up and then back down is, among all of the gestures we make at the keyboard, one of the ones that is most likely to create tension in the hand. The “u-turn” that the finger makes at the top of that arc is a motion that is prone to tension. If it is not dealt with in some way, this tension can build up and, since essentially every passage of music has some repeated notes in it, this can lead to tense playing overall, even for a player who is consciously trying to play in a relaxed, light way.

In repeating a note with a different finger, the player can prepare the new finger in advance, and then release the initial finger smoothly while bringing the new finger into position to play the note and then playing the note. This is an intrinsically smooth, relaxed gesture, and it can actually serve to reduce tension that might have begun to accumulate in the hand.

François Couperin wrote in his *L'Art de Toucher le Claveçin* that he could tell by ear alone the difference between a note repeated with the same finger and one repeated with different fingers. (This was in the context of the playing of ornaments, which I will discuss briefly below.) When I first read that claim, years ago, I thought it was more or less impossible: that it was probably an exaggerated boast by someone whose eminence was great enough to permit him to get away with it. I would now make that same claim: I believe that, except in rare circumstances, I can detect that difference just by listening.

Once any teacher, student, or other player begins to be able to hear that difference, the motivation to work on playing repeated notes with different fingers follows automatically. Fortunately, it is an extremely easy thing to do. It is no harder, by and large, than playing those notes with the same finger. In fact, once it becomes second nature, then the fact that it is *easier*—that is, smoother, more natural—physiologically, makes it seem easier as a practical (and psychological) matter.



Example 1

For a student to get accustomed to the feel and sound of repeated notes played this way, the best exercises are simple enough that they scarcely need to be written out (see Example 1). In this example, the student can play the notes at a variety of different tempos and with a variety of different fingerings: all the notes with any one finger (for comparison); pairs such as 2-3, 3-2, 3-4, 4-3, 3-1, or any others; or chains of fingers such as 2-3-4-5, 1-3-4-3, etc. The student should also experiment with repeating the same note but changing the rhythmic grouping. This can be done such that rhythmic groupings correspond to fingering patterns (that is, a duple grouping with a paired fingering such as 3-2, or a four-finger pattern such as 2-3-4-5; and a triple grouping with a three-finger pattern such as 4-3-2 or a six-finger pattern such as 2-3-4-5-4-3). Or it can be done with rhythmic groupings that are differ-

ent from the fingering groups, such as a triple grouping with a paired fingering. In this case, the downbeat of each group shifts a finger from one time to the next.

It is very important to remember that repeating a note with a new finger does not mean slipping the new finger onto the note silently while still holding it and then repeating it with that (new) finger, which is now holding the note. This is a temptation—probably subconscious—that many students experience. Of course this is identical to repeating the note with the same finger: the supposedly new finger has become the incumbent finger.



Example 2

Further exercises can put the experience into a musical context. These can begin with something simple, such as Example 2. This can be fingered in a number of ways, such as 2-3-4-5-4-3-4-3-2-3, or 3-4-5-4-3-2-3-4, or (again, for comparison) 2-3-4-4-3-2-2-1-1-2. The student should remember to keep everything as light, relaxed, and supple as possible. (It is possible to lose the advantages of using different fingers on repeated notes by playing with stiffness or tension.) The student should try different articulations: for example, making all of the non-repeated



Example 3

notes legato, and the repeated notes as smooth as possible; or making everything lightly detached so that the repeated notes are not articulated any differently from the rest of the line.

A chord pattern such as that in Example 3 can be tried with various fingerings, such as RH: 1,3,5/2,3,5, or LH: 5,3,1/4,2,1, and, for comparison, RH: 1,2,3/2,3,5, and LH: 5,3,2/3,2,1.

In Example 4 there is a hidden repeated note. If the two middle-Ds are played with the same finger, it will be difficult or impossible to make the two voices clear. The final quarter-note of the first measure will sound like a released and repeated note in the lower voice. A fingering such as 5,2/3/1/4,2 or 5,1/3/2/5,3 will make it possible for the middle-D to sound like it arises from the upper voice. This comes about because the necessary early release of the whole-note D can be smooth and unobtrusive. In this example, it would also work well for the left hand—any finger—to play the whole note, and for the right hand to play all of the other notes.

In many ornament situations such as this common one in Example 5, there are hidden repeated notes (assuming



Example 4



Example 5

that the trill starts on C). A prudent way to work out a fingering here is to decide first of all which fingers should play the trill—say 3/2—and then to make sure that the note immediately before the trill is played with a different finger, say 4 or 2. Many problems that students (and others!) have playing ornaments are in fact problems with setting the ornaments up correctly. If, in this example, the student plays the C with the third finger and then repeats the C with that same finger as the first note of the trill, the attempt to play the trill will be undermined by tension before it has even begun. If the eighth-note C is played with 2, and the C that begins the trill is played with 3, then the trill will get off to a lighter, more fluent start.

Students and teachers can invent exercises to try different repeated-note fingerings, and can extract repeated-note situations from repertoire to use as exercises, before going on to finger and

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practice such passages in their original contexts. It is important to try different fingering, including those same-note fingerings that I would not recommend, in order to learn what the differences are between them. After a while, if a student finds the approach described here convincing it, becomes second nature, and, if anything, extra thought is required to play a repeated note with the *same* finger. (I sometimes need to do this as a demonstration, and I often fail to do so, out of habit!)

Sometimes a note pattern is such that it is actually impossible to change fingers on repeated notes. This is because the relevant fingers are doing something else. When this happens, then a student can draw on what he or she has learned through practicing the technique described here to be aware of what the goal is—in both feeling and sound—for those repeated notes. That awareness gives the student the best chance of coming close to achieving that sound or feeling even when the best technique for achieving it is not available. This can involve first isolating the repeated notes from the rest of the texture and practicing them separately with a good different-fingered fingering. After this, with all of the notes back in place, the memory of what the repeated notes would ideally sound like—and a generally very relaxed, smooth touch—will enable the student to get the best results under the circumstances. ■

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Music for Voices and organ

by James McCray

Pre-Easter: Lent and More

A musician cannot move others unless he himself is moved.

—Carl Philipp Emmanuel Bach
Essay (1753)

Lent quietly stands between two periods of seasonal joy, Epiphany and Easter. It begins with Ash Wednesday, which in 2009 occurs on February 25, and lasts through the return of Daylight Savings Time (March 8), the beginning of spring (March 20), Palm Sunday (April 5), and Holy Week, which leads into Easter (April 12). Generally, the church music of Lent tends to be slow, contemplative, and serious, yet the secular events mentioned, as well as the return of the baseball season

and month-long drive toward basketball's Final Four offers great contrasts.

Yet, the weather may be the greatest influence on singers' attitudes toward weekly attendance at rehearsals and services; although it is said that "March comes in like a lion and goes out like a lamb," that is not universally true in many areas of the country, especially during Holy Week (April 5–12). During this time of the year, poor weather may bring disappointments for church choir directors. Let's all hope for a mild early spring in 2009.

In many churches, the weeks leading to Easter involve the performance of a cantata. Traditional churches often use a Baroque work, perhaps by Bach or Buxtehude; with careful planning in choosing a work with an appropriate text for the day, integrating this into a weekly service retains liturgical cohesiveness. More common, however, is the use of a generic contemporary work, and generally the congregation is more receptive to this music. The music has a more familiar style, often with very memorable melodies and simple harmonies; for choir directors this usually is safer and probably results in more external support. Typical choir members are even more comfortable with this less sophisticated music, so it is easy to see why publishers produce such extensive numbers of publications each season. As Sir Ernest Newman (1868–1959) pointed out in *A Music Critic's Holiday*, "A man responds or fails to respond to certain music by virtue not only of what the music is, but of what he is."

Music that is appropriate to the season is sometimes provided in a concert setting rather than as part of the service. Performing a *Requiem* such as those by Fauré, Rutter, or Mozart is common during Holy Week. Having several churches join in such a production is a valuable contribution to the community. There are many advantages to these endeavors such as reductions in cost, larger choirs and audience, and generally a more accomplished musical experience for everyone. Concerts provide an opportunity for choirs to expand and elevate their weekly music contributions and usually rejuvenate choir members. Performing an extended work is a worthy experience that should not be underestimated in terms of group benefits.

So, in these dark days of Lent, music productions, weather, and secular events may be significant contributing factors to the success of the life of the church. Our job as choir directors is to focus on making worship be more meaningful, and we should manage our rehearsals to keep spirits high while working on music that may have oppressive texts. As

Boethius (480?–524?) observed, "Music is a part of us, and either ennobles or degrades our behavior."

Jesus Walked This Lonesome Valley, arr. Ken Berg. SATB unaccompanied, Choristers Guild, CMA 979, \$1.60 (M+).

This traditional spiritual begins with a long vocal solo (male or female) above sustained choral humming. The familiar melody continues in the soprano section above syllabic choral chords. Later the melody shifts to the bass section and the humming returns. There is some division in the loud dramatic final section, which builds to a climax that is followed by a quiet coda in a return of the soloist above the choir.

I See His Blood upon the Rose, Michael Bedford. SATB unaccompanied, GIA Publications, G-6420, \$1.50 (M).

Using the poetry of late 19th-century Irish poet Joseph Plunkett, Bedford's setting is in an ABA format for the three verses. The middle verse is faster and more contrapuntal. The general mood of this anthem, however, is calm and quiet.

O the Deep, Deep Love of Jesus, arr. Jack Schrader. SATB and piano, Hope Publishing Co., C 5508, \$1.70 (M-).

Based on the tune BUNESSAN, Schrader's arrangement has a flowing accompaniment for most of the four verses. The first verse is in unison and could be sung by soloists. The music is not difficult, with the choral parts on two staves. Easy enough for small choirs.

Merciful God, arr. Craig Courtney. SATB, keyboard, with optional flute or violin solo, Alfred Music, 29378, \$1.95 (M-).

This sensitive work is also available in SAB or with additional strings although this edition includes the solo flute or violin part on the back cover. The choral parts are on two staves with only about 30% in true four-part arrangement. Simple and somewhat repetitive, but a work that will be well received by the choir and congregation.

A Song at the Crossroads, Larry Shackley. SATB, piano, and optional violin, Beckenhurst Press, Inc., BP 1823-2, \$1.60 (M-).

Using a text based on Jeremiah 29, this easy anthem is on two staves for the choir, often with phrases in unison or parallel thirds. The piano part has flowing arpeggios; the violin is indicated by cue-sized, smaller notes integrated into the keyboard part, and a separate part

will be needed for performance since it is not included with the score (BP 1823A, \$2.50).

Ave Verum Corpus, Francis Jackson. SATB unaccompanied, Paraclete Press, PPM 00848, \$1.60 (M).

Only a Latin text is provided for this contrapuntal motet. The work is well crafted with interesting developments of ideas. Sensitive, beautiful music on a text for Good Friday. Highly recommended.

Were You There? Joel Raney. SATB with optional prepared rhythm, Hope Publishing Co., C 5503, \$1.90 (M).

There are two optional items for purchase with this setting. There is a rehearsal/performance CD (5503C, \$24.95), plus one for additional rhythm parts (C 5503R, \$20.00), which brings a new dimension to this African-American spiritual. The mood indicated is "Slow Gospel Groove," and the accompaniment is filled with jazzy chords in syncopation. The choral parts are on two staves. After an extended introduction with short choral statements, the familiar melody is sung by the men with gospel responses from the women. Although not everyone may like the style of the setting, it has an interesting character and contrasts with the usual version of this melody.

My Song Is Love Unknown, John Leavitt. SATB, SA soli, 2 flutes, string quintet and organ or organ alone, Augsburg Fortress, 9780800649852, \$3.75 (M).

This Lenten cantata has seven movements, with the first a five-page instrumental sinfonia. Two of the movements are for the soloists. The choral parts are on two staves, with some mild dissonances. Two movements are entitled "Hymn" and are based on the music of John Ireland; the first is in a choral unison. This would be a solid addition to a church's Lenten repertoire.

Requiem, Mack Wilberg. SATB, mezzo-soprano and baritone soli, and large orchestra, Oxford University Press, ISBN 978-0-19-380454-8, vocal score, \$11.95 (D-).

This impressive 40-minute work uses both English and Latin texts. There are seven movements, which mix traditional and contemporary texts appropriate to the setting. The orchestral parts are only on rental from Oxford, but the accompaniment could be played by piano or organ. The choral parts are on two staves with a mixture of homophonic and polyphonic styles; they are not technically difficult and the setting is designed so

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that individual movements could be performed separately throughout the Lenten season, then combined for a complete performance. Outstanding music and highly recommended.

None Other Lamb, Larry Peterson. SATB divisi with organ, Curtis Music Press of Neil Kjos Company, ED C9307, \$1.60 (M-).

The organ part, on three staves, includes registrations, but is very simple. Choral parts are on two staves with half of the setting in unison. The text is by Christina Rossetti; it and the music are very sensitive. This quiet anthem would be useful during Lent.

Book Reviews

El órgano del Real Monasterio de Santa Clara in Santiago. Available from the Organ Historical Society; <www.ohscatalog.org>.

This book gives a fascinating account of the recent restoration by the well-respected English firm of organbuilders Goetze and Gwynn of the organ in the Convent of Santa Clara in Santiago de Compostela in northern Spain, but the reader should be warned here that the great majority of the text is in Spanish, and fluency in that language is essential to fully understanding the information printed here.

The Archbishop of Santiago has written an introduction to the book, quoting the Vatican's Constitution on the Liturgy, where the organ is considered as not only an essential adjunct of sonority but also as an object of decorative beauty. There follows a brief history of the convent up to the return of the community in 1843, after which the first chapter of 120 pages (the great bulk of the book) provides a first-class and detailed account of the organ-building school of Echevarría in Galicia, covering Fray José de Echevarría (1647–91), Domingo de Aguirre (1679–1725), and Manuel del Viña Elizondo (1694–1722); it features several specifications and photos of instruments of this school, including examples in Palencia, Seville, Ledesma, and Zamora, in addition to the instrument to which this book is devoted. In short, it is a first-class summary of the major advances in organ design in Spain in the 17th century.

The second chapter gives a comprehensive 18-page description of the organ in the convent, with extracts from documents containing references to the first instrument in the 1650s built by Balthasar Machado and in the care of the organ-builder Juan Galindo. A new instrument was built between 1709 and 1713 by Manuel del Viña Elizondo. Mention is made of the sale of church lands in the decree of 1836 by Mendizábal, and of the necessity to repair the organ when the nuns returned in 1843. This was carried out by Ramón Cardama in 1865, when the instrument was equipped with a new windchest, the keyboard compass was extended to G3 and the pedals to 12 notes C–B. Further rebuilding was carried out 1930–32, but subsequent deterioration of the organ led to its ceasing to function in the 1970s after yet another intervention.

The comprehensive and lavishly illustrated (many photos are in color) restoration report of some 50 pages by Martin Goetze is in English and makes fascinating reading, covering the plans for the restoration, examination and analysis—including paint samples—and the problems and solutions of the restoration work (covering the bellows, keyboard and action, windchest, channelboards). A detailed table summarizing the results of analysis of the metal pipes carried out by the Sheffield Assay Office provides detailed information of the different metals used is followed by an account of the pipework restoration. A further table gives the measurements of the wood pipes of the Flautado and Violon, most of which date from the original del Viña organ. Further tables detail the other flues and also the reeds including the 16-ft Trompeta Magna found in the treble only. (Stops are divided as traditional between middle C and C-sharp.)

The book concludes with an analysis of a 17th-century pipe, attempting to characterize the paint layer applied to the pipe and to elemental composition of the pipe itself. The final few pages cover how Goetze and Gwynn became involved in and undertook the restoration of this instrument, including some very amusing anecdotes.

The book will be of greatest interest and value to readers of Spanish because of the highly detailed information on the Echevarría school (and by extension on the history of the development of the organ in Spain in the 17th century), but the beautifully illustrated restoration report will make the book worth the purchase to non-Spanish speakers, the analytical tables being of the greatest value especially to organ builders. Goetze and Gwynn have performed a great service in restoring this historical instrument and documenting their work so minutely, and a great vote of thanks must go to the Spanish sponsors of this book for enabling it to be seen into print. Perhaps an angel will appear to enable a translation into English to be made and printed.

—John Collins
Sussex, England

New Recordings

Louis Vierne: Second Symphony for Organ. Christopher Houlihan, organist, at the Trinity College Chapel, Hartford, Connecticut. Towerhill Recordings TH-72018, \$19.95 <www.towerhill-recordings.com>.

Here is a recording by a young musician, Christopher Houlihan, who has yet to finish his undergraduate degree in organ, studying with John Rose at Trinity College in Hartford, Connecticut. At age 19, he spent his junior year abroad at Trinity College's Paris program, where he studied organ and harmony with Jean-Baptiste Robin at the Conservatoire National de Région de Versailles. He also served as an assistant at the American Cathedral of the Holy Trinity in Paris. Houlihan has twice been a prize winner in the Albert Schweitzer Festival Organ Festival/USA Competition and was awarded the 2005 and 2007 Charlotte Hoyt Bagnall Scholarship for Church Musicians.

Phillip Truckenbrod writes a very engaging portrait of this young artist, just beginning his career and yet years ahead in his musical and interpretive skills, noting that he is a "... very balanced young man and is popular, even beloved among his fellow students, and during his freshman year his many campus friends formed a group known as the 'Houli Fans' who show up to his performances (with several experiencing an organ recital for the first time) to cheer and yell and demonstrate their loyalty." How engaging and refreshing that young students of the organ should have other friends besides just organists and be able to bring their love of the instrument to people who maybe would never consider attending an organ recital.

This first recording of Christopher Houlihan opens with two works by Charles-Marie Widor, the spiritual predecessor of Louis Vierne. It was Widor who numbered Vierne among his pupils and immediately recognized his talent. Further, it was Widor who made Vierne his assistant at St. Sulpice—a great honor from a teacher who was a stern taskmaster and not one to acknowledge a student's abilities or talents.

The two excerpts by Widor that open this recording are the Allegro from the *Sixth Symphony in G minor*, op. 42, no. 2, and the Andante Sostenuto from the *Gothic Symphony in C minor*, op. 70. Widor's music is often divided, like the music of Beethoven, into three periods. This *Sixth Symphony* (Widor most often referred to his organ symphonies as suites or "collections") contains an increased interest in contrapuntal techniques and seeks to fully exploit the tonal resources of the Cavallé-Coll organ in its entire symphonic splendor. The opening Allegro movement is a theme and variations, combining a sixteen-measure theme

with a twelve-measure "recitative" idea. These two themes weave themselves together on and off throughout the entire movement and give the work its structural unity and its sense of forward musical motion. Houlihan's playing is striking in its rhythmic vitality, crispness of articulation, and solid and flawless technique that is put to use in the service of the music and never employed for simply empty technical display.

With the Andante Sostenuto from the *Gothic Symphony* (Widor's ninth symphony and a work of his third style period), Widor shows both his ability as an improviser and his increased interest in Gregorian chant during the later part of his creative life. The *Gothic Symphony* dates from 1895, and—unlike the "Romane" symphony (his symphony no. 10 of 1900)—the plainchant melody is only heard in the third movement, the Andante Sostenuto, which is presented in this recording. Widor quotes the Gregorian hymn *Puer natus est nobis* (Unto us a child is born), the Introit for Christmas Day, and the work itself is inspired by the glorious Gothic basilica of Saint-Ouen at Rouen. What a marvelous counterpart to the dynamic opening of this recording! Here Houlihan plays with a gentle and well-controlled sense of romantic rubato that is so beautifully crafted that the listener finds himself lost in the sheer beauty of the Great Flute Harmonique on the Austin organ used in this recording. You might find yourself playing this track over and over again. Widor's American pupil Albert Riemenschneider called this "... a rare movement with a spiritual content so chaste and pure that involuntarily the atmosphere of prayer and incense suggests itself."

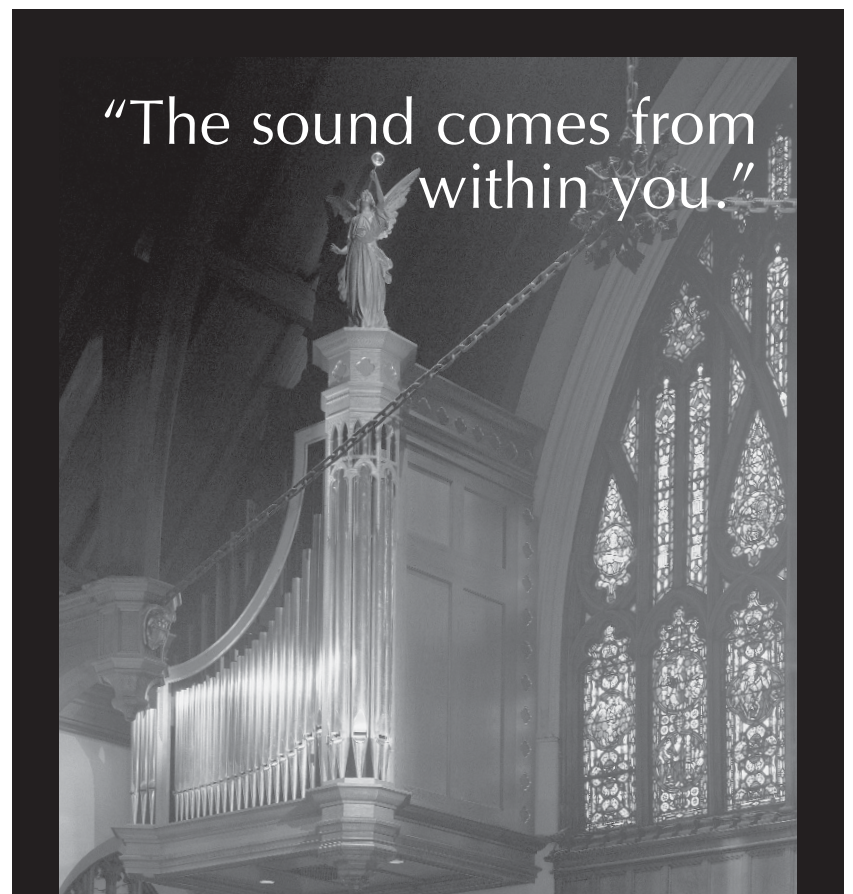
After this love feast of Widor's music, Houlihan presents the main course of this recording, the *Second Symphony in E minor*, op. 70, by Louis Vierne. Unlike Widor, Vierne did not use Gregorian chant in his work. Dating from April 1903, this second symphony is much more chromatic, intense and broader in concept than Vierne's first symphony of 1899. Here Vierne embraces the cyclic form more

completely. The challenge for any organist is to make all five movements, different in character yet with the same explosive and almost violent energy, come together as one continuous work that unfolds movement after movement. Christopher Houlihan does this admirably, taking the listener on a journey through the valleys and peaks of this highly personal and complex music, from the opening powerful Allegro through the opposing ideas of the second movement marked Chorale; the third movement, Scherzo, is in classic sonata-allegro form, and is the lightest and most elegant of the movements; the Cantabile fourth movement is a dialogue between the ideas of tonality and modality; and the Final is much more intense and explosive than the last movement of the *First Symphony*.

The listener soon forgets that he is listening to a 19-year-old American organist who has yet to finish his undergraduate degree, and is swept away with the various moods and emotions that accompany this almost 40-minute exposition of the art of Louis Vierne, at the height of his powers as unanimously elected new organist of Notre-Dame Cathedral by a jury of France's most illustrious keyboard virtuosos.

The recording closes with the *Carillon de Westminster* from the *Twenty-four Fantasy Pieces*, op. 54, no. 6. The famous theme is the chime that is rung by the bells in the clock tower of London's Houses of Parliament. A 13-ton bell (Big Ben) strikes the hour, and four smaller bells chime what has been known as "Westminster Quarters" every fifteen minutes, increasing the one four-note phrase at the quarter hour to four four-note phrases on the hour when it is joined by that famous big bell. Vierne often would play this piece on his American tours, along with the *Berceuse* from the *Twenty-four Pieces in Free Style* and the finale of the *First Symphony*. What a wonderful finish to this recording, with Houlihan literally dancing through this show stopper to conclude this recording of over 63 minutes of brilliant organ playing.

The mark of a truly great actor is that



"The sound comes from within you."

All Saints Episcopal Church, Atlanta, GA
Raymond & Elizabeth Chenault, Music Directors
Quote overheard during the Dedication Service



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you stop thinking about the actor himself and focus all of your attention on the character and the story that is told through the performance. After a while you become so engaged emotionally and intellectually that you become one with the story. Listening to this recording, one becomes absorbed in the music, forgetting about the particular organist or the particular organ (we organists love to think about the instrument, don't we?) and just simply let the music absorb us totally.

It is hoped that this recording will be the first of many from Christopher Houlihan, and you will no doubt become a "Houli Fan" after just a few minutes of listening to this recording.

—David Wagner
Madonna University
Detroit, Michigan

Twelve East Anglian Organs. Geoffrey Hannant, organ. Priory Records Ltd., 2-CD set, PRCD 6011, <www.priory.org.uk>.

Disc 1: *Sonata No. 1 in G major*, Bairstow; *Trumpet Voluntary*, Henry Heron; *Chorale Prelude on "Vater Unser,"* Buxtehude; *Toccata from Symphony No. 5*, Widor; *Fugue in F major*, Pachelbel; *Voluntary in G major*, Boyce; *Te Deum*, Langlais; *Fantasy*, Harold Darke.

Disc 2: *Introduction, Passacaglia and Fugue*, Willan; *Chorale Prelude on "Vater Unser,"* J. S. Bach; *Voluntary in A minor*, Anon.; *Chorale Prelude on "St. Cross,"* Parry; *Concerto in A minor*, Vivaldi-Bach; *Postlude in D minor*, Stanford; *Organ Concerto*, op. 4, no. 2, Handel.

This is the fifth release from the Michael Woodward label, recently acquired by Priory Records. On it Geoffrey Hannant gives us a representative selection of a dozen of the more interesting organs in the English counties of Norfolk, Suffolk and Essex. The most historic of these is the instrument at St. Michael's Church in Framlingham, originally built by Thomas Thamar (or Tamer) for Pembroke College, Cambridge, in 1674. Charles Quarles moved the organ to Framlingham in 1708. The London firm

of Hunter rebuilt it in 1896, and the firm of Bishop & Son (John Budgen) rebuilt it again in 1970. Nevertheless, a substantial amount of the 17th-century pipework survives, and it is heard on this recording in a *Trumpet Voluntary* by Henry Heron and in Buxtehude's *Chorale Prelude on "Vater Unser."*

Another historic organ featured on the recording is the four-manual instrument at the Parish Church of SS. Peter & Paul in Cromer on the Norfolk coast. John Smith, Jr., of Bristol originally constructed this organ for Bath Abbey in 1836. William Hill subsequently rebuilt it in Bath Abbey in 1868, before being relocated to Cromer by Norman & Beard in 1897. The successor firm of Hill, Norman & Beard rebuilt the instrument again in 1961. It has a very warm and pleasant sound. Bath Abbey, incidentally, has had two subsequent instruments—one built by Norman & Beard in 1895, rebuilt in 1914, 1930 and 1972, and the latest one built by Klais Orgelbau in 1997—but I am inclined to think that Cromer may have had the better end of the deal. On this compact disc Geoffrey Hannant plays Harold Darke's *Fantasy*, which comes off very well on the instrument.

The largest organ featured on this recording is Hill, Norman & Beard's magnificent opus at Norwich Cathedral, located in a fine pulpitum case by architect S. E. Dykes-Bower. Geoffrey Hannant gives an impressive performance of Healey Willan's *Introduction, Passacaglia and Fugue*, in which the famous Hill, Norman & Beard Tuba features quite prominently. The cathedral has fabulous acoustics, and this track is perhaps the high point of the recording. The Nicholson organ in St. Edmundsbury Cathedral is another large instrument recorded on this compact disc, but I was a little disappointed in its sound in Bairstow's *Sonata No. 1 in G major*, particularly by the apparently rather unsteady wind supply. Unsteady wind is also apparent in the Roger Pulham organ at St. Margaret's, Ipswich, although in the latter case it has to be said that the voicing of the pipework is nonetheless very pretty.

An organ that was both tonally and visually an offspring of the Organ Reform Movement is that built by Cedric Arnold, Williamson & Hyatt at St. Mary's Church, Little Walsingham, in 1964. The Vivaldi-Bach *Concerto in A minor* sounds a little top-heavy on this instrument, but the organ was very much a product of its time, and is by now, in its way, a historic instrument.

The Parish Church of St. Mary Magdalene in Sandringham is the church frequently attended by the Royal Family when staying at Sandringham House. The three-manual Walker organ was the gift of King Edward VII in 1909 and was the best instrument that money could buy at that time. It is heard in Parry's *Chorale Prelude on "St. Cross"* on this recording.

Another organ on the recording worth mentioning is the instrument in St. Nicholas Church, Great Yarmouth. This church had a beautiful 18th-century organ that was sadly destroyed by bombing in World War II. The present organ was originally built in 1909 by William Hill & Son (Dr. A. G. Hill) in St. Mary Boltons, London. The Compton firm rebuilt it in Yarmouth in 1960. Like the organ at Norwich Cathedral, this instrument has a fine case by Stephen Dykes-Bower, whose brother, Sir John Dykes-Bower, was for many years organist of St. Paul's Cathedral in London. Langlais' *Te Deum* comes off very well on the Yarmouth instrument.

I am happy to recommend this recording as giving us a good flavor of the kinds of organs to be found in East Anglia.

—John L. Speller
St. Louis, Missouri

Ken Cowan plays the Quimby Pipe Organ at First Baptist, Jackson; Art of the Symphonic Organist, Vol. 4. JAV Recordings, JAV 169; <www.pipeorgancds.com>.

Wagner, *Overture from Die Meistersinger von Nürnberg*; Saint-Saëns, *Danse macabre*; Karg-Elert, *Three Impressions*, op. 108; *Symphonischer Choral: "Ach bleib mit deiner Gnade,"* op. 87, no. 1; Rubenstein, *Kamenoi Ostrow*; Moszkowski, *Étincelles*, op. 36; *Concert Etude in F Major*, op. 72, no. 6; Poulenc, *Presto in B-flat Major*; Bovet, *Salamanca* from *Trois Préludes Hambourgeois*; Dupré, *Allegro deciso* from *Évocation (Poème Symphonique)*.

This massive instrument speaks from the front directly into the large sanctuary. Given its size it would seem to be an ideal organ for such as Wagner's *Overture to "Die Meistersinger"* or Saint-Saëns' *Danse Macabre*, in arrangements apparently by Cowan. They are registered colorfully and performed with flair, although occasional ritards in the "Danse" seem to impede the flow a bit.

It is good to have four of Karg-Elert's impressionistic compositions included, as his music for organ is somewhat neglected today. Cowan gives him his due, using the ample resources of the large instrument. A convincing arrangement of Anton Rubenstein's *Kamenoi Ostrow* is included, followed by piano transcriptions of difficult pieces by Moszkowski and Poulenc. These will remind many why such arrangements are something of an acquired taste, and others will be absolutely delighted to hear them!

Two "real" organ compositions finish the disc; first, the exciting *Salamanca* by Guy Bovet, who writes that "Freedom, color, and fun should characterize performances of this music." Ken Cowan's superb performance fulfills that fiat completely, as does the "Allegro deciso" conclusion of Dupré's *Évocation*.

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

for use in church and recital. The three movements—*Prelude, Air with variation,* and *March*—bear the distinct marks of Near's lyrical style and solid writing.

The first movement, cast in sonata form, presents two contrasting thematic ideas that make full use of the organ's sonorities. The changes in dynamics and tempo clearly reflect the formal structure, while creating moments of beautiful lyricism as well as intense emotion.

The expansive wide-ranging melody of the second movement contrasts the organ's solo flute with strings. As the movement progresses, the rhythmic motion increases from quarters to eighths and finally sixteenths to provide forward momentum. The lack of a 16-foot pitch in the pedal gives the movement a more chamber music-like quality; only at the very last note is the double bass (or 16-foot stop) added to provide more breadth and depth to the tonal range.

The final movement, *March*, pays homage to two great British composers: Edward Elgar and William Walton. In the C-major opening, the main rhythmic figure reminds one of the *Pomp and Circumstance* marches. The middle portion, cast in A-flat major, recalls the *Crown Imperial* of Walton in both key relationships and tempo. There are some very obvious references to melodic and harmonic ideas of both these fine composers, but Near makes the work distinctive by using some unusual chromatic touches and the typical melodic lyricism found in many of his works.

Kiyo Watanabe, Three Hymn Preludes for Organ. Harold Flammer Music (a division of Shawnee Press), HF5228, \$8.00, <www.shawneepress.com>.

Kiyo Watanabe, Japanese organist and composer now residing in Texas, has written and published several works for organ, choir, and handbells. This recent collection features preludes on three well-known hymn tunes: LORD OF THE DANCE, EBENEZER, and ASSURANCE.

The *Prelude on "Lord of the Dance"* employs two basic ideas within a tripartite structure. The opening uses alternating chords between the hands in a toccata-like fashion leading to the tune in the pedal with a pentatonic accompaniment for the manuals. The middle section changes key and tempo and uses a canonic treatment of the melody among the right hand, left hand, and pedal, creating a brief but intense polyphonic rendering of the tune. The opening ideas return as the piece moves toward its conclusion.

The second work in the collection is a rather simple *Voluntary on "Ebenezer,"* which employs a straightforward setting of the tune against a steady chordal accompaniment. Interestingly, the middle portion moves from F-sharp minor to G major, presenting the melody in a completely different mode with an augmented rhythmic setting over a triplet accompaniment. The work returns to the tonic minor for its conclusion.

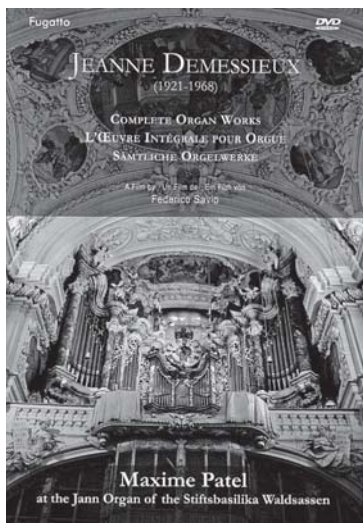
The *Toccata on "Assurance"* rounds out the set with an unusual rhythmic treatment of the originally compound triple-meter tune. This compound duple meter setting alternates rhythmic groupings of two dotted quarters and three quarters, creating a wonderful hemiola effect. While in three sections, like the other works in this set, this piece travels through some very interesting keys on its journey. Beginning in C major, with the melody in the pedal, the toccata moves to D-flat major, B major and back to C major for the middle section. Here the composer places the melody in the manuals against a very syncopated pedal of dotted eighth notes, giving the piece more of a 12/8 sound. The final section of the work modulates to D major with full reeds in the pedal for the final presentation of the melody.

All three pieces keep the interest of the performer and will delight congregations. They are accessible and useful church pieces, and would make fine pieces for a recital program focusing on hymn-tune settings.

—Steven Young
Bridgewater State College
Bridgewater, Massachusetts

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2008 Albert Schweitzer Organ Festival September 5–7, 2008

Frederick Hohman

Any organ professor who speaks honestly would not deny that, when teachers and students engage, it is in fact the teacher who learns as much as the student, whether that engagement is by regular weekly lessons or by way of a jury-contestant relationship. It has been my privilege to serve in each of the past eleven years as a “constant” juror for the Albert Schweitzer Organ Festival. So that means, with the other two jurors changing year to year, I’m the one who has had the opportunity to learn the most! And yes, I’ve grown in many good ways from the experience.

This year, as we’ve seen in so many of the previous competitions, the level of playing keeps getting better. This indicates two things, both of which I believe to be true: (1) the overall level of achievement in our young organists is higher and higher at an earlier and earlier age; and (2) the news about the Albert Schweitzer Organ Festival being a very worthwhile event for young organists is beginning to travel far and wide. The ASOF is unique in many ways. The remainder of my report shall illustrate this.

One of the immediately obvious elements that contribute to the fame of the ASOF is the fine reception and hosting that is given by the staff and congregation of First Church of Christ, Wethersfield. As in each of the past eleven years, I’ve seen this exceptional, yes, even unique hospitality extended liberally to everyone involved in the competition.

September 5–7, 2008, I had the fabulous company on the jury of two of the best-known and long-established organ talents: Gerre Hancock, recognized as America’s foremost organ improvisateur, and whose name comes to mind as a living icon when one thinks of the vocation of “church musician,” and Marilyn Mason, whose reputation as an organist and as a teacher at the University of Michigan spans so long, that her career alone is like the glue and stitching that holds together the 20th-century organ music history book.

Per our tradition, the Festival Concert in 2008 offered fine singing—the finest singing yet that I’ve heard from the choir—led and accompanied by First Church’s master church musician David Spicer. At the Festival Concert on Friday night, again per tradition, each member of the jury was featured in a solo performance on the organ. Having jurors perform before an audience in concert—one with the competition contestants listening attentively in attendance—is a unique way of keeping the jurors humble. It is a humbling thing for a juror to recall one’s own Friday night performance when adjudicating on the following Saturday morning! Both students and teachers, are, after all, striving for the same excellence and spiritual connection with our organ playing. The experienced organist and the newcomer organist share this calling. About the only things that separate the student contestant and the teacher are experience and knowledge. And what a joy it was for the jury to share our perspectives and feedback, and a bit of our experience and knowledge, with each of these six very talented young organists—through personal conversations at the post-competition dinner, through our juror notes, and in the Sunday masterclass. It is this organists’ spirit of giving and this common purpose among organists that is shared and acknowledged each September at ASOF. This awareness of things spiritual is so great that it makes the competition’s cash awards seem to be only one of the weekend’s many benefits.

Another unique aspect of the ASOF is that all contestants, once the Saturday competition is finished, return to First Church on Sunday morning to participate in one or more of the three Sunday



Back row: ASOF co-founder David Spicer; judges Gerre Hancock and Frederick Hohman; finalists Caroline Robinson and Chelsea Barton; and ASOF intern Yea Eun Park; front row: finalists Gregory Zelek, Nathan Davy, James Kennerley, and Christopher Houlihan

morning services. This “giving back” of one’s gifts, and sharing the gift of musical leadership with God’s people, calls to mind the spiritual axioms so eloquently expressed by the words and writings of Albert Schweitzer.

Lastly and perhaps most importantly, the ASOF is unique in that it stresses the art of hymn-playing and hymn leadership as a key part of the curriculum. During the Saturday competition, which is an all-day event, hymn playing counts for about 40% of each contestant’s score.

The points discussed in our Sunday afternoon masterclass were applicable to hymn-playing. The competition and class allowed the sharing of ideas that may well take root with both the jurors and the contestants as we continue to grow into our maturity.

I expect the 2009 ASOF and its competition to be no less unique, and I do very much look forward to it.

The judges’ decisions

High School Division—first place: Caroline Robinson of Greenville, South Carolina, student of Charles Boyd Tompkins at Furman University. Second place: Chelsea Barton of Mechan-

icsburg, Pennsylvania, student of Shelly Moorman-Stahlman at Lebanon Valley College. Third place: Gregory Zelek of Coral Gables, Florida, student of Thomas M. Schuster, organist and director of music, Church of the Epiphany, Miami.

Young Professional Division—First place: Nathan Davy of Rochester, New York, student of David Higgs at Eastman School of Music. Second place: James Kennerley of Greenwich, Connecticut, former student of Thomas Trotter at the Royal College of Music (London), and David Sanger, teacher of organ at Oxford and Cambridge Universities. Third place: Christopher Houlihan of Hartford, Connecticut, student of John Rose at Trinity College.

The 2008 first-place winners, Nathan Davy and Caroline Robinson, will perform in recital on Sunday, June 14, 2009, at 7:00 pm at the First Church of Christ, Wethersfield, Connecticut.

Information about the Albert Schweitzer Organ Festival and current requirements for the competition are available by telephone at 860/529-1575 ext. 209, by e-mail at <music@firstchurch.org>, or by viewing the ASOF website: <www.firstchurch.org/ASOF>. ■



Marilyn Mason



Frederick Hohman

Frederick Hohman is a concert organist and an audio producer/engineer, the producer/host of an organ music television series, and a composer. He earned the Performer’s Certificate, Mus.B., M.M. and D.M.A. degrees while in the organ class of David Craighead at the Eastman School of Music. In 1984, he won First Prize in both the Mader and Poister national organ-playing competitions. His original compositions and organ transcriptions are published by Wayne Leupold Editions and by Zarex Scores. His concert tours have taken him throughout the USA, the Caribbean and Australia, and to the UK and Finland. His music studio and audio/video facility, Zarex HD, is located in South Bend, Indiana. Further information at these websites: <www.zarex.com> and <www.frederickhohman.net>.

Photo credit: Dave Gilbert


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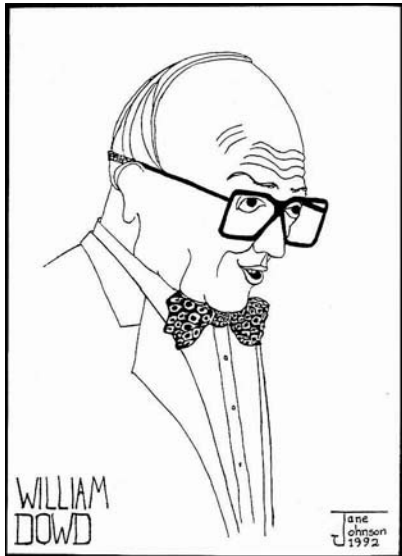
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William Dowd (February 28, 1922–November 25, 2008) An Appreciation

Larry Palmer



Dowd caricature by Jane Johnson (1992)



Gustav Leonhardt and William Dowd at the Smithsonian Institution, May 15, 1983 (Photograph courtesy of the Smithsonian Institution)



William Dowd (moving one of his harpsichords) and Larry Palmer; Boston Early Music Festival 1983

American harpsichord maker William Richmond Dowd and his business partner Frank Hubbard set new directions for the modern harpsichord revival with their gradual return to the historic construction principles of fine harpsichord making. English majors at Harvard University, each apprenticed with a noted 20th-century revivalist: Hubbard worked with Arnold Dolmetsch in England, Dowd with John Challis in Michigan. The two young men reunited in 1949 to set up their harpsichord workshop in Boston.

In 1956 an instrument designed after the work of Pascal Taskin was introduced. The usual modern spectrum

material, leather, was used until 1958, after which Delrin, found to have sound-producing qualities similar to quill, was the material of choice. In 1959 Dowd established his own independent shop in Cambridge, Massachusetts. Continuing his study of antique instruments, he brought the designs of his own harpsichords ever closer to historic specifications, eventually disposing with register pedals and the 16-foot stop. Keyboards were built to antique measurements after 1965, and beginning in 1971 sliding keyboards were introduced that allowed a transposition from modern to "old" pitch by moving them laterally.

In 1972 Dowd, in collaboration with Reinhard von Nagel, established a second shop in Paris, maintaining control of this operation until 1983. With the resulting availability on two continents, his harpsichords, highly regarded for their tone, touch, and reliability, were played by many professional harpsichordists. At the time of his retirement and the closing of his American shop, Dowd had produced 529 instruments in the United States and an additional 250 in Paris.

THE DIAPASON celebrated William Dowd's 70th birthday in its issue of February 1992. The front cover displayed images of four Dowd harpsichords; inside (pages 12–20) were fourteen tributes and reminiscences, plus photographs, Jane Johnson's caricature of the harpsichord maker posing as jazz great Earl "Fatha" Hines, and a complete musical score of composer Glenn Spring's *William Dowd: His Bleu*. The short essays were written by Fenner Douglass, Frederick Hyde, Albert Fuller, David Fuller, Miles Morgan, Robin Anderson, Donald Angle, Sheridan Germann, John Fesperman, William Christie, Dirk Flentrop, Arthur Haas, Tom and Barbara Wolf, and Gustav Leonhardt—a distinguished group of contributors, indeed. I am indebted to Bill's wife Pegram, who survives him, for the concept of this celebratory issue, as well as for her considerable help in bringing it to publication.

I invite each of our readers to seek out this kaleidoscopic view of William Dowd's extraordinary contributions to our shared history and to classical music culture both in the United States and in Europe. Such illuminating anecdotes from those who knew him throughout his productive life are especially to be treasured now that many of the writers are no longer with us. Also to be noted is Bill's response to the various contributions, his chance to "set the record straight" as it were, published one year later in THE DIAPASON for February 1993 (page 11).

Especially endearing was the contribution from the leading harpsichordist of the age, Gustav Leonhardt, whose whimsical offering was an inevitable choice to conclude the words in Dowd's honor. I place it here as tribute to both the master builder and the master player who so often made Dowd instruments reveal their beauties in indelible performances.

Dowland and Purcell Choosing their Texts with William Dowd in Mind

O how happy's he, who from bus'ness free
Music for a while
(Yes, a very good while—since 1949)

While bolts and bars my days
control[ed]
(The last two letters added by the editor
make comment superfluous)

From silent night
(Only since acquiring a telephone answering machine)

If my complaints could passions move
(Deliver them at No. 100 [Tremont Street, address of the Dowd Shop])

Shall I sue?
Here let my life
(*Bostonia amata*)

Now, o now I needs must part
(*Bostonia abandonata*)

Shall I strive with words to move?
(Well, it actually was done with a van)

Welcome to all the pleasures
(Of Alexandria's feast [the Dowds' retirement address])

Love those beams
(Oh, those joists and summers in the olden workshops)

Thou tunest this world
(Which is mean and needs a lot of tuning)

If music be the food of love
(Eat on)

Fine knacks for ladies
(A man is never too old)

What if I never speed
(Keep your Chevrolet)

Flow my tears
(For good humidification)

Lachrimae
(The same, for another kind of customer)

An old plebeian let me die
(H.P. must have been confusing W.D. with another maker)

O lull me, couch'd in soft repose
(Bless you, but isn't that a little early?)

Now the curtain has fallen and we say "rest well," dear friend. Your legacy of nearly 800 instruments assures an honored place in the history of the harpsichord.

[Freely adapted from my entry "Dowd, William (Richmond)" in *The Harpsichord and Clavichord—An Encyclopedia* (Igor Kipnis, Editor). New York and London: Routledge (an imprint of the Taylor & Francis Group), 2007.]

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What a Time It Was: A Fond Remembrance

Ronald Cameron Bishop

At the time that I joined the Möller New York City maintenance staff in 1955, the Rev. Dr. Hugh Giles concert series at Central Presbyterian Church (Park Avenue at 64th Street) was a major factor in the city's music scene. Its centerpiece was the superb four-manual instrument (M. P. Möller opus 8000), which had been given to the church as memorial to Reginald Lindsey Sweet by his widow. Dr. Giles had worked with Möller's tonal designer Ernest White to achieve this remarkable installation. My immediate superiors, Arthur Brady and Larry Horn, had headed the installation crew when the instrument was delivered and often spoke of what was involved during the placement process.

The main body of Central's organ installation is placed in a large chamber to the right of the chancel and at gallery level. It speaks through a Möller-created grille to the chancel and quite exquisite casework that faces the south gallery. The Antiphonal divisions are located in the tower to the northwest. The acoustic of the sanctuary is ideal for organ, choral work, and even the spoken word.

Mr. Brady and I were assigned to the concert schedule at Central, which consisted of tuning, moving the console to chancel center (done in the early morning the second scheduled day and quite a project), and later on standby for the performance, and then returning the console to service position the following morning. I had the very special pleasure of covering these events, as only one service person was required. A small pew section in the west gallery was selected for my use so that I could get to both the antiphonal and main organ chambers with ease in the event of cipher problems (which did not happen during my tenure, but I surely did have a wonderful musical experience).



Ron and Emmie Bishop check out the Radio City Music Hall Grand Organ for the annual Christmas production (stage left console)



Jean Langlais

a most delicate and beautiful performance of this work followed. Although many consoles featured the automatic Sforzando cancel at that point in time, many Möllers did not. When Mr. Brady and I returned to set the console back in service position, I was provided with a bottle of red nail polish and told to coat the Sforzando toe piston with it.

Jean Langlais

If I recall correctly, Jean Langlais next visited with opus 8000. This was my first introduction to this wonderful artist and his amazing musical works. A few years later, his then student (later wife) Marie Louise stayed with Emmie and me twice at our home in Maplewood, New Jersey, during her concert tours of the United States. Along with our two sons we enjoyed these visits with this lovely lady. Her recital at the Cathedral Basilica of the Sacred Heart in Newark was a truly grand event.

After their marriage, Prof. Langlais was engaged to play a recital for Lester Berenbroick during his ministry of music in the Presbyterian Church at Madison, New Jersey. At Lester's request, I assisted my foreman in the organ's tuning. Langlais was involved in a press conference at the rear of the sanctuary. Hearing us in the chancel, he finished his comments and came to the console. He wanted to be sure to convey his thanks to Emmie and me for taking such good care of his Marie during her past visits to this country. We ended up chatting for about a half hour. As he left, I was tuning the top octave of the 8' Clarinet, just arriving at top C. The good professor shouted from the aisle "do not bother with that *@&+ note—I do not use it in MY music."

Hugh Giles

At this point, I believe some thoughts on Dr. Giles might be appropriate. To my knowledge, he was the first ordained Presbyterian clergyman to be appointed as full-time minister of music. He was also called as the associate pastor of Central Church at that time. Hugh had a remarkable and engaging personality, and in addition to his superb musical talent was a gifted preacher as well.

In addition to the concert series (which was second to none in talent and presentation), Dr. Giles directed a music ministry, which included professional singers. He was also responsible for the organ's care and had a wonderful working relationship with the Möller technical staff. All of us on the New York/metro crew enjoyed working with and for Hugh at Central.

The inspired creation of opus 8000 was a joint effort between Ernest White and Hugh Giles. It was the Möller showpiece in New York City for a number of years and was a major feature of that decade's AGO national convention. To Messrs. White and Giles' credit, the scal-



Flor Peeters

Flor Peeters

Our first artist during the 1955 season was Flor Peeters. The console moving session also included our remaining for the organist's rehearsal period (at least until 5:00 pm; we started work at 8:00 am in those days). Obviously the preparation time went on through the evening hours.

Mr. Brady had gone out to lunch with a friend, and I settled down in Dr. Giles' study to consume what I had brought from home. Almost one half hour passed by, and then I heard a voice calling from the sanctuary. It was Flor Peeters. In his cadenced English he said, "Ronald you vil play zee organ for me, pleeze." Now, on a good day my skills of improvisation might just get by—maybe (just ask John Weaver). Here was this eighteen-year-old being asked by a world class artist to "play zee organ pleeze." I advised the gentleman of what he might expect, and he indicated that I was to play through his piston settings as he called them out from various locations in the church. The

writer is certain that this great man soon realized why I had entered the organ maintenance field (Mother did pay—or my godmother did pay for six years of piano, but it never did "take").

The first composition on his program was Peeters' own *Aria*. My appreciation of this work remains to this day. In preparation for our wedding in 1960, I asked my Emma Elizabeth to play it for her pleasure, and we both felt it should be the first composition to be played in the service prelude. Needless to say, Flor Peeters' recital was played to a full house that autumn evening and was very well received.

André Marchal

The next guest on Dr. Giles' schedule was the blind organist André Marchal. Brady and I got everything ready, and I was amazed after just about a half hour with his associate as a guide, Marchal was quite familiar with the four-manual console and most every stop and coupler location. He asked us just how the capture combination system functioned and grasped what this equipment was all about in a matter of minutes, including all piston and reversible locations.

This gifted artist played an impeccable program at his evening performance—again to a packed church. I remember being so impressed with his gift for registration and keyboard ability. A number of encores were indeed in order that night, as they had been for Flor Peeters.

Fernando Germani

The schedule continued with the very wonderful and quite charming Fernando Germani. It was a joy to be in his company. (Later I had the pleasure of hearing Germani play the complete works of Bach in a series at St. Thomas Church.) Mr. Germani's rehearsal went on without incident. He was at one with this superb Möller creation and enjoyed himself very



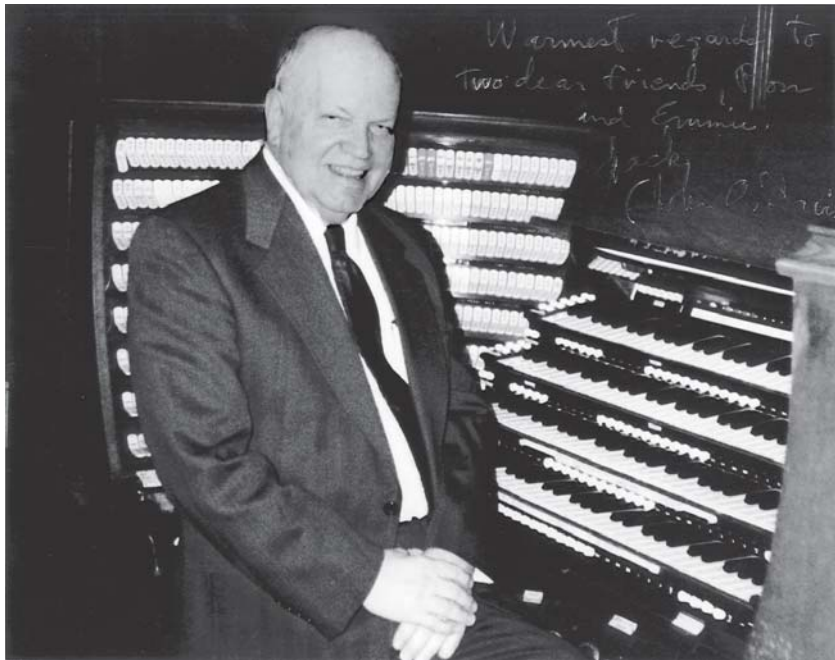
Fernando Germani

much during his preparation time.

During the evening's program that joy continued with a wonderful performance of Dupré's *Variations sur en Noël*. At its conclusion, a well-deserved ovation took place, which Germani turned to acknowledge, pushing the general cancel in the process, not realizing that the Sforzando did not cancel on this particular combination action system.

The next selection was one of my very favorites, Vierne's *Clair de Lune*, and you guessed it: Germani prepared his registration not giving any notice to that RED indicator light on the nameboard. I was trying to send mental signals from my seat in the gallery, but he placed his hand on the manuals with a full organ result. Of course, this most gracious man stopped at once, turning on the bench and saying to the audience, "Excusa."

With the full-organ control reversed,



John Davis at the West Point console, where he served as chapel organist for many years. When he was employed by M. P. Möller at age 19, Ron Bishop first met Dr. Davis. One of Ron's last projects for the Schantz firm was for the First Reformed Church in Poughkeepsie, where Dr. Davis now serves as organist and choirmaster.



Virgil Fox sent Ron Bishop this photo when they prepared a magazine article together and discussed a future performance at Radio City Music Hall. Fox died before the event could take place.

ing of this instrument was perfect for that beautiful sanctuary on Park Avenue. The edifice was first built as the Park Avenue Baptist Church, but was deemed not large enough for the preaching gifts of Harry Emerson Fosdick. The gracious Riverside Church was constructed to fill this need, and the original building became Central Presbyterian.

Ernest White

Just a word about Ernest White. During one of my first weeks working for Möller, I was sent to work with Mr. White at the Church of St. Mary the Virgin. The company maintained the beautiful Aeolian-Skinner in the church, the choir room Möller, and the Aeolian-Skinner in the organist's study. I tuned for Ernest (he held keys) and sometimes he went into the instruments

to make adjustments himself. During lunch I would sit in the organ loft or choir room while he played Franck. What an experience. This gentleman taught me a great deal about the art of organ building. His associate, Edward Linzel, also became a good friend. I still have the recordings made by these two men at St. Mary's.

West Point

Theodore Gyler Speers was the senior pastor of Central Church and gave his full gracious support to his associate and the ministry of music. Dr. Speers later moved on to that glorious chapel above the plain at West Point, New York. The Möller New York/metro crew had been involved with the installation of the superb console at the Military Academy along with earlier portions of this grand

instrument. In fact, Arthur Brady installed the original Möller organ and did extensive tonal regulation work for Frederick Mayer in the cadet chapel.

In 1929 Mr. Brady had continued his association with Mr. Mayer when he was called upon to install a smaller version of the West Point design (49 ranks) for the Church of the Holy Communion at South Orange, New Jersey. Here M. P. Möller built another gem, which was given to the parish by the Vanston family. During my time working with Dr. Giles, he suggested that I visit West Point, and I then had the opportunity to meet Jack Davis, the chapel organist and choirmaster. What a wonderful visit that was, and in recent years I had the pleasure to work with Dr. Davis in the design and installation of the Schantz organ at the Reformed Church in Poughkeepsie, New York, where he continues his work in a truly dedicated and loving manner as has always been this fine gentleman's custom.

resulting comedy (for lack of anything else to call it) vocal plus visual effects. I should note here that this "team" had a favorite word that contained four letters and began with the letter "F." It was always an experience to go into a church with them and hold one's breath during any initial discussions with the assembled clergy and members on hand. It was amazing how they "cleaned up their act" until out of earshot (at least we all hoped so).

Then there was one George Siska, a very kindly Hungarian gentleman who stated constantly that he was in reality a "Woycer" and did not belong on a regular pipe organ maintenance crew. Many times I was paired with George (when Mr. Brady was on a re-leathering job or whatever) as it seemed that our boss (one John Byer) thought that I was patient and understanding and would put up with Mr. Siska's constant complaining about not being assigned to the appropriate tasks befitting his talents.

There were indeed very bright lights in this group, including of course Mr. Brady, who was a mechanical wonder person and tuner, with a special ability for tonal regulation. Ernest Lucas is one of the best people ever to be in the pipe organ field, along with his brother Harold, who left our merry band to work with Aeolian-Skinner in Chicago. George Eisell had joined our group from Aeolian-Skinner and was expert in just about anything. George had recently installed the five-manual console with its some seventeen remote combination machines for Virgil Fox at the Riverside Church. George told me of his wonderful experience in working with Virgil, as did all who had the special opportunity of working for and with this great man. I know full well that Dr. Fox was well respected by all of us in the industry and that feeling was returned tenfold.

For many years M. P. Möller kept offices in a suite at the Waldorf-Astoria hotel, which included a pipe organ that was later moved to a church in Harlem. In addition, the Grand Ballroom contained a very large twin-console four-manual installation. (One console was of the English drawknob type and the other a theatre-style unit—both with plug-in connectors.)

As time passed, the Möller office relocated to Yonkers, New York. The Grand Ballroom instrument was placed in storage and, after a factory rebuild plus new console, sold to the State University of New Jersey for their Montclair campus. They had built a quite lovely auditorium with chambers at stage right and left, all ready for the organ's installation. The new four-manual console was placed in the orchestra pit at stage right.

Our entire group was assigned to assist that factory installation crew for this project. This led to a very interesting situation with Larry Horn (mouth listening to the right) having so-called equal "bossing" responsibility with "Wild" Bill



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Jeanne Demessieux

A major happening in the concert series that year (and believe me, all the performances were quite special) was the appearance of Jeanne Demessieux. Her performance was to include the *Ad Nos* along with many other audience favorites. I recall that the New York press had done a fine job of pre-recital coverage.

Knowing of my interest in the instrument and the artists who played it, Dr. Giles had arranged for a private meeting for Ms. Demessieux and myself in his study between her preparation time and the performance. We had a lovely visit, with Hugh the ever-proper host. This lady did indeed play the organ in those high-high-heels (and never missed a note). She was just a lovely person and this showed in her music. What a night—encore and after encore followed (I cannot recall how many), with a mystical silence as the audience filed out.

Möller New York City/metro crew

While all these wonderful happenings did so much for the New York City concert season, I must not lose sight of the many projects the M. P. Möller metro service crew was attending to. Aside from the contracted maintenance of some 600-plus Möller instruments, the eight of us were quite often called upon to assist the Hagerstown road crew installation folks.

The metro crew was a group of characters unto itself, headed by our senior members. Larry Horn spoke with the right side of his mouth lowered for a very dramatic accent (and related visual effect). Larry's partner at the directorial level was one Rudy Lung (that is right, LUNG), who spoke with the left side of his mouth lowered (also a most interesting effect when those two stood side by side on the job site). Larry and Rudy were almost always teamed together, with the



John A. Schantz and Ronald Bishop meet in the reception room of the Schantz factory in Orrville, Ohio

Slaughterback (loud mouth—period) of the Hagerstown group.

The university campus is set on a hillside in northern New Jersey, with a haunting view of New York City to the east. As we began our installation process, major construction was in progress all over the area. The Möller trucks arrived so our gang could unload, with everything placed in and around the large scene dock entrance for the stage complex. We got everything placed for proper installation sequence, including the large two-stage wooden-cased organ blower (original to the instrument).

Within the hour it was discovered that this large wind machine belonged two floors down. I should mention that the building sat on the gentle slope of the hillside. This is when the fun started. "Wild" Bill and Larry decided to appropriate a front end loader that was just sitting there at idle in the parking lot.

The gentlemen both decided they knew how to operate this unit, but before all hell broke loose they were "observed" by the rightful operator. Then money matters for the use of the machine ensued. This involved much loud talking (Larry trying to outdo Wild Bill to NO avail)—thank goodness for the coffee truck (where the rest of us fled) that was on site. At last the money matters were settled, and the sight of our fearless leaders riding in the bucket of the loader was a vision to behold. They got the loader up to the scene dock, and we started to shove the blower toward it (Möller did not provide dollies in those days). At last the machine fell into the bucket and began its trip to the lower-level blower room with Bill and Larry yelling at each other—I never did figure out about what—for the duration of the trip, brief as it was.

Once the auditorium installation was completed and the tonal regulation done, the university arranged to have Virgil Fox dedicate the instrument. It was always a pleasure for us to work with and for Dr. Fox, a true professional and a really nice person. Mr. Brady and I were to be on call should the organ require any last-minute attention. Well, Dr. Fox got into one of his beautiful full registrations and we soon discovered that nobody had thought to rebuild the curtain valve in the blower static air reservoir. Obviously the organ just stopped in its tracks. We soon got the problem repaired, and one beautiful recital played to another full house was the end result. I am certain that Virgil had played the organ more than once in its original location and he enjoyed very much making "friends" with it once again.

Further adventures

Looking back, I think that all this fun and games stuff began with the New York/metro crew itself when we did one of our first solo installations in a very conservative college up in South Lancaster, Massachusetts. It was a small three-manual in a chapel/auditorium-type setup, with chambers to the left and right of the platform area. Larry was in charge, with Rudy and his ever-available comments and "assistance." Larry had placed the organ installation drawings on

a table in the middle of the room, laid out for all to see and work from at his direction. We started hauling parts up ladders to the chambers as ordered and soon found out that nothing, I mean nothing, fit. Larry insisted he was giving the right directions and ordered baseboards and other materials that he thought in the way, removed from the organ loft locations. Eighteen-year-old me suggested that HE look at the drawings again and was TOLD IN NO FEW WORDS TO MIND MY OWN BUSINESS AND THAT I WAS JUST A HELPER (plus a few other choice words). This all went on until it was time to go to lunch; there was a wonderful diner down the road and we all wanted to get there FAST. By this time, organ parts were all over the place, jammed into the chamber and what not. Progress was non-existent.

I made certain I was the last one out of the room to head for that diner. I had hours ago figured out that Larry had laid out the prints wrong, and he was trying to have us place the Swell organ in the Great/Choir chamber and vice versa. Mr. Bullhead would not think any other way. (Bright me reset the prints as I went out the door.)

When we all returned from lunch, Larry said, "oh, here is the problem": THEY had laid the drawings wrong and he had figured out THEIR mistake. Once we had switched everything around (no easy job) all was now right with the world. What brain power and an ego this man had. Please remember I was just a helper. In the end the organ turned out to be a very fine little three-manual, and the client was well pleased.

Again in retrospect, maybe this is why the boss always sent Mr. Brady and me to assist Dr. Giles with the concert series needs. (Larry and Rudy had worked the crew on Opus 8000 and done an excellent installation, but Hugh did say to us one day that he recalled them as an "interesting" pair to say the very least.)

Returning to the university campus in New Jersey, the blower was, at last, put in place and we all got to work on the actual chamber(s) installation process. After some back and forth, it was decided that the factory crew would attend to the stage left chamber and we New York/metro boys could take care of the stage right location. Please remember after all the fun up in New England and the give and take on this New Jersey project and despite all the carrying on discussed above, the Möller company always did excellent work, and I very much enjoyed my time and learning experience with this fine firm.

Our combined crew soon completed the transplant of the Waldorf instrument, and Larry stayed on to assist John Schiegh, Möller's head tonal finisher, as they spent several weeks going through the organ pipe by pipe.

John Schiegh and John Schantz

The two tonal finishers I worked with were both named John—the aforementioned Mr. Schiegh and for thirty-two-plus years beginning in 1973, John A. Schantz. Although our friend from Möller did not know how to play the instrument too well, he had a knack for



John Weaver at the original console of the Madison Avenue Presbyterian Church, New York City. Ronald Bishop had the honor of serving as Dr. Weaver's maintenance technician for more than three decades. Weaver often performed at Central Presbyterian Church under the late Richard Westenburg's baton.

getting a wonderful balance of tone. On the other hand, John Schantz was and is a superb organist and knew only too well how he could obtain exquisite musical results from the organs he designed and voiced.

Over the years, John A. Schantz has been a valued mentor, teaching me many valued lessons about the instrument we both admire so much. I can recall during a backstage visit at Radio City Music Hall in 1958, both Dr. William Barnes and Dr. Charles Courboin telling me of the great Schantz organ at the Cathedral (now Ba-

silica) of the Sacred Heart in Newark, New Jersey, and John's wonderful work there. Little did I know that about a decade or so later Mr. Schantz would ask me to represent his firm.

Life after Möller

I left M. P. Möller (and sadly Mr. Brady) to attend college in the fall of 1957. Later that year, I was hired as associate organ technician for Radio City Music Hall, upon the recommendation of another Möller employee who was working the night shift there. I still hold



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Head organist Richard Liebert and associate organist Raymond Bohr at the stage right Radio City Music Hall console. The two played the solo parts in Raymond Paige's many organ and orchestra overtures. Ron Bishop had the pleasure of working with these gentlemen, attending to the care of the great organ with Louis Ferrara, who installed the instrument in 1932.



Ron Bishop and Robert MacDonald share a fun time shortly after Bob's appointment as director of music at the Cathedral Basilica of the Sacred Heart, Newark, New Jersey, and the start of MacDonald's ten-year tenure at Radio City Music Hall, New York City.



The late Dr. Leon Thompson, music director of the Abyssinian Baptist Church, New York City, and Ron Bishop share a moment at the noon meal following the service of dedication of the five-manual Schantz installation. Several performances with the New York Philharmonic followed in the years to come.



Claire Coci gave Ron and Emmie this photo one evening during a dinner at her home (she cooked). Ron tuned for many of her concert dates along with maintaining the organ in her studio at "the Academy."

an Emeritus title at the theater to this day. Soon after joining the Music Hall staff, I met a beautiful young lady named Emma Stiffler, who was then a Rockette. We were married in September of 1960 and through God's blessing share a love that grows deeper as each day goes by.

About eight years after our marriage, I met up with opus 8000 once again when Richard Westenburg asked me to take charge of the instrument as it continued to play an important role in his Musica Sacra series and the ministry of music at Central Church. The late William Whitehead and the recently retired John Weaver shared the continuo work with Dick conducting the chorus, and in the course of the season Dr. Weaver played a stunning performance of the Poulenc organ concerto under Richard's baton to a well-deserved standing ovation. Opus 8000 really did its thing that evening. Around 1978, I again had the honor of hearing this work on the Schantz organ at Abyssinian Baptist Church, with the late Leon Thompson conducting members of the New York Philharmonic, of which he was an associate conductor—once again a standing ovation from a full congregation, 2,300 in this beautiful setting. I had assisted John A. Schantz in the design,

installation, and tonal finishing of this five-manual instrument, which contained some pipework from the previous installation there that preceded opus 8000 by a few years. Frederick Swann had served the congregation as consultant, and the organ's opening performance included the full New York Philharmonic, Zubin Mehta conducting, with the late Leonard Raver at the console and Leontyne Price a vocal soloist. New York City concertgoers did indeed enjoy the wonderful concert seasons.

Emmie and I became patrons of Dr. Westenburg's program at Central, which kept us in contact with our four-manual Möller friend for several more years. That series was music-making of the highest order and later moved to Avery Fisher Hall. In addition, Dick went on to become music director of the Fifth Avenue Presbyterian Church.

Dan Locklair

In the summer of 1976, Emmie, our sons, and I took a summer home on Hart Lake (Pennsylvania), in the mountains just below Binghamton, New York. Dan Locklair had contracted with Schantz (with me as project director) to do extensive tonal work and additions to the



Dan Locklair

fine Link organ at First Presbyterian Church, Binghamton. My staff and I had a wonderful time working with and for Dan, and we have been dear friends ever since. Later on, Dr. Locklair composed an anthem in our honor entitled *A Christmas Carol*. Dan and his lovely wife Paula are doing wonderful things in the

Winston-Salem, North Carolina area. John A. Schantz joined me in doing the tonal finishing of the Binghamton organ. One of the major donors came to me and said it is just perfect and thank you and Mr. Schantz.

New York City installations

In thinking about New York City's two major concert halls, one does wonder about the lack of organs in both of them. When I first started at the Music Hall, my boss, Louis Ferrara, took me up to Carnegie Hall to see the Kilgen installation there. He would be asked to tune it from time to time, and our friend Claire Coci was organist of the Philharmonic, which resided there back then. I later serviced the instrument in Claire's home until her unfortunate passing. The late and quite wonderful George William Volkel also played the Kilgen for the *Bell Telephone Hour*, which was broadcast in its radio days from the hall. George even played a half-hour recital for the audience prior to the program going on the air "live." Although buried, that instru-



Emmie and Ron have lunch with Liberace and his producer, Ray Arnet, along with three former Rockettes. Liberace and Arnet made use of the Music Hall Grand Organ in their New York productions, selecting Robert MacDonald as organist for their sold-out performances.

ment could make itself known but was later removed for whatever reason.

At the time Avery Fisher (then Philharmonic) Hall was completed, Louis, Ray Bohr (Music Hall organist) and I were invited by the Aeolian-Skinner foreman to visit the organ installation, which had just been rough tuned. The stage crew brought that very beautiful ebony console to the stage on its elevator. Ray and Lou went out into the house and asked me to PLAY. Now we already know of my playing skills (?!), but that organ and its gorgeous sound made even me sound decent. In my opinion, it was just a sin to remove that instrument. At the time of the Abyssinian Baptist Church installation and through Dr. Leon Thompson's kindness, Zubin Mehta asked me to come to the hall and see what could be done relative to a possible new Schantz installation. During my visit, I was told by the stage manager that if the sliding steel door (à la the Kennedy Center Aeolian-Skinner installation in Washington, DC) had been installed, the original organ would still be there. The powers that be would not, however, spend the money for that installation. The organ chamber was still there, walled over, and used for storage. The "acoustical" person granted such a limited space for any replacement organ that the project was just impossible to consider. Believe me, John Schantz and I spent a great deal of time discussing the matter to no avail.

Despite this lacking, the area churches really provided some great concert venues, thinking of Dr. Giles and opus 8000 and our wonderful friends at the Abyssinian Baptist Church, who have continued to invite the New York Philharmonic to appear with their five manual instrument.

Even the Grand Organ at Radio City Music Hall has taken its concert turn under the batons of Carmine Coppola and James Levine, with Frederick Swann and Anthony Newman as guest organ soloists. Even back in the presentation days, the great Raymond Paige conducted the Music Hall Symphony Orchestra in the *Bach Festival Overture*, with Richard Leibert at the console. The superb arrangement for this presentation was made by Rayburn Wright. This format was further developed with the Richard Rodgers *Overture*, again with Mr. Leibert as featured artist. Ray Bohr played all

the regular organ intermissions on the opposite console. In later years, Robert MacDonald not only played the opening for Liberace's show, but also joined the orchestra for the second act overture to the music of J. S. Bach. Needless to say, Robert and the organ were well received by all concerned.

A few years before his death, Virgil Fox called me to discuss a magazine article we were preparing on the Music Hall Grand Organ, its various uses and upkeep. After about ten minutes' discussion of the article's material, we spent another hour going over the planning of an organ program Dr. Fox and I were working on for a proposed New York appearance at Radio City Music Hall. He wanted to do the first portion of his program on the stage right console, then move to his Allen touring organ, which would be placed stage center, making full use of the elevators and turntable equipment. The light show would have been included and at one point he would move to the stage left console for another portion of the program. The finale section and any encores (*Perpetual Motion* for certain) would be played on the touring organ, and we got to wondering if the cabling on it would allow Dr. Fox to move down stage out onto the stage-level orchestra pit elevator so that his pedal work could be spotlighted to the greatest advantage. It is indeed unfortunate that this wonderful man never got to perform this program. I am certain that he would have sold out the vast theater, and many standing ovations would have taken place that evening.

It is obvious that the instrument we all care about has been featured in concert venues by many talented people. Broadway history alone tells me that Firmin Swinnen did a pedal solo four times a day at the Rivoli Theater with his footwork spotlighted from on high as he played *The Flight of the Bumble Bee*.

It was the happenings that I have known and surely my discussion with Dr. Fox that led me and my son Richard to include plug-in connectors and traveling cable materials when we rebuilt both Music Hall consoles. They can now remain in their normal alcove settings or be placed anywhere on the stage, turntable, or orchestra pit. Dr. Fox would have loved the possibilities. When Mr. Swann, Mr. Coppola and the American



Radio City Music Hall prior to opening day, December 27, 1932. The two independent consoles that control the Grand Organ are shown. The Music Hall's conductor, Raymond Paige, made extensive use of the organ, having the *Bach Festival Overture* arranged for organ and orchestra, among many presentations.

Symphony concluded their program, with the orchestra at stage level bathed in the appropriate light and the organist and console spotlighted in white, there was of course a standing ovation and the magic had happened once again.

With the many recent concert hall organs now installed and being planned, I know that magic will happen again. In a way, Dr. Giles helped it all get started again after World War II. The music ministry at Abyssinian has helped to continue the adventure along with the late Richard Westenburg's ongoing contributions. Let us all continue to enjoy, support, and celebrate such ventures. ■

Ronald Cameron Bishop obtained a job with the New York M. P. Möller crew in the fall of 1955, after observing the Möller

installation crew at his family's church that summer. He worked with the New York crew through the fall of 1957, when he joined the organ maintenance staff at Radio City Music Hall. At that time he also formed his own pipe organ service firm.

He married Emma Stiffler, who had been a Rockette at the Music Hall, on September 3, 1960, and they have two sons. In 1973, John A. Schantz invited Ron to become a district representative for the Schantz Organ Company, where he remained for over 32 years.

The Music Hall in-house maintenance staff was eliminated in the late 1960s. In late 1975, Raymond F. Bohr, Music Hall head organist, and John Henry Jackson, vice president and senior producer at the theater, invited Ronald Bishop to return and begin the much-needed restoration of the Grand Organ. He now serves in two emeritus positions and assists his wife in the operation of her dance studio, in addition with his organ consultation services.

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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

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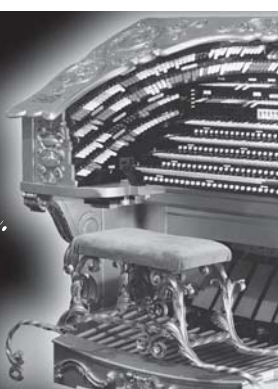


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Cover feature

Bedient Pipe Organ Company, Roca, Nebraska, Opus 81 First Congregational Church, Sioux Falls, South Dakota

As organbuilding and organ performance evolve in the beginning of the 21st century, as financial resources of churches are often limited, there is renewed incentive to incorporate the good of past American organbuilding into new instruments. That is what we have done at First Congregational Church, Sioux Falls.

Although the practice of incorporating elements of former instruments into new ones has been perhaps shunned by some of our better builders in past decades and certainly by me, it was common in earlier times of organbuilding history for organbuilders to recycle functional components. Look at many stoplists of Arp Schnitger as reported by Gustav Foch and more often than not, some stops on a new instrument will be attributed to an earlier builder, or simply "vor Schn."

This practice has certainly occurred in American organbuilding throughout our history and with varying degrees of success. The advisability and resulting success depends on the style of organ being built and the skills of the organbuilder.

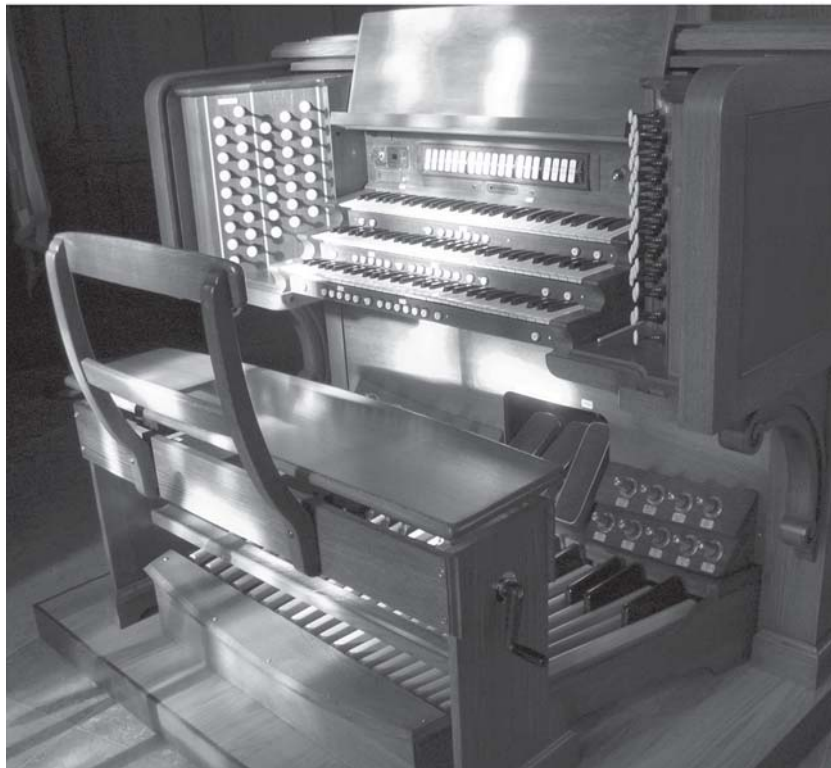
Based on our successful combination of new and old in our Opus 81, the practice of "reuse and renew" continues to be a logical organbuilding technique.

Our goals were: 1) To rebuild and enhance the existing organ to make it reliable and visually attractive; 2) To create an organ rich in fundamental sound that would generate a wide dynamic range for various accompanimental tasks as well as lead hymn singing; 3) To create a variety of beautiful sounds for playing organ literature; 4) To integrate the old with the new in such a manner that the two work together seamlessly; and 5) To improve the internal layout of the organ to make it an easy organ to tune and service.

The lack of a comprehensive approach to work that had been done over the past 40 years had left things in a state of disarray. A new control system had been installed a few years before our involvement. The main control panel had been removed from its wooden packing crate, set on top of the crate, leaned against a windchest leg and wired in place! There was a nightmare of cables and individual wires running helter-skelter. Pipes were leaning to and fro. The layout of main windchests and offsets was illogical and used the space inefficiently. The Great windchest had serious defects and had to be replaced. This allowed us to totally reconfigure the Great and Pedal organs and their related offset chests. Some offset chests were retained, and a new Pedal windchest was made, allowing us to clean up the Pedal division and organize it in a meaningful way. The available space behind the façade for the Great and Pedal divisions was limited, but we were able to make a very good and serviceable layout.

What most people know about an organ is what they can see. We were able to make a dramatic change in this instrument by replacing the uninteresting façade of non-speaking pipes with one of dynamic appearance that also creates inviting, living sounds. If an organ looks beautiful, the viewer is more inclined to want to hear the instrument. If it sounds great *and* looks beautiful, the viewer's expectation is realized and it sounds even better than anticipated.

Besides the non-speaking façade, the organ we inherited was characterized by a marked lack of harmonic interest. Thankfully, there were individual stops with potential that served a meaningful place in our new tonal scheme. We were able to provide an almost totally new Great division, and that was an important advantage—being able to present the core of the organ as a new division of beautiful sounds with a rich principal ensemble. Having said that, we did retain the old Great Mixture. We were able to improve it by increasing the cut-ups and making it a darker, less edgy, and gen-



Console



View of sanctuary and organ before renovation

erally very satisfactory sound. The new Great is an amalgamation of Germanic and French ideas from our varied tonal palette at Bedient. The Great Trompette is a dark German reed that blends well with the ensemble. When used with the Great principal chorus based on 16' pitch or 8' pitch, it makes a grand but not overwhelming sound and is very suitable for supporting hymn singing. The Flûte harmonique, straight out of the Cavallé-Coll tradition, is a wonderful addition—especially in the renewed, live acoustic.

The Swell division was greatly enhanced by some revoicing and the addition of a new Trompette 8', Clairon 4' and a new Mixture. The Swell is now a very effective division, and there is quite a dramatic difference between Swell shades open and closed. The Choir division, previously lacking in fundamental, was greatly improved by the addition of a new Principal 8'. Adding a Mixture gave the Choir a complete chorus. The completed specification includes a principal chorus in each division.

The original specification called for a new solo trumpet stop. Well into the design, it occurred to me that this stop would be more usable and effective if it were placed *en chamade* instead of in the Choir chamber as planned. For those of us who have spent much of our lives clinging to ladders trying to reach and service *en chamade* reeds, we offer relief in this installation. Flats of pipes directly under the *en chamade* reed hinge outward and the stop can be tuned conveniently from a walkboard behind the façade by reach-

ing out and up a short distance.

The Pedal division was enhanced by the addition of new reed stops as well as a Pedal Mixture. There are always many judgment calls in organbuilding. The Pedal Bombarde, Trompette, and Clairon began life in our shop as typical French, parallel shallot reeds of the French trompette tradition. It was apparent upon hearing them in the new, lively acoustic that they created too much sound. We took all of the lower registers back to the shop and put brass plates on the shallots to reduce the openings and thus the amount of sound created. They are still very prominent reeds, but fit the ensemble and help create a very exciting tutti. The bottom eight notes of the old Pedal Principal 16' were retained as well as treble pipes of the Pedal Principal 8' and a Choral Bass 4'.

The Möller console had been modernized at least two times before our involvement in the project. We were able to make a good stopknob layout and add the stops needed in a logical way. Piston slips were replaced to make a better piston layout. We added a "tracker touch" system to the keyboards to improve the feel. The entire console was disassembled and the finish carefully restored to match the beautiful oak woodwork in the sanctuary.

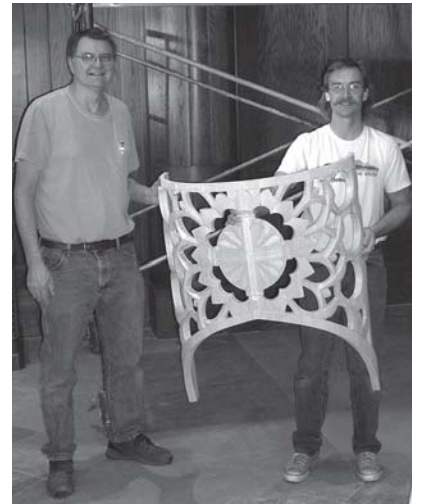
The organ has three manuals and pedals, 45 speaking stops, 57 ranks of pipes, totaling 3,138 individual pipes. The wooden organ pipes are made of sugar pine, fir, and poplar, and the metal pipes are made of zinc as well as various alloys of tin and lead. With the exception of the



Church exterior



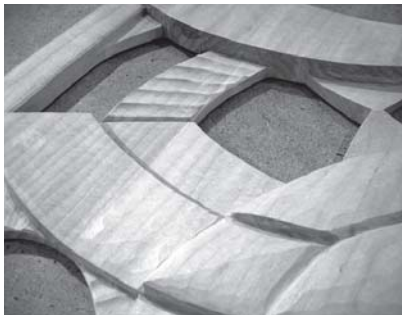
Woodworker Ed Stibal fits molding to the impost



Woodworkers Ed Stibal and Todd Znamenáček prepare to install one of Todd's carvings



Woodworker Jon Taylor finishes capitals



Carving closeup



View of en chamade reed access



View of reconfigured Swell division



Gene Bedient voices the Swell Trumpet

façade pipes, the new pipework was fabricated in the Bedient shop.

The organ façade is made of red oak and employs decorative motifs found in the decoration of the nave and its furnishings. It is enhanced by pipe shades carved of basswood, giving the organ a depth of artistic visual character.

The organbuilders who made the instrument:

Arden Bock
Jasmine Beach
Gene Bedient
Gwen Bedient
Duane Grosse
Chad Johnson
Todd Lange
Paul Lytle
Mark Miller
Eric Smith
Jason Smith
Edward Stibal
Jonathan Taylor
Fred Zander
Todd Znamenáček

The organ was dedicated on February 8, 2008 by Douglas Cleveland, who played to a capacity audience. Special thanks is offered to Eric Grane of the J. F. Nordlie Co., who worked with me in the tuning and voicing of the instrument. It is our hope that this new instrument will provide inspiration and worship enhancement to all who see and hear it over the coming generations.

—Gene R. Bedient, Organbuilder

Like so many downtown churches, First Congregational United Church of Christ has had to ask the question, "Who are we and what are we doing here?" Circumstances such as space for the activities of ministry, adequate parking, and maintenance of our historic building keep these from being just philosophical questions. During the past decade, several groups of dedicated church members have again wrestled with these issues. These discussions have brought together and empowered a wide variety of special interests and focused them into a vision that has guided us in addressing our challenges and facing our future.

Drawing on the historic traditions of the Congregationalists in America, we seek to create an environment that encourages people to come together, not only for worship, but for learning, public discourse and the sharing of ideas. We believe that it is in the honest exploration and expression of our own creative gifts that God still speaks in our world today. Our remodeled sanctuary is reminiscent of the early meeting houses in that it is a simple, versatile space. Yet, it also inspires and enables a creative spirit with colors in the walls and windows and the magnificent new façade of the Bedient pipe organ.

Since this building was first constructed in 1907, the organ has always had a central place in the sanctuary and a central function in the things that happened there. The most recent organ was a 1932 Möller, rebuilt and enlarged in 1967 by Reuter. It seemed that about every 20 years some major maintenance and improvement was undertaken, but the organ was never fully completed. It served the congregation very well, but was missing some basic components including a swell mixture and independent pedal reeds. The console controls needed updating, as well.

An organ committee was formed to review the situation and develop a proposal. As the committee did its work, it became clear that there was strong sentiment for a more involved project to not only address the problems, but complete and expand the instrument as a significant part of the evolving sanctuary renovation that was also being planned. A preliminary specification was developed and builders were contacted for their input.

Upon the recommendation of Dr. Larry Schou, Professor of Organ and Harpsichord at the University of South Dakota, the Bedient Organ Company was on our list of builders contacted. Initially Gene Bedient was not interested in the project as it had been presented. When he was contacted for further discussion, our conversations revealed a

depth of care and concern for the art of organbuilding that impressed everyone. Further discussions, as well as a visit to the Bedient shop and several new and rebuilt instruments, convinced the committee that this was the builder we wanted to work with.

As we continued to work with Bedient, the project evolved further. The most notable suggestion that was enthusiastically adopted by the committee was the replacement of the existing "picket-fence" non-speaking façade with fully functional pipework arranged in a beautiful new oak case that complemented perfectly the existing woodwork in our century-old sanctuary. This new feature brought the organ into the mainstream of the larger sanctuary renovation project, providing a striking visual element that appealed to many who had not been particularly invested in the organ before.

The specification was finalized and the contract signed, and on November 11, 2007, nearly 50 members of the congregation gathered to help unload the truck containing the new Bedient organ. The organ was dedicated with a weekend of celebration February 8–10, 2008. Events included a concert by Douglas Cleveland, a Pedals, Pipes and Pizza event, and festival worship services including a formal Rite of Dedication on Sunday morning.

The organ has inspired us in our worship and attracted a great deal of interest in our developing Arts Ministry. The combination of the open versatile chancel space, excellent acoustics, and the organ located in the front of the room have already attracted several area choral groups to perform here. We hope to continue to reach out and encourage people to develop and share their creative expressions with us and each other.

Finally, I want to express my deepest gratitude to former Pastor Arlan Fick, whose leadership encouraged and inspired us to dare to dream this big. Thanks also to former music associate Brian Williams, who did a great deal of work in the early stages, to Rev. Norm Shomper for his leadership throughout this project, to Dave Sellers and the members of the organ committee, to Rev. Kathryn Timpany for her enthusiastic support, and to Gene Bedient, Paul Lytle and the rest of the Bedient crew for sharing their creative artistry with us.

—Jack Mohlenhoff
Minister of Music and Arts
First Congregational Church
Sioux Falls, South Dakota

When Washington High School closed its doors in downtown Sioux Falls in 1992, the citizens of this thriving Midwestern city recognized an opportunity they could not pass up "to contribute to the artistic and cultural well-being of our community and state." The native quartzite stone building is now the Washington Pavilion of Arts and Sciences. It houses the Kirby Science Discovery Center, an Imax theater, a black box theater, a Visual Arts Center, Leonardo's Cafe, and the Husby Performing Arts Center, whose jewel in the crown is the stunning Great Hall.

First Congregational United Church of Christ sits directly across the street from the Pavilion. Made from the same native quartzite, it is home to a visionary congregation. For several years we have been developing a mission that is reflected in our motto—"God's hands at work in the heart of the city"—that includes offering our meeting house as a place where people can experience the intersection of faith and the arts. Our recent renovation of the sanctuary, including the completion of the organ, symbolizes our investment in that vision.

Our weekly worship services are joyous occasions. The Bedient organ, under the expert artistic direction of Jack Mohlenhoff, our Minister of Music and Arts, sings us into praise and soothes our anxieties with its rich arrays of sounds and moods. The visual panorama the organ provides, together with our vibrant stained glass windows, draws us out of ourselves and turns us toward transcendent mystery. There is a creative spirit that is active in our midst, and our organ is the breath beneath our ribs, the

vehicle of our song.

It is a great privilege to serve such a congregation, one in which traditional forms of worship and instruments of artistic expression are deeply valued, and generosity is understood as a joyful mark of Christian discipleship. The Bedient organ builders have given us an instrument crafted with the same sense of reverence and perfection that we bring to all aspects of our community life. The congregation and the community will be blessed by this gift for generations to come.

—Rev. Kathryn Timpany
Senior Pastor

**Bedient Opus 81
First Congregational Church
Sioux Falls, South Dakota**

GREAT

16'	Principal	1–8 Reuter, 9–61 new, 9–37 in façade
8'	Principal	new, 1–25 in façade
8'	Bourdon	Reuter
8'	Flûte harmonique	new
4'	Octave	new, 1–10 in façade
4'	Spitzflute	new
2½'	Quinte	new
2'	Fifteenth	Reuter
IV	Mixture	Reuter
8'	Trompete	new
8'	Solo Trumpet	(Choir)
	Carillon	
	Zimbelstern	
	Chimes	

SWELL

16'	Gedackt	Möller
8'	Violo de Gambe	Reuter
8'	Voix céleste	Reuter
8'	Gedackt	Möller
4'	Principal	Reuter
4'	Harmonic Flute	Möller
2½'	Nazard	Reuter
2'	Blockflöte	Reuter
1½'	Tierce	Reuter
IV	Plein jeu	new
16'	Contrafagott	Reuter
8'	Trompette	new
8'	Fagott	(ext)
8'	Oboe	Reuter
4'	Clairon	new
8'	Solo Trumpet	(Choir)
	Tremulant	
	Carillon	
	Swell 16	
	Swell Unison	
	Swell 4	

CHOIR

16'	Quintaton	Reuter
8'	Diapason	new
8'	Holtzflöte	Reuter
8'	Violo d'Amore	Reuter
8'	Violo celeste	Reuter
4'	Spitzprincipal	Reuter
4'	Koppelflöte	Reuter
2½'	Nazard	new
2'	Octave	Reuter
1½'	Tierce	new
1½'	Quinte	Reuter
IV	Scharf	new
8'	Krummhorn	Reuter
8'	Solo Trumpet	new, 13–54 en chamade, 1–12 inside
	Harp	
	Tremulant	
	Choir 16	
	Choir Unison	
	Choir 4	

PEDAL

32'	Contrebouillon	(from Bourdon 16)
16'	Principal	(Ct)
16'	Bourdon	mixed
16'	Gedackt	(Sw)
10½'	Quinte	(from Principal 16)
8'	Octave	1–12 new in façade
8'	Bourdon	(ext)
8'	Gedackt	(Sw)
4'	Choral Bass	Reuter
4'	Bourdon	(ext)
IV	Mixture	new
32'	Contrebombarde	(prepared)
16'	Bombarde	new
16'	Fagott	(Sw)
8'	Trompette	new
8'	Fagott	(Sw)
4'	Fagott	(Sw)
4'	Clairon	new

Couplers

Great/Pedal
Swell/Pedal
Choir/Pedal
Great 16
Swell/Great 16, 8, 4
Choir/Great 16, 8, 4
Swell Unison Off, 16, 4
Choir Unison Off, 16, 4
Swell/Choir 16, 8
Reverse Choir/Great

New Organs



Façade (photo by Frederick Hohman)

**Schoenstein & Co. Organ Builders,
Benicia, California
Grace Episcopal Church,
Sheboygan, Wisconsin**

Founded in 1847, Grace Episcopal Church, an Anglo-Catholic parish, has had a distinguished musical history for over 130 years. The first organ, a Roosevelt, served until 1929. Over the years, the second organ began failing mechanically and was not up to the task of accompanying all of the music required in the Anglican choral tradition. The search for a new organ was initiated with generous financial support from the Charlotte

and Walter Kohler Trust and the Haysen Foundation.

In the intimate acoustical setting of a church that seats only 250, with a gallery where space was extremely limited, Schoenstein & Co. built a 20-voice, 23-rank symphonic organ. Powerful pedal bass, keen string tone, a big solo flute, and an heroic chorus reed can elevate an instrument into the symphonic category provided it is under extremely effective expression control and has a precise, responsive action. This is the concept that guided the design for Grace Church, which includes five 16' stops, two con-



Console (photo by Dennis Anderson)

trasting keen-tone string celestes, two color reeds, a high pressure tuba, an ensemble of principal scale mutations, and three contrasting flutes—a French-style Harmonic Flute of metal, an English-style Claribel Flute of wood, and a Lieblich Gedeckt stop based on the famous one by Willis at St. Dominic's Priory in London. The 'Cello/Double Bass extension of the Harmonic Flute follows the scaling pattern of the Schoenstein Symphonic Flute, imitating the effect of the orchestral traverse flute.

Of these elements, perhaps the expression boxes are the most important. Only the two Pedal stops and the two main solo voices of the Great are unenclosed. The Great chorus and accompaniment stops are in one box. All of the Swell stops are in another box next to the Great. The loudest voices of the Swell, the powerful Gambas, and the Tuba Minor (all on 10" of pressure) are in a secondary expression box, which speaks into the Swell. This double expression control greatly increases the dynamic range of the Swell division. Thus, a crescendo from *pp* to *fff* is easily accomplished, an effect especially important to Benjamin Dobey, current organist and choirmaster. The organ is on three levels. The double-enclosed Swell is at floor level speaking up through a tone chute into the Swell division, which is on the second level along with the Great division. Pedal stops, many mounted horizontally, are on the third level.

The organ façade complements the subtle Victorian Gothic interior of the church. David Boysel, a prominent San Francisco decorative artist, and Chuck Primich, Schoenstein's design engineer, created the façade with the objective of appearing as though it had been placed there by the original architect. The organ was dedicated to the memory of Charlotte Kohler on Friday, January 11, 2002, featuring Dr. R. Benjamin Dobey

and a Schola Cantorum under the direction of Wayne Wildman. This is the most recorded of all Schoenstein organs, with three CDs by Dr. Dobey on the Pro Organo Label: *The Intimate Reger*; *In Sweetest Joy*; and *Magnificat*.

—William Vaughan

GREAT

16'	Double Bass+	12 pipes
8'	First Open Diapason+	61 pipes
8'	Harmonic Flute+	61 pipes
8'	Second Open Diapason	61 pipes
8'	Aeoline	61 pipes
8'	Vox Angelica	37 pipes
8'	Lieblich Gedeckt (Swell)	
4'	Principal	61 pipes
2'	Mixture IV	218 pipes
8'	Clarinet (TC)	42 pipes
	+ Unenclosed	

SWELL

16'	Lieblich Gedeckt	12 pipes
8'	Gamba*	61 pipes
8'	Gamba Celeste*	49 pipes
8'	Claribel Flute	49 pipes
8'	Lieblich Gedeckt	61 pipes
4'	Gemshorn	61 pipes
2 2/3'	Twelfth	12 pipes
2'	Fifteenth	61 pipes
1 3/4'	Seventeenth (TC)	42 pipes
1 1/2'	Nineteenth	54 pipes
16'	Bass Tuba*	12 pipes
8'	Tuba Minor*	61 pipes
8'	Flügel Horn	61 pipes
	* Double enclosed	

PEDAL

32'	Resultant	
16'	Open Wood	12 pipes
16'	Bourdon	32 pipes
16'	Double Bass (Great)	
16'	Lieblich Gedeckt (Swell)	
8'	Principal	32 pipes
8'	Octave (Great)	
8'	'Cello (Great)	
8'	Claribel Flute (Swell)	
4'	Fifteenth	12 pipes
4'	Flute (Great)	
16'	Bass Tuba (Swell)	
8'	Tuba (Swell)	
4'	Flügel Horn (Swell)	

Russian Gnessins' Academy of Music, Moscow

4. International Organ Symposium

March 2009

24. March

19.00 – Russian Gnessins' Academy of Music, Main Hall
Opening concert by **Prof. Constantin Alex** (Germany)

25. March

19.30 – Catholic Cathedral
Organ recital by **Prof. Jürgen Essl** (Germany)

26. March

10.00–18.00 – Russian Gnessins' Academy of Music, Organ Hall
International organ conference

19.00 – Organ concert by **Jeremy Josef** (Austria)

27. March

10.00–18.00 – Russian Gnessins' Academy of Music, Organ Hall
International organ conference

19.00 – Organ concert by **Prof. Alexander Fiseisky** (Russia)

28. March

15.00 – Russian Gnessins' Academy of Music, Main Hall
Organ concert by students of the Academy
Direction: **Alexander Fiseisky**

19.00 – State M. Glinka Museum of Music Culture
Organ concert by **Dmitry Bondarenko** (Austria)

29. March

16.00 – State M. Glinka Museum of Music Culture
Harpichord and Organ concert by Tatyana Zenaishvili (Russia)

19.30 – Catholic Cathedral
Violin and Organ concert by **Elena Denisova** (Austria)
and **Jens Christensen** (Denmark)

For information: organ@gnesin-academy.ru
Tel. & Fax: 007-495-2901906

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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

16 JANUARY
Thomas Murray; St. Paul's School, Concord, NH 7:30 pm
Stuart Forster; Trinity Church, Boston, MA 12:15 pm
Paul Jacobs; St. Petersburg College, St. Petersburg, FL 7:30 pm
Bradley Hunter Welch; First Congregational, Sarasota, FL 7:30 pm
Christopher Urban, with soloists; First Presbyterian, Arlington Heights, IL 4 pm

17 JANUARY
Yale Schola Cantorum; St. Mary's Church, New Haven, CT 8 pm
Paul Weber; St. Norbert Abbey, DePere, WI 2 pm

18 JANUARY
Joan Lippincott; St. Joseph Memorial Chapel, College of the Holy Cross, Worcester, MA 3 pm
Brink Bush; Church of the Advent, Boston, MA 4:30 pm, Evensong 5 pm
Christopher Houlihan; Church of St. Mary the Virgin, New York, NY 4:40 pm
Donald Fellows; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Singers of St. Petersburg; Holy Trinity Lutheran, Lancaster, PA 4 pm
Daniel Sullivan; St. Paul's by-the-Sea Episcopal, Jacksonville Beach, FL 3:30 pm
Nicholas Bowden; Our Lady of Hope Catholic Church, Port Orange, FL 3:30 pm
Bradley Hunter Welch; Christ Church, Bradenton, FL 4 pm
Michael Unger; First Baptist Church of Greater Cleveland, Shaker Heights, OH 3 pm
Choral concert; St. Mary's Church of the Annunciation, New Albany, IN 3 pm
Newberry Consort; Ruggles Hall, The Newberry Library, Chicago, IL 3 pm

21 JANUARY
Charles Miller; St. Luke Catholic Church, McLean, VA 1 pm

22 JANUARY
Ken Cowan; Chapel of St. John the Divine, Champaign, IL 7:30 pm

23 JANUARY
Peter Stoltzfus Berton; Trinity Church, Boston, MA 12:15 pm
Tom Trenney; Monroe Street United Methodist, Toledo, OH 7:30 pm
S. Wayne Foster; St. James Episcopal, Fairhope, AL 7:30 pm

24 JANUARY
Joe Utterback; Fox Chapel Presbyterian, Pittsburgh, PA 7:30 pm
Craig Cramer; St. Patrick Catholic Parish, Ada, MI 7:30 pm

25 JANUARY
King's Chapel Choir & soloists; King's Chapel, Boston, MA 5 pm
Choral Evensong; All Saints Church, Worcester, MA 5 pm
Super Bell XVII handbell concert; First Church of Christ, Wethersfield, CT 4 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Brian Harlow & Christopher Jennings; St. Peter's Church, Morristown, NJ 4:30 pm
Choral concert; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Joe Utterback; Beulah Presbyterian, Pittsburgh, PA 10:30 am
Christopher Jacobson; Washington National Cathedral, Washington, DC 5 pm
David Arcus; Duke University Chapel, Durham, NC 5 pm
David Higgs; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
The Chenaults; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Motor City Brass; St. Lorenz Lutheran, Frankenmuth, MI 4 pm

David Jonies; St. Mary of the Lake Catholic Church, Gary, IN 3 pm
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 4 pm
Choral Evensong; St. Chrysostom's Church, Chicago, IL 5:15 pm
William Neil; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 5 pm
Ken Cowan; Second Presbyterian, Bloomington, IL 3 pm

26 JANUARY
Joe Utterback; Duquesne University, Pittsburgh, PA 3 pm
Joe Utterback; St. Andrew's Episcopal, Pittsburgh, PA 7:30 pm
Aaron David Miller; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm
David Pickering; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
Frank Rippl; The History Museum, Appleton, WI 6:30 pm

28 JANUARY
Michael Hey; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

30 JANUARY
Woo-sug Kang; Trinity Church, Boston, MA 12:15 pm
Jonathan Moyer; Emmanuel Church, Chestertown, MD 7:30 pm
John Scott; Abingdon Episcopal, White Marsh, VA 7:30 pm
Aaron David Miller; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm

31 JANUARY
Handbell workshop; Concordia University Wisconsin, Mequon, WI 9 am

1 FEBRUARY
Choral Evensong for Candlemas; Cathedral of the Incarnation, Garden City, NY 4 pm
Ernest Lehrer; St. Patrick's Cathedral, New York, NY 4:45 pm
Jeffrey Brillhart; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Felix Hell, works of Mendelssohn; Church of the Transfiguration, New York, NY 7:30 pm, also 2/2 and 2/3
Choral Evensong; St. Peter's Church, Morristown, NJ 4:30 pm
David Hurd; St. Andrew's Episcopal, Rocky Mount, NC 2 pm
St. Lucie Chorale; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 3:30 pm, Evensong 4 pm
Mark Jones, with piano; First Presbyterian, Pompano Beach, FL 4 pm
Thiemo Janssen; Reyes Organ and Choral Hall, University of Notre Dame, South Bend, IN 4 pm
John Behnke; Concordia University Wisconsin, Mequon, WI 3:30 pm

2 FEBRUARY
The Rose Ensemble; Harkness Chapel, Case Western Reserve University, Cleveland, OH 7:30 pm

3 FEBRUARY
William Gudger; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm
Frederick Hohman; North Greenville University, Tigerville, SC 7:30 pm
Steven Egler, with violin; Staples Hall, Central Michigan University, Mt. Pleasant, MI 3 pm

5 FEBRUARY
Ockeghem Masses and motets; St. Luke in the Fields, New York, NY 8 pm

6 FEBRUARY
Richard Webster; Trinity Church, Boston, MA 12:15 pm
Choral concert; Church of the Advent; Boston, MA 8 pm
Dong-ill Shin; Trinity College, Hartford, CT 7:30 pm
Cherry Rhodes; First Presbyterian, Birmingham, MI 7:30 pm
Pomerium; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm

8 FEBRUARY
Rob Richards, family concert; Merrill Auditorium, Portland, ME 2 pm
Scott Lamlein; First Church of Nashua, Nashua, NH 3 pm
CONCORA; South Church, New Britain, CT 4 pm
Stephen Tharp; First Unitarian-Universalist Church, Shelter Rock, New York, NY 1 pm
Stephen Tharp; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Pat Maimone; Christ Church, New Brunswick, NJ 6:30 pm
Joe Utterback, with trumpet; Duquesne University, Pittsburgh, PA 3 pm
J. Christopher Pardini, works of Mendelssohn; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Bert Adams, FAGO
Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organs
Bloomington, IL

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In Memoriam
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Arthur LaMirande

LaMirande must be complimented upon investigating music that few of his fellow organists have had the foresight to examine and to bring before the public.—American Record Guide

L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.—La Presse, Montréal

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Ken Cowan; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Scott Atchison & Nicole Marane, with brass; Peachtree Road United Methodist, Atlanta, GA 5 pm
Quire Cleveland; Christ Church Episcopal, Hudson, OH 4:15 pm, 5 pm Choral Evensong
Tom Trenney & Doris Hall, hymn festival; First Presbyterian, Birmingham, MI 4 pm

10 FEBRUARY

Stephen Fraser; Church of the Holy Trinity, New York, NY 8 pm
Lee Kohlenberg, with alto; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

11 FEBRUARY

Renée Anne Louprette; Church of St. Ignatius Loyola, New York, NY 7 pm
Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

13 FEBRUARY

Karen Christianson; Trinity Church, Boston, MA 12:15 pm
Donald Fellows; St. Paul R.C. Cathedral, Pittsburgh, PA 7:30 pm
Christopher Young; Edenton Street United Methodist, Raleigh, NC 7:30 pm
Bradley Hunter Welch; Christ Church Cranbrook, Bloomfield Hills, MI 7:30 pm

14 FEBRUARY

Christopher Young, masterclass; Edenton Street United Methodist, Raleigh, NC 10 am
Mozart, *Mass in c*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 8 pm

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 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
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 Synnstedt, & 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 and 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 Cleg-horn, & 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
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

20 FEBRUARY

Douglas Bruce; Trinity Church, Boston, MA 12:15 pm
Scott Dettra; Church of the Advent, Boston, MA 7:30 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

21 FEBRUARY

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; 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
Timothy Olsen; Kenilworth Union Church, Kenilworth, IL 5 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 Chapel, University of Chicago, Chicago, IL 8 pm

UNITED STATES West of the Mississippi

16 JANUARY

David Hurd; St. Paul's Episcopal, San Antonio, TX 7:30 pm
Erica Johnson; St. Mark's Cathedral, Seattle, WA 7:30 pm
Gabriel Arregui; First Church of Christ, Scientist, La Mesa, CA 7:30 pm
Frederick Swann; Central Union Church, Honolulu, HI 7 pm

18 JANUARY

Janelle Maes; Mount St. Scholastica Chapel, Atchison, KS 2 pm
Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); Marvin United Methodist, Tyler, TX 4 pm
Aaron David Miller; Trinity Lutheran, Lynnwood, WA 7 pm
Ken Cowan & Lisa Shihoten, organ and violin duo; Sunnyside Seventh-day Adventist, Portland, OR 7:30 pm
Carol Williams; Grace Cathedral, San Francisco, CA 4 pm
James Vail; St. Alban's Episcopal, Westwood, CA 4 pm
Frederick Swann, choral festival; Central Union Church, Honolulu, HI 7 pm

19 JANUARY

Tom Trenney, recital and masterclass; St. Andrew's Episcopal, Kansas City, MO 7 pm

23 JANUARY

Paul Jacobs; Texas Christian University, Fort Worth, TX 7:30 pm

24 JANUARY

Jesse Eschbach; Bates Recital Hall, University of Texas, Austin, TX 4 pm

•**Iain Quinn & Maxine Thevenot**, workshop for children; Cathedral Church of St. John, Albuquerque, NM 10 am

25 JANUARY

Todd Wilson; Central Presbyterian, St. Louis, MO 7 pm
Dong-ill Shin; First Congregational, Los Angeles, CA 4 pm
Eric Mellenbruch; Bates Recital Hall, University of Texas, Austin, TX 4 pm
Thiemo Janssen; Christ the King Lutheran, Houston, TX 6 pm
Bradley Hunter Welch; Episcopal Church of the Holy Spirit, Waco, TX 6:30 pm
Joseph Adam, Bach, *Trio Sonatas*; Kilworth Chapel, University of Puget Sound, Tacoma, WA 2 pm
Ian Pritchard, harpsichord, with soprano, violin, and cello; All Saints', Beverly Hills, CA 5 pm
Elizabeth Lenti; All Saints Episcopal, Pasadena, CA 5 pm

28 JANUARY

Lynne Davis; Wiedemann Hall, Wichita State University, Wichita, KS 5:30 pm

31 JANUARY

Tom Trenney, silent film accompaniment; Royce Hall, UCLA, Los Angeles, CA 2 pm
Robert MacDonald, silent film accompaniment; University of Redlands, Redlands, CA 7:30 pm

1 FEBRUARY

Bradley Hunter Welch; Texas A&M International University, Laredo, TX 4 pm
Martin Jean; Arizona State University, Tempe, AZ 2:30 pm
Yohei Endo, with harp and flute; St. Mark's Cathedral, Seattle, WA 2:30 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Epiphany concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Kevin Bowyer; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

2 FEBRUARY

Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm

3 FEBRUARY

Colin Andrews & Janette Fishell; Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm

6 FEBRUARY

Joseph Adam; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:05 pm
 Choral Evensong; All Saints', Beverly Hills, CA 7:30 pm

7 FEBRUARY

Gerre Hancock; University Presbyterian, Austin, TX 8 pm
 Fauré, *Requiem*; Cathedral Church of St. John, Albuquerque, NM 6 pm

8 FEBRUARY

The New York Piano-Organ Duo (Jason Cutmore, piano and Daniel Sullivan, organ); First Presbyterian, Davenport, IA 4 pm
Thomas Joyce; Grace Lutheran, Tacoma, WA 3 pm

Handel organ concertos; Unitarian Society of Santa Barbara, Santa Barbara, CA 3 pm

David Cherwien, hymn festival; Trinity Lutheran, Manhattan Beach, CA 4 pm
 Choral Evensong; St. James Episcopal, Los Angeles, CA 4:30 pm
 Choral Evensong; All Saints, Pasadena, CA 5 pm
Paul Jacobs; St. James' Episcopal, Los Angeles, CA 6 pm

10 FEBRUARY

George Baker; University Christian Church, Fort Worth, TX 3 pm

13 FEBRUARY

Chad Winterfeldt, Messiaen, *La Nativité du Seigneur*; Christ Chapel, Gustavus Adolphus College, St. Peter, MN 7:30 pm
John Scott; Westminster Presbyterian, Lincoln, NE 7 pm
Hans Hielscher; First Church of Christ, Scientist, La Mesa, CA 7:30 pm

14 FEBRUARY

Chorister Workshop; Christ Episcopal, Tyler, TX 10 am
 The American Boychoir; Marvin United Methodist, Tyler, TX 7 pm

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

Marijijn 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

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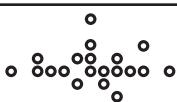
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Daniel Sullivan; First United Methodist, Casper, WY 7:30 pm
Martin Jean; St. Mark's Cathedral, Seattle, WA 7:30 pm

21 FEBRUARY
Janette Fishell, lecture and masterclass; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 9:30 and 11 am

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
Joseph Adam; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:05 pm

INTERNATIONAL

15 JANUARY
Edward Kemp-Luck; St. Matthew's Westminster, London, UK 1:05 pm
Takeshi Kondo; Suntory Hall, Tokyo, Japan 12:15 pm

17 JANUARY
+Felix Hell; Christuskirche, Lüdenscheid/North-Rhine Westfalia, Germany 7:30 pm
Graham Davies; All Saints', High Wycombe, UK 12 noon
Robert Quinney; Westminster Abbey, London, UK 5:45 pm

18 JANUARY
Robert Housart; Westminster Cathedral, London, UK 4:45 pm
Robert Quinney; Westminster Abbey, London, UK 5:45 pm

22 JANUARY
Peter Wright; St. Mary-at-Hill, London, UK 1:05 pm

24 JANUARY
Susan Landale; St. Peter's Church, St. Albans, UK 5:30 pm

25 JANUARY
Stephen Disley; Westminster Cathedral, London, UK 4:45 pm
Philip Berg; Westminster Abbey, London, UK 5:45 pm

27 JANUARY
Tom Bell; St. Lawrence Jewry, London, UK 1 pm

30 JANUARY
Michael Nicholas; St. Stephen, Walbrook, UK 12:30 pm

1 FEBRUARY
Alexander Woodrow; Westminster Abbey, London, UK 5:45 pm

3 FEBRUARY
Anne Page; St. Giles-in-the-Fields, London, UK 1:10 pm

4 FEBRUARY
Martin Setchell; Brisbane City Hall, Brisbane, Australia 12:30 pm

5 FEBRUARY
Marcus Tors'n; St. Margaret Lothbury, London, UK 1:10 pm

6 FEBRUARY
Anthony Hill; Parish Church of SS. Peter and Paul, Godalming, UK 1 pm

8 FEBRUARY
Adrian Gunning; Westminster Cathedral, London, UK 4:45 pm

Léon Charles; Westminster Abbey, London, UK 5:45 pm

11 FEBRUARY
Mark Williams; St. Marybone Parish Church, London, UK 7 pm

12 FEBRUARY
Tim Harper; St. Matthew's Westminster, London, UK 1:05 pm

14 FEBRUARY
David Pipe; St. Laurence Catford, London, UK 11 am
Ben van Oosten; St. Peter's Church, St. Albans, UK 5:30 pm

15 FEBRUARY
David Aprahamian; Westminster Cathedral, London, UK 4:45 pm
Arnfinn Tobiassen; Westminster Abbey, London, UK 5:45 pm

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

19 FEBRUARY
José Suarez, with soprano and baroque trumpet; Oaxaca Cathedral, Oaxaca, Mexico 8:30 pm

20 FEBRUARY
Jonathan Oldengarm; Holy Rosary Cathedral, Vancouver, BC, Canada 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, Tlacoahuaya, 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

Organ Recitals

MAHLON E. BALDERSTON, DAVID A. GELL, CARL SWANSON, & JAN SWANSON, Trinity Episcopal Church, Santa Barbara, CA, October 19: *Arrival of the Queen of Sheba*, Handel; *Grave (Aria)*, W. F. Bach; *Little Prelude and Fugue in a*, BWV 559, Bach; *Partita on Jesu meine Freude*, Walther; *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *Schmücke dich, O liebe Seele*, BWV 654, Bach; *Partita on Werde Munter*, Pachelbel; *Vater unser im Himmelreich*, Krebs; *Tocatta on Amazing Grace*, Pardini.


MARILYN PERKINS BIERY, First Presbyterian Church, Macomb, IL, September 26: *Three Chorale Preludes*, Thomas; *Passacaglia and Fugue in c*, BWV 582, Bach; Be still, and know that I am God (*Meditations on the Love of God*), *Fantasy on King's Weston*, M. Biery; *Miriam's Dance*, Martinson; *Elegy*, J. Biery; *Rosace*, In Paradisum (*Esquisses Byzantines*), Carillon-Sortie, Mulet.

JOHN COLLINS, St. Mary de Haura, Shoreham, UK, August 19: *Preambulum com fuga Sexti Toni*, Königsperger; *Voluntary 10 in G*, Blow; *Voluntary 5 in D*, *Voluntary 6 in A*, Travers; *Obra de 5 Tono punto Alto*, Gallès; *Sonata in B-flat*, Spergher; *Voluntary 4 in F*, Adams; *Sonata in C*, Bagner.

PHILIP CROZIER, Lynaes Kirke, Hundestad, Denmark, July 20: *A Trumpet Minuet*, Hollins; *Voluntary in A*, Stanley; *Prelude and Fugue in E*, Lübeck; *Sonata No. 6*, op. 65, Mendelssohn; *Trio Sonata No. 2 in c*, BWV 526, Bach; *Fantaisie*, Bédard; *Partite diverse sopra De Lofzang van Maria*, op. 54, no. 6, Post.


Aalborg Domkirke, Aalborg, Denmark, July 23: *Partite diverse sopra De Lofzang van Maria*, op. 54, no. 6, Post; *Triosonate, c-mol*, BWV 526, Bach; *Epigrammer*, Kodály; *Praeludium og fuga, E-dur*, Lübeck; *Wie schön leuchtet der Morgenstern*, op. 68, no. 7, Peeters; *Suite*, Bédard.

PHILIP CROZIER & SYLVIE POIRIER, Chalmers-Wesley United Church, Montreal, QC, Canada, August 17: *Duet for Organ*, Wesley; *A Fancy for Two to Play*, Tomkins;

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Dance Suite for Organ Duet, Kloppers; *Sinfonietta*, Bédard; *Double Fantaisie*, Langlais; *Ach Gott, wie manches Herzeleid*, op. 19, no. 3, Höpner; *Sonata in d*, op. 30, Merkel.

ISABELLE DEMERS, St. Mary's Cathedral, San Francisco, CA, September 21: *Ein feste Burg*, op. 27, *Freu dich sehr, o meine Seele*, op. 30, *Wie schön leuchtet der Morgenstern*, op. 40, no. 1, *Straf mich nicht in deinem Zorn*, op. 40, no. 2, Reger.

STEVEN EGLER, First Presbyterian Church, Kalamazoo, MI, October 12: *A Festive Intrada*, Pelz; *Three Jazz Organ Preludes*, Michel; *Elegy*, Thalben-Ball; *In Mystery and Wonder*, Locklair; *Variations on Engelberg*, M. Albrecht; *Sonata No. 1 in f-sharp*, Near.

JEREMY FILSELL, Forrest Burdette Memorial United Methodist Church, Hurricane, WV, September 28: *Litanies, Deux Danses à Agni Yavishita*, Alain; *Variations on a theme of Corelli*, op. 42, *Etude-Tableau*, op. 39, no. 10, Rachmaninov, transcr. Filsell; *Toccata*, Grison; *Sonata Eroica*, op. 94, Jongen; *The Sorcerer's Apprentice*, Dukas, transcr. Filsell.

THOMAS FOSTER, St. Mark's Episcopal Church, Berkeley, CA, October 12: *Plein Jeu, Tierce en taille, Basse de Trompette, Récit, Grand Jeu (Livre d'Orgue)*, DuMège; *Schmücke dich, O liebe Seele*, BWV 654, Bach; *Morning Star*, Pinkham; *Materna*, Hampton; *Galilee*, Diemer; *Nettleton*, Phillips; *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn.

MICHAEL GAILIT, St. Augustin Church, Vienna, Austria, October 3; Abbey, St. Florian, Austria, October 5: *Sonata in a*, C. P. E. Bach; *Prelude and Fugue in a*, Czerny; *Sonata No. 6 in e*, Merkel; *Prelude and Fugue in E-flat*, Schmidt.

WILLIAM D. GUDGER, St. Helena's Church, Beaufort, SC, October 3: *Come, Holy Ghost, Lord God*, BuxWV 199, Buxtehude;

Come, Holy Ghost, Lord God, Tunder; *Kyrie, God the Holy Ghost*, BWV 671, Bach; *Fughetta in D*, Telemann; *Sonata in a*, H. 85, C.P.E. Bach; *Keyboard pieces, K. 1a-d, Andante in F*, K. 616; Mozart; *Andante in G*, S.S. Wesley; *Voluntary in d*, op. 6, no. 1, Wesley.

NAJI HAKIM, St. Thomas the Apostle Church, Ann Arbor, MI, October 5: *Prelude and Fugue in e*, BWV 548, Bach; *Glenalmond Suite*, Hakim; *Prière*, op. 20, Franck; *Sortie: Le Vent de l'Esprit (Messe de la Pentecôte)*, Messiaen; *Sakskøbing Præludier*, Hakim; improvisation on submitted themes.

STEPHEN HAMILTON, Second Presbyterian Church, Indianapolis, IN, October 10: *Choral Variations on Veni Creator*, Duruflé; *Prelude, Fugue, and Variation*, Franck; *Choral*, op. 37, no. 4, Jongen; *Passacaglia*, BWV 582, Bach; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Choral No. 2 in b*, Franck; *Final (First Symphony)*, op. 14, Vierne.

DAVID HATT, St. Mary's Cathedral, San Francisco, CA, September 14: *Komm, süßer Tod, O Traurigkeit, o Herzeleid, Introduction, Passacaglia, and Fugue*, op. 127, Reger.

AUDREY JACOBSEN, Westwood United Methodist Church, Los Angeles, CA, July 20: *Improvisation sur le Te Deum*, Tournemire; *Prelude, Fugue et Variation*, op. 18, Franck; *Som Lynet er Kristi genkomst*, BVN 341, Langgaard; *Méditation*, Duruflé; *Festival Fanfare*, Leighton; *Partite sopra la Aria della Folia da Spagna*, Pasquini; *Fanfares to the Tongues of Fire, King; Le Jardin Suspendu*, Alain; *Praeludium und Fuge über B-A-C-H*, Liszt.

THOMAS MURRAY, Rockefeller Memorial Chapel, University of Chicago, Chicago, IL, October 19: *Toccata in F*, BWV 540, Bach; *Sonata in G*, op. 28, Elgar; *Pièce Héroïque*, Franck; *Sonata I*, op. 65, no. 1, Mendelssohn; *Adagio for Strings*, Barber, transcr. Strickland; *Carillon-Sortie*, Mulet.

WILLIAM NESS, First Presbyterian Church, Springfield, IL, October 10: *Sonata VI*, op. 65, Mendelssohn; *Symphonie pour orgue no. 6*, op. 42, no. 2, Widor; *Präludium in E-moll (Zwölf Stücke)*, op. 80, Reger; *Phantasie und Fuge über den Choral: Ad nos, ad salutarem undam*, Liszt.

BEDE JAMES MCK. PARRY, Grace Cathedral, San Francisco, CA, October 5: *Supplication (Four Prayers in Tone)*, Purvis; *Pavane (Rhythmic Suite)*, Elmore; *Capriccio on the Notes of the Cuckoo (Three Pieces for Organ)*, Purvis; *Arioso (Five Classical Airs for Organ)*, Bach, arr. Purvis; *Trumpet Tune & Air (Five Classical Airs for Organ)*, Purcell, arr. Purvis; *Lied to the Ocean (Lied Symphony)*, op. 66, no. 1, Peeters; *Magnificat V (Vespers of the Common of the BVM)*, Dupré; *Partita on the Easter Chorale Christ ist erstanden*, Purvis.

ANDREW SCANLON, Drury University, Springfield, MO, September 30: *March in F upon a Theme of Handel*, Guilman; *Adagio in E*, Bridge; *Allein Gott, in der Höh sei Ehr*, BWV 663, *Prelude and Fugue in b*, BWV 544, Bach; *Master Tallis's Testament*, Howells; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Arioso (Six Pieces for Organ)*, Jenkins; *Toccata*, Lanquetuit.

RUDY SHACKELFORD, organ and piano, with Clair Hillard, narrator, Bethany United Methodist Church, Gloucester Point, VA, October 5: *The Joy and Radiance of Glorified Bodies (Les Corps Glorieux)*, Birdsongs (*Livre d'Orgue*), Messiaen; *A Hermit Thrush at Morn*, Beach; *St. Francis of Assisi: The Sermon to the Birds (Deux Légendes)*, Liszt; *Lauda: Ogne Homo*, Shackelford; *Choral No. 3 in a*, Franck; *La Poule*, Rameau; *Sonata in g*, K. 30, Scarlatti; *Concert Set for Organ*, Binkerd, arr. Shackelford; *Carnival of the Animals*, Saint-Saëns, arr. Melnikova.

FREDERICK SWANN, Music Institute of Chicago, Evanston, IL, September 28: *Finale (Symphonie)*, op. 13, no. 4, Widor; *Symphonischer Choral—Jesu, geh voran*, Karg-Elert; *Fugue on B-A-C-H*, no. 3, Schumann; *Präludien et Fuga in C*, BWV 545, Bach; *Sonata*, op. 65, no. 2, Mendelssohn; *Fantaisie in A*, Franck; *Toccata*, Erismann; *Chant de paix*, Langlais; *Fantasia and Fugue in G*, Parry.

J. RICHARD SZEREMANY, with Denise Sheffey-Powell, soprano, and Randall K. Bush, piano, East Liberty Presbyterian Church, Pittsburgh, PA, September 27: *The Stars and Stripes Forever, The Washington Post*, Sousa; *Andantino*, Lemare; *Clair de lune*, Debussy; *Toccata in d*, Bach; *Phantom Music, The Music of the Night*, Lloyd Webber; *My Favorite Things, Over the Rainbow*, Arlen; *Some Day My Prince Will Come*, Churchill; *Hello, Dolly!*, Herman; *Toccata (Organ Symphony V)*, Widor; *Warsaw Concerto*, Addinsell.

STEPHEN THARP, Lincoln Cathedral, Lincoln, UK, July 14: *Invocations*, op. 35, Mathias; *Messe de la Pentecôte*, Messiaen; *Sonata No. 5 in c*, op. 80, Guilman.

MAXINE THEVENOT, L'Oratoire de St. Joseph, Montreal, QC, Canada, August 6: *Ballo del Granduca*, Sweelinck; *Praeludium in e*, Bruhns; *Praeludium in D*, BuxWV 139, Buxtehude; *Sonata I*, Mendelssohn; *Sonata*, Krenek; *Hommage à Messiaen*, Robinson; *Continuum (Notre Dame)*, Quinn; *Alleluys*, Preston; *At the Ballet*, Hampton; *Allegro vivace (Symphonie I in d)*, op. 14, *Final (Symphonie III in ff)*, op. 28, Vierne.

D'ARCY TRINKWON, Alford Church, West Sussex, UK, September 12: *Prelude and Fugue in C*, BWV 545, *Fugue in g*, BWV 578, Bach; *Variations (Concerto No. 1)*, Handel; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn; *Canon in b*, Schumann; *Toccata in F*, BWV 540, Bach; *Fiat Lux*, Dubois; *Impromptu*, Vierne; *Scherzo*, Gigout; *Rhosymedre*, Vaughan Williams; *Sinfonia from Cantata No. 29*, Bach, arr. Dupré.

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

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

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Progressive Bach—by Michael G. Cunningham. Keyboard versions that help pursue the elusive genius in the Bach Chorales. Website: AuthorHouse.com.

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Aging of Organ Leather by Harley Pitling-srud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4.50 shipping for entire order (within USA). Order online at www.ohscatalog.org.

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Ball, Steven.° to Blessed Sacrament Cathedral (R.C.), Detroit, MI. Dec 5
Bauer, Jennifer. to director of marketing and public relations, VocalEssence. April 6
Boruta, Connie L.° to United Methodist Church, Lake Linden, MI. Oct 6
Briggs, Tom. to director, The Wicks Company, Highland, IL. Feb 10
Burnett, Marty Wheeler. to Trinity Episcopal Cathedral, Omaha, NE. Sept 6
Carpenter, Cameron.° to artist-in-residence, Middle Collegiate Church, New York, NY. March 5
Castro, Maury A. to First United Presbyterian Church, Troy, NY. Sept 6
Crowell, Gregory.° to St. Mark's Episcopal Church, Grand Rapids, MI. Aug 5–6
Ciampa, Leonardo.° to interim director of music and liturgy, St. Mary-St. Catherine Parish, Charlestown, MA. April 6
Davidson, Jerry F.° to Christ Episcopal Church, Tyler, TX, and artistic director, Choir School of East Texas. May 6
Dettra, Scott.° to organist and associate director of music, Washington National Cathedral, Washington, DC. April 6
Fishell, Janette.° to professor of music, Indiana University Jacobs School of Music, Bloomington, IN. May 6
Filsell, Jeremy.° to the Basilica of the National Shrine of the Immaculate Conception, Washington, DC. Aug 6
Guenther, Eileen.° to president, American Guild of Organists. Nov 5–6
Haberer, Mary Wick. to president—custom woods, The Wicks Company, Highland, IL. Feb 10
Hangartner, Garth. to Central Presbyterian Church, Chambersburg, PA. Aug 6
Jacobson, Christopher.° to assistant organist and assistant director of music, Washington National Cathedral, Washington, DC. April 6
Jennings, Christopher Barrett.° to associate organist-choirmaster, St. James' Church Madison Avenue, New York, NY. July 6
Jones, Brian.° to interim associate organist, Memorial Church, Harvard University, Cambridge, MA. March 5
Lane, Christian.° to assistant university organist and choirmaster, Harvard University, Cambridge, MA. Sept 6
Lehman, Phil.° to business manager, Goulding & Wood, Indianapolis, IN. Oct 6
Miller, Aaron David.° to House of Hope Presbyterian Church, St. Paul, MN. Aug 6
Mitchener, Jack.° to associate professor of organ, Oberlin Conservatory of Music, Oberlin, OH. Oct 6
Monaco, Michael.° to St. Stephen Lutheran Church, Williamsburg, VA. Jan 5–6
Moyer, Jonathan.° to Church of the Covenant, Cleveland, OH. Oct 6
Neswick, Bruce.° to the Cathedral Church of St. John the Divine, New York, NY. Aug 6
Norton, Rev. Gregory. to Westwood United Methodist Church, Los Angeles, CA. Sept 8
Pettit, Todd. to St. John Evangelical United Church of Christ, Collinsville, IL. Sept 8
Smith, Domecq.° to St. John the Evangelist Roman Catholic Church, Orange, NJ. May 6

Troeger, Thomas H., to Chaplain, American Guild of Organists. Nov 4-5

Ward, Adam M., to Providence United Methodist Church, Charlotte, NC. Aug 6

Wick, Barbara, to chairman of the board, The Wicks Company, Highland, IL. Feb 10

Wick, Mark, to president—organ, The Wicks Company, Highland, IL. Feb 10

Wick, Scott, to president—aircraft, The Wicks Company, Highland, IL. Feb 10

Wilson, Todd, to professor of music, Indiana University Jacobs School of Music, Bloomington, IN. May 6

Honors and Competitions

Anderson, Bryan, awarded third place, Perkins and Wells Prize, at Second Annual East Carolina University Pre-College Organ Competition, Greenville, NC. Aug 3

Ashdown, Franklin, receives ASCA-PLUS award. Feb 4, Dec 5-6

Ball, Stephen, receives second prize, NCOI, Minneapolis/St. Paul, MN. Sept 5-6

Betenbaugh, Barbara & Gordon, honored at retirement from First Presbyterian Church, Lynchburg, VA. March 6

Billmeyer, Dean, honored at 25th anniversary of appointment, University of Minnesota, Minneapolis, MN. Oct 6

Brooks, BJ, wins second annual anthem competition of the First Baptist Church, Worcester, MA. May 8

Brown, Matthew, named co-winner of Welcome Christmas! carol contest. Jan 5

Buffington, Herbert, receives third and audience choice prizes, NCOI, Minneapolis/St. Paul, MN. Sept 5-6

Chenault, Beth & Ray, honored by Lovett School for their 31 years' service, Atlanta, GA. Jan 5

Coffey, Richard, honored by CON-CORA at 60th birthday, Farmington, CT. April 6

Disselhorst, Delbert, honored at retirement from 38 years of teaching, Iowa City, IA. July 21

Dudley, Mr. & Mrs. Wesley C., honored with AGO President's Award, Minneapolis/St. Paul, MN. Aug 4

Finster, Robert, retires as parish musician, St. Mark's Episcopal Church, Evanston, IL. Feb 4-5

Franke, David, receives audience prize 47th International Organ Improvisation Competition, Haarlem, Netherlands. Sept 6

Fraser, Stephen R., honored with AGO/ECS Publishing Award in Choral Composition, Minneapolis/St. Paul, MN. Aug 4

Gaskin, Samuel, receives third prize, Fourth Miami International Organ Competition, Miami, FL. May 3

_____ receives third place award, Carlene Neihart International Pipe Organ Competition, Prairie Village, KS. June 3

Gheller, Simone, named co-winner of Prix André Marchal and winner of audience prize and interpretation prizes, Biarritz, France. Jan 5

Hamlin, Carolyn Gillespie, honored for 50 years as organist, First Baptist Church, Easley, SC. Sept 8

Han, Ahreum, wins Carlene Neihart International Pipe Organ Competition, Prairie Village, KS. June 3

Harper, Monica, awarded second place, NYACOP, Minneapolis/St. Paul, MN. Sept 5-6

Hathaway, Daniel, honored for 31 years of service, Trinity Cathedral, Cleveland, OH. Oct 8

Hawn, C. Michael, named a Fellow of the Hymn Society in the United States and Canada. Nov 6

Henderson, Sonata, wins first annual Lynnwood Farnam Scholarship competition. Jan 6

Houlihan, Christopher, wins Prix de Perfectionnement, French National Conservatory, Versailles, France. Oct 8

Hutten, Christina, awarded scholarship in honor of Barrie Cabena. July 6, 8

Johns, Michele, retires from Our Lady of Good Counsel (RC) Parish, Plymouth, MI. March 6

Karosi, Bálint, wins first prize, XVIth International Johann Sebastian Bach Competition, Leipzig, Germany. Oct 8

Kemper, Margaret, honored with establishment of scholarship, Garrett-Evangelical Theological Seminary, Evanston, IL. Dec 6

Kotylo, Andrew, awarded second place, NYACOP, Minneapolis/St. Paul, MN. Sept 5-6

Kramer, Gale, honored at retirement from Metropolitan United Methodist Church, Detroit, MI. March 6

Kreeger, Patrick, wins C. B. Fisk Prize and Bach Prize at Second Annual East Carolina University Pre-College Organ Competition, Greenville, NC. Aug 3

Lane, Christian, receives second prize, Fourth Miami International Organ Competition, Miami, FL. May 3

Laurin, Rachel, honored with AGO Award in Organ Composition, Minneapolis/St. Paul, MN. Aug 4

Main, Stephen, named co-winner of Welcome Christmas! carol contest. Jan 5

Martin, Garrett F., receives Warren Hutton Fellowship, Tuscaloosa, AL. Nov 4

Mourik, Gerben, wins 47th International Organ Improvisation Competition, Haarlem, Netherlands. Sept 6

Oldengarm, Jonathan, awarded second place, Dublin International Organ Competition, Dublin, Ireland. Sept 4

Ostermann, Jared, awarded second place, Carlene Neihart International Pipe Organ Competition, Prairie Village, KS. June 3

Paulus, Stephen, presented with AGO Distinguished Composer Award, Minneapolis/St. Paul, MN. Aug 4

Petit, Christopher, awarded third place, Dublin International Organ Competition, Dublin, Ireland. Sept 4

Petty, Bynum, wins Otto Hofmann Memorial Literary Prize. Jan 8

Pyper, Timothy, wins Arthur Poister Competition, Syracuse, NY. July 6

Ripka, Joseph, wins 2008 National Organ Playing Competition, Fort Wayne, IN. June 6

_____ awarded first prize, Dublin International Organ Competition, Dublin, Ireland. Sept 4

Roberts, Jason, wins first prize, NCOI, Minneapolis/St. Paul, MN. Sept 5-6

Robinson, Caroline, awarded second place, Fishell Prize, at Second Annual East Carolina University Pre-College Organ Competition, Greenville, NC. Aug 3

Russell, Robert J., honored as Organist & Choirmaster Emeritus, Christ & St. Stephen's Episcopal Church, New York, NY. Oct 10

Stover, Harold, recognized for 40 years' work as composer, organist, and conductor, Portland, ME. July 8

Swann, Frederick, honored by American Guild of Organists. Los Angeles, CA. Jan 4, Aug 8

Tan, Aaron, awarded second place, Arthur Poister Competition, Syracuse, NY. July 6

Tappe, Daniel, named co-winner of Prix André Marchal, Biarritz, France. Jan 5

Unger, Michael, wins first place and audience choice prizes, NYACOP, Minneapolis/St. Paul, MN. Sept 5-6

Vaughan, Robert J., retires from Reuter Organ Company. June 8

Weaver, John, receives Distinguished Alumni Award, Union Theological Seminary, New York, NY. Nov 6

Webb, Marianne, honored with AGO Edward A. Hansen Leadership Award, Minneapolis/St. Paul, MN. Aug 4

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Smith, Craig. March 10

Steijns, Mathieu. May 14

Stockhausen, Karlheinz. April 10

Stuart, James Gary. March 10

Taylor, Susanne L. March 10

Tracy, Larry Lee. Sept 10

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Westenburg, Richard. April 10

Wilson, John Howard. June 8

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Cornel Zimmer
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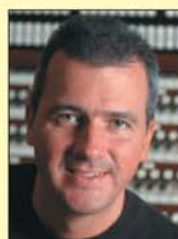
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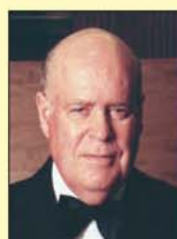
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