

THE DIAPASON

MAY, 2010



New York Avenue Presbyterian Church
Washington, D.C.
Cover feature on pages 30–31

William Whitehead

concert organist

"Whitehead's compelling playing represents advocacy of a high order."
(BBC Music Magazine)

"Noble playing of the highest order... technically assured and musically adroit."
(Daily Telegraph, London)

"Whitehead plays with clarity and authority...rhythmically incisive playing."
(MusicWeb International)

"England seems to have a knack of developing young organists who become quickly proficient in the French literature. I hope to hear more from this excellent talent."
(American Record Guide)



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David Enlow

concert organist

"I was thrilled with all aspects of his performance! His musicianship was always in service to the music, very judiciously applied, and never inappropriate. His technical prowess was very much in evidence throughout the concert.... This series has been fortunate to be able to present some of the world's finest organ artists [and I] enthusiastically consider David Enlow to be a member of this elite society." (Prof. Paul Dixon, St. Petersburg College FL, presenter)



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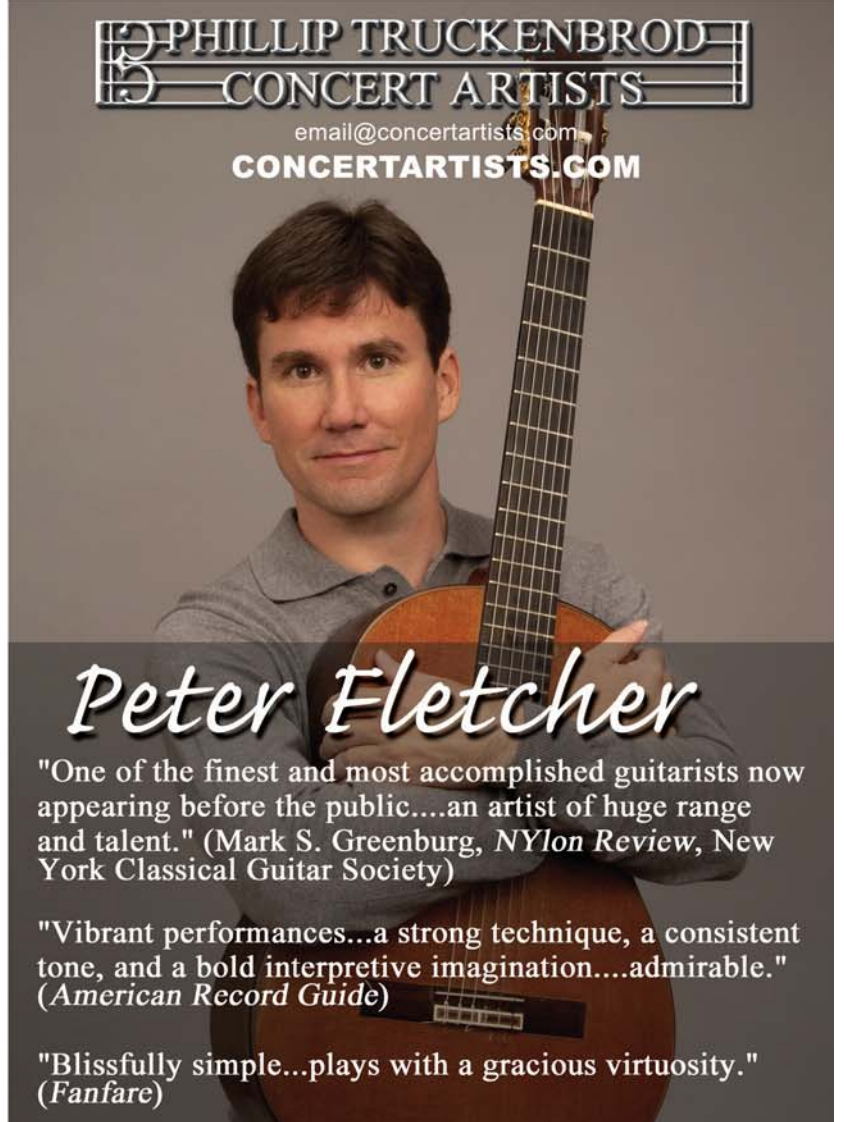
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Peter Fletcher

"One of the finest and most accomplished guitarists now appearing before the public....an artist of huge range and talent." (Mark S. Greenburg, NYlon Review, New York Classical Guitar Society)

"Vibrant performances...a strong technique, a consistent tone, and a bold interpretive imagination....admirable."
(American Record Guide)

"Blissfully simple...plays with a gracious virtuosity."
(Fanfare)

THE DIAPASON

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Editor's Notebook

Fire in Cleveland

Shortly before we began preparing this issue, news reached THE DIAPASON office of the fire that destroyed the historic Euclid Avenue Congregational UCC building in Cleveland. The church's organist, Timothy Robson, reported that the fire destroyed the church, including its noted collection of stained glass windows, 3-manual Karl Wilhelm organ (1981), Steinway grand piano, choral library and choir robes, and much of his personal organ music collection. (See "Here & There" announcement on page 6 of this issue.)

We reported this in the March e-mail newsletter sent on March 30. (Are you receiving our e-mail newsletter?) In that announcement, it was mentioned that the church would welcome contributions of standard choral and organ repertoire. To offer assistance, contact Timothy Robson at tim@timothyrobson.com.

In this issue

Among the offerings in this issue of THE DIAPASON is Charles Huddleston Heaton's "Dear Diary 1954-56." Here are reports on the music scene in New York City in a time of growth for the pipe organ and church music programs, along with reflections on student days at Union

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Theological Seminary, choir rehearsals, organ recitals, job interviews, and other items of interest.

Bill Halsey continues his pipe organ travels, this time in Altamura, Italy, with descriptions of organs by Bossi Vigezzi in the Altamura Cathedral and the Church of St. Dominic. Marijijn Thoene and Lisa Byers report on the annual Conference on Organ Music at the University of Michigan, this being Marilyn Mason's 49th such event!—plus all of our regular departments, news, reviews, and more.

Own a piece of history

The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the plaque has a marbled black finish. See the ad on page 39 of this issue for ordering information.

THE DIAPASON website and newsletter

Are you receiving our free monthly e-mail newsletter? Visit our website and click on "Newsletter." While on the website, peruse the many offerings of news, calendar, classified ads, and more.

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Letters to the Editor

Kudos

It is always a happy day when THE DIAPASON arrives. Your magazine rekindles my love for the pipe organ. Thanks for the tremendous contribution you make with the publication of this marvelous journal.

Dan Stokes
Louisville, Kentucky

Organ stoplists

I devour each issue with keen anticipation. My comment/suggestion relates to the cover story on pages 30-31. I suspect there are many subscribers, like myself, who would like a consistent, deliberate printing of the essentials of each organ (manuals, speaking ranks, digital ranks) at the top or the bottom of the printed list of ranks for each division.

That makes it easy to get a quick perspective on the instrument, and then I/we can read for the details of personal interest. As laid out, the reader has to scan the text, counting each rank listed to determine the size of the organ.

Such a quick summary (VI/42 ranks) or (VI-42 speaking-60 digital) appears from time to time, but it would be helpful to have it as an editorial requirement for each organ profiled.

David Hall
Nellysford, Virginia

St. John's Cathedral, Denver

I received the March issue, and am thoroughly enjoying reading it all. Regarding St. John's, I have some history to add to the article. First of all, St. John's is where my wife and I always went to services when we stayed in Evergreen; we drove the 45 miles so that we never missed the Sunday Eucharist. To the left of the sanctuary was a glass-enclosed case that contained objects and historical notices—which I loved to peruse. Thus: there was a notation that for the May 18, 1938 dedication, Palmer Christian

played for the inauguration program. He also played the November 1942 dedication of the Aeolian-Skinner here in Austin, for he was Dean Doty's teacher at the University of Michigan.

My father was an architect, therefore I was intrigued when they had a display that showed how the planners for St. John's determined what style of architecture they wanted. They had two formats to choose from: they chose the one now in Denver, and the other choice turned out to be the building for the chapel that is now at West Point!

I have played the Denver organ during one of our visits on a quiet afternoon—and it was a joy. I have a Delos recording of David Britton (*Organo Deco*), playing the Denver Kimball, which I dearly love. I also have a recording of Joyce Jones playing at West Point and the brochure shows a picture of the Cadet Chapel at West Point, so that I can compare the two formats easily.

Robert Rapp, M.D.
Austin, Texas

August Gern

I was most interested to read the article on August Gern online ("August Gern and the Origins of the Pitman Action," by R. E. Coleberd, THE DIAPASON, June 2000). My research continues. I would be pleased to correspond with interested persons by e-mail.

Currently I'm acting organist at one of Gern's largest organs in the UK, 1897, four manuals, rebuilt by Henry Willis III in 1928, with some Skinner-style components in the console, at St. John the Baptist Holland Road, London W14 (www.stjohnthebaptisthollandroad.co.uk). Healey Willan was organist there 1903-1913.

Visitors to London this summer are welcome to the 6:30 pm communion service every Sunday. I would be pleased to show organists the instrument.

Paul Joslin

Here & There

The Cathedral of St. John the Divine, New York City, continues its Great Organ series on Sundays at 5:15 pm, immediately following Evensong: May 2, Ben Woodward; 5/9, HyeHyun Sung; 5/16, Stephen Buzard; 5/23, Michael Shake; 5/30, Daniel Beckwith. For information: 212/316-7531; www.stjohndivine.org.

St. Thomas Church Fifth Avenue, New York City, concludes its 2009-10 organ recital series on Sundays at 5:15 pm: May 2, John Scott; 5/9, Nicole Marane; 5/16, Richard Webb; 5/23, Frederick Teardo. For information: www.saintthomaschurch.org.

St. James Church, New York, New York, concludes its music series: May 2, Choral Evensong; 5/15, Christopher Jennings. For information: 212/774-4204; www.stjames.org.

The Cathedral of the Incarnation, Garden City, New York, concludes its music series: May 2, Choral Evensong for Easter; 5/16, Jessica French. For information: 516/746-2955; www.incarnationgc.org.

St. Mary's Cathedral, San Francisco, California, continues its music series on Sundays at 3:30 pm: May 2, David Scofield; 5/23, cello and piano; 5/30, Bay Area Youth Harp Ensemble; June 6, Corrado Cavalli; 6/13, Christoph Tietze; 6/20, Angela Kraft Cross; 6/27, Scott Foppiano. For information: www.stmarycathedralsf.org.

Trinity Lutheran Church, Cleveland, Ohio, continues its free concert series on Wednesdays at 12:15 pm: May 5

and 12, Florence Mustric presents "Encounter at Hamburg," featuring music by Reinken and Bach; May 19 and 26, Robert Myers presents "Germans old and new," music by Bach, Brahms, Hindemith, and Mendelssohn. For information: Florence Mustric, 216/751-7574.



Noack organ, Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, presents its 2010 summer organ recitals on Sunday afternoons at 3 pm: May 16, Dean Billmeyer; June 13, David Jenkins; July 11, Charles Echols; 7/25, Kathrine Handford; August 8, William Kuhlman; 8/22, Louise Temte. The programs feature the shrine's 2008 three-manual, 54-rank Noack organ. For information: www.guadalupe Shrine.org.

Culver Academies, Culver, Indiana, continues its series of carillon recitals by John Gouwens: May 22, June 5, 26, July 3 (Charles Dairay), 10, 17, 24, 31, September 4. For information: 574/842-2183.

Lunchtime Organ Recital Series 2010 takes place in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays from 12:15–12:45 pm*:

June 2, Kathrine Handford, Lawrence University Memorial Chapel, Appleton;
6/9, Paul Weber, First United Methodist Church, Appleton;

6/10 (Thursday), Jared Stellmacher, St. Joseph Catholic Church, Appleton;

6/16, Donald VerKuilen, First English Lutheran Church, Appleton;

6/23, Mark Sikkila, Memorial Presbyterian Church, Appleton;

6/24 (Thursday), Sarah Kraaz, St. Paul Lutheran Church, Neenah;

6/30, Melissa Moll, First English Lutheran Church, Appleton;

July 2 (Friday, Fourth of July sing-a-long), Frank Rippl, Trinity Lutheran Church, Appleton;

7/7, Mary Kay Easty, First Congregational UCC, Appleton;

7/14, Naomi Rowley, First Presbyterian Church, Neenah;

7/15 (Thursday), Joanne Peterson, St. Mary's Catholic Church, Menasha;

7/21, Jon Riehle, Mt. Olive Lutheran Church, Appleton;

*7/23 (Friday, 7 pm), Heather and Mark Paisar, St. Mary's Catholic Church, Menasha;

7/28, Michael Stefanek, Faith Lutheran Church, Appleton;

August 4, Jeffrey Verkuilen, Holy Cross Catholic Church, Kaukauna;

8/11, John Skidmore, St. Joseph's Catholic Church, Appleton;

8/18, David Bohn, St. Bernard's Catholic Church, Appleton;

8/25, Marillyn Freeman, St. Paul Lutheran Church, Neenah.

For information: 920/734-3762.

The Sinsinawa Dominicans present their 2010 summer organ recital series on Wednesdays at 7 pm. Recitals feature the Casavant organ designed by Lawrence Phelps and recently restored at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin:

June 2, J. Nixon McMillan; 6/9, Ruth Tweeten; 6/16, Louise Temte; 6/23, Peter Szeibel; 6/30, Sister Mary Arnold Staudt, OSF;

July 7, Joan DeVee Dixon; 7/14, Jay Peterson; 7/21, Jay Peterson and David Jonies; 7/28, David Jonies;

August 4, Bruce Bengtson; 8/11, Marijim Thoene; 8/18, Mark McClellan; 8/25, Stephen Steely. For information: 608/748-4411 x271; <edushek-manthe@sinsinawa.org>.

A Gala Centennial Concert on June 6 will mark the 100th anniversary of the Los Angeles Chapter, American Guild of Organists. Founded on June 6, 1910, the Los Angeles Chapter (originally named the "Southern California Chapter") was the first AGO chapter on the West Coast. Recognizing this special date in the chap-

ter's history, the Centennial Concert will take place at 4 pm at the First Congregational Church, Los Angeles, and will include performances by eight members of the chapter: Christoph Bull, S. Wayne Foster, Namhee Han, Cherry Rhodes, Carey Robertson, Frederick Swann, Ladd Thomas, and John West. In addition to the June 6 concert, an expanded series of programs drawing public attention to the organ and the American Guild of Organists will continue throughout the centennial year.

In celebration of the 10th dedication anniversary of the **Church of the Transfiguration** in Rock Harbor, Orleans, Massachusetts, Gerre and Judith Hancock and Thomas Murray will perform in concert on June 12 and 13, on the church's E. M. Skinner organ.

The organ is an expansion of components from Skinner organs in a design by Nelson Barden Associates of Boston. The South Great division has been completed and is presently in storage. It will be installed after the largest pedal pipes are placed in position on the south platform. The organ has outgrown the existing console and specifications for a new console are being developed. Currently, the organ consists of the Great, Swell, Choir, Processional, and Pedal divisions—a total of 88 ranks. The Echo division of 31 ranks has been installed and will be playable on the new console, which is scheduled for completion in later this year.

Gerre and Judith Hancock will perform a duo concert and demonstration on Saturday, June 12 at 11:30 am. Gerre Hancock will be the organist during the dedication anniversary Eucharist on Sunday, June 13 at 11:00 am. Thomas Murray will perform in concert on Sunday, June 13 at 3:30 pm. For ticket information: 508/240-2400.

First Church of Christ, Wethersfield, Connecticut, concludes its 2009–2010 music series on June 13, with a concert by the first-place winners from the Albert Schweitzer Organ Festival 2009, Bryan Anderson and Adam Pajan. For information: 860/529-1575 x209, <www.firstchurch.org/musicarts>.

The University of Michigan presents summer harpsichord workshops with Edward Parmentier: June 14–18, Scarlatti's harpsichord sonatas; June 21–25, fundamentals of harpsichord performance and repertoire. For information: e-mail: <eparment@umich.edu>; website: <www.music.umich.edu/specialprograms/adult/summer/harpsichord>.

The 2010 **Magnolia Baroque Festival** will take place June 16–20 in Winston-Salem, North Carolina. A selection of Baroque masterpieces will be played on original period instruments, including music by Monteverdi, Biber, Vejvanovsky, Schmelzer, Weichlein, Lambert, Bach, and more. Venues include the University of North Carolina School of the Arts (UNCSA), Old Salem Museums & Gardens, and Calvary Moravian Church. Some of the artists participating include

Ingrid Matthews, Julie Andrijeski, John Lenti, Andrew Willis, and Harmonious Blacksmith. For information: <www.magnoliabaroque.com>.

The Organ Historical Society 2010 national convention takes place June 21–26 in Pittsburgh, Pennsylvania. More than two dozen historic organs—from the 1838 Joseph Harvey to a rare 1970 Möller tracker, and everything in between—will be heard in Pittsburgh and colorful towns and neighborhoods literally from A to Z—Allison Park to Zelienople (plus Slippery Rock).

The schedule features outstanding performers led by daily headliners: Peter Guy, 138-rank Casavant (1963/1991), Calvary Episcopal Church, Monday; Kevin Birch, 1872 Derrick & Felgemaker, St. Benedict the Moor, Tuesday; Thomas Murray, 1931 Kimball, Grove City College, Wednesday; Paul Jacobs, 120-rank Aeolian-Skinner (1955/2009), East Liberty Presbyterian, Thursday; Wolfgang Rübsum, 98-rank Beckerath (1962), St. Paul Cathedral, Friday; Yeeha Chiu, piano, and Neil Stahurski, organ, 68-rank Aeolian-Skinner (1955), Eastminster Presbyterian Church, Saturday (optional day). For information: <www.organsociety.org/2010>.

The Association Jehan Alain presents its Interpretation Course July 11–25 in Romainmôtier, Switzerland. Presenters include Marie-Claire Alain, Guy Bovet, Annelies Focquaert, Emmanuel Le Divellec, Luigi Ferdinando Tagliavini, Joris Verdin, and Tobias Willi. For further information: 41 32 721 27 90; <bovet.aubert@bluewin.ch>; <www.jehanalain.ch/>.

CONCORA invites experienced choral singers to apply for participation in Festival 2010, a weeklong choral workshop to be held July 18–24. The festival offers adult singers from the community and select high school and college singers an opportunity to spend a week with artistic director Richard Coffey and CONCORA, preparing and performing major works of the choral repertoire; 100 or more people have made up the festival chorus each summer since 1999.

The festival culminates with a public concert on July 24 at 4 pm. All activities take place at Bethany Covenant Church in Berlin, Connecticut. For further information: 860/224-7500; <contact@concora.org>; <www.concora.org>.

► page 6



Wesleyan organ students and this year's virtuosi (left to right): Adam Pajan, Matt Sellier, Alan Rodi, Jacob Benda, Ronald Ebrecht, Rebecca Wang, Blair Lawrie, Nora Dumont, Alex Kelley, Seth Hafferkamp, Nathan Shane, Jesse Ross-Silverman, Ann-Marie Illsley (photo credit: Mark Dumont)

This year marks the tenth presentation and twentieth anniversary of **Young Organ Virtuosi**, a biennial festival at Wesleyan University founded in 1990 by Ronald Ebrecht. The roster of former players includes Rodney Ayers, Joel Bacon, Douglas Cleveland, Joanna Elliott, Elisabeth Garner, Ahreum Han, Colleen Kelsey, Andrew Kotylo, Christian Lane, Kristin Lensch, Michael Lizotte, Beth Melcher, Simon Menges, Mark Miller, Kimberly Keller Moody, Melissa Pichette, Andrew Risinger, John Schwandt, Brent Stamey, Erik Wm. Suter, Frederick Teardo, Thomas Trenney, Noah Wynne-Morton, and Ray Lei Yu. Young Virtuosi offers a performing opportunity for those who have already won a contest, and at Wesleyan meet and interact in a non-competitive atmosphere. The festival is presented by the university, but entirely supported by grants and gifts to the Ebrecht Organ Fund.

The Wesleyan organ program welcomed a 'new' practice organ during the February 2010 event. The organ is a gift to the Ebrecht Organ Fund at Wesleyan from Spencer Keyes of Castleton, Vermont; its move and relocation a gift of Sarah Kendall Bayles, with the help of movers Ralph Crouse, Eric Fitzgerald,



Seattle presentation at Plymouth Congregational Church (left to right): Douglas Cleveland, Ronald Ebrecht, Jacob Benda, Carole Terry, Adam Pajan, Dean Jamieson, Region VIII Councillor (photo credit: Michelle Stadler)

Michael James Hart, Paul Linton, Jia Shen, and Mike Sherbo.

The Seattle presentation was hosted by Douglas Cleveland, YOY '93, on March 7 at Plymouth Congregational Church, co-sponsored by the University of Washington, Carole Terry, Professor of Music.

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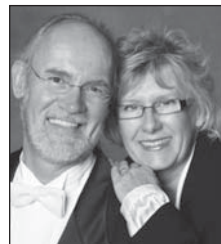
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The Haarlem International Organ Festival takes place July 16–31 in Haarlem, the Netherlands, centered around its world-famous organ in the St. Bavokerk, built in 1738 by Christian Müller. Presenters include Guy Bovet, Lorenzo Ghielmi, Jan Hage, Olivier Latry, Gustav Leonhardt, Jan Raas, Michael Radulescu, Jean-Baptiste Robin, Lionel Rogg, Szigmond Szathmáry, Jaroslav Tuma, Ben van Oosten, Bernard Winsemius, Christoph Wolff, Wolfgang Zerzer, and others. The festival includes the International Improvisation Competition for Organists and the Summer Academy. For information: <www.organfestival.nl>.

The Incorporated Association of Organists (IAO) presents Organ Congress 2010, July 25–30, in Brighton and southeast England. Presenters include Adrian Bawtree, John Birch, Neil Cockburn, Catherine Ennis, Michael Maine, Julian Thomas, and Mark Wardell at such venues as Arundel Cathedral, Chichester Cathedral, Lancing College, Tonbridge School, and others. For information: <iao.org.uk>.

The fifth International Organ Academy, Bach en Combrailles, will take place on the reconstructed Bach-Organ of Arnstadt in Pontamur, Auvergne, France, August 4–9. The academy will feature a masterclass with Helga Schauerte on the theme “J. S. Bach and his organ scholars (Krebs, Homilius, Friedemann Bach).” For information: <www.bachencombrailles.com> or contact Helga Schauerte, 25 Rue Blanche, 75009 Paris; <helgaschauerte@aol.com>; (Tel. 00331 34 53 98 24).

The 2011 American Guild of Organists Region V Convention, hosted by the Lexington, Kentucky chapter, will include a composition competition. Composers are invited to submit new, unpublished organ compositions suitable for use in church and synagogue services. The theme of the competition is Biblical Sketches, with about 20 Biblical passages from which to choose. A few examples are “The Winds of Pentecost” (Acts 2:1–4); “Come, follow me” (Matthew 4:19); “The Transfiguration” (Mark 9:2–7); “Jacob wrestling with the angel” (Genesis 32:24–28); and “Forgive as the Lord forgave you” (Colossians 3:13b). A complete listing will be found under “Composers’ Competition: Rules and Regulations” at the chapter website <www.agolexington.org> or the convention website <www.2011lexingtonago.com>.

Pieces should be for solo organ, from 2½ to 5 minutes in length, and from easy to moderate in difficulty. Winning compositions will be published in a collection by MorningStar Music. First prize is \$1000, second prize \$800, third prize \$500, and honorable mentions will receive \$200. Entries must be postmarked by October 1, 2010. Details of the submission procedure can be found at the websites above. Inquiries about the competition may be sent to <John_Courter@berea.edu>.

The Organ Library (TOL) of the Boston AGO chapter announces its new schedule at 745 Commonwealth Ave., Rm. B2, in Boston, Massachusetts: Mondays and Tuesdays, 10 am–4 pm; Wednesdays (some), 1 to 2 unscheduled hours; Thursdays, 9:30 am–3:30 pm.

Members of the Organ Library Committee have unanimously approved an application from Nancy E. Osborne, CAGO, of Vermont, for the 2009 Margaret Power Biggs Research Grant, which reimburses travel and photocopy costs between home and TOL for onsite study of the library’s holdings essential to completion of a project. Ms. Osborne has searched TOL’s Murtagh-McFarlane Collection (1953–1975) in preparing a book-length biography of her late teacher, Claire Coci (1912–1978). The most recent previous winner of the M. P. Biggs Grant was Kevin Birch in 2007. For information: <www.organlibrary.org>.

A fire, apparently caused by lightning, destroyed the historic **Euclid Avenue Congregational UCC** building in Cleveland on March 23. The structure, located next to the Cleveland Clinic, was destroyed. Only the walls remained; the rest of the building was later torn down. Founded in 1843, Euclid Avenue Congregational UCC was one of the first racially integrated churches in the city. The congregation has about 200 members.

Timothy Robson has been organist at the church for 26 years. He reports:

The fire totally destroyed the church; nothing except the church bell was salvaged—everything else was reduced to ashes in the heat of the fire. The organ was built by Karl Wilhelm in 1981, a 3-manual, 35-stop mechanical action instrument, considered to be one of the best organs in Cleveland. A Steinway concert grand was also lost, as was the entire choral music library and choir robes for our Chancel and Gospel choirs. The vast majority of my personal organ music library was also stored at the church—some of it goes back 40 years to the beginning of my career as an organist, with markings from my teachers, fingerings, etc. I feel like a part of my personal history is now gone forever, and no amount of money can bring it back.

The congregation will be meeting at least temporarily at the church building recently vacated by the First Methodist Church in downtown Cleveland. That congregation has recently merged with another congregation and had not yet made arrangements for the disposition of the building. There are no decisions about future location or rebuilding of the Euclid Avenue Congregational Church structure.

On February 14 at Trinity Episcopal Church in Santa Barbara, a “Get a handle on Handel!” concert was presented by the **Santa Barbara AGO Chapter** and the Westmont College Chamber Ensemble. The conductor was Westmont professor Michael Shasberger; organ and harp soloists were Mahlon Balderston, Charles Talmadge, Harmony Lange (harp), and David Gell in solo pieces and concertos by Handel.



Gregory Michael Smith

Gregory Michael Smith of Newcastle, Australia, won the fourth annual Anthem Competition of the **First Baptist Church of Worcester**, Massachusetts. The winning anthem, entitled “The Lord Is King” and based on the assigned competition text from Psalm 93, garnered the \$1,300 prize. Greg Smith, composer and pianist, received a Bachelor of Music from the University of Newcastle in 2000, and completed a Master of Creative Arts studying performance practice in Russian piano music in 2002. Smith has taught at the University of Newcastle and Avondale College.

Judges for the competition were Michael Sitton, Alfred Fedak, and Peter Niedmann. Smith’s anthem will be premiered by the Chancel Choir under the direction of William Ness, Minister of Music & Arts, at First Baptist Church on May 2 in the 10 am worship service as part of the Music & Arts Weekend.



Colin D. Lynch

Colin D. Lynch was named the winner of the 2010 **First Presbyterian Church National Organ Playing Competition** in the finals held March 20 at First Presbyterian Church, Fort Wayne, Indiana, on the Jack R. Ruhl Memorial Organ built by the Aeolian-Skinner Organ Company. The four finalists were chosen from 13 preliminary recorded entries. Lynch was awarded a cash prize of \$2,000 and will be presented in recital at First Presbyterian Church on May 2.

Colin Lynch serves as director of chapel music and school organist at St. Paul’s School in Concord, New Hampshire. He is currently pursuing an Artist Diploma from Oberlin Conservatory, studying with James David Christie. Lynch completed a master’s degree in organ performance with Thomas Murray at Yale University’s Institute of Sacred Music and earned a bachelor’s degree from Northwestern University, where he studied with Douglas Cleveland. Improvisation study has been with Richard Webster, William Porter, and Jeffrey Brillhart.

Second-place winner **Song Yi Park**, CAGO, received a cash prize of \$1,000. Park is studying for the Graduate Performance Diploma at the Peabody Institute of Johns Hopkins University, where she is an organ student of John Walker. She earned a master’s degree at Boston University, where she was a student of Peter

Sykes. She also holds an undergraduate degree in choral conducting and sacred music from Yonsei University, Seoul, Korea. Park serves as an organist at Loch Raven United Methodist Church in Baltimore, Maryland.

Other finalists included Brenda Portman, resident organist at Hyde Park Community United Methodist Church in Cincinnati, Ohio; and Chelsea Vaught, who is pursuing a DMA at the University of Kansas, where she studies with Michael Bauer.

To celebrate this 50th anniversary of the founding of the competition, the judges chosen for the finals were all previous winners of the competition: Huw Lewis (winner in 1974), college organist at Hope College, Holland, Michigan, and director of music at St. John’s Episcopal Church, Detroit; Mark Brampton Smith (winner in 1989), organist at St. Luke’s Lutheran Church, Middleton, Wisconsin; and James Diaz (winner in 1994), organist and choirmaster at St. Michael and All Angels Episcopal Church, Dallas.



Elena Paradies, Matthew Leone, Matthew Middleton, Janette Fishell, Colin Andrews, Elaine Sonnenberg, Anna Horner, Christopher Young, Elizabeth Kent, and Eunhae Kim (photo credit: Patrick Pope)

Students and faculty from the **Indiana University Jacobs School of Music** organ department presented a “Happy 127th Birthday” concert at St. Mark’s United Methodist Church, Bloomington, on February 19, featuring an instrument originally built in 1883 by Indianapolis craftsman Thomas Prentice Sanborn. According to information listed by the Organ Historical Society, Thomas Prentice Sanborn & Son succeeded the more widely known factory of Wm. Horatio Clarke. Clarke’s company lasted only from 1874 to 1880, and Sanborn, who is little known outside Indiana, was in business from about 1881 until about 1900, when he retired.

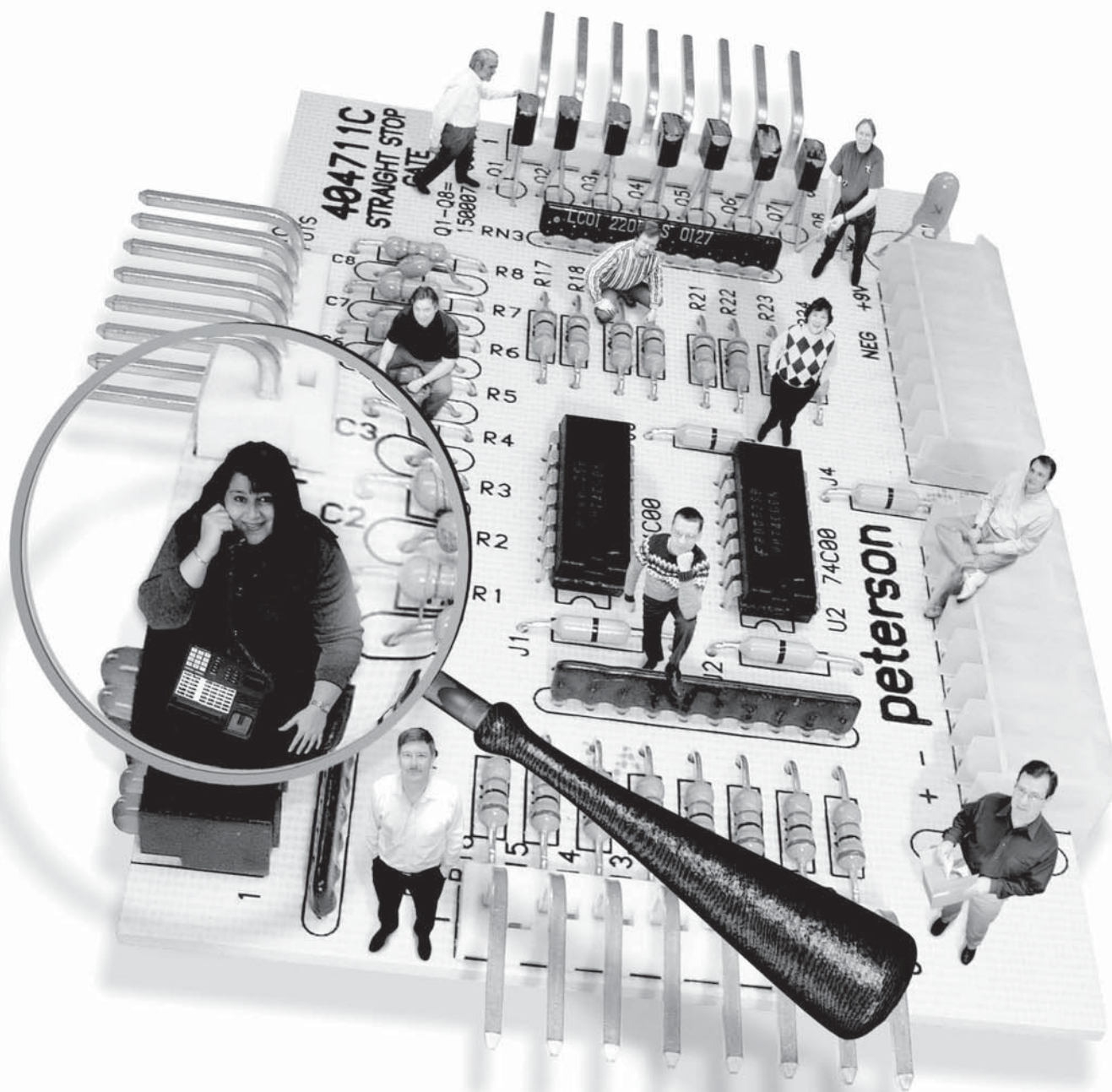
This instrument was originally built for and installed in chambers at First Church Evangelical Association in Indianapolis. It was moved in the 1930s to Immanuel Presbyterian Church (Indianapolis), and again in 1987 to St. Francis-in-the-Fields Episcopal Church (Zionsville), at which time it was partly refurbished and received a free-standing case by Goulding & Wood, Inc. of Indianapolis. It was purchased by Indiana University in 2005, installed by M.P. Rathke, Inc. as Opus 3, and is housed at St. Mark’s United Methodist Church, providing a “town and gown” collaboration that benefits both the church and the organ department.

The concert featured music of Bach, Brahms, Buck, Mendelssohn, Tomkins, and Vierne, performed by Elena Paradies, Matthew Leone, Matthew Middleton, Janette Fishell, Colin Andrews, Elaine Sonnenberg, Anna Horner, Christopher Young, Elizabeth Kent, and Eunhae Kim.

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Appointments



Iain Quinn

Iain Quinn has been appointed Director of Music and College Tutor at the College of St. Hild and St. Bede, Durham University, United Kingdom. During the 2009–2010 academic year he also serves as director of the Durham University Chamber Choir. Additionally, he is a Doctoral Fellow in the Department of Music while pursuing PhD research in musicology. In February, Chandos Records released his fourth recording for the company, entitled *Tender is the North*, featuring music of the Nordic countries. In the summer, G. Schirmer/Hal Leonard will release his editions of the three previously unpublished organ works of Samuel Barber. Several of his choral and organ works have recently been published by Encore Publications, GIA Publications, and Paraclete Press. During the forthcoming months his concert schedule includes performances at The Queen's College, Oxford University, Salisbury Cathedral, Temple Church, London, and St. Sulpice, Paris. For information: <www.iainquinn.com>.

Here & There

Gordon Atkinson is featured on a new recording, *North of the Yarra—Organs of Melbourne: Gordon Atkinson plays 7 organs from the smallest to the largest* (Catalogue Number: MD3333; AU\$23.72). Organs include those at St. Patrick's Cathedral, Melbourne; St. Linus' Church, Merlynston; St. Mary Star of the Sea, West Melbourne; Christ Church, Brunswick; The Scots' Church, Melbourne; St. Paul's Cathedral, Melbourne; and Melbourne Town Hall. The program includes works by Bales, Dupré, Camidge, Handel, Vierne, Rathgeber, Carr, Schumann, Messiaen, Atkinson, Karg-Elert, Nodrog Nosnikta, Fela Sowande, and Barrie Cabena.

Although born in Melbourne, Victoria and retiring there in 2005, Gordon Atkinson spent much of his life in England and North America. Following study in Melbourne with A.E.H. Nickson, he attended the Royal College of Music in London from 1950 to 1953, where Harold Darke, Patrick Hadley and William Lloyd Webber were among his teachers.

He moved to Canada in 1958, where he taught at the University of Western Ontario and Brock University. He served as national president of the Royal Canadian College of Organists (1976–78), and as director of music at the Cathedral of St. Catherine, St. Catharines, Ontario (1981–87), where he was consultant for the 3/35 Létourneau instrument installed in 1990.

Following completion of a master's degree at the University of Michigan, where his organ teacher was Marilyn Mason, he held appointments in Florida and Virginia until his permanent return to Melbourne. To complete his doctorate he wrote *Psalms and Doxologies* for soprano solo, SATB choir, and organ. Dr. Atkinson has performed numerous recitals in Australia, Denmark, England and North America, and composed a number of organ as well as vocal works. In 2008 he was elected president of the Society of Organists, Melbourne, Victoria. The CD can be purchased through Buywell Just Classical <www.buywell.com>.



Jonathan Dimmock

Jonathan Dimmock is featured on a new recording, *Mendelssohn Organ Sonatas*, on the Loft label (LRCD-1112). Recorded on the 1787 Holzhey organ at the Abbey Church of Weisshau, Germany, the program includes the six sonatas opus 65. For information: <www.gothic-catalog.com>.

Jonathan Eifert presented an organ recital October 20, 2009 at St. Paul Lutheran Church in Austin, Texas, performing works by Bach, Frescobaldi, Reger, Duruflé, and de Grigny. The recital was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.

On November 1, 2009, Eifert presented a lecture-recital at the Bates Recital Hall on the campus of the University of Texas at Austin. His topic was "The Impact of the German Chorale on Future Generations of Organ Composers," sup-

plemented by examples from works by Bach, Reger, and Distler. This was also in partial fulfillment for his doctorate.

Thomas Heywood is featured on a new recording, *Krazy 'Bout Kotschmar*, on the Pro Organo label (CD 7236). Recorded on the Austin organ Opus 323 in Merrill Auditorium, Portland, Maine, the program includes works by Tchaikovsky, Bach, Grieg, Mozart, Guilmant, and Strauss. For information: <www.proorgano.com>.



Joyce Jones

Joyce Jones was honored by the American Guild of Organists with a recital and gala benefit reception April 9 in Fort Worth, Texas. The recital took place at Broadway Baptist Church and the reception followed at the Worthington Renaissance Hotel. The gala was sponsored by the AGO National Council, Eileen Guenther, president, and the AGO Development Committee, Barbara Adler, director. All proceeds go to the AGO Endowment Fund in Joyce Jones's honor.

Joyce Jones is the Joyce Oliver Bowden Professor of Organ and Organist in Residence at Baylor University in Texas. She earned the DMA degree from the University of Texas and a master's in sacred music from Southwestern Baptist Theological Seminary. She is a Fellow of the AGO, composer of numerous published works, including the organ method "King of Instruments," and has recorded for Word, Rosenhaus, and Motette Records.

Dr. Jones was the first woman to perform on the organ at the Crystal Cathedral, the first organist to play for the Grand Teton Music Festival, and the only female organist chosen to play with the San Francisco Symphony Orchestra at the inauguration of the Ruffatti organ in Davies Symphony Hall. She has been a featured soloist at many regional and national conventions of the AGO, including the centennial convention in New York City in 1996.

Jung Jin Kim presented an organ recital February 20 at the Bates Recital Hall on the campus of the University of Texas at Austin. Kim performed works by Messiaen, Couperin, Bach, Karg-Elert, and Vierne. The recital was given in partial fulfillment of the Master of Music degree in organ performance at the University of Texas at Austin.

Kristopher (Storm) Knien presented a chamber organ recital on December 1, 2009 at University Presbyterian Church in Austin, Texas, playing works by J. Alain, Martin, and Reich. Knien also performed compositions of his own, including two choral works and a suite for flute and organ. The recital was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.

Christophe Mantoux, titular organist of the church of Saint-Séverin in Paris, and professor of organ at the Conservatoire National de Région (National Conservatoire) in Strasbourg, France, recently completed a tour of the United States. His tour took him to the cities of Seattle, Berkeley (California), San



Christophe Mantoux

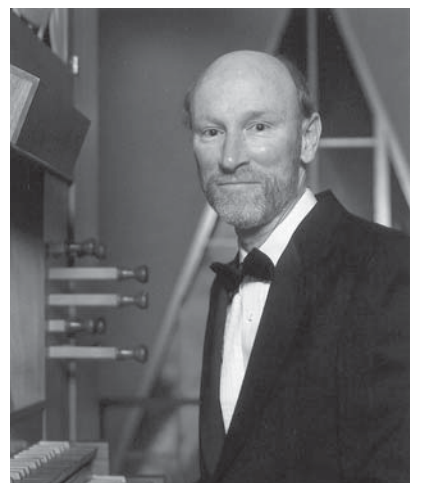
Diego, New York City, Alexandria and Richmond, Virginia.

From May 13–15 Mantoux will lead a masterclass on de Grigny and other French baroque composers on the historic organ (J. A. Silbermann, 1740) in St. Thomas Church, Strasbourg, France, as part of the International Organ Academy. For more information: <www.aforgep.org>. In late August, he will lead an historic organ study tour through the Alsace region of France. Mantoux is represented in the United States by Penny Lorenz Artist Management (www.organists.net).



Dennis Northway and Adam Gruber

Dennis Northway and Adam Gruber will perform in Scotland on two organs during the 50th conference of the Scottish Federation of Organists sponsored by the Borders Guild of Organists and Church Musicians. They perform on May 8 in Peebles at the Old Parish Church on a Hill, Norman & Beard and at St. Peter's Episcopal Church on a 1909 Harrison that was restored in 1996. The following Sunday they play the 1901 Lewis & Co. organ located in the Kelvin-grove Art Gallery & Museum in Glasgow. Half of each program will feature works by Chicago composers. Both Gruber and Northway were heard last year during the Organ Historical Society national convention in Cleveland, and Gruber will again be heard at the national convention in Pittsburgh this summer.



George Ritchie

George Ritchie is featured on a combination set from by Fugue State Films of Great Britain, comprising a two-CD recording of J.S. Bach's complete *Art of Fugue*, plus two films on DVD. In the first film, a 90-minute documentary entitled *Desert Fugue*, George Ritchie addresses performance of the *Art of Fugue* on the organ, and Bach scholar Christoph Wolff presents the work's history and its place in Bach's legacy. Ralph Richards and Bruce Fowkes, builders of the organ at Pinnacle Presbyterian Church in Scottsdale, Arizona, where the recording

Penny Lorenz Artist Management presents



Robert Bates



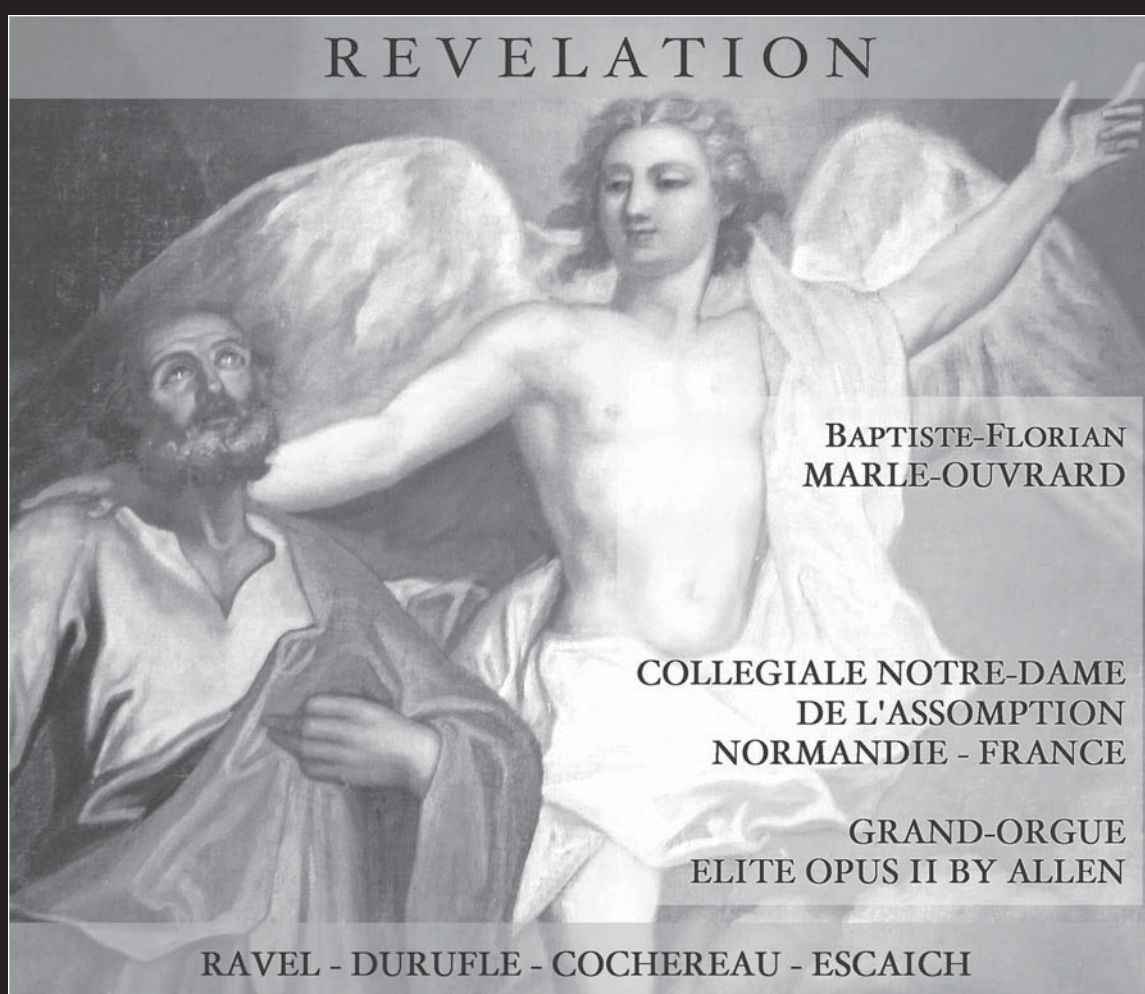
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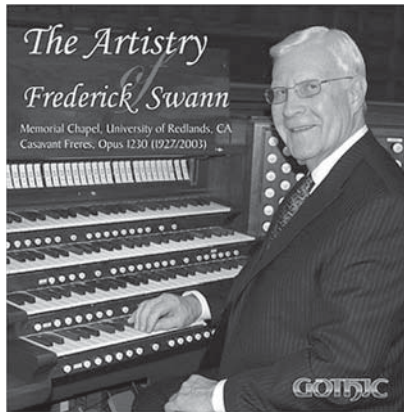
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In the second film, Ritchie's 111-minute lecture-demonstration introduces each of the 17 pieces in the *Art of Fugue*, illustrating points with examples from the score, and discusses the full range of fugal techniques used in the work. A booklet contains extensive notes by George Ritchie about the music, specifications of the organ, and a list of all registrations used. The boxed set is available in the U.S. from <www.ohscatalog.org>, <www.RavenCD.com>, and from <www.fuguestatefilms.co.uk/shop>.



The Artistry of Frederick Swann

of the *Mystic Lamb: I. Images*; Duruflé, *Meditation*; Hebble, *Festival Fanfare* (2008); Karg-Elert, *Symphonic Chorale: "Abide, O Dearest Jesus"*; Sowerby, *Requiescat in Pace*; and Purvis, *Partita on "Christ ist Erstanden."* For information: <www.gothic-catalog.com>.



Zofie Vokalkova and Kathleen Scheide

Kathleen Scheide and Zofie Vokalkova performed U.S. premieres of *Chaconne on 'Ave caeli janua'* by Pamela Decker, *House of Jatamansi* by Lynn Job, and *Duo: Andante maestoso* by Michal Macourek on a recent tour of the Northeast. These works were composed for the flute and organ duo, and will be featured on their forthcoming Raven recording. As Due Solisti, the international duo plays in the U.S. under the management of Phillip Truckenbrod Concert Artists (<www.concertartists.com>).

Patrick Scott presented an organ recital March 2 at the Bates Recital Hall at the University of Texas at Austin. The program included works by Widor, Ginastera, Dandrieu, Bach, Messiaen, and Guilmant. The recital was given in partial fulfillment of the Master of Music degree in organ performance at the University of Texas at Austin.

Frederick Swann is featured on a new recording, *The Artistry of Frederick Swann*, on the Gothic label (G-49271). Recorded on the Casavant Frères Opus 1230 (1927/2003) at Memorial Chapel, the University of Redlands, California, the program includes *Vierne, Kyrie (Messe Solennelle)*; Reger, *Benedictus*, op. 59, no. 8, and *Toccata*, op. 59, no. 3; Huston, *Psalms Prelude: "By the Waters of Babylon"*; Maleingreau, *Symphony*



Gordon Turk

Gordon Turk has released a new CD entitled *Organ Masterworks from Ocean Grove Auditorium*. Recorded on the V/177 organ located in the 6,700-seat auditorium in Ocean Grove, New Jersey, the program includes works by Böhm, Bach, Reger, Guilmant, Franck, Boëllmann, and Jongen. A 16-page booklet provides program notes and a description of the organ, including the extensive stoplist.

As resident organist of the Great Auditorium, Turk is responsible for overseeing the summer organ recital series, continuous since 1908, and is also artistic director of the chamber music festival "Summer Stars." Turk is organist/choirmaster of St. Mary's Episcopal Church, Wayne, Pennsylvania. The new CD is available from the Organ Historical Society and from <www.gordonturk.com>.

William Webber, CAGO, retired from full-time church and synagogue music work in August 2009. On August 12, members of the First Church of Christ, Scientist in Summit, New Jersey held a reception for Mr. Webber, at which he received an inscribed plaque and gifts for his 14 years as organist for the Wednesday service. At the Shabbat



William Webber

service on Friday evening, August 14, Temple Beth Ahm Yisrael in Springfield, New Jersey honored Webber's 15 years of service as organist/choir director. He was given a gold-embossed carving from Israel and the title "Organist/Choir Director Emeritus." On Saturday, August 15, following the Sabbath Service at Rockaway Seventh-Day Adventist Church, Rockaway, New Jersey, a dinner was held in Webber's honor for his service to that congregation. Finally, on Sunday, August 16, Webber was honored by The Federated Church of Livingston, New Jersey, where he had been serving as the Sunday organist/choir director for several years. At the luncheon and reception following the Sunday morning service, Webber was given the title "Organist/Choir Director Emeritus" as well.

Upon retirement, Webber returned to his home state of Kentucky, where he is a member of the Lexington AGO chapter. Webber had retired as a Diaconal Minister and Certified Minister of Music of the United Methodist Church, New Jersey Annual Conference, in June 2006.

Nunc Dimittis

Noel Goemanne, Catholic Church musician and composer, died January 12 in Dallas. He was 83. Born in 1926 in Poperinge, Belgium, Goemanne was a graduate of the Lemmens Institute of Belgium, and studied organ and improvisation with Flor Peeters, and at the Royal Conservatory of Liege. During World War II, he refused an offer from the Nazis to become a composer for the Third Reich; he was later arrested for playing the music of Mendelssohn during the Nazi occupation of Belgium.

In 1952 he and his wife Janine immigrated to the United States, settling in Victoria, Texas, where he was organist at St. Mary's Catholic Church. In response to the liturgical changes brought about in the 1960s by the Second Vatican Council, he composed the first Vatican II-approved Masses in English. During that time he gave sacred music workshops on college campuses; he also established the sacred music program at St. Joseph College in Rensselaer, Indiana.

Goemanne held organist and choir-master positions in the Detroit area, at St. Rita's Catholic Church and Our Lady Queen of Martyrs Church, and in Dallas, at St. Monica's Catholic Church, Holy Trinity Seminary, and Christ the King

Church, where he served from 1972 until this past summer.

His compositional output includes over 200 sacred compositions, with over 20 Masses. His organ work *Trilogy for Dallas* was the first work commissioned for the Lay Family Organ at the Morton H. Meyerson Symphony Center.

Goemanne's many honors include an award from the Institute of Sacred Music in Manila, Philippines in 1974; the Pro Ecclesia et Pontifice Cross from Pope Paul VI in 1977; honorary doctorates from St. Joseph College in Rensselaer in 1980 and Madonna University in Livonia, Michigan in 1999; and numerous ASCAP awards. Goemanne was a member of the American Society of Composers, Authors and Publishers, the American Guild of Organists, the American Choral Directors Association, and the National Association of Pastoral Musicians. He is survived by his wife Janine, daughter Claire Page and husband Mike, son Luc and wife Candy, and three grandchildren.

John B. Haney, longtime Canon Organist and Choirmaster of Trinity Episcopal Cathedral, Columbia, South Carolina, died February 13 at age 77. Born in Illinois, he earned bachelor's and master's degrees in organ from the University of Illinois, and received the Master of Sacred Music degree from Union Theological Seminary in New York City.

In 1970 he moved to Columbia, South Carolina, to become organist and choirmaster at what was then Trinity Episcopal Church, where he served for the next 33 years. Prior to that, he held positions at Reveille United Methodist Church, Richmond, Virginia; Central Presbyterian Church, Montclair, New Jersey; and Temple Emanu-El, New York City.

While at Trinity, he began the cathedral choir's periodic residencies at English cathedrals and developed the Wednesdays at Trinity concert series. Haney was a member of the American Guild of Organists and the Association of Anglican Musicians.

John Wright Harvey died December 31, 2009. "Organ—my hobby, my work, my play, my vocation, my recreation. Recital work a specialty." So wrote Professor Harvey on a faculty information sheet dated October 26, 1961. He went on to list "Carillon—and bells of all sorts)—a lifelong interest." These dual interests defined John's 24 years as professor of music at the University of Wisconsin-Madison, a career which began in September 1960, and ended with his retirement in June 1984. In 1962 the UW Memorial Carillon received 27 new bells and two claviers, enlarging it to a total of 51 bells. On February 2, 3, and 4, 1970, John gave identical recitals initiating the Austin Organ Company's Opus 2498 in the University's Eastman Recital Hall. John taught organ and carillon to students from freshman level to doctoral candidates. Announcements of his carillon recitals appeared regularly and often.

John Harvey was born in Marion, Indiana, on June 15, 1919. He began piano study at age 8, trombone at age 14, and organ at 15. He completed a Bachelor of Music degree in organ from Oberlin Conservatory in 1941. The degree was awarded in absentia since John was by then stationed aboard a destroyer participating in the Battle of Midway. While in the Navy, John served as a musician, a signalman, and a quartermaster. He

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survived the loss of the USS Atlanta, sunk off Guadalcanal in November 1942. Following the war, John received a bachelor's degree in music education from Oberlin in 1946 and a master's degree from the School of Sacred Music at Union Theological Seminary in 1952. His master's thesis was on the history and development of the organ in the chapel at West Point. Before coming to Madison, he served the First Presbyterian Church in Englewood, New Jersey; Webb Horton Memorial Presbyterian Church in Middletown, New York; Central Union Church in Honolulu, and National City Christian Church in Washington, D.C.

Beginning in 1947, John was active in the American Guild of Organists. In 1952 he organized the Northern Valley chapter in Englewood, serving as dean for its first three years and scholarship chairman for two years. In 1958 he was secretary of the Washington, D.C. chapter. In Madison he was dean of the AGO chapter from 1964-66. In 1953-56 John contributed to *The American Organist*, including a three-issue story on the West Point organ.

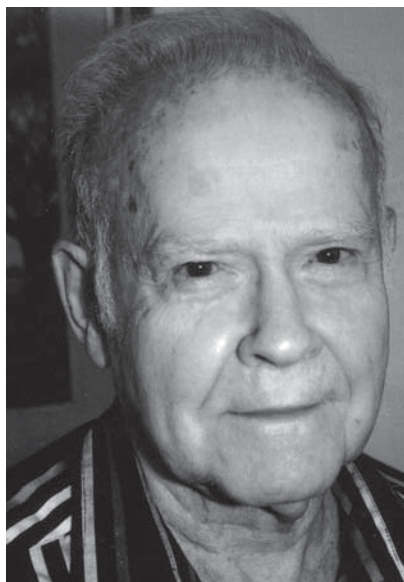
In Madison and beyond the university, John was active as well. He was organist at First Congregational Church. He also served as organ consultant and advisor to many congregations, including St. John's Lutheran, Luther Memorial, Bethany Methodist, and Mt. Olive Lutheran. He was particularly involved with the design of the Austin organ at First United Methodist. An instrument of interest was the Himmers organ at St. Mary's in Pine Bluff. John gave recitals statewide, in venues large and small, including several on the Casavant organ at St. Norbert's Abbey in DePere.

John Harvey's interests extended well beyond music. Pictures of Clarissa, his 1932 Chevy roadster, appeared in the newspaper, as did pictures of his model railroad. He also collected disc recordings from the early 1900s.

John married Jean Cochran on May 25, 1945, and was the father of three daughters, Ann, Carol, and Jane. John suffered from Alzheimer's and died on December 31, 2009. Survivors include his wife, Jean, his daughters, and a brother.

—John R. Krueger
Madison, Wisconsin

August "Ed" Linzel, Jr., died January 19 in Arlington, Texas, at the age of 84. Born in Little Rock, Arkansas, he attended the Princeton School of Music, and served as organist and choirmaster at St. Mary the Virgin Episcopal Church in New York City for 16 years. He was active in the American Guild of Organists, performing as organist, harpsichordist, and conductor at national (1948, 1950, 1952) and regional conventions. Linzel also served as dean of the New York City AGO chapter from 1956-59. In 1964 he served as organist-choirmaster at St. Paul's Episcopal Church in Indianapolis, Indiana, and in 1972 he served in that same capacity at St. Boniface Episcopal Church in Sarasota, Florida. He later returned to Little Rock, where he was organist at Pulaski Heights Presbyterian Church, Christ Episcopal Church, and



August "Ed" Linzel, Jr.

First Presbyterian Church in Jacksonville, Arkansas. August Linzel, Jr. is survived by his sons Ted and John, daughters Patricia and Jennifer, and brothers Milton and Jesse.

William Bernard MacGowan, concert organist, choir director, and college professor, died December 15, 2009 in Gainesville, Florida. He began organ study with Nelson Brett in Jacksonville, and during the 1940s studied organ with Robert Baker and piano with Percy Grainger at the Interlochen Center for the Arts in Michigan. He earned bachelor's and master's degrees from the University of Michigan, where he studied with Palmer Christian, Robert Noehren, and Maynard Klein. A naval communications officer during the Korean War, MacGowan established choirs and singing groups on the ships where he served. When in port, he studied choral conducting with Robert Shaw and musicology with Julius Herford.

His many positions included those at St. Philip's Church in Durham, North Carolina; Old North Church in Boston, Maple Street Congregational Church, Trinity Episcopal Church, and the Tanglewood Music Center, in Massachusetts; All Saints Episcopal Church in Pasadena, California; and Bethesda by the Sea Episcopal Church in Palm Beach, St. Bartholomew's Episcopal Church in High Springs, and St. Michael's Episcopal Church in Gainesville, in Florida. As a recitalist, he performed at important venues in New York City, Washington, D.C., San Francisco, and in Assisi, Italy, and in Germany. MacGowan was a member of the American Guild of Organists, Society of St. Hubert, Phi Gamma Delta, and Phi Mu Alpha Sinfonia; his hobbies included scuba diving and snorkeling.

William Bernard MacGowan is survived by brothers Bradford and John and their wives, two nephews, and two nieces.

Richard Thornton White died on December 8, 2009, in Memphis, Tennessee, in his home across the street from St. John's Episcopal Church, where he

served for 36 years. He was 95. His first organ study was with Adolph Steuterman; in 1935, he was awarded the William C. Carl Scholarship to the Guilman Organ School in New York City. In 1937, he won a gold medal in performance from that school. *THE DIAPASON* (July 1, 1937), in reporting the event, noted that "Guilman graduates have built up an enviable reputation for brilliancy, interpretative power, and poise in their playing, and the class of this year sustained that reputation." White also studied with Frank Wright and Frederick Schlieder. He held organist-choirmaster positions in New York City and New Jersey, served in the U.S. Army in the South Pacific during World War II, and in 1950 returned to Memphis to serve at St. John's Episcopal Church, where he led the music program until his retirement in 1986. White was also active in the Sewanee Church Music Conference, which he served as a faculty member and secretary/registrars.

He earned Associate (1938) and Fellow (1940) certifications with the American Guild of Organists, of which he was a member for 74 years, serving the Memphis chapter as dean several times, and also as chapter examination coordinator.

Richard Thornton White is survived by his wife Anna, whom he married in 1938, sons Richard White, Albert White and his wife Betsy, two grandchildren, and nieces and nephews.

Here & There

Michael's Music Service announces new titles. Rossini's *Overture to "William Tell"* has been transcribed by Caspar Koch. Generations still know the *Allegro Vivace* as the theme to *The Lone Ranger* program. This transcription contains the entire overture, familiar to all symphony lovers. *The Squirrel*, by Powell Weaver, subtitled "Scherzino," is the perfect light character piece to follow a big, dramatic work. *Triumphant Procession*, by Michael Johnston, is a short fanfare-style procession written in 1989 for Karen Hite Jacob, organist at St. John's Episcopal Church, Charlotte, North Carolina, and its Brunzema organ. Also available is Jesse Crawford's *Advanced Organ Course*; a portion of the book is available as a free PDF. For information: <www.michaelsmusicsservice.com>.

Oxford University Press has combined its sheet music publishing lists in New York and Oxford into one center based in Oxford. As part of the new structure, OUP is moving the exclusive distribution of its sales lists in the U.S., South and Central America, and Mexico (and non-exclusive distribution in Canada) from OUP Inc.'s distribution center in Cary, North Carolina to C. F. Peters Corporation in New York. The Sheet Music Department already enjoys a close relationship with Peters, which has managed the OUP rental distribution in the U.S. for the past three years. For information: <www.oup.com/us/>.

After 235 releases and nine years, **Pro Organo** has moved from <zarex.com> to a website of its own: <proorgano.com>. The change has resulted in lower shipping charges, easy navigation and checkout, more product details and longer audio previews, and direct links to other stocking retailers and MP3 download sites. The

website offers new releases by Cherry Rhodes, Thomas Heywood, Michael Unger, Cantores in Ecclesia, and the South Bend Chamber Singers. For information: 866/927-3923 (USA/Canada); 574/271-9151 (international).

The Choir of St. Ignatius Loyola Church, New York City, under the direction of Kent Tritle, is featured on a new recording, *Alberto Ginastera: The Lamentations of Jeremiah; Alfred Schmittke: Concerto for Choir*, on the MSR Classics label (MS1251). The program was recorded live in concert. For information: <www.MSRCD.com>.

The Houston Chamber Choir, Robert Simpson, conductor, is featured on a new recording, *Ravishingly Russian*, on the MSR Classics label (MS1311). The program offers 19th- and 20th-century Russian secular choral music, including works by Arensky, Cui, Dargomyzhsky, Ekimov, Falik, Gavrilin, Kalinnikov, Rachmaninov, and others. For information: <www.MSRCD.com>.



Rodgers-Ruffatti combination organ, St. Mary's Church, Amarillo, Texas

With nearly 1,000 in attendance, Bradley Welch played the dedication concert as St. Mary's Church in Amarillo, Texas welcomed the completion of a new **Rodgers-Ruffatti combination organ** in January. As part of the celebration, Francesco Ruffatti described how his company designs and builds pipe organs, and visiting organists from several states walked through the pipe chambers.

The new organ was built as part of a new church structure. Inside, five arched openings display pipes in the Great division, including three large etched pipes at the center representing the Trinity. The instrument totals 22 pipe ranks. For many years, the congregation had a 13-rank Wicks pipe organ that had been moved from Sacred Heart Cathedral in downtown Amarillo. In 2000, the parish added a Rodgers digital console to expand the organ's tonal capability by the equivalent of 70 ranks.

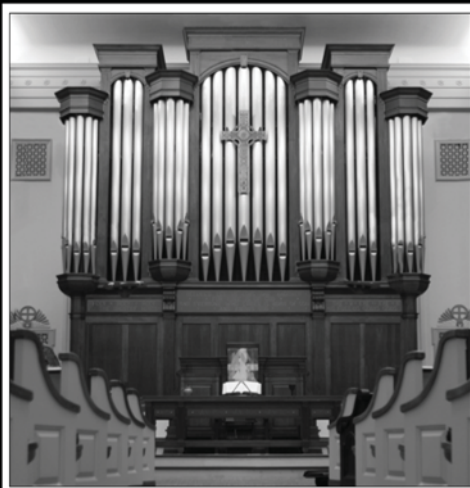
When a fire in February 2007 destroyed the sanctuary and the organ, the church asked Church Organ Gallery of Dallas to begin work on a new combination instrument, combining the latest Rodgers technology with the pipes built by Fratelli Ruffatti in Padua, Italy. The new three-manual Rodgers Masterpiece organ controls all ranks of winded pipes in addition to 90 digital ranks. At the back of the church, flared Festival Trumpet pipes extend out over the sanctuary. Jim and Vanessa Rauscher are co-directors of music at St. Mary's. For information: <www.rodgersinstruments.com>.

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Looking Back

10 years ago in the May 2000 issue of THE DIAPASON

Cover: Andover Organ Company, Opus 111, University of North Carolina at Greensboro

Carl E. Schroeder appointed organist and choirmaster, Zion Lutheran Church, Harrisburg, Pennsylvania

Robert Glasgow to celebrate 75th birthday with gala alumni recital at Hill Auditorium, the University of Michigan

Paul Jacobs to play complete organ works of Bach on fourteen consecutive evenings, May 14–27, at Madison Avenue Presbyterian Church, New York City

The Reuter Organ Company held a ground-breaking ceremony for its new factory in Lawrence, Kansas

Nunc Dimittis: Dwight J. Davis, Scott E. Wheeler

“Die Kunst der Fuga: J. S. Bach’s Prefatory Message and Implications,” by Herbert Anton Kellner

“The Organ Works of Basil Harwood,” by Peter Hardwick

“How to flip reeds to check for tuning stability,” by Herbert L. Huestis

25 years ago, May 1985

Cover: Casavant, First United Church, Oak Park, Illinois

Michael D. Farris wins Fort Wayne National Organ Playing Competition

Denis Campbell appointed designer at Orgues Létourneau

Don Cook appointed associate organist, First United Methodist Church, Lubbock, Texas

J. Reilly Lewis appointed music director of the Cathedral Choral Society, Washington, DC

Jeff S. Schleff appointed assistant professor of music, Concordia College, River Forest, Illinois

Feike Asma died on December 18, 1984

“MHKS First Annual Conference,” by Darcy Kuronen

“New Works of Schuetz, Bach, Scarlatti, and Handel Discovered,” by Eugene L. Szonntag

“New Insights into Bach’s *Orgelbüchlein*, Part 2,” by Edmund Shay

New Organs: John DeCamp, Gress-Miles, Holtkamp

50 years ago, May 1960

Gordon Beaver appointed instructor of organ, University of South Carolina, Columbia

E. Power Biggs was soloist with the Seattle Symphony Orchestra

W. MacDowell Horn honored for 25 years as organist and choir director, Third Lutheran Church, Louisville, Kentucky

Wilma Jensen makes her first appearance as a national convention recitalist June 30 at the Kirk-in-the-Hills, Bloomfield Hills, Michigan

Robert S. Lord named organist and choir director, Selwyn Avenue Presbyterian Church, Charlotte, North Carolina

Thomas Matthews resigned his posts at Northwestern University, Seabury-Western Seminary, and St. Luke’s Episcopal Church, Evanston, Illinois, to

begin new duties at Trinity Episcopal Church, Tulsa, Oklahoma

Charles E. Page appointed organist and choir director, First Church of Christ, Congregational, Springfield, Massachusetts

John Weissrock won the Fort Wayne Organ Playing Competition

Barclay Wood appointed minister of music, First Baptist Church, Worcester, Massachusetts

St. Mark’s Episcopal Church, New Canaan, Connecticut, orders new three-manual Austin organ

St. Joseph Roman Catholic Cathedral, La Crosse, Wisconsin, orders two Möller organs: a four-manual in the chancel and a two-manual in the rear gallery

New Organs: Austin, Casavant, Holtkamp, Möller, Reuter, Schlicker, Schantz, Tellers, Wicks

75 years ago, May 1935

James W. Bleecker appointed organist and choirmaster, Calvary Methodist Episcopal Church, New York City

H. Frank Bozyan played a series of ten recitals at Dwight Memorial Chapel, Yale University

Clarence Dickinson to be honored at the Riverside Church to mark the seventh anniversary of the School of Sacred Music of Union Theological Seminary

Ralph Downes closes recital series at St. Bartholomew’s, New York City

Marcel Dupré honored as “Officer of the Legion of Honor” in Paris March 16

Mrs. Alma Henke orders Wicks “Sonatina” for her home in St. Louis

Edward Rechlin plays 10 Bach anniversary recitals

Edwin Stanley Seder died April 11 at age 43 in LaGrange, Illinois

Walter F. Skeele died April 18 in Los Angeles, California

Clarence Watters played four Bach recitals in March at Trinity College, Hartford, Connecticut

Pietro Yon plays recital at Court Street United Methodist Church, Rockford, Illinois

Who’s Who Among the Organists of America: Walter Blodgett, Forrest L. Shoemaker

Hammond electric organ makes debut at Industrial Arts Exposition, New York

Kilgen announces baby organ: “Petite Ensemble”—lusty and precocious infant of 158 pipes, self-contained (photo of Charles Courboin playing it)



in a comfortable house with a backyard fence that separated his property from Eben’s (short for Ebenezer)—Eben had been born and grew up in that house. They were cordial neighbors for years, but our man was always aware that Eben continued to consider him an outsider. Forty years into their friendship, our man asked Eben, “We’ve been neighbors for forty years. Surely by now you must consider me part of the town.” Eben was quiet for a long moment, and then said quietly, “If the cat had kittens in the oven you wouldn’t call ‘em biscuits.”

Some fifteen years ago I was renovating an organ in a small town in Maine.

In the wind . . .

by John Bishop

Hometown loyalty

Local loyalty is legendary amongst native *Mainers*, those who have lived in Maine and nowhere else. There’s the story about the man from “away” who settled

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An elderly local organist was interested in the project and visited the church several times as I worked. He wanted me to see the organ in his church—an instrument built in the 1920s when his aunt was organist there. He had succeeded her some fifty years ago and was the proud steward of the little organ. I asked if he had lived there all his life. He replied, “not yet.”

I’ve lived in Boston all my life. Well, not really. I spent almost ten years in Ohio, first as an undergraduate and then as director of music at a church in Cleveland and working with organbuilder John Leek in Oberlin. Now although we vote in Boston, my wife and I divide our time between my hometown and mid-coast Maine, an area that I have grown to love. And I spend so much time away from home on Organ Clearing House projects (I’m coming to the end of five weeks in New York City) that I don’t seem to be at home for more than a few days at a time.

But I still consider myself a Bostonian. I’m proud of the city’s role in our country’s history. As a descendant of Paul Revere, I was brought up keenly aware of the sites of critical Revolutionary battles and the wealth of historic sites and buildings scattered throughout the area. We live a few hundred yards from the USS Constitution, familiarly known as *Old Ironsides*, the Navy’s frigate commissioned in 1797, now the oldest ship in the U.S. Navy. The Old North Church (“... hang a lantern aloft in the North Church tower as a signal light; one if by land and two if by sea, I on the opposite shore will be ready to ride and spread the alarm through every Middlesex village and farm . . .”—Henry Wadsworth Longfellow, *Paul Revere’s Ride*) is in our neighborhood.

I have been an avid fan of the Boston Red Sox, where until about 1990 the team was made up largely of loyal “lif-ers.” Carl Yastrzemski played his entire 23-year career for the Red Sox. That seems a gentler era in professional sports when a hometown hero stayed home and was admired over the decades. Dwight Evans seemed headed for such a career until the Sox released him as a free agent in 1990 after eighteen years at Fenway Park. He retired after playing one season for the Baltimore Orioles and that apparent disloyalty on the part of the Sox was the beginning of the end of my unabashed fandom. That feeling was iced followed the thrill of the Red Sox’ long-awaited World Series victory in 2004. (They hadn’t won the World Series since 1918, the year they sold Babe Ruth to the New York Yankees for \$100,000 so Red Sox owner and theater impresario Harry Frazee could fund the first performances of *No, No, Nanette*.) No sooner had the dust settled over Fenway after the 2004 Series, than Sox hero Johnny Damon was traded to the hated New York Yankees. Don’t tell me it’s just a game!

§

Boston has always been an organ town. It was right around 1800 when the Puritans gave in to the evils of church music, and a small pipe organ was installed at King’s Chapel on Tremont Street in Boston. Within a few years, William

Goodrich and Thomas Appleton were building organs in Boston. In 1827, two young cabinetmakers from Salem, Massachusetts (the town famous for the witch trials of 1692) finished their apprenticeship with William Goodrich and opened their own organbuilding shop in Boston. Elias and George Hook started slowly, building fewer than ten organs a year for the first few years, but forty years later they were rocketing along at a fifty-five-per-year clip.

I love to think of the spectacle of a nineteenth-century workshop building that many organs. The instruments were shipped all over the country—how did they manage the correspondence for that many instruments without telephones and self-stick stamps, let alone fax machines and (God forbid) e-mail? How did they organize the flow of materials to their workshop? It takes tons of lumber, metal, and countless other materials to build an organ. The in-street trolley tracks that carried human passengers around Boston during the day were the routes of horse-drawn rail cars that brought rough materials to the workshop. The same carts transported the completed organs to barges, steamships, and railroads. Rural northern New England is pretty difficult to navigate today. There are few large roads, many hills and mountains, and lots of narrow bridges that cross treacherous rivers. It’s hard to imagine hauling a large pipe organ to northern New Hampshire, Vermont, or Maine when teams of horses or oxen were the engines of the day.

And picture the rural church receiving its new Hook organ. A couple workers travel from the factory with the organ. The trip takes weeks. They enlist the help of locals for the heavy lifting and complete all facets of the installation. Since the trip took so long, they must have stayed on the job until they were sure the organ was perfect. There would be no relying on a routine two-month check-up to correct anything that went wrong with the new organ.

I suppose that before the workers left the completed installation, they would visit all the other churches nearby, offering the company’s services for more new instruments. There are Hook organs built in the 1860s and 1870s all around the country, including the Deep South. Was it awkward for the Yankees from the Hook factory to cross the Mason-Dixon Line with their organ shipments in the years following the Civil War? I imagine their wives spent sleepless nights worrying for their safety. And how did the southern organists and church committees get in touch with the sales department at Hook? Did Hook advertise in newspapers all across the country? We have copies and reproductions of the Hook catalogue and sales brochures (you can purchase them online from the Organ Historical Society).

§

When I was a teenager, I had my organ lessons on a new organ built by Fisk (First Congregational Church, Winchester, Massachusetts). I had organist duties at the First Congregational

Church of neighboring Woburn, Massachusetts, which had a terrific organ by E. & G. G. Hook, with around 30 stops on three manuals, built in 1860. My family had a summer home on Cape Cod in a town that was home to a small Hook & Hastings organ, and another by William H. Clark.

You may not have heard of William H. Clark. He had been organist of the First Congregational Church in Woburn, playing on the same terrific Hook organ as I. In the late 1860s he moved across the square to the Unitarian Church, where in 1870 he oversaw the installation of an even larger three-manual Hook organ. The Unitarian Hook is the instrument that was relocated to Kirche zum Heiligen Kreuz in Berlin, Germany, and so beautifully restored by Hermann Eule of Bautzen. Stephen Kinsley was the chief voicer at the Hook factory—today we would call him tonal director—and the great and good friend of William Clark—good enough that Clark was able to woo him away from Hook into an organbuilding partnership. William H. Clark Company was located in Indianapolis. They built about a dozen organs, including the one I knew so well on Cape Cod, another in Sacred Heart Catholic Church in Bethlehem, Ohio—an instrument that I helped John Leek restore in the late 1970s.

Those were all wonderful organs, but I know I took them for granted. As an incoming freshman at Oberlin, I realized that my classmates had had no such luck. One guy played a pipe organ for the first time when he auditioned at Oberlin. All his high-school experience had been on electronic instruments. I was dazzled by the then brand-new Flentrop organ in Warner Concert Hall, but quite a few of the organs I played there were much less than what I had grown up with. Growing up in Boston, I had been fortunate to hear E. Power Biggs play recitals on “his” Flentrop organ at Busch Hall (then called the Busch-Reisinger Museum) at Harvard University. I heard the dedication concert of the Frobenius organ at First Church in Cambridge. Few people knew much about the Danish organbuilder Frobenius in the 1970s, and the organ was a knockout. I heard Fisk organs at Harvard, King’s Chapel and Old West Church in Boston, and another dozen or so in the suburbs.

§

You may have noticed that all the organs I’ve mentioned so far are trackers. There is no American city where the revival (I like to say *Renaissance*) of the pipe organ was more active than in Boston. When I was in high school, companies like Fisk, Noack, Andover, and Bozeman were building exciting and fascinating new organs at a rapid rate. My several mentors took me to workshop open houses where I first experienced the ethic and mystery of the organbuilding shop. And skillful organists populated the area’s organ benches, playing recitals followed by receptions and parties that all helped me learn to appreciate the pipe organ, not only as a musical instrument but as a community and way of life.

It wasn’t until after I graduated from Oberlin that I had any meaningful experiences with electro-pneumatic instruments. I worked with John Leek replacing leathers in a large Aeolian-Skinner organ in Cleveland and in several other smaller instruments, notably one by E.M.

Skinner in original condition. When I returned to Boston after my Ohio hiatus, I took on the care of the Skinner/Aeolian-Skinner organ at Trinity Church, Copley Square, and the Aeolian-Skinner (4 manuals, 237 ranks) at the First Church of Christ, Scientist (The Mother Church). Being around those organs exposed me to some of the finest musicians and helped open my eyes to the range of tone and expression for which those organs are famous.

And those Skinner organs are products of Boston. Traveling on the Southeast Expressway (Route I-93 south of Boston) you can still read “Aeolian-Skinner” written on the wall of a large brick building, directly across the highway from the headquarters of the *Boston Globe*. The large erecting room at the south end of the building was sacrificed for the construction of the highway, precipitating the company’s move to Randolph, Massachusetts, and signaling the beginning of the end of the company. But in the “glory days,” Ernest Skinner himself worked in that building, developing the rich orchestral voices for which he is still famous. (Or we might say, after the tracker-action blitz of the 1970s, voices for which he is again famous!)

Skinner was fascinated by the ergonomics of the organ console—though I suppose the word *ergonomics* was not part of our language until after his lifetime. He watched organists as they played and perfected the dimensions and geometry of the console. He worked hard to lessen the distance between keyboards—no small feat given the need for piston buttons large enough to use easily (piston buttons that easily conflict with the sharp keys of the keyboard below). The design of the Skinner keyboard included tracker-touch springs, lots of ranges of adjustment for travel, spring tension, and contact point. The stop knobs had distinctive over-sized ivory faces, with names engraved in a font (another word that Skinner didn’t know) that was both elegant and easily legible. He was proud of his combination actions, and with good reason, as he developed them in the first years of the twentieth century—among the first mechanical machines that functioned as programmable binary computers.

He invented the whiffletree expression engine, inspired by the rigs developed to hitch teams of horses to a carriage. The horse-teams would perform better if each individual had freedom of motion, and each individual’s relative strength could complement the others. By extension, Skinner’s expression machine has individual power pneumatics for each stage that are hitched together using the same geometry as the team. Good observing, Mr. Skinner.

§

I’ve mentioned several organbuilders who contributed to the culture of Boston. Others include George Stevens, George Hutchings, S.S. Hamill, Robert Roche, Nelson Barden, and the Spencer Organ Company. Extending the area to northern New England, you can add the names of Robert Waters, Jeremy Cooper, Stephen Russell, and David Moore. Extend the area to central Massachusetts and you can add Stefan Maier and William A. Johnson (later Wm. Johnson & Sons). Add them all up, from Goodrich to Fisk, from 1800 to 2010, and you get a total of something like 8,500 pipe organs built in Boston and surrounding areas.

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§

It's a beautiful town. The Italian North End has scores of terrific small restaurants. The Freedom Trail (United States National Park) is an organized walking tour of two-and-a-half miles that covers sixteen important historical sites. The Museum of Fine Arts has impressive collections of ancient Roman and Egyptian art as well as the expected glories of high European Art. The Isabella Stewart Gardner Museum comprises the private collection of an individual, opened to the public following her death. The Boston Symphony Orchestra under the direction of James Levine is as good as a great orchestra can be, and the Aeolian-Skinner organ at Symphony Hall (right across the street from the Christian Science Mother Church) has recently been renovated.

There's plenty to do on the water. Boston Harbor Cruises operates tours ranging from an evening hour or two to a full day whale-watch cruise. You can take a fast ferry to Provincetown and back in a day. And if you visit in the fall, you can add a couple days of coveted foliage-touring in New Hampshire and Vermont.

The website of the Boston Chapter of the American Guild of Organists (bostonago.com) has a good listing of organ recitals and related events. Emmanuel Church (Episcopal) on Newbury Street is the only place in the United States where you can hear a complete Bach cantata with orchestra every Sunday presented as part of worship service. The music is presented by the resident ensemble Emmanuel Music, a highly respected and accomplished group of some of the city's finest musicians. Visit www.emmanuelmusic.org to see their schedule of performances. As Newbury Street is the city's high-end shopping district, you can count on finding an exquisite Sunday brunch to complement the wonderful music.

Come to Boston, the pipe organ capital of America. ■

On Teaching

by Gavin Black



Working

With this month's column I am beginning a series that will extend for many months—about a year, possibly with interruptions. In this series I will outline in detail and in as practical a way as I can, the process of working on and learning a piece of organ music. I will focus on two very different pieces: the *Praeludium in E Major*, BuxWV 141, by Dietrich Buxtehude, and the *Suite Gothique*, op. 25, by Léon Boëllmann.

I have settled on these pieces for several reasons or for no reason. The “no reason” side of things is this: that if a series outlining a way of working on learning pieces claims to have general applicability, and that claim is valid, then it must

not really matter what the pieces are. And in fact I do believe that this is the case. I could pick a piece or two out of a hat, and the music would serve perfectly well as fodder for this exercise. Some of the actual reasons are these: it seemed to me more interesting to work on two different pieces, from different eras, than just to work on one. I know the Buxtehude extremely well, having both performed it and, years ago, written a detailed theoretical analysis of it; I know the Boëllmann less well, having read through it over the years, and taught it fairly extensively, but never having learned it to the level of performance—I will do so, at least in part, as I write about it. I believe that this will add an interesting perspective to the exercise. Both pieces are somewhat well-known but not, I hope, in any way “worn out” for teachers, students, listeners, or players. Both are available free on the Internet in public domain editions, and of course also through more traditional sources. A correspondent suggested the Boëllmann. Both pieces are challenging, but neither is “unplayable”.

Aims and goals

Each month I will focus on one of the pieces, and I will more or less alternate. I will cover as much as I can of the detailed work of learning a piece, so that, in theory, someone who did exactly what I suggest each month would end up having learned both pieces. Of course, there is more to do in learning any piece than can be written out in half a dozen columns, or even in eight or ten times that much. So part of what I will be trying to do is to outline the *highlights* explicitly, and to provide guidance for *extrapolating from those highlights* to all of the rest of the details of the process. In doing this I will often point the reader back to ideas that I have written about in previous columns, and indicate how I think those ideas can be applied in a specific situation.

Since the focus of this column in general is towards helping teachers think about teaching, these upcoming columns will aim to help teachers think in concrete ways about guiding their students through the process of working on pieces. However, by and large the columns will be cast as a direct discussion of the work on the pieces, that is, as if directed at the student rather than the teacher. There will be occasional asides to teachers, but the concept is that teachers wanting to glean some ideas about methodology and teaching practice from this exercise will do so essentially by inference. I believe that this, as the series unfolds, will happen easily and naturally.

Readers' feedback

Meanwhile, if anyone reading these columns, whether teacher or other organist, wants to go ahead and actually work on the pieces month by month, following the approach and suggestions in the columns, I would be greatly interested to know about that and to get “real time” feedback. Since this series will go on for a while, it will be possible from time to time to discuss some of this feedback in future columns while the feedback is still directly relevant to the ongoing project. I may well have comments to offer from my own personal work on the Boëllmann.

Philosophy/underlying premise

One point about the philosophy and approach of this series of columns must be made clear at the very beginning, since it involves the most difficult challenge both in constructing this project and in fruitfully reading it and getting something out of it. The premise underlying the writing about teaching that I have done here is that no two students are alike, that they should not be expected to work in the same way, or to like and work on the same music, or to play their pieces in the same way technically or artistically. In fact, there is no right way or one way to work on any given piece or to learn pieces in general. There are things that a player can do that are almost always efficient and effective; there are things that often work to get a piece learned solidly but that are generally less efficient; there are things that people sometimes or often do that are ineffi-

cient, ineffective, or counterproductive. However, there are also practice strategies, methods of analysis, (self-)psychological or motivational strategies, ways of structuring time, procedures, and so on, that can all be valid but that work better for some students than for others. So the challenge in writing a specific template for working on a piece is to 1) emphasize that which is likely to be almost universally useful; 2) suggest ways of choosing techniques or procedures that might be useful to different extents to different people; and 3) help students to avoid unproductive ways of working.

It is extremely important to make the point that the specific way of working that is suggested for each piece is *just one set of possibilities*. If in these columns I frame it correctly, that one set of possibilities will also suggest other possibilities. At a more underlying level it will suggest something about a way of organizing work that is systematic enough to be efficient but flexible enough to be widely useful. It will not be useful at all if it is taken to be the only way of doing things.

Interpretive/technical matters

There is a balancing act that will inevitably be part of the discussion that forms this series. The work done to learn a piece is not always objective as to interpretive matters. That is, technical practicing work might be done differently in pursuit of one interpretive goal from the way it would be done in pursuit of a different interpretation. (A clear example of this involves legato versus non-legato articulation. In general, legato involves different—typically more complicated—fingerings. These, in turn, have to be practiced in a different way.) Since the goal of this series is definitely *not* to dictate a particular interpretation or even, ideally, to suggest one interpretation over another, I will try to make it clear that, when I discuss a practice regimen or idea that leans towards one interpretation or narrows the range of possible interpretations, I intend that as *just one example*. I will sometimes outline multiple ways of approaching the work on a passage or

section of a piece, each of which tends towards a different interpretive result. Limitations of space and time—and at a deeper level, that ways of crafting an interpretation of a piece are infinite in number and scope—make it impossible for me to sketch out ways of practicing towards every possible interpretation.

Editions

One of the first steps in working on any piece of music is choosing an edition. This can be a complicated issue. Some editions are simply better or worse than others. Some editions have inaccuracies in relation to the original source or sources; some have changes that have been made on purpose by an “activist” editor; some are small, cramped, hard to read, or have unnecessarily inconvenient page turns. Also, some editions are based on more reliable sources than others. In cases of pieces that were published under the supervision of their composers, it makes sense to try to work from the original edition if possible. That of course does not always mean a copy of the edition published in the year of original publication. It can just as well mean a newly printed copy of that edition if it is still available. (It should be noted however that this is, at least in part, a non-objective philosophical judgment. Occasionally someone prefers to work from something other than the original edition, though nowadays this is reasonably rare.) Subsequent editions—including free online editions—can be checked, perhaps online or perhaps at a library, against the original edition.

With pieces that were never published under the composer's supervision, any existing edition is the editor's attempt to create the best version—according to that editor's own particular standards—from existing sources. It is usually possible to figure out how different editors have approached the task, when there are different choices, and to make judgments about what edition to use.

Once at a masterclass that I attended, the harpsichordist Colin Tilney was asked what he thought was the best edition of

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the *Well-Tempered Clavier*. He replied, first, that he had always liked the old Bach *Gesellschaft* edition because the pages and the type were large and easy to read. Then, having confounded the expectation of the gathering that his comments about editions would be arcane or impractical—or would revolve around the notion of cutting-edge scholarship—he explained that really everyone ought to make his or her own edition, becoming familiar with the existing editions and taking the best or most convincing readings from each, to the extent that they differ. This has always seemed sensible to me. I usually play Frescobaldi, for example, from the Kalmus edition because it is inexpensive, the pages turn easily, the typeface is highly readable, and it is in fact quite accurate. In the few places where I believe that the notes should be different from what is found in that edition, I correct them in pencil.

For the purposes of this exercise, any good edition, free from significant additions by editors, will work nicely. The free online edition of the Boëllmann that looks the best to me is found at this link: <http://www.free-scores.com/partitions_telecharger.php?partition=13651>. It can be opened, downloaded and printed by clicking on the PDF icon. It is also possible to purchase the Durand edition as well as other reputable editions.

There is a good version of the Buxtehude available at: <http://www.free-scores.com/partitions_telecharger.php?partition=1655> or at: <[http://imslp.org/wiki/Preludes_for_Organ,_BuxWV_136-153_\(Buxtehude,_Dietrich\)](http://imslp.org/wiki/Preludes_for_Organ,_BuxWV_136-153_(Buxtehude,_Dietrich))>. These are both copies of the Spitta/Seifert edition from 1875–76. This edition is more than adequate for our purposes, though the typography is dense enough that I myself would want to print it out a bit large than normal size. The E-major is found at page 21 in this collection.

The Boëllmann download has measure numbers, the Buxtehude does not. I believe it is worth adding them. It makes discussion and analysis much easier.

Next month I will begin with the Buxtehude. I will talk about how to divide the piece into sections and how to break the texture of the piece down into simpler units for practicing. In the meantime, anyone who wishes to start looking the piece over should do the following: notice cadences and changes in texture, and check out recurrences of the very first four notes of the piece, that is, the rising tetrachord. How many can you find?

NOTE: I would like to thank reader Matthew Dickerson for sending in several interesting suggestions for exploring the repertoire, in response to my columns on that topic:

- 1) The “Organ Recitals” section of THE DIAPASON
- 2) *A Dictionary of Composers for Organ* by John Henderson
- 3) *The IAO Millennium Book* edited by Paul Robert Hale
- 4) YouTube. ■

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Music for voices and organ

by James McCray

Favorite hymns in new settings

President Ulysses S. Grant was so tone-deaf he even had difficulty keeping in step when there was marching to music while at West Point. Later, as President, after attending a concert he was asked if he enjoyed the music. Grant replied, “How could I? I only know two tunes. One of them is Yankee Doodle and the other isn’t.”

Paul F. Boller, Jr.
Presidential Anecdotes

At some time in their careers, most church choir directors have had a congregation member complain about the choir’s repertoire, especially that not enough familiar works are heard each Sunday. An expanding choral or hymn repertoire is not high on the list of those sitting in the pews, although singers in the choir loft take great pleasure in learning new music. The solution to this quagmire may lie in using new hymn settings. The congregation hears the old, familiar hymn melody, while at the same time, the singers are challenged with new arrangements of it. As they say, “It is a win-win situation.”

Finding balance in repertoire choices is a meritorious goal. One suggestion is to use a favorite hymn arrangement once a month in the anthem slot. A first step toward this goal is to go through the choir library and make a list of all available hymn settings; then, with each purchase of choral music, be certain to include at least one work based on a favorite hymn. In my case, I typically make two moderate orders of music each year, one in the summer for the fall through Christmas months, and one in early January for the rest of the year. Thus, it is probable that at least one new hymn setting is added each year (usually two), so that over a period of time a wealth of choices are in the library.

There are other considerations in this matter. Directors should also choose a variety in terms of difficulty. Be sure to include some easy settings. Also, seek a variety of accompaniments so that handbell choirs, obbligato instruments, etc., are included. Finally, be sure that some of these selections include congregational singing—that may be the most important feature.

These factors, combined with familiar melodies, will provide a powerhouse of repertoire for the year. Of course, the arrangements should have a sense of inventiveness and creative musical value. As a reviewer of new choral music for this journal for about 30 years, I can say that many hymn settings are published each year. Publishing companies know that hymn settings are popular, and the potential for sales of these arrangements remains high.

To assist directors with these suggestions, the reviews this month are all arrangements of popular hymns, and they address the considerations mentioned

above regarding a variety of difficulty and accompaniment. Try to warmly please your congregation once a month with a familiar melody and watch the support for the music program grow.

What a Friend We Have in Jesus, arr. Harold Silvester. SATB and keyboard, Augsburg Fortress, 978-0-8066-9713-0, \$1.75 (M+).

This setting is filled with interesting chromatic lines and harmonies that move beyond the traditional chords of this well-known hymn. It has a jazzy, blues character with a busy, soloistic piano accompaniment of syncopated rhythms and chords. The anthem has a “concert performance” quality, and is certain to be a hit with the singers, keyboardist, and congregation. Much fun.

Children of the Heavenly Father, arr. Michael Costello. SATB, optional unison choir, flute, and piano, Augsburg Fortress, 978-0-8066-9709-3, \$1.75 (E).

The work begins with a long instrumental introduction for the flute and piano, which is followed by four verses in various arrangements. The first is to be sung by women or children, the second by men, the third by everyone in parts, and the last by men, with women singing an obbligato line. The flute plays throughout; the part is not difficult, and is included separately on the back cover.

Let All Mortal Flesh Keep Silence, arr. John Bell. SATB and organ, GIA Publications, FG-5489, \$1.30 (M-).

The melody is PICARDY and it is clearly heard throughout. Although the first half is unaccompanied, the arranger suggests using an organ drone to help maintain pitch; then in the middle of the work the organ bursts forth with full chords before settling into a sustained background as the choir returns in unison for the fourth verse. The music builds to a loud *fff*, dramatic ending.

Christ, Whose Glory Fills the Skies, arr. Alan Smith. SATB and organ, Oxford University Press, 978-0-19-3880490-6, \$1.85 (M).

This rhythmic setting dances along in 7/8, with one section in 7/4. The melody is more disguised than in other reviewed anthems, but the music is so happy and delightful, it merits attention. Most of the choral music is in unison, with short four-part passages that are dissonant and offer contrast to the basic spirit of the music. The singers and organist are certain to love this joyful anthem.

Let All The World in Ev’ry Corner Sing, Eleanor Daley. SATB and keyboard, Oxford University Press, 978-0-19-380473-9, \$2.95 (D-).

There are three separate works in this anthem: 1. King of Glory, King of Peace; 2. The Call; 3. Antiphon (Let All the World). Movement one is a majestic setting that also has some unaccompanied divisi passages. In movement two, the choir hums contrapuntal lines as an accompaniment for a soloist or semi-chorus who sing the familiar tune, “Come my Way, my Truth, my Life.” Movement three is a fast celebration that alternates the plain tune with 7/8 organ passages. It builds to a robust, loud ending. Wonderful music!

Hymn Concertato on “Old Hundredth,” Robert Lau. SATB, optional congregation, and organ, Paraclete Press, PPM00943, \$1.60 (M-).

Using a performance style of the 17th–18th centuries, Lau’s arrangement has a preceptor sing each phrase of the hymn, with the parishioners then repeating it; both are unaccompanied. After those two verses, the organ music, on two staves, enters and provides a background for the

women singing in two parts. The fourth verse is a four-part unaccompanied choral setting. After an organ interlude, the men sing the melody in unison, which leads to the final verse, a vocal obbligato above the ATB voices singing the tune. Easy music for numerous occasions.

O Worship the King, arr. Michael Helman. Unison/two-part with organ, congregation, and two optional trumpets, Choristers Guild, CGA1156, \$1.95 (E).

The trumpet music is included in the choral score, and at the end in a transposed version for the performers. There are four verses, with the congregation joining on the last one—only two actually have two parts. The organ part is on three staves; the trumpets play frequently. Although probably designed for children’s voices, this setting will be useful to small church choirs.

Love Divine, All Loves Excelling, arr. Mark Hayes. SATB and keyboard, Beckenhorst Press, BP 1852, \$1.85 (M).

This Charles Wesley text setting is based on the melody BEACH SPRING, taken from *The Sacred Harp*. The accompaniment has a flowing line in the right hand, with chord punctuations in the left. Each verse of the tune receives a fresh arrangement as the music builds toward a dramatic “Amen” coda that is divisi for the choir above a pulsating accompaniment; all drive toward a loud, climactic ending. Exciting music and highly recommended.

God of Grace and God of Glory, arr. Hal Hopson. SATB and organ with optional handbells and congregation, Flammer of Shawnee Press, A 7607, \$1.65 (M).

Separate music for handbells and congregation is included on the back cover. Only four handbells are required and they play about half the duration of the anthem in a single line. There are five verses, with the congregation joining on three of them. The choral parts, on two staves, are easy, and with limited actual four-part writing. The work ends with a loud closing final verse.

Book Reviews

Magnum Opus: The Building of the Schoenstein Organ at the Conference Center of the Church of Jesus Christ of Latter-Day Saints, Salt Lake City, by John Longhurst. The Mormon Tabernacle Choir, 2009, 08584000, 210 pages, hardbound with demonstration CD, <mormontabernaclechoir.com>. Available from the Organ Historical Society, \$32.99, <www.ohscatalog.org>.

If anyone needs a model of how to describe a pipe organ project, this book is it. In eleven chapters, five appendices, a timeline, glossary, and index, the book recounts the creation of the Conference Center’s monumental organ, a nearly eight-year project, and includes technical details and pipe scales, along with numerous drawings and photographs.

A history of the Mormon Church and its musical heritage and how to viably implement this heritage in a room seating 21,000-plus make up the first four chapters. Chapter five relates the selection of a builder and the criteria that were applied in this process. The remaining chapters, chronologically and in great detail, follow the construction of the organ and the Conference Center itself. The appendices cover in detail such things as the pipe scale chart, console layout and controls, and even the graffiti inside the organ case.



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The foreword was written by Jack Bethards of the Schoenstein Company; his article describing the organ in the January 2004 issue of *The American Organist* is reprinted in Appendix Four. And finally, inside the back cover is a CD entitled, "A Tonal Tour of the LDS Conference Center Organ," narrated by Jack Bethards and demonstrated by three organists employed by the church including the author.

The book is beautifully produced, with tables, graphs, charts, various stoplists, and stunning photography. In the preface, John Longhurst explains that he found it difficult to write this book without doing so in first person, simply because of his personal involvement with the project from beginning to end. This was a good choice, with the effect of engaging the reader in conversation that makes for easy reading in spite of the plethora of details.

Some readers may feel that the first chapters border on proselytizing, but understanding how organs and choirs became such an indelible part of Saints worship serves as the catalyst for this organ. And the church also embraces all the arts—whether particularly religious or secular as expressed in Joseph Smith's thirteenth, and final, article of faith. The reviewer is reminded of Duke Ellington's comments about there being only two types of music—good and bad; or as he said, "if it sounds good, it is good." This exercise of examination should be undertaken by anyone connected with an organ project within the parameters of his or her denomination as a way to avoid fads in musical genre as well as organs themselves.

We are told that this variety in music was the foremost consideration in the design of the Conference Center organ. While an organ of 130 ranks may seem large, the wide scope of usage—from the major worship services of general conferences to choral concerts and musical theater-type productions in a 21,000-seat auditorium—posed a myriad of concerns for both the musicians and the organ builder. Or as the author put it, the organ needs to cover the musical gamut from "Bach to Broadway." All the details of builder selection, developing the stoplist, and the alterations made during some six years of construction are laid out, as well as the three years it took to even select a builder.

Does the title seem a bit ostentatious? This reviewer wondered that when he picked up the book. It is hardly the largest organ ever built. The Tabernacle organ comprises 203 ranks in a smaller building. It is not in the largest room. The Atlantic City Auditorium seats 40,000. What makes this organ such a singular instrument is how a relatively small organ (Jack Bethards points out that, proportionately, the number of ranks per seats applied to a church seating 1,000 would have an organ of six ranks!) is able to sonically fill the room, play diverse musical styles with integrity (not necessarily "authentically"), and remain a cohesive instrument within itself—including the transplanted Wurlitzer ranks. For this reviewer, the organ project that seems most akin to this one is the building of the organ for the 1904 St. Louis Fair-Louisiana Purchase celebration that is the core of the "Wanamaker" organ. Murray Harris, the original designer

of this organ, has extant instruments in California that were an influence in the design of the Conference Center organ as noted by Dr. Longhurst. If the Conference Center organ has the same influence in the 21st century as the 1904 St. Louis World's Fair organ had at the beginning of the 20th century, then this may indeed justify the title of this book.

—Thomas Wood
Indianapolis, Indiana

New Recordings

Berlin-Kreuzberg Kirche zum Heiligen Kreuz. George Bozeman spielt an der Hook Orgel Werke von Buck, Gottschalk, Dunham, Cundick und Yon. Pape Verlag Berlin compact disc Pape OD-7044; <<http://www.pape-verlag.de>>. Available from the Organ Historical Society, \$14.98, <www.ohscatalog.org>.

Grand Sonata in E-flat (Allegro con brio, Andante espressivo, Scherzo, Allegro molto), Buck; *Berceuse*, Gottschalk, transcr. Bozeman; *Fantasia and Fugue in D minor*, Dunham; *Divertimento (Allegro ma non troppo, Moderato, Allegro molto, Allegretto, Allegro)*, Cundick; *Sonata Romantica (Introduzione ed Allegro, Adagio, Finale)*, Yon.

The organist of First Unitarian Church in Woburn, Massachusetts, was the well-known composer William Horatio Clarke (1840–1913) at the time when that church ordered a new three-manual organ, Opus 553, from the Boston organ-building firm E. & G. G. Hook. The instrument was installed toward the end of 1870 and dedicated on January 4, 1871. The organ gave precisely 120 years of faithful service in its original home, but then, sadly, in 1991 First Unitarian Church, Woburn closed its doors forever. It must unfortunately be said that the British and Americans are not always as interested in caring for their historic pipe organ heritage as the people of such countries as France, Germany, and the Netherlands. A number of good British and American organs from redundant churches have therefore found their way in recent years to continental Europe, where they are valued and cared for more than in their original countries. While it is sad that they are lost to their homelands, it is at least good that someone is preserving them.

The idea of moving Hook Op. 553 to Berlin first came from the Berlin organologist Dr. Uwe Pape. The plan was originally to install it in the Thomaskirche, but eventually the Kirche zum Heiligen Kreuz was found to be a more suitable location. The work of restoring and relocating the instrument was carried out by the Bautzen firm of Hermann Eule Orgelbau, then recently denationalized and once more in the hands of the original family following the reunification of Germany. In its original home, the Hook organ was somewhat crammed into an organ chamber that spoke out through a circular arch, with display façade pipes above the impost. It has benefited in its new home both from a much better acoustic and from being in a freestanding position. A new pipe rack-style case has been provided, with the largest pipes at the outer edges to avoid obstructing a

rose window, the old casework below the impost at the front, and new casework on the remaining three sides. Personally, I think it is a pity that so much of the swell-box shows behind the façade pipes, and that these are finished in a curious mixture of polished and unpolished metal. Nonetheless, whatever it looks like, the instrument sounds magnificent in its new home.

The performer on this recording, George Bozeman, is a former student of Anton Heiller and Isolde Ahlgrimm, and a fine organ builder as well as a player. His selection of repertoire for this compact disc is interesting. It consists entirely of music composed in the United States, but ranges from works of Louis Moreau Gottschalk, Dudley Buck and Morton Dunham, roughly contemporary with the instrument, through Pietro Yon to the much more recent compositions of Robert Cundick.

In common with several leading American organists of his day, Dudley Buck studied in Germany, and it is therefore not surprising that his *Grand Sonata in E-flat*, perhaps his best-known work, has a good deal stylistically in common with the sonatas of Rheinberger; it is much to Buck's credit that it is equally well crafted. The clear, bright chorus-work so characteristic of the best E. & G. G. Hook organs is shown off to advantage in the first movement. In the second and third movements we hear some of the beautiful reed voicing, for which George Greenleaf Hook was so justly famed; on the Berlin organ, the Swell Oboe seems to be a particularly fine example. The final movement includes a fine fugue with quite a complicated pedal part, managed adroitly by Mr. Bozeman.

George Bozeman's organ transcription of Louis Moreau Gottschalk's *Berceuse*, op. 47, originally a cradle song written for baritone solo with piano accompaniment, is quite sumptuous in its use of the flutes and strings of the organ—more sumptuous, indeed, than Gottschalk's original—and also gives us an opportunity to hear the unique "Carillons" stop on the Hook organ. This is a 29-note set

of tuned bells at 2-foot pitch from g^0 to b^2 on the Choir manual. No other Hook organ possesses such a stop, and it is believed to have been included at the special request of Horatio Clarke. Meticulously restored by Eule, the "Carillons" stop sounds somewhat like the upper registers of a delicate Harp or Celesta.

Henry Morton Dunham (1853–1929) was a student of John Knowles Paine and a professor at the New England Conservatory, where he was the teacher of Everett Truette, among others. Dunham composed quite a bit of organ music and also some music for organ and orchestra, and was one of the performers at the St. Louis Exposition of 1904. His *Fantasia and Fugue in D minor* is a masterful work of considerable proportions. It was clearly inspired by works such as Liszt's *Ad Nos* and Reubke's *94th Psalm*, but also has something of a classical feeling about it, suggesting someone who was deeply influenced by the organ works of J. S. Bach. With his use of massive chords and fast virtuoso runs, Dunham has something, perhaps, in common with the classical-romantic style of Max Reger. I had not come across this work before, and I commend it to others as an outstanding example of the American organ music of its period.

Then follows the *Divertimento* of Robert Cundick (b. 1926), who was organist of the Mormon Tabernacle from 1964 to 1991. His compositions for organ are uniformly cheerful and pleasant, and the four-movement *Divertimento* is typical. George Bozeman makes an excellent job of playing it on the Hook organ. Cundick's music is just the sort of thing one would expect to prove popular with the non-organ public when broadcast on the Mormon Tabernacle Organ, and that is doubtless what its composer intended. It probably deserves to be more widely played.

Finally, we come to Pietro Yon, and I have to say that the *Sonata Romantica* was something of a surprise for me. I suspect that most of us are chiefly familiar with Yon by virtue of works such as his *Humoresque: L'Organo Primitivo*



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and his Christmas carol, *Gesù Bambino*. In the *Sonata Romantica*, we are dealing with a rather more serious side of Pietro Yon. This is the third of Yon's four published sonatas. These somewhat parallel Widor's symphonies in being large-scale works suitable for performance at recitals. There is a virtuoso first movement, including both passages on full organ and some attractive softer passages, where again we have an opportunity to experience one of the reeds, this time the treble-only Clarinet. The gentle *Adagio* movement once more features the Oboe, this time together with the perfectly regulated tremolo. The final movement begins with a recapitulation of the motif of the opening movement before moving on in new directions—again, a work that is due for revival.

It is a wonderful thing that through the medium of Hook Op. 553, the best of nineteenth-century American organ building is now showcased in Berlin, though it is also a pity that such a fine instrument has been lost to the USA. Besides featuring some very interesting repertoire, George Bozeman's compact disc shows off the instrument extremely well, and I thoroughly recommend it.

—John L. Speller
St. Louis, Missouri

On a Sunday Afternoon, Vol. 3. A Live July 4th concert of American music. Peter Richard Conte, Washington National Cathedral, E. M. Skinner/Aeolian-Skinner organ, 10,650 pipes. JAV 147; <www.pipeorgancds.com>.

"The Star-Spangled Banner"; Bernstein, *Overture to Candide* (transcribed by Peter Conte); Ives, *Variations on America*; "My Country 'Tis of Thee"; Kinder, *In Springtime*; Buck, *Concert Variations on The Last Rose Of Summer*, op. 59; Sowerby, *Comes Autumn Time*; Conte, *Improvisation on Movie Tunes*; Sousa, *The Stars & Stripes Forever* (transcribed by George Faxon); Lemare, *When Johnny Comes Marching Home*.

This concert of patriotic and popular melodies, many arranged by Peter Conte, begins with a muddled recording of organ and audience in a performance of "The Star-Spangled Banner." With about seven seconds of reverberation, the thrill of being a part of the audience in the nave does not easily transmit to a recording. Regarding Conte's excellence as an imaginative performer, there is no question. Exuberant applause is included after the various selections. While applause is thrilling and welcome to a performer, it does not translate well to the disc; a certain sameness manifests itself.

Following the Ives *Variations on America*, the audience lags along again

in singing "My Country 'Tis of Thee." The little-known *In Springtime* by Ralph Kinder shows some of the many colors available on this landmark instrument. Leo Sowerby's lovely *Comes Autumn Time* is beautifully registered, but slightly rushed in the toccata-like sections.

The centerpiece of the recording is a fifteen-minute improvisation on ten movie tunes—worth the price of admission, as the saying goes! It contains some virtuosic improvisations. The concluding composition is one of E. H. Lemare's encore series, *When Johnny Comes Marching Home*. A great recording in a great space.

Preludes, Fugues & Variations. Brad Hughley, St. Bartholomew's Episcopal Church, Atlanta. Rosales organ, 2 manuals, 29 voices. Raven OAR-930, \$14.98; <www.ravencd.com>.

Buxtehude, *Tocatta in F*, BuxWV 157; Bach, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639; Balbastre, *Marche des Marseillois et l'Air Ça-ira*; Sweelinck, *Ballo del Granduca*; Mendelssohn-Bartholdy, *Prelude and Fugue in G Major*, op. 37, no. 2; Franck, *Prélude, Fugue, et Variation*, op. 18; Duruflé, *Prélude et Fugue sur le Nom d'Alain*, op. 7; Rowley, *Benedictus*; Tikker, *Tocatta Kopanitsa*.

Advantageously located on the main floor at the rear of the sanctuary, this instrument of relatively modest size gives a wide variety of sound under the imaginative playing of Brad Hughley, organist-choirmaster of St. Bartholomew's. Pieces were chosen to reflect the different effects possible, and include a *Marche des Marseillois et l'Air Ça-ira* by Balbastre, which makes a stirring composition for full organ, although originally composed for the pianoforte.

I was particularly intrigued by the registration and stylistic playing of Sweelinck's *Ballo del Granduca*. Hughley's helpful program notes often mention which stops are being used in this colorful little instrument. For example, the *Prelude and Fugue in G Major* of Felix Mendelssohn begins with sober playing on the 8' Principal, with 4' flute and principal stops added for the fugue.

From the title of the CD, one may infer that Franck's great *Prélude, Fugue et Variation* holds pride of place, along with Duruflé's very different *Prélude et Fugue sur le Nom d'Alain*, both of which come off exceedingly well. Alec Rowley's gentle *Benedictus* follows, and the final selection is *Tocatta Kopanitsa* by Timothy Tikker (b. 1958), which was commissioned for the dedication of this organ. A very enjoyable recording.

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

Doxology—Mark Thallander and Friends (Fifth Anniversary Album). Recorded at the Cathedral of Our Lady of the Angels, Los Angeles, CA; Central Assembly of God, Springfield, MO; King's Way United Methodist Church, Springfield, MO; Menlo Park Presbyterian Church, Menlo Park, CA; and the Crystal Cathedral, Garden Grove, CA. Available from the Mark Thallander Trust: P.O. Box 1616, Glendale, CA 91209; <www.markthallander.com>.

Would you like a lift? I recommend listening to *Doxology—Mark Thallander and Friends (Fifth Anniversary Album)*. This exciting CD features organ, piano, trumpet, handbells and choir recorded at five different venues in the United States. The "friends" of Mark Thallander on the CD include Thomas Matrone, Darlene Matrone, Christine Hammar, Benjamin Boyer, Christian Elliott, Gleda Winkle-Morrow, Timothy Wootton, Jeremy McElroy, Eric Dale Knapp, and Frederick Swann.

All of the music is played and sung with much warmth and feeling. In total, 24 pieces are presented on the 72-minute CD. Well-known hymn arrangements include "Holy, Holy, Holy," "Like a River Glorious," "Come Christians, Join to Sing," "It Is Well with My Soul," "Great Is Thy Faithfulness," "Praise God," an organ fantasy on "O for a Thousand Tongues to Sing," and a toccata on "Hymn to Joy."

As one plays this recording one is inspired not only by the beautiful hymns selected but also by the beauty of the instrumentation and the choral singing. "Doxology" gets my vote as the recording of the year in the religious music category! Thank you, Mark and friends, for a superb, inspiring recording!

—Bill Vineer
Nepean, Ontario, Canada

New Organ Music

Charles Burney, Six Cornet Pieces with an Introduction for the Diapasons and a Fugue, £8.50;
Charles Burney, Preludes, Fugues and Interludes, £11.00;
Matthias Hawdon, Six Sonatas Spirituale or Voluntaries, £10.00;
edited and published by David Patrick at Fitzjohn Music Publications; <www.impulse-music.co.uk/fitzjohnmusic.htm>.

David Patrick continues to produce editions of sets of voluntaries and other pieces by 18th-century British composers. Charles Burney (1726–1814),

organist of St. Dionis Backchurch, St. Margaret's Kings Lynn, and then Chelsea College, is far better known today for his voluminous writings on music history, and music and players encountered during his extensive travels in Europe. He did, however, publish two collections of organ music.

The *Six Cornet Pieces* (1751) are typical examples of this popular genre, with running 16th- and eighth-note passage-work in the RH over a bass that varies between eighths and half notes; these works average around 65 bars and include pieces in E-flat, A major and B minor. The first one in E minor is prefaced by a spacious *Largo* to make a most satisfactory two-movement voluntary. (One could, following contemporary practice, preface the other five cornet movements with a slow movement in the same key.) The closing *Fugue in F minor*, a double fugue à la Corelli with considerable freedom regarding part-writing, modulates to remote keys that must have sounded intolerably harsh in meantone tuning; despite this key being used earlier by Roseingrave and subsequently by Keeble, it was still among those keys regarded by John Marsh (in his treatise ca. 1795) as not to be used for this reason.

The *Preludes, Fugues and Interludes* date from ca. 1787 and consist of pieces ordered from A minor to D major, here grouped into ten sets. The preludes (entitled "Introductions" in the body of the music) generally display the *galant* style (particularly in no. 5 in B-flat, with drama aplenty in the A minor and C minor; and the sudden appearance of a chordal section in the C major is equally surprising), while the fugues exhibit a happy blend of the *galant* and the older styles; the C minor forms a well-wrought companion to the Introduction in that key. The three shorter Fughettas work equally well; the Fugue in A minor and Fughetta in C include the ascending chromatic tetrachord within the subject. It is a pity that a projected second volume covering keys from E to G never appeared.

Matthias Hawdon, organist at St. Nicholas, Newcastle upon Tyne, from 1776 until his death in 1789, when he was buried beneath the organ there, left six three-movement voluntaries, each movement displaying *galant* language in its writing. The first is invariably a slow movement—those in nos. 1, 3, and 4 being for Choir Stopped Diapason and Flute. In nos. 2, 5, and 6 the opening is marked for RH on Choir and LH on Great before the RH moves to the Great. The second movement in each sonata is a lyrical *Largo Affettuoso* for the Swell Hautboy accompanied on the Choir, and the third movement is a solo for either Cornet and Echo—the accompaniment reaching a far higher pitch (well into the treble in places) than most examples of this genre—or, in no. 4 for Trumpet and Echo complete with double notes and held notes, finishing with a section for full organ in nos. 1, 3, and 4, or, as in nos. 2, 5, and 6 with a passage marked for RH on Choir and LH on Great before concluding with both hands on the Great or (nos. 2 and 5) full organ. These pieces exude considerable charm and would make a welcome addition to the established repertoire.

Each comb-bound, clearly printed volume contains a brief introduction, including source details and comments on ornaments employed. I await the next publications in this series from David Patrick with keen anticipation.

—John Collins
Sussex, England

Vincent Lübeck [Sr. & Jr.], Sämtliche Orgelwerke/Complete Organ Works, ed. Klaus Beckmann, Schott Music, ED 9784 [Meister der Norddeutschen Orgelschule 12], €19.95.

Everything here except for the *Praeambulum in G Major* appeared in the Peters Edition edited by Hermann Keller in 1940. Sources used by Keller

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disappeared during World War II and were presumed lost from 1945 until the 1980s. Some are now in Poland, some in Berlin, and some have been returned to Hamburg. Nothing new turned up (although the above-mentioned *Praeambulum* from the sources has been added to this edition), but neither was anything missing. Klaus Beckmann consulted them for this edition.

In a day when much of this music (at least in a public domain version) can be downloaded from the Internet, one of the most valuable features of Beckmann's edition is the thorough introduction (the German text runs to seven pages) covering biography, sources, chronology, ornamentation, organs played by Lübeck, and editorial practice.

As an example of his scholarship, from the keys of the E major *Praeambulum*, the E minor chorale fantasy on *Ich ruf zu dir*, and the B-flat major partita on *Nun laßt uns Gott dem Herren*, Beckmann sensibly deduces that they were written after 1702 during Lübeck's tenure at the Nicolaiirche in Hamburg, where he played a Schnitger organ with tempered tuning—not earlier during his tenure at SS. Cosmae et Damiani in Stade, where the organ by Huß and Schnitger used modified meantone tuning.

He postulates from stylistic differences and similarities that the *Praeambulum in F Major*, earlier attributed to Vincent Lübeck (1654–1740), was more likely composed by his son, the younger Vincent Lübeck (1684–1755). A *Praeambulum in G Major*, which he also attributes to the younger Lübeck, appears in this edition.

Bearing in mind that notation on staves is already a de facto transcription of the original tablature, Beckmann favors ways to make contemporary notation more visually supportive of what we know to be historical performance practices, such as restraint in the use of beams over sixteenth notes.

Keller's edition was not overlaid with editorial suggestions by any means, but Beckmann's contains nothing other than suggested accidental notes. I do miss the chorale that Keller supplied at the end of the incomplete variations on *Nun laßt uns Gott den Herren*.

Nicolaus Bruhns, *Sämtliche Orgelwerke/Complete Organ Works*, ed. Klaus Beckmann, Schott Music, ED 9785 [Meister der Norddeutschen Orgelschule 13], €19.95.

The known organ works of Bruhns are relatively few and have been transmitted to us by way of people in J. S. Bach's circle, indeed, possibly through Bach himself, and presumably because of Bach's high regard for them. Some of these exist in North German tablature, and a few exist only in score notation (Beckmann presumes that their originals were also in tablature). By now this corpus consists of two *Praeludia* in E minor, one in G major, one in G minor (added by Geck in 1967) and the lengthy chorale fantasia on *Nun komm, der Heiden Heiland*. Organists will recognize these pieces from the 1939/1967 Peters edition by Stein and Geck, or from Beckmann's own 1972

edition for Breitkopf & Härtel.

For this 2002 edition, Beckmann has consulted sources in Copenhagen, Kraków, Brussels, and Berlin. To the five pieces in the received tradition, he has appended a fragment of an *Adagio in D*, a fragment of the *Praeludium in G* from another source, and a version of *Nun komm, der Heiden Heiland* as ornamented by Bach's student Johann Friedrich Agricola from Berlin. The *Adagio* and the *praeludium* fragment are hardly useful for performance, the former being much too short and the latter essentially the same as the complete version.

A new edition must offer something different, because there are plenty of readable scores out there. In this case, what is offered is the current, quite meticulous research compressed into the introduction and editorial notes. (The German is much more extensive than the English.) You will not find much difference in the musical notation. Beckmann's 1972 edition for Breitkopf & Härtel already featured his attempts toward a visual presentation of the score that is both faithful to the original tablature as well as conducive to the current understanding of the performance practice of Bruhns's time. This edition continues that practice, which sometimes creates a bewildering forest of flagged sixteenth notes that might previously have been connected by beams. This time Beckmann distinguishes notes that he has added from those in the sources.

In the fine print you will find a discussion of the pros and cons of fixing the pedal on its own staff (which is the solution here), as opposed to the practice of Bruhns's middle German transcribers who wrote organ music on two staves. The performer may also profit from the comparison of the transcriptions by J. G. Walther and J. F. Agricola of the fantasia on *Nun komm, der Heiden Heiland*.

—Gale Kramer
Ann Arbor, Michigan

An Italian Suite, by David P. Dahl. Augsburg Fortress, item no. 9780800676810, \$19.50;

<www.augsburgfortress.org>. Well known to American organists, David Dahl of Tacoma, Washington, has written a suite to push the possibilities of usable chromaticism within the limitations of meantone temperament. While *An Italian Suite* may be played on any temperament, including equal, the maximum harmonic color and contrast can only be fully realized with a meantone tuning. In my previous church, I had the small organ tuned in Kirnberger III, and I would love to be able to play this piece in that temperament.

The seven movements of the *Suite* are based on commonly used musical forms found in seventeenth-century Italian keyboard music: Toccata, Pastorale Triste, Pavana, Gagliarda, Elevation, Ricerare Cromatico, and Canzona. Each movement is accompanied by a possible stop recommendation, both for American organs, and, if you are fortunate enough to play an Italian organ, a registration for that as well.

The *Suite* is written in such a way that the pedal is optional or can be taken by the left hand so that the music can be played on a one-manual organ with no pedal. Extensive notes by the composer in the preface explain early Italian organs as well as registrational possibilities.

Playing through the music, I found it to be quite approachable and had a modern feel to what at first hearing was very old music. The dance movements have an appropriate dance-like flavor and the remaining movements a suitable feeling for their forms as well. I am always looking for music that I can use in church as well as recitals, and this suite makes the grade on both counts.

Lionel Rogg, *Méditation sur B.A.C.H. pour orgue*. Editions Henry Lemoine, Paris, 27325 H.L., distributed by Theodore Presser, \$13.95.

My first introduction to the music of Lionel Rogg was a masterclass on the music of Bach that he gave at Harvard University in the late 1960s. After a musically precocious childhood, Lionel Rogg's career was launched by his performances, and later recordings, of the complete organ works of J. S. Bach. He first performed these in ten recitals in Geneva and later played throughout Europe. At the conclusion of the class in which I participated, he played one of his own pieces. I don't remember what it was, but I was struck with the boldness and dissonance of the music and the intensity of his playing.

Rogg, who was born in Geneva in 1936, was a professor of organ at the Geneva Conservatory from 1960 to 2002. In the 1960s and '70s he traveled the world, giving countless recitals and masterclasses. He has an extensive repertoire, ranging from Bach and Buxtehude to Hindemith and Ligeti. He is also well known for his virtuoso technique and mastery of improvisation.

As a composer, Lionel Rogg began in the 1950s writing in the serial style popular at the time. As his concert schedule picked up in the 1960s and '70s, he composed very little until 1983, when he

began devoting himself to composition. Abandoning serialism in these later works, Rogg's music includes a broad number of stylistic elements, which makes his sound unique. He makes free use of poly-rhythms, precise interpretative notations, and flowing contrapuntal lines.

The four-note theme of Bach's name would seem perfectly suited to Rogg's personal style—enough harmonic ambiguity to let the composer go wherever he wants. The *Méditation sur B.A.C.H.* begins softly, the inverted form of the theme coming in on a different manual even before the B.A.C.H. theme has gotten beyond the first note. Then, Rogg begins to layer the two forms, often in different rhythmic configurations, differing pitches, layer upon layer, building, increasing, swelling and diminishing, splashing like waves on an incoming tide, and relentlessly surging over six pages until a large wave of sound and chords washes over the listener.

The wave of sound recedes and a two-part imitative section marked "Vivace" gives us a moment to breathe before a toccata marked "Presto" continues the onslaught. The B.A.C.H. theme is broken apart and flung from one end of the pedalboard to the other. With slight reprieves, the music builds until, suddenly, the droplets of sound that have splashed around the pedalboard are imitated in the right hand, with the Trumpets, Cornet, and Cymbals added. The tide reaches its apex with crashing chromatic chords, outlining the B.A.C.H. motive, and marking the climax of the piece.

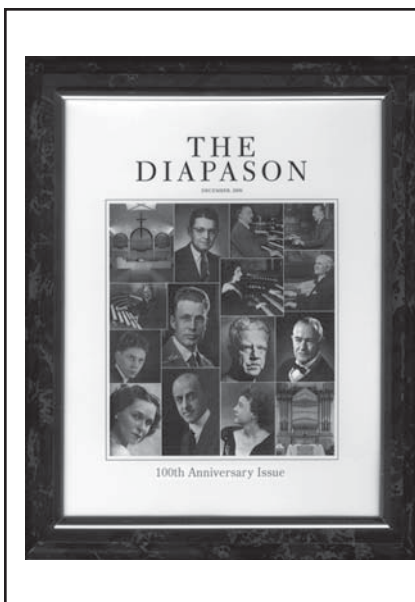
The music gradually recedes over the next page until, on the final two pages, the calm of the beginning returns. Finally, a high G-sharp is held by a weight or an assistant over the addition of a 32' far below, while the theme is recapitulated on the Voix Céleste and 4' flute. The sea is calm again. The *Méditation sur B.A.C.H.* is an important addition to the organ literature and it makes me want to acquaint myself with much more of Rogg's large output.

—Jay Zoller
Newcastle, Maine

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Two organs by Bossi Vegezzi in Altamura (Bari), Italy

Bill Halsey



Altamura Cathedral organ from loft

After we had spent the winter in Le Marche, visiting organs by the Venetian Callido and other builders, my wife and I went south to Puglia, living in a farmhouse 20 kilometers down the coast from Bari, burning piles of cut-up brush and tree wood to keep warm, and watching the wildflowers and the fruit trees in our orchard mark the passing time. The Murge is a limestone plateau that makes up much of the interior of Puglia. Altamura is in the High Murge, about 50 km due south of Bari, rising up unexpectedly out of the scrubby olive groves and odd unexplained declivities marked by free stone fences that the rattle-trap graffiti-clad diesel trains of FAL rumble through on their way to Basilicata from Bari.

I had originally wanted to visit Altamura because it is the birthplace of Savério Mercadante, who grew up playing the flute for change on the steps of the

cathedral, lied his way into the Naples Conservatory, and went on to become an important opera composer of the period after Rossini, and a major influence on Verdi. I had also found out that the cathedral had an important historic organ from 1880, built by Turin organbuilder Giacomo Bossi Vegezzi.

If you follow the Corso Federico II di Svevia through the whole old town you pass Mercadante's childhood home, a four-story building with a dilapidated Spanish air and wrought iron balustrades, and then the cathedral, built out of native white limestone, with some amazing limestone carvings on the front door that depict the life of Christ from a Marian perspective, until finally coming out onto a cedar-shaded piazza overlooking the road to Matera. There is really no Mercadante site or museum in the city; his birth home has a plaque on the side, but people live there and



Altamura Cathedral organ keydesk

Organ, Cattedrale d'Altamura
Giacomo Bossi Vegezzi di Bergamo
Fabbricante di Organi in Torino
Provveditore della casa di SMA Re d'Italia 1880

Left (Lower manual, second organ)

Principale in 8 Bassi
 Principale in 8 Sop
 Ottava Bassi
 Ottava Sop
 Decima Quint
 Decima Nona
 Vegesima Seconda
 Due di Ripieno
 Voce Umana
 Ottavino Sop

Right (Upper manual, first organ)

Campanelli
 Terza Mano
 Cornetto a 3 canne
 Fagotto Reale Bassi
 Trombe in 8 Soprani
 Clarone Bassi [4']
 Corno Inglese [16']
 Clarinetto Bassi
 Trombe in 16 Sop
 Violoncello Bassi
 Oboe in 8 Sop
 Clarino Bassi
 Clarinetto Sop
 Duodecima
 Viola Bassi
 Flauto Traversiere
 Ottavino Sop [] sio
 Flauto in Quinta
 [] Kan Soprani [?]
 [P] Bombarde in 16 Piedi
 [P] Trombone in 8 Piedi

Arpone in 8 Piedi

Timpani in tutti Toni
 Voce Umana

Principale Da 16 bassi
 Princ 16 Sop
 Princ 8 Bassi
 Princ 8 Soprani
 Princ 8 Bassi
 Princ 8 Soprani
 Ottava Bassi
 Ottava Soprani
 Dulciana Bassi
 Duodecima Bassi
 Duodecima Soprani
 Decima Quinta
 Decima Nona
 Vigesima Seconda
 Due di Ripieno
 Due di Ripieno
 Due di Ripieno
 Sei di rip (Ped)
 [P] ContraBassi in 12 Piedi
 [P] Contrabassi in 16 Piedi
 Bassi di Armonia
 Unione Tasto-Ped

Manuals: 5 octaves, C1 to C6, soprani begin at C3
 Pedals: C1 to E 2, with other keys for F2-B2 that don't seem to play
 Tremolo knob

Pedaletti Second Organ

1. Tirattutti Ripieno
2. Tirattutti Registrati Preparati
7. Espressione
10. Tam-Tam

Pedaletti Primo Organo

3. Unione 2 organi
4. Fagotto Bassi
5. Trombe in 8 Sop
6. Corno Inglese
8. Ottavino Soprani
9. Tirattutti Strumenti
11. Gran Cassa
12. Tirattutti Registrati Preparati
13. Tirattutti Ripieno
14. Triangula
15. Terza Mano
16. Tirattutti Organo Completo
17. Timpanone

it's not possible to visit. The cathedral organ soon became the focus of my frequent visits to Altamura.

The Altamura Cathedral organ

The nameplate on the console indicates that it was built in 1880 by the Turin firm of Giacomo Bossi Vegezzi, organbuilders to the King of Italy. While my wife copied down the stoplist, I squeezed into the narrow space between the bench and the console and began to play, barely able to take in, let alone use, the immense selection of reed, flute, principal, and ripieno stops arrayed in four columns before me.

Most of the other historic organs in Puglia are small 18th-century instruments, much smaller than Callido organs, and somehow much less modern—usually just principals, ripieno, and vox humana. The organ in Altamura Cathedral, however, seems gigantic, the big-

gest two-manual organ I have ever seen. It is a true symphonic organ, because it has timbres that imitate the sounds of an orchestra, and was perhaps designed to play operatic music as it was adapted to the needs of the liturgy—something that might seem strange until you think that the modern Catholic Church has adopted both Latino music and rock music to its new liturgy.

But it is more than just a symphonic instrument, because the quality of the reeds and flutes is strong enough to play organ literature, and among the huge variety of stops each has a clear personality and function that is not duplicated by any other stop. With an organ that big, it takes time to appreciate all it can do. The Italians call two-manual instruments double organs, because they think of them as two organs played by one organist from two keyboards. Even though one organ is usually smaller than the other,



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St. Dominic's Church



St. Dominic's organ

they don't think of one as subservient to the other, like the Choir to the Great, or the Rückpositiv to the Hauptwerk. It is tempting but mistaken to treat one manual as the accompaniment to the other; one must learn to use each manual as a full organ.

The natural literature for this organ, aside from orchestral accompaniment, would be the Italian Romantics, Padre Davide da Bergamo foremost among them. Padre Davide, one of a group of Bergamo composers that included Gaetano Donizetti, seven years his junior, wrote a large variety of organ music, such as flamboyant symphonies that can seem tastelessly theatrical, more somber and restrained offertories, and imitations of bagpipes and other character pieces. His music works very well for the most part on the Altamura Cathedral organ, although his pieces call for things, in terms of both stops and range (low range in the pedals, for instance), that I have never seen anywhere, even on the Serrassi organ he used in Piacenza. It seems likely to me that he supplemented the organ as needed with actual woodwinds and brass, and that his organ scores were outlines that would be changed according to the different circumstances and personnel of the concerts.

But it would be a mistake to think that the Altamura Cathedral organ is only good for Italian Romantic music. The solidity of the principals (two sets of 8' principals and one of 16' on the big organ) and abrasiveness of the reed stops make this organ suitable for a wide variety of French music and early Italian moderns like Galiera, who wrote fugues influenced by Bach as seen through an early-twentieth-century prism.

Playing most organ music on Italian organs, even Italian music, calls for a continual process of adjustment. Although there are only two manuals on the cathedral organ, each one is divided at middle C, which allows for some independence, but not as much as if there were four manuals, or even three. The problem with the divided keyboard is that melodies often cross middle C. Even Italian music isn't written to avoid this problem, partly because different organs break at different points, but the fact that solo reed stops in the treble often play at 16' and in the bass at 4' means there is a negotiable zone around middle C—for instance, by playing a bass melody an octave lower or a treble melody an octave higher than written.

Perhaps the challenges of writing music specifically for this organ inspired me to take some music, played by a wonderful brass band in the famous Good Friday procession of Noicattero, a Pugliese village walking distance from our farmhouse, and arrange it specifically for the Altamura Cathedral organ. The procession depicts Mary's search for her son, and features local women wearing veils who assume the persona of Mary; this is depicted in the third of three "Somber Pieces" arranged from this music (p. 22).

Altamura has a different culture from some other Pugliese cities, where, when you come to visit the organ, people in the

church sometimes look askance, as if you were crazy. Here, my wife, who would go downstairs to work the recording equipment, was often met by people telling her where there were other interesting and even better organs.

After our first visit to the cathedral, we went looking for a place to eat, and were directed to the Federico II di Svevia, a *trattoria* with a *menu tipico* and a back room where we struck up a conversation with a group of men, from middle age to elderly, who adopted us as members of the pack and with whom we came to lunch regularly when we were in Altamura.

The organ in the Church of St. Dominic

After lunch on our first visit we looked for Mercadante scores in the municipal library, housed along with a secondary school in a former Dominican monastery on one side of the cedar-shaded piazza overlooking the Matera road. I noticed the Church of St. Dominic next to the library. We learned that St. Dominic's also had a Bossi Vegezzi organ, smaller but in better condition than the one in the cathedral.

The St. Dominic instrument, made in 1882, was restored in 2005 by the firm of Fabbrica Organi Continiello Vincenzo. It struck me at first how different its tone is from the cathedral instrument. Even though the stoplist is similar, the St. Dominic organ sounds much more classic, less symphonic and romantic, and I immediately thought it would work well for the big preludes and fugues of J. S. Bach. The differ-



Candle holder folded



Candle holder unfolded

whose only architectural extravagance is a Byzantine dome. This is the classical rectangle of great concert halls, where the sound is hardened and focused by the shape of the space.

The organ at the cathedral, perhaps because it has never been restored, gives more of a sense of place. Squeezing into the bench crammed tight against the console, seeing the blue and red draw knobs, the "pedaletti" that were their version of combination stops, gives a real sense of being an organist in 1880. I even finally figured out what the two metal contraptions on either side of the keyboards were. The one on the right had been broken off, but the one on the left was clearly a candle holder, folding out in three sections like a slide rule, with a little cup with a point in the middle for the candle and underneath a larger metal plate to catch the drips!

The firm of Bossi Vegezzi still exists (as Brondino Vegezzi-Bossi) and has



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Three Somber Pieces, III
Le Vele delle Marie

W.D. Halsey,
arranged for Altamura
Cathedral organ after the
Noicattaro Good Friday
Procession

Adagietto
Left organ, fagotto reale, trombe, principali

Right organ, campanelli + Corno inglese

Left organ continues

Right organ, clarone bassi

made some information about its history, in particular about Giacomo Bossi Vegezzi, available on the web (www.vegezzi-bossi.com). As is usual with organbuilding firms, he was one of a long family tree of organbuilders. Giacomo died in 1883, not long after these organs were built. The interesting part of the story is that at the time of their building, after being a widower, he had taken a second wife, Annetta Vittino, herself the daughter of an organbuilder. She was not only responsible for much of the large-scale operation of the firm while he did the voicing and detail work, but also bore him a son when she was fifty-four. She died in 1886, and her son went on to start his own organbuilding firm, while Giacomo's son from his first marriage (Carlo Vegezzi-Bossi) continued the Vegezzi-Bossi firm.

St. Dominic's is run by a lay confraternity, the Confraternity of the Most Holy Rosary. The president of the confraternity invited me to give a concert on September 5 as part of Altamura's White Night, when the whole city stays up with various concerts and events until dawn. I had spent August in Sicily, because the farmhouse had already been booked for August, and didn't really have enough time to prepare, but I put together a program that I felt would be feasible. I also found the organ seemed in less good shape than when I first saw it, with some really annoying ciphers in the bass of the principals, both 16' and 8'.

But all in all, the concert was a good experience. There were people from the church there, and also a group came

from the class my wife and I had been taking in *pizzica*, a form of Barese dancing related to the Sicilian tarantella. I started with Bach's *Prelude and Fugue in E minor*, played some arrangements of Cuban music I had made in New York, continued with a Bellini organ sonata and the Largo from Mercadante's flute concerto in E major, then finished with the *Boléro de concert* and *Elevation* by Lefébure-Wély, and Gigout's *Toccata*, which in fact is a traditional pizzica melody.

When the concert had finished, after 9 pm, the last train had left, but there was an early morning bus at 4:30 back to Bari, and so we walked around, listening to various rock concerts, watching some groups doing Murgian folk dancing as well as line dancing that could have come from an American International horror movie, and preteens doing dirty dancing that would have put Abigail Breslin in *Little Miss Sunshine* to shame.

Our regular trattoria was closed for vacation, so we had a nice dinner of typical Murgian antipasti and primi at a pizzeria-restaurant called Don Saverio, on the Piazza Mercadante, before we collapsed on a bench by the cedar-shaded piazza with its Victorian painted glass carousel and the baroque fountain with dolphins and lions, waiting for the bus to arrive. ■

Bill Halsey was born in Seattle, where he studied piano and composition from an early age, and began organ lessons in his teens. While a student at the Sorbonne, he had access to the two-manual unmodified tracker-action Cavaillé-Coll organ at

Off campanelli
Right organ, Full ripieno

Left organ, ripieno

All right organ
+trombone

All Left organ

Saint Bernard de la Chapelle, in a northern arrondissement of Paris. This fueled his interest in historic organs, and after spending fifteen years serving in organist positions at St. John Cantius, St. Peter Claver, Church of the Assumption, and the Basilica of Our Lady of Perpetual Help, all in Brooklyn, New York, he took a permanent leave of absence to explore historic organs, first in France, and later in Italy.

For audio and video files of the organs discussed in this article, visit the author's website: <www.williamdawsonhalsey.com/altamura.html>.

San Domenico
Giacomo Bossi Vegezzi di Bergamo
Fabbricante di Organi in Torino
Provveditore della casa di SMA Re d'Italia 1882
Restored by Vincenzo Continiello e Figli 2005

Campanelli Sopr
Gioco di 3' mano ne' Sopr
Cornetto a tre canne
Fagotto ne' Bassi
Tromba ne' Sopr
Clarone ne' Bassi
Corno Inglese ne' Sopr
Violoncello Bassi

Flauto Trav. ne' Sopr
Viola bassi
Ottavino ne' Sopr
Flauto in Eco ne' Sopr
Timp. in tutti ai Pedali
Voce Humana ne' Sopr
Trombone ai Pedali

Principale Di 16 bassi
Princ 16 Sop
Princ 1o Bassi
Princ 1o Soprani
Ottava ne' Bassi
Ottava ne' Soprani
Ottava 2o Dolce Bassi
Duodecima Bassi
Duodecima Soprani
Quinta decima
Decimanona
Vigesimaseconda
Due di Ripieno
Due di Ripieno
ContraBassi Ottava ai pedali
Distacco dal Ped. Alla Tastiera

Manuals: 4+ octaves, C1 to A5, soprani begin at middle C
Pedals: C1 to D#2, three extra pedals; C sounds the Grossa Cassa
Tremolo on left
Pedaletti: Campanelli, Corno Inglese, Fagotto Bassi, Trombone Soprani, Grossa Cassa, Ripieno

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University of Michigan 49th Conference on Organ Music October 4–7, 2009

Marijim Thoene and Lisa Byers

The University of Michigan 49th Conference on Organ Music was dedicated to the memory of Robert Glasgow, brilliant organist and much loved professor of organ at the University of Michigan. The conference was truly a celebration of his life as a scholar, performer, and teacher. His *raison d'être* was music—organ music of soaring melodies and transcendent harmonies. He shared his passion with his students and has left a legacy that can be kept alive through generations of students who instill in their students his ideas.

During the conference, a wide variety of lectures were presented that reflected years of research, along with performances of four centuries of organ music. The conference was international in scope, with lecturers and performers from Germany, Italy, Hungary, Canada as well as the U.S. The themes of the conference focused on the influences of J. S. Bach and Mendelssohn's role in arousing public interest in Bach's music.

Sunday opening events

The initial event was an afternoon "Festival of Hymns" presented by the UM School of Music, Theatre, and Dance and the American Guild of Organists Ann Arbor chapter. Led by organist-director **Michael Burkhardt**, it featured the Eastern Michigan University Brass Ensemble, the Detroit Handbell Ensemble, and the Ann Arbor Area Chorus. Special care was taken to choose, coordinate, and connect music by Bach, Mendelssohn, and Charles Wesley. Many hymn verses and arrangement variations kept the presentation musically interesting and enjoyable. Dr. Burkhardt was masterful in his organ solos, accompaniments, improvisations, conducting, and composing. His leadership from the console was met with great enthusiasm from the appreciative, participating audience. (Review by Lisa Byers)

Sunday evening's organ recital program featured music of Spain and France performed by musicians from the University of Michigan's Historic Organ Tour 56 to Catalonia and France. **Janice Feher** opened with an excerpt from a Soler sonata. **Gale Kramer** performed the "Allegro Vivace" from Widor's *Symphony V*, followed by **Joanne V. Clark's** rendering of the "Adagio" from Widor's *Symphony VI*. **Mary Morse** sang the versets of a Dandrieu *Magnificat* for which **Christine Chun** performed the alternate versets. **Timothy Huth** played a section from Tournemire's *In Festo Pentecostes*, and **Paul Merritt** closed the program with the Dubois *Toccata*. The various composition styles, registrations, and favorable interpretations performed excellently and sensitively on the Hill Auditorium organ were well received and greatly acknowledged by the audience. (Review by Lisa Byers)

Monday, October 5

Jason Branham, a doctoral student of Marilyn Mason, set the stage for celebrating not only Mendelssohn's two hundredth birthday but also his profound influence in bringing the forgotten music of J. S. Bach to the attention of Berlin and consequently to Western society. Branham's program was a reprise of Mendelssohn's Bach recital presented at St. Thomas-Kirche in Leipzig in 1840, performed to raise money to erect a monument to Bach in Leipzig: *Fugue in E-flat*, BWV 552; *Schmücke dich, o liebe Seele*, BWV 654; *Prelude and Fugue in A Minor*, BWV 543; *Passacaglia and Fugue in C Minor*, BWV 582; *Pastoral in F Major*, BWV 590; and *Toccata and Fugue in D Minor*, BWV 565. Branham's performance was exciting and earned him thunderous applause.

Christoph Wolff, Professor of Musicology at Harvard, eminent Bach

scholar, and author of *Johann Sebastian Bach: The Learned Musician*, gave four illuminating lectures during the conference. In his first lecture, "J. S. Bach the Organist—Recent Research," he presented arguments supporting Bach's authorship of the D-minor Toccata and Fugue, BWV 565, dated 1703. Peter Williams, who questioned Bach's authorship in the 1980s, maintained that such a piece could not have been composed by Bach before 1730. Wolff presented convincing arguments based on an analysis of both the oldest manuscripts and the music itself. He also drew a connection to the discovery in 2008 of Bach's *Wo Gott der Herr nicht bei uns hält*, BWV 1128, in the library of Halle University. The work is a large free fantasia dated ca. 1705, with compositional features shared by the *Toccata and Fugue in D Minor*. Wolff maintained that Bach, whose organ technique was formidable at an early age, composed the D-minor Toccata and Fugue to dazzle his audience with improvisatory passages borrowed from pieces like Buxtehude's D-minor Toccata. Wolff concluded that this work was written as a showpiece for Bach himself and not intended to be circulated and copied by his pupils; hence only one copy exists, in the hand of Johannes Ringk, dated 1730.

Michael Barone's handout listing Mendelssohn recordings was a testimony to his impressive knowledge of recorded organ music. Of the many Mendelssohn pieces he played, the most compelling was a 1973 recording of Mendelssohn's *Piano Concerto No. 1 in G Minor*, op. 25, played by Robert B. Pitman, piano, and George Lamphere, organ, at the Methuen Music Hall (Pipedreams CD-1002; live performance). The playing was stunning in its youthful exuberance and virtuosity.

Professor Wolff showed images of historical organs and churches connected to Bach, many of which unfortunately no longer exist, in his lecture "Silbermann and Others—The World of Bach Organs." The most riveting information regarding performance practice of the organ in Bach cantatas came from a view of the original Mülhausen balcony. The balcony was large enough to accommodate strings, woodwinds, brass, and choir; kettle drums were fixed onto the railings overlooking the audience. The



Marilyn Mason and Christoph Wolff



Hymn festival with Michael Burkhardt

choir stood below the instruments. The large organ was used—not a little *Positiv*. A performance incorporating this practice is on John Eliot Gardner's recording, *Bach Cantata Pilgrimage*, using the Altenburg organ in Cantata 146.

James Kibbie, Professor of Organ at the University of Michigan, announced

that his recordings of the complete organ works of Bach, performed on historical instruments in Germany, can be found at the website <blockmrecords.org>. The project is supported by a gift from Dr. Barbara Sloat in honor of her late husband J. Barry Sloat. Additional details are available at <www.blockmrecords.org/bach>.

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Performers from the UM Historic Organ Tour 56 to Spain and France (l-r): Tim Huth, Mary Morse, Christine Chun, Janice Feher, Joanne Vollendorf Clark, Paul Merritt, and Gale Kramer

Istvan Ruppert is Dean and Professor of Organ in the Department of Music of the Szechenyi University in Gyor, Hungary, and is also an organ professor at the Ferenc Liszt Academy of Music. His program included music by Mendelssohn, Karg-Elert, Max Reger, Liszt, and three Hungarian composers. He has formidable technique and played with great energy and abandon. It was refreshing to hear intriguing and unknown compositions by Frigyes Hidas, Zsolt Gárdonyi, and Istvan Koloss. The humor in Gárdonyi's *Mozart Changes* was appreciated. Ruppert is a real enthusiast in sharing music by Hungarian composers by graciously offering to send scores to those who wished to have them.

October 6

Prof. Wolff pointed out in his lecture "Bach's Organ Music—From 1750 to Felix Mendelssohn Bartholdy" that Bach's *Clavier Übung III* offered a textbook of organ playing. Wolff lamented that Mendelssohn's inclusion of historical music by Bach, Handel, Mozart, and Haydn into the Gewandhaus concerts had unfortunate consequences in our concert programs today. While only five percent of his concerts were devoted to "historical composers," the remaining works were by contemporary composers, himself, Liszt, Schumann, and Schubert. Today our programs are mainly old music, with five percent devoted to new music.

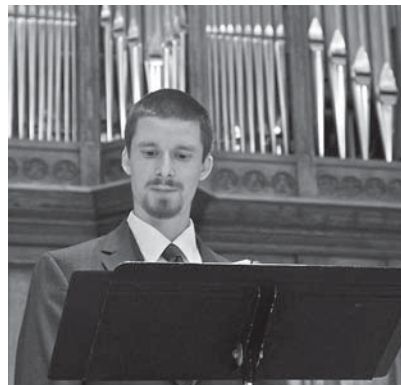
Susanne Diederich received a PhD from Tübingen University. Her dissertation, "Original instructions of registration for French organ music in the 17th and 18th centuries: Relations between

organ building and organ music during the time of Louis XIV," represents some of the ground-breaking research on French Classical organs; it was published by Bärenreiter in 1975. In her lecture, "The Classical French Organ, Its Music and the French Influence on Bach's Organ Composition," Diederich pointed out that the French Classical organ was complete by 1665, and Guillaume Nivers' *First Organ Book* of 1665 contained the first description of all the stops. Her handout was especially informative in showing how Bach's table of ornaments in his *Klavierbüchlein für Wilhelm Friedemann* reflected his assimilation of ornament tables by Raison, 1688, Boyvin, 1689, and Couperin, 1690. **Robert Luther**, organist emeritus of Zion Lutheran Church in Anoka, Minnesota, played movements from Guilain's *Second Suite*, and **Christopher Urbiel**, doctoral student of Marilyn Mason, played movements from de Grigny's *Veni Creator*, Marchand's *Livre d'orgue Book I*, and Bach's *Fantaisie*, BWV 542, to illustrate features Bach borrowed from the French Classical repertoire.

Seth Nelson received his DMA in organ performance from the University of Michigan in 2003; he is organist at the First Baptist Church in San Antonio, Texas, and accompanist for the San Antonio Choral Society and the Trinity University Choir. His lecture/recital, "Music of the Calvinist Reformation: Introducing John Calvin's Theology of Music," included an explanation of why Calvin did not approve of the use of the organ in services. The reasons were many: the Old Testament mentioned its use, thus



Marilyn Mason, James Hammann, and Istvan Ruppert after recital in Hill Auditorium



Seth Nelson presenting "Music of the Calvinist Reformation"

it is not appropriate to use an old instrument in the new age; it is wrong to imitate the Roman Church; it is an unnecessary aid; it is too distracting; it is against Paul's teaching, "Praise should be in all one tongue." The highlight of the program was hearing Seth Nelson's spirited playing of Paul Manz's introduction to Calvin's setting of Psalm 42 and Michael Burkhardt's introduction and interlude to Calvin's setting of Psalm 134.

The evening concert featured Mendelssohn's six organ sonatas played by **James Hammann**, chair of the music department of the University of New Orleans. It was a rare treat to hear these technically demanding pieces all played at one sitting. Dr. Hammann's years of investment in this music is apparent. His recording of Mendelssohn's organ works on the 1785 Stumm organ in St. Ulrich's Church in Neckargemünd is available on the Raven label.



Seth Nelson accompanying singing

October 7

Tuesday morning began with the annually anticipated narrated photographic summary of European organs presented by **Janice and Bela Feher**. This year featured the UM Historic Organ Tour 56 to Northern Spain and France. The PowerPoint presentation included at least 600 photographs of organs in 35 religious locations and the Grenzing organ factory in Barcelona. The organs dated from 1522 to 1890 and included builders Dom Bedos, François-Henry, Louis-Alexandre, Clicquot, Cavaillé family, Cavaillé-Coll, Mouchereau, and Scherrer. The photos showed views of cases, consoles, mechanical works, stained glass windows, altar pieces, sacred art, and other enhancements. The Fehers provided a written list with detailed information for each picture. Their first book, with Marilyn Mason, is available by mail order from <Blurb.com>. (Review by Lisa Byers)

Stephen Morris is a lecturer in music at Baylor University, Waco, Texas; organist-choirmaster and director of music ministries at the Episcopal Church of the Holy Spirit in Houston, Texas; and maintains a studio as a teacher of singing, largely concentrating on early adolescent female voices. His presentation, "Acclaim, Slander, and Renaissance: An Historical Perspective on Mendelssohn," incorporated visual images and music. Among the lesser-known facts is that Mendelssohn was admired and befriended by Queen Victoria and Prince Albert. They chose Mendelssohn's *March* from "A Midsummer Night's Dream" for their daughter's wedding. It became a favorite for productions of Shakespeare throughout Europe. However, due to anti-Semitism fueled by Richard Wagner, Mendelssohn's *March* was banned by Nazi Germany, and ten other composers were commissioned to replace it. Ironically, the Nazis preferred Bach above all composers, yet they never would have known about him without Mendelssohn. Morris noted that

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Aaron Tan and Marilyn Mason



Aaron Tan

there is a great wealth of information on Mendelssohn research at <www.themendelssohnproject.org>.

Professor Wolff concluded his Bach-Mendelssohn lectures with a fascinating presentation, "The Pre-History of Mendelssohn's Performances of the *St. Matthew Passion*." He described Sarah Itzig Levy, Mendelssohn's maternal great aunt and a famous harpsichordist, as the moving force who began the revival of J.S. Bach's music. She introduced family members and friends to many of Bach's works. She studied with W.F. Bach and commissioned C.P.E. Bach to write what turned out to be his last concerto: one for harpsichord, fortepiano, and orchestra. She regularly performed in weekly gatherings in her salon as soloist with an orchestra from 1774-1784. In 1823 Mendelssohn was given a copy of Bach's *St. Matthew Passion* by his grandmother, Bella Salomon, Sara Levy's sister. It took Mendelssohn five years to persuade his teacher, Carl Friedrich Zelter, to have the Singakademie of Berlin perform it. The 19-year-old Mendelssohn conducted Bach's *St. Matthew Passion* to a packed audience that included the Prussian king. This performance enthralled the audience and thus began J. S. Bach's reentry into the hearts of German people and to the world at large. Mendelssohn continued conducting performances of the *St. Matthew Passion* when he became director of the Gewandhaus in Leipzig in 1834, at the age of twenty-six. He reorchestrated it, shortened some pieces, omitted some arias, and introduced the practice of having the chorale *Wenn ich einmal soll scheiden* sung a cappella. That score and the performing parts are now in the Bodleian Library.

Eugenio Fagiani, resident organist at St. Michael the Archangel Catholic Church in Bergamo, played a recital at Hill Auditorium featuring Italian composers Filippo Capocci, Oreste Ravanello, Marco Enrico Bossi, and four of his own compositions. His playing was impeccable, and his compositions reflect the influence of one of his teachers, Naji Hakim, in style and use of exotic sounds and feisty, driving rhythms. His *Victimae Paschali Laudes*, op. 96, has a wide variety of striking timbres, ranging from a clarinet plus mutation stops to a big-band sound. His creativity as a composer was undeniable in his *Festive Prelude*, op. 99b, composed for this conference. Here the pedal occasionally sounded like

percussive drums. The work sizzled with energy and ended in a fiery toccata. Fagiani played "Joke," another of his compositions, as an encore. The audience enjoyed his quotations from J. S. Bach and John Lennon. More can be learned about this impressive composer/organist at his website:

<www.eugeniomariafagiani.com>.

Michele Johns, Adjunct Professor of Organ at the University of Michigan, presented an interesting lecture on the changes of taste reflected in hymnals from four denominations over the past forty years. She noted that the texts have become more gender inclusive, hymns in foreign languages are included ("What a Friend We Have in Jesus" appears in four languages in the Presbyterian Hymnal), and there is greater variety in styles from "panty hose music"—one size fits all—to Taizé folk melodies; she proved her point that in today's hymnals there is "Something Old, Something New."

One of the most exciting recitals of the conference was played by **Aaron Tan**, a student of Marilyn Mason and a graduate student in the School of Engineering at the University of Michigan, organist/choirmaster at the First Presbyterian Church in Ypsilanti, and director of the Ypsilanti Pipe Organ Festival. His memorized recital shimmered with grace and energy: *Alleluys* by Simon Preston; *Prelude and Fugue in G Minor*, op. 7, no. 3, by Marcel Dupré; *Sicilienne* from *Suite*, op. 5, by Maurice Duruflé; *Prelude and Fugue in A Minor*, BWV 543, by J. S. Bach; *Moto ostinato* from *Sunday Music* by Petr Eben; *Naiades* and *Final* from *Symphony No. 6* by Louis Vierne. The audience gave him a standing ovation.



Eugenio Fagiani

The concluding recital was played in Hill Auditorium in memory of Robert Glasgow by some of his former students. The program was a beautiful tribute to his life—a life devoted to the study, performance and teaching of organ music, especially the music of Franck, Mendelssohn, Vierne, Widor, Schumann, Liszt, and Brahms. The performers brought with them some of his spirit, some of his light, some of his joy in creating something that puts us in another dimension. His attention to the minutest detail of the score, his total commitment to breathing life into each phrase was mirrored in these performers:

Mark Toews, director of music, Lawrence Park Community Church, Toronto, past president, Royal Canadian College of Organists, *Variations de Concert*, op. 1 by Joseph Bonnet; **Ronald Krebs**, vice president, Reuter Organ Company, *O Welt, ich muss dich lassen*, op. 122, no. 11, *Fugue in A-flat Minor*, WoO8, by Johannes Brahms; **David Palmer**, Professor Emeritus, School of Music, University of Windsor, organist and choir director, All Saints' Church, Windsor, Ontario, *L'Apparition du Christ ressuscité à Marie-Madeleine* by Olivier Messiaen; **Joanne Vollendorf Clark**, Chair of the Music Department, Marygrove College, Detroit, minister of music, Hartford Memorial Baptist Church, Detroit, *Pastorale*, op. 26, by Alexandre Guilmant; **Charles Miller**, minister of music and organist, National City Christian Church, Washington, D.C., *Pièce héroïque* by César Franck; **Joseph Jackson**, organist, First Presbyterian Church, Royal Oak, Michigan, "Air with Variations" from *Suite for Organ* by Leo Sowerby; and **Jeremy David Tarrant**,

organist and choirmaster, the Cathedral Church of St. Paul, Detroit, *Andantino*, op. 51, no. 2, and *Carillon de Westminster*, op. 54, no. 6, by Louis Vierne.

Professor Marilyn Mason made the 49th Conference on Organ Music at the University of Michigan a reality. She invested countless hours of planning and organizing into making it happen, because she has an insatiable thirst for learning and thinks "we all need to learn." She has brought brilliant scholars and performers together for 49 years to teach and inspire us. The list includes such figures as Almut Rössler, Umberto Pineschi, Martin Haselböck, Todd Wilson, Janette Fishell, Madame Duruflé, Catherine Crozier, Guy Bovet, Peter Williams, Lady Susi Jeans, Wilma Jensen, Gordon Atkinson, and Marie-Claire Alain (to name only a few). We thank her for such priceless gifts. ■

Marijim Thoene received a D.M.A. in organ performance/church music from the University of Michigan in 1984. She is an active recitalist and director of music at St. John Lutheran Church in Dundee, Michigan. Her two CDs, Mystics and Spirits and Wind Song, are available from Raven Recordings. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.

Lisa Byers received master's degrees in music education and organ performance from the University of Michigan, and a J.D. from the University of Toledo, Ohio. She is retired from teaching music in the Jefferson Public Schools in Monroe, Michigan, as well as from her position as organist/choir director at St. Peter's Episcopal Church in Tecumseh, Michigan. She subs as organist in the Monroe area.

Photo credit: Bela Feher



PHOTO BY LEN LEVASSEUR; WIRSCHING (1904)

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Dear Diary 1954–1956

Charles Huddleston Heaton

Somehow during my grade school years, I got into the habit of writing in a diary each night, and have kept it up for over seventy years. Recently I was looking up a name in the 1954 book, the year I was released from the army and my wife (Jane) and I drove to New York so I could begin doctoral studies at the School of Sacred Music of the Union Theological Seminary.

Hundreds of people were at the school during those years; perhaps these items will recall pleasant days. The writing is presented as is, with no attempt to revise or change comments I perhaps would not agree with fifty-plus years later. To identify characters a bit: Dr. Porter was the director of the school, Searle Wright was director of the Chapel Music at Columbia University, Harold Friedell was organist-choirmaster of St. Bartholomew's Church, Virgil Fox was organist of the Riverside Church, Julius Herford taught musicology and baroque interpretation at UTS, Vernon deTar was organist-choirmaster at the Church of the Ascension.

The title of my dissertation was "The Disciples of Christ and Sacred Music."

Trips to Plainfield, New Jersey nearly always were to Crescent Avenue Presbyterian Church, where the legendary Charlotte Lockwood Garden played and directed (student of Clarence Dickinson, then of Louis Vierne). Choir and organ playing were superb. Mrs. Tangeman was Clementine Miller Tangeman, a member of the prominent Disciple family in Columbus, Indiana. Dr. Skinner of Second Presbyterian Church in St. Louis was W. Sherman Skinner. Dr. Thompson is Van Denman Thompson; both Morgan Simmons and I studied at DePauw with him—a magnificent teacher and performer.



Dr. Charles Huddleston Heaton, FAGO

1954

Sept. 14. Spent quite a little time going to New Brunswick and auditioning for the job of Chapel Organist for Rutgers University. They wouldn't say for sure, but I believe I got the job. Will play there Sunday at any rate.

Sept. 19. Played the service at Rutgers this morning, and got the job permanently!

Sept. 21. Finally got registered to the tune of \$390. Ouch. They charge by the point for us doctoral candidates.

Sept. 26. Did the Rutgers service today and it went quite smoothly. The organ has no general pistons, but can be well managed. [Rutgers Chapel had a lovely 3-manual E. M. Skinner organ with gorgeous sounds. I did not direct the choir.]

Oct. 3. We drove back and went to St. Bartholomew's Church for "Elijah."

Oct. 4. Had the Herford analysis class all afternoon and he piled work on. Ugh.

Oct. 7. This evening we went to a buffet supper for the Disciples' Club in Dr. and Mrs. Bates' apartment. Most pleasant.

Oct. 11. We went to the broadcast of the Bell Telephone Hour concert tonight with Robert Casadesus. Splendid.

Oct. 13. We went to the Amsterdam Concertgebouw orchestra at Carnegie tonight. Beautiful playing.

Oct. 17. Heard a recital by E. Power Biggs this evening.

Oct. 25. This evening I heard deTar do "The Creation" down at the Church of the Ascension. Not too good.

Oct. 30. This afternoon we went down to St. George's Church and I played the huge old Austin there. Had great fun. [Organist-choirmaster of this historic church was George W. Kemmer. His choir did elegant work.]

Nov. 8. Attended a longish and dullish lecture by Archibald Davison tonight.

Nov. 14. Went to Riverside this evening for Vaughan Williams' "Dona Nobis Pacem."

Nov. 17. Went to a recital by Jack Ossewaarde at St. Bart's which was quite fine on the modern stuff, but not too good on the Bach.

Nov. 20. This afternoon we heard a tenor recital by the great Roland Hayes. His voice isn't too fine any longer, but the magnificent spirit is there!

Nov. 29. The Seminary had a beautiful memorial service this afternoon for the great Henry Sloane Coffin, who died the other day. We heard Ernest White play a fine recital tonight.

Nov. 30. Morgan (Simmons) and I went to the Cathedral of St. John, and Alec Wyton played the big organ there quite a while.

Dec. 4. We heard a beautiful piano recital by Guiomar Novaes this afternoon. Really superb.

Dec. 13. Finally had the big carol service for the first time tonight. Everything went off quite well. I played the organ for most of it. We had a party here afterwards.

Dec. 14. Did the carol services twice more today, and got the thing concluded nicely. Kind of tiring.

1955

Jan. 5. Ben and Dan and I went down to the 8th Street Wanamaker store to see the old organ today. It is to be sold, etc. A great old monster—110 ranks. We couldn't play it, though, the thing was disconnected.

Jan. 9. Went to Riverside and heard Bach's "Magnificat."

Jan. 12. Talked with Dr. Porter and he said I could be chapel organist at Union the next summer.

Jan. 14. Friedell gave me four tickets to a Bach concert tonight honoring Albert Schweitzer's eightieth birthday.

Jan. 16. Went to St. Bart's this afternoon and heard the Evensong. Friedell asked me to play an organ recital there in July!

Jan. 17. I practiced nearly five hours today, for a change.

Jan. 26. Lots of music today—the complete dress rehearsal of Mozart's "Idomeneo" at Juilliard, and a Palestrina program by the Dessoff Choir. Very good.

Jan. 29. Today I registered for the second semester at Union. Tuition: \$360.00. Wow.

Feb. 5. Went over into Brooklyn and visited Dr. Dickinson in the hospital today.

Feb. 7. Good news: I passed the German reading exam. Bad news: Had to pay a \$5 fine on a parking ticket. Also heard a fair organ recital by Jeanne Demessieux, a French organist.

Feb. 12. We drove down to St. George's Church and picked up a set of flute pipes Mr. Kemmer gave to Ben Smith today. He is going to build an organ with our help! I also played a wedding at Riverside this afternoon. [Ben Smith is J. Benjamin Smith, later director of chapel music at Duke University.]

Feb. 18. Had an organ lesson today. Cost \$24 for the car, but they put in new plugs, points, etc., and the thing runs much better so far.

Feb. 21. Tonight I took a rehearsal of "Elijah" at Columbia for Searle Wright.

Feb. 28. Herford had a dullish class in Bach analysis today.

Mar. 5. Went on the Music School retreat to the Crescent Avenue Presbyterian Church at Plainfield today.

Mar. 10. Heard Corliss Arnold play a recital over at Columbia this noon. It was quite good.

Mar. 12. Dr. Volkel gave me his old copies of "The Diapason" for 1926 to 1930!! They are in splendid shape. [I later had all the years of "The Diapason" bound and ultimately donated to the library of DePauw University in Greencastle, Indiana, where I fervently hope they still reside!]

Mar. 14. The music school had a fine party tonight—Searle Wright played jazz until 12:30, to Jane's delight.

Mar. 19. Got the remaining "Diapasons" from 1930 to 1946 from Dr. Volkel today.

Mar. 20. Went to St. George's Church and heard Kemmer and his group do a splendid "St. Matthew Passion."

Mar. 24. I am going to play at Madison Avenue Presbyterian Church this summer.

Mar. 25. Tonight we heard Virgil Fox give the opening concert on the huge new Riverside Church organ. It was showy and flamboyant.

Mar. 26. Practiced at St. Paul's all morning. Then had a "Crucifixion" rehearsal in a little church I am playing it for. Jane had her first false labor pain last night!

Mar. 29. Played my recital over at Columbia this noon. It went off quite well, although I forgot and took a second ending in the Dupré, shortening the piece slightly!

Apr. 3. In the afternoon we went to St. Patrick's to see Courboin, but he wasn't playing. [Charles M. Courboin was the legendary organist of St. Patrick's Cathedral, and one of the very finest performers I ever heard by any standard.]

Apr. 6. Jane didn't feel very good this afternoon and labor pains got more and more frequent.

Apr. 7. Jane had a little girl this morning about 4:30. We named her Rebecca Lynn.

Apr. 11. (Much about Mother and Baby . . .) Tonight I took a rehearsal for Searle Wright again.

Apr. 23. Went to a superb concert of baroque music over at Juilliard. Harpsichord, portative organ and all.

Apr. 24. Jane went with me to Rutgers today, then we drove to Bound Brook, New Jersey and talked to some people about a possible job there.

Apr. 26. We heard an organ recital by Lady Susi Jeans tonight at the Cathedral.

May 1. The people from Bound Brook I saw last Sunday were at Rutgers to hear the service. Heard the annual service of Negro spirituals at St. George's Church this afternoon.

May 10. Took the third of my organ exams this afternoon. Judges were Searle Wright, Friedell, and Porter. I played the 6th trio sonata of Bach, the "Elegie" by Flor Peeters, and the 1st movement of Vierne's first symphony. Went off OK.

May 16. Went to Madison Avenue Presbyterian Church this afternoon and Mr. Lee showed me all around the facilities, as I am playing there this summer.

May 21. Spent the morning up at The Reformed Church in Bronxville practicing for tomorrow and the afternoon for a wedding over in James Chapel.

May 22. Raced to Bronxville after Rutgers and played the big choir service up there.

June 9. Did the first section of the written work for the AAGO exam this afternoon.

June 10. Completed the second section of the Guild exam all this afternoon. Think I did OK on it.

June 12. Got up quite early and went to Freehold, New Jersey, where I have the choir and organ for the next three Sundays. Quite a pleasant situation in the Methodist church there.

June 14. Have started reading in Disciple history for my dissertation.

June 22. I made a tentative outline of my dissertation today and Dr. Tangeman and I discussed it.

June 28. I worked quite a while over at Madison Avenue this afternoon.

June 30. Had a funeral at Madison Ave. this morning. Morgan Simmons is here now for summer school. [My col-



Union Seminary students in James Chapel in New York

league from both DePauw and Union, Morgan F. Simmons, was for some 28 years organist-choirmaster of the Fourth Presbyterian Church in Chicago. We remain great friends.]

July 5. Dick Peek is up for the summer. We had him over tonight. I played the first chapel service this morning. Also have a couple of organ students lined up.

July 6. My article on Alexander Campbell's hymnody came out in the June 29 issue of "The Christian-Evangelist."

July 7. The church at Bound Brook said I could have the job for next year if I wanted it.

July 9. Had two weddings this afternoon, so it was profitable. Morgan cooked a big dinner for six of us tonight. Was very good.

July 14. Went down to Bound Brook tonight and ended up by getting the job there. \$50 per week plus the fine apartment next door. So a move is in store. Will have four choirs and a fine organ.

July 20. We had a choral service in chapel this morning which I directed and all. Played a wedding this afternoon. The Tangemans asked us up tonight. Very pleasant visit.

July 21. Heard a typically bad organ recital by Claire Coci at Riverside tonight.

July 25. Worked on bibliography quite a bit today. Also attended a choir rehearsal tonight to watch Ifor Jones conduct.

July 26. Accompanied Doric Abriani on a voice exam this afternoon. Gave a couple of lessons.

July 28. Heard John Huston play a fine recital in Riverside tonight.

Aug. 9. Got the welcome news today that I passed the Associate exam in the Guild! Took it in June, and now the trip back wasn't wasted.

Aug. 11. Had our last bibliography class this afternoon and ended up with a B+ in the course. Morgan is leaving tomorrow and the school closes up for a month.



Dr. Hugh Porter, fall 1951



George Brandon, March 1955

Sept. 2. We got up, loaded the car up and raced to Bound Brook. Then I picked up a big truck and drove back to New York and Jim Francis and I hauled all our furniture out here. A real job!

Sept. 4. Had to get up early and commute into New York for a change—the last day at Madison Avenue.

Sept. 7. Worked on the choir rehearsal deals today a lot. Had our first rehearsal tonight and it was pretty successful.

Sept. 11. First Sunday in Bound Brook was quite a success, musically speaking. I went to Westminster fellowship tonight trying to recruit members for the youth choir.

Sept. 17. Had my two little choirs this morning—about forty kids altogether.

Sept. 20. Sent out the first hundred questionnaires pertaining to my dissertation today.

Sept. 27. Went in to Union and registered today—\$150 tuition. Am taking private theory lessons with Mr. Friedell now.

Sept. 29. In to Union and had a pre-

liminary lesson with Friedell today. Am taking theory and all preparatory to taking the F.A.G.O. exam next year.

Oct. 12. Had the two choirs tonight and worked quite a little on modulating and all today.

Oct. 18. Worked on theory and did the initial bit of actual writing on my thesis today.

Oct. 23. Was too sleepy during the services today! Went to Plainfield and heard an organ recital by Dr. Michael Schneider, a German organist. Was very fine.

Nov. 3. Had a long trip into NYC today. Started giving a girl organ lessons at Union. Practiced at St. Bartholomew's Church, too.

Nov. 7. Worked on early hymnals a lot today, trying to get stuff down on paper! Worked on theory a bit—reading alto clef and transposing.

Nov. 20. Went to Westfield and heard Dr. Volkel play a good organ recital this afternoon.

Union Theological Seminary

Charles Huddleston Heaton

Organ Recital

Organ Estampie	Anonymous, circa 1325
Forlane	Jaques Aubert
Chorale Preludes	Johann Sebastian Bach
O Lamb of God, Unspotted	
Lord Jesus Christ, Turn Thou to Us	
Allegro (from Second Symphony)	Louis Vierne
Canon in B Minor	Robert Schumann
Introduction, Passacaglia & Fugue	Healey Willan
Fantasy for Flute Stops	Leo Sowerby
Prelude & Fugue in B Major	Marcel Dupre
School of Sacred Music	James Chapel
February 7, 1955	7:15 P.M.

Recital program, Union Theological Seminary, February 7, 1955

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Frederick Hohman

Charles Callahan

PAST JUDGES:
Colin Andrews, Diane Meredith Belcher, Benjamin Dobey, Paul Fejko, Janette Fishell, Gerre Hancock, Fredrick Hohman, Paul Jacobs, Wilma Jensen, Marilyn Mason, Katharine Pardee, Cherry Rhodes, Catherine Rodland, John Rose, John Walker and John Weaver



Charles Huddleston Heaton at the console, Riverside Church, NYC, May 1951



Jane Heaton in Union quadrangle with baby Rebecca

Nov. 22. Went into NYC today and practiced, also heard a program of liturgical music at St. Mary the Virgin.

Dec. 5. Went in and practiced at St. Bartholomew's Church all afternoon, and the recital seems to be going well.

Dec. 7. Played the recital at St. Bart's tonight, and it went off quite well.

Dec. 11. Drove to Princeton this afternoon and heard a Christmas Vesper in their beautiful chapel. Carl Weinrich played and it was very fine.

Dec. 25. We had fine Christmas services at the church today, despite a few absent choir members on vacations. We had to take our tree out this evening, it was shedding so badly.

Dec. 26. Started preparing a bunch of historical organ recital programs that I have to do sooner or later.

Dec. 29. This evening Margie and Paul Koch came out to stay and eat with us.

1956

Jan. 5. Tried to find out if I will graduate this spring or not, but no success!

Jan. 13. Spent some time typing up my historical organ recitals in their final copy.

Jan. 15. Tonight we drove in and took the Boggesses with us to Carnegie to an

all-Wagner program the Tangemans got us tickets for.

Jan. 17. Went into Union today to play some baroque music for the committee, and learned of a couple more piddling things I have to do for this elusive degree.

Jan. 21. Completed the first draft of the "anti-organ" dispute for my dissertation.

Jan. 23. Fired off a couple of letters to Butler University at Indianapolis to see about the possibility of teaching there next year.

Jan. 26. Had a long talk with Dr. Tangeman today and it seems that Dr. Porter has nearly ruined my chances of getting the doctorate this year.

Jan. 30. Began the long job of calculating the results from the questionnaires on Christian Church music this afternoon.

Feb. 2. It is pretty final that Porter isn't going to put through my degree this year, although both Tangeman and Friedell were for it. He is griped off that I quit studying with him.

Feb. 14. Tonight was a fine Mozart program at the Crescent Ave. church which we attended. Was busy on my thesis and practicing.

Feb. 16. Had a pretty good day in New York. Stopped by and talked with Dr. Adams at Park Ave. Christian Church about Disciple music a while. [The Reverend Doctor Hampton Adams was one of the distinguished clergy in the Disciples of Christ denomination.]

Feb. 26. Beautiful day, so all the fair-weather Christians turned out for church this morning.

Feb. 27. This evening we heard the Philadelphia symphony and the Rutgers choir in a wonderful performance of Mahler's "Resurrection" Symphony. Certainly was a splendid job.

Mar. 1. Am going to NYC tomorrow instead of today, so I worked more on my dissertation and Friedell stuff. Also practiced.

Mar. 9. Today I finished copying out my six responses and sent them off to Canyon Press to see if they would publish them.

Mar. 11. Dan Byrens and Fred Stroop played a fine organ recital over in Plainfield this afternoon and they came for dinner afterwards.

Mar. 13. Made a New York trip to interview a man from Boston University about a job today, but I am sure they want an older person for the job.

Mar. 21. Completed the first draft of my dissertation today, hallelujah. There is a lot of checking and all that to do, but it is good to have it this far done.

Mar. 22. Tonight we went to Rutgers, heard the Boston Symphony. Got stuck in the ice and had to be pushed out.

Apr. 1. We sang our Cantata "The Green Blade Riseth" by Searle Wright at both services this morning, and it went very well.

Apr. 7. All manner of feverish activity today. It is Rebecca's first birthday, and George and Dona Lee were out to proof-read my dissertation.

Apr. 21. Page 100 completed on the final four copies of my dissertation!

Apr. 26. Went in to Union for all the day, and up to Bronxville tonight to rehearse for a choral program Sunday.

Apr. 29. Spent the afternoon to and from Bronxville, where I played the choir festival at The Reformed Church like I did last year.

May 4. Typed on the dissertation—now to page 170. Ought to be nearing the end before too long, I hope.

May 6. Dr. and Mrs. Tangeman came out for the service and had dinner with us. She took back some of my dissertation to read.

The Presbyterian Church

Bound Brook, New Jersey

October 9, 1955

A Recital by

CHARLES HUDDLESTON HEATON

Organist

Four O'Clock

CARLTON C. ALLEN
Pastor

RICHARD H. THOMAS
Ass't Pastor

PROGRAM

HENRY PURCELL

Trumpet Voluntary

JOSEPH HAYDN

The Musical Clocks

1. Minuet
2. March
3. Andantino
4. Minuet (Allegretto)
5. Minuet (Presto)
6. Vivace

JOHANN SEBASTIAN BACH

Prelude and Fugue in D Major

FRANCOIS COUPERIN

Sister Monica

WOLFGANG AMADEUS MOZART

Fantasy in F Minor

SETH BINGHAM

Prelude on "Bethany"

RICHARD PEEK

Fanfare

SIGFRID KARG-ELERT

The Mirrored Moon

JOHN BULL

Rondo

Moller Organ

All are invited to a reception for Mr. and Mrs. Charles H. Heaton in the Church Parlor immediately following the recital.

Recital program, First Presbyterian Church, Bound Brook, NJ, October 9, 1955



Richard Carlson, James Chapel, New York, fall 1951



Donald MacDonald, roommate at Union, 1950-51



Searle Wright and Richard Carlson, Greenwood, New Jersey, fall 1951

May 8. Finally finished typing the main text of my dissertation—200 pages. Now have all the odd stuff to get out like appendices and bibliography.

May 12. This afternoon I completed the typing of my dissertation!

May 17. Went to New York today and interviewed Dr. Heerens from the Southern Baptist Seminary with an idea to teach organ there.

May 27. The choir sang Noble's "Souls of the Righteous" today and ripped it off perfectly splendidly!

May 29. They wired from Louisville today and said it was decided not to change organists this year, but did I want it for 1957! Now the problem is "what to do."

June 4. Had to go to New York just to practice an hour on the Guild examining instrument. A wondrously out-of-tune organ.

June 7. Took half of the written work and the playing part of the FAGO exam today. The playing was beastly difficult, and really kept me sweating.

June 20. Morgan and Mary Simmons and their baby came out here to stay all night. He is getting this job for next year.

June 24. The convention of the American Guild of Organists begins tomorrow.

June 26. Lots of people at the convention. Dr. Thompson came out from DePauw.

July 2. Trip to Allentown Pa. today to conduct a rehearsal and look into a possible job. They have old facilities now, but the possibility of a new church, organ, etc.



Morgan Simmons at Bound Brook rehearsal; Mary Simmons at the piano

July 7. Yesterday I wrote a special delivery letter to the pastor of the Second Presbyterian Church in St. Louis about a job there. Tonight he called me and arranged an appointment with himself and the chairman of his music committee on Tuesday!

July 10. I went to Union to interview a Dr. Skinner and Mrs. Fischer of the Second Presbyterian Church in St. Louis. They have a complex combination job there which I think we landed! There is a TV telecast program once per week, as well as the church and a possible temple. [W. Sherman Skinner was a brilliant preacher. It was an honor (and my great good fortune) to work with him in St. Louis.]

July 13. Picked up my dissertation from Dr. Tangeman. Have to make corrections on the final copies—then it is finished!

July 15. They had a nice reception for us at the church today. Heard from St. Louis that we definitely are going there!

July 29. Rode to Princeton this afternoon and heard and watched Arthur Bigelow, the bell-master, play a carillon recital—quite exciting.

July 31. Went to Union today and took my dissertation. Learned that last week they were looking for a Minister of Music at the National City Christian Church!! Too late.

Aug. 5. Played the last service at Bound Brook today. The choirs and music committee gave us a purse of \$47.00!

Aug. 6. Went to NYC to take a last coaching lesson from Friedell on my organ exam Wednesday.

Aug. 8. Played a last exam today in New York, which officially concludes my doctoral work, as nearly as I can determine.

Thursday August 9, 1956. We loaded up and left Bound Brook.

Over the years, I have noticed that most people seem to feel that the time they spent at whatever college or university marked the zenith of excellence for that institution. Most of us who were privileged to attend the School of Sacred Music of Union Theological Seminary during the 1950s probably feel somewhat the same way. I hope these personal entries from my diaries will bring fond memories back for many, and indicate to younger readers what the church music scene was like then in New York City.

A native of Centralia, Illinois, Charles Huddleston Heaton was educated at DePauw University and Union Theological Seminary in New York City. Following service in the U.S. Army, he was organist/director of the Second Presbyterian Church and Temple Israel in St. Louis, and from 1972-1993 held a similar position at East Liberty Presbyterian Church in Pittsburgh. Following retirement he has been organist in residence at Trinity Cathedral and served as interim for a year each at Calvary Episcopal and Oakmont Presbyterian Churches.

Dr. Heaton is a Fellow of the AGO, has written two books and published several anthems, and was editor of the Hymnbook for Christian Worship. He is a staff reviewer of new recordings for THE DIAPASON magazine, and is listed in current editions of "Who's Who in America."

St. Bartholomew's Church

Park Avenue and 51st Street, New York City

REV. TERENCE J. FINLAY, Rector

Organ Recital

by

Charles Huddleston Heaton

Wednesday, December 7, 1955

8:15 P.M.

+

Toccata in G	Jan Pieterszoon Sweelinck
Chorale Preludes for the Christmas Season	
Gottes Sohn ist kommen	Johann Gottfried Walther
Vom Himmel hoch da komm' ich her	Johann Pachelbel
Vom Himmel kam der Engel Schaar	Johann Sebastian Bach
Toccata, Adagio and Fugue	Johann Sebastian Bach
The Mirrored Moon	Sigfrid Karg-Elert
Fantasy for Flute Stops	Leo Sowerby
Variations on "Orientis Partibus" (MS)	Alma Lisso Oncley
Elegie	Flor. Peeters
Fanfare (MS)	Richard Peek

Aeolian-Skinner Organ

+

On Wednesday Evening, December 14th,
Handel's MESSIAH will be given by
the full choir and soloists.
8:15 P.M.

Recital program, St. Bartholomew's, NYC, December 7, 1955

Scattered leaves ... from our Letter File

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Thomas Murray, Professor in the
Practice of Organ Performance
University Organist, Yale University

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Cover feature

A. E. Schlueter Pipe Organ Company, Lithonia, Georgia New York Avenue Presbyterian Church, Washington, D.C.

The rich history of the New York Avenue Presbyterian Church is intertwined with the history of the United States, as it has played an important role during many crucial junctures of our history. The church traces its heritage to Scottish artisans who worshiped on the grounds of the White House as it was being constructed in the 1790s. As a regular worshiper during the Civil War, President Abraham Lincoln rented his own pew. From the early twentieth century it became customary for presidents to attend services on Lincoln Day and sit in Lincoln's pew. Eighteen sitting presidents have worshipped at New York Avenue Presbyterian Church, and the cornerstone of the present church was set by President Truman.

Reverend Dr. Peter Marshall preached many famous sermons to a large national audience during World War II. During the annual Lincoln Day service in 1954, the Reverend George Docherty preached a sermon entitled "One Nation Under God," calling for the addition of the phrase "under God" to the Pledge of Allegiance to the flag. The congregation that day included President Eisenhower, who, with his friends in Congress were prompted to add the phrase to the Pledge of Allegiance. Dr. Martin Luther King preached from their pulpit during the 1960s civil rights struggle. This church has long had social justice and responsibility at its very core, which cannot be adequately summarized in just a few lines.

I want to thank the church leadership, musicians, and members of the organ committee for their unwavering support of the Schlueter firm and me. So often when I had an idea, or desired to consider a change, the response invariably was "You are the organbuilder—we trust you. Do what you think is right." Their measured dialogue, input, and trust were vital in the creation of this instrument and allowed our best work to flourish. I would also like to thank Texas organbuilder Mac Range, who served as a consulting resource between the church and organ company.

During my first visit with the church, I met with Pastor Roger Gench, director of music Dr. Stan Engebretson, and organ committee chairman Douglas Porter. I have to confess that at this meeting (being unfamiliar with the church and its instrument) my first inclination was to see if it would be possible to preserve the extant Skinner. However, after study of the organ, it became clear that the instrument was Aeolian-Skinner largely in name only, with the additional work of at least five other organbuilders. The church was considering the correct course in pursuing a new instrument.

The original organ built by John Brown in 1874 was rebuilt into a new instrument by the E. M. Skinner firm in the 1920s. Then in the 1950s the organ was enlarged and moved to the present church by Aeolian-Skinner. In the ensuing years there were various other additions to the organ and a replacement console. The organ chassis was a collection of E. M. Skinner, Aeolian-Skinner, and supply house actions—parts and pipes that were very much showing their age and were at the point of requiring rebuilding or replacement.

The placement of the former organ was in a rear gallery location. Often this location can be a benefit; however, in this church architecture it was a significant detriment. The organ was laid out with the Choir division in a pit below the rear choir gallery. The Swell division was stacked above the Choir division, with a Great division in front of this and a contemporary Positiv division flown over the Great chests and directly in front of the Swell chamber. The result was tone trap upon tone trap. The significant overhang of the balconies relative to the main



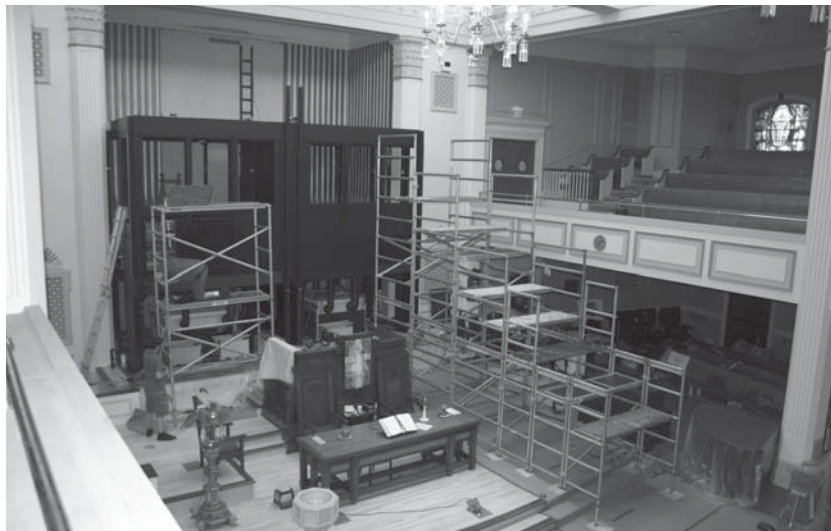
Schlueter organ, New York Avenue Presbyterian Church, Washington, D.C. (photo credit: Ruben Gama)



Console (photo credit: Dr. Stan Engebretson)



Wide balconies overhang the sanctuary on three sides (photo credit: Ruben Gama)



Scaffolding is erected for hoisting windchests and reservoirs to the Great and Pedal divisions on the upper level (photo credit: Jim Wilmer)

sanctuary floor created even more sound traps. Add to that pew cushions on the main floor and the gallery. The result was that the organ started out bottled-up and fighting to speak from its location, and the sound that did get out was eaten up in the room and did not provide adequate support for congregational accompaniment.

Prior to our involvement, the church sought out the opinions of a variety of organists. The venerable organist, composer, and former Washingtonian, Dr. Douglas Major, served as an adviser and consultant to the project. He recommended that the organ and choir should be relocated to the front of the church. This simple act of forthrightly suggesting an alternate location for the organ and choir cannot be understated. His vision and recommendation are to be applauded, and as a builder, I consider the placement suggestion the single most important contribution to the success of this instrument.

In designing a major new element for the church chancel, we committed to the careful inclusion of elements from the church architecture. It was especially important to balance the visual beauty of the organ case with the Celtic Cross, retaining it as the central visual element in the room. We paired brushed zinc façade pipes with Lyptus® wood for the organ case. The choice of this wood species was influenced by the history of the church and its continuing social consciousness, including responsibility to the environment. As a sustainable, plantation-grown lumber, Lyptus® provides a beautifully grained wood that finishes well and complements the older walnut that is in the church furnishings, without adding to the deforestation of a native species.

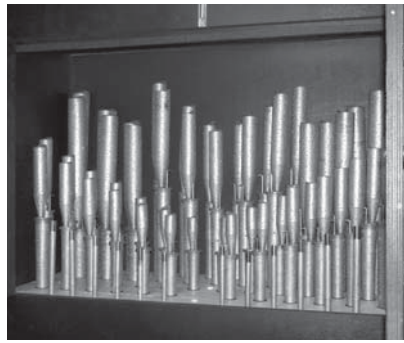
It was interesting to see the expression of many of the church members the first time they saw the organ case. Incorporated into the organ casement is Isaiah 6:3, "Holy Holy Holy Is The Lord of Hosts The Whole Earth Is Full of God's Glory," and 1 John 4:7, "Beloved Let Us Love One Another For Everyone Who Loves Is Born of God And Knows God." These scriptures, carved in mahogany panels that were gilded and polychromed, became visual reminders of our responsibilities in faith as organbuilders and servants of the church.

In designing a new specification that would incorporate some of the existing organ resources, a detailed study of the organ stops was conducted. It became evident that there had been a large degree of re-use and re-tasking of pipework during many different eras. There were opus numbers on pipework that were not attributable to either Skinner company or John Brown, but that did have marks from the E. M. and Aeolian-Skinner voicers and had been relabeled with inked opus numbers. Some of the pipework had been re-tasked multiple times. A good example was a 1 3/4' Tierce in the Swell that had been a Great 4' stop, prior to being a Swell 2' stop, before becoming a 1 1/2' Tierce. With rebuilding upon rebuilding, and stop reassignment and repitching, the organ had collected eight harmonic flutes of various pitches and significant scaling problems as they related to other organ stops. Scaling and voicing issues were scattered throughout the instrument among all stop families. Other peculiarities could be found in the Gemshorn, Erzähler, and Flauto Dolce. All of these stops, while differing in nomenclature, shared the exact same scaling, halving ratio, and mouth width. The Salicional and Voix Celeste in the Swell had been deslotted in a former life and various replacement pipes added to these ranks. The majority of reeds in the organ used French shallots, and these reeds provided a very brittle timbre in the church acoustic.

The organ did have many individual beautiful sounds, but they did not coalesce into a unified ensemble. Additional "diamonds in the rough" included the 8' Clarinet and the 8' Vox Humana, which dated from the John Brown or-



Voicing of 16' Lieblich pipes (photo credit: Dan Angerstein)



Restored John Brown 8' Vox Humana in box, which has been opened for the photo (photo credit: Patty Conley)

gan and had been originally retained by E. M. Skinner and later Aeolian-Skinner. There was clearly an aural reason these stops made the passage of over one hundred years and through the hands of several organ companies. When we studied the construction of these and other stops, and worked with voicing samples in the church, there was no question that these select stops had to be retained, albeit in different roles and/or registers.

Certainly it was clear that less could be more. The organ had grown to over 72 ranks over the years, attempting to overcome issues with the organ placement, room acoustic, and pipe scaling. During the organ removal, we discovered that the organ actually started to sound significantly better after over one-third of the resources had been removed, leaving fewer pipes and chests to occlude the pipe speech. We also moved pipe samples from the rear chamber location to the proposed chancel location. This proved invaluable as we considered the specification design, pipework scaling, and wind pressures.

During the church's study of our firm, there were several visits to the Schlueter organ (III/47) at First Presbyterian Church in Savannah, Georgia. This instrument, featured in the April 2006 issue of *THE DIAPASON*, was patterned loosely around the formative specification designs of early American Classicism. We allowed the English influence of American Classicism to flourish in this specification, with a nod toward the romanticism of early American twentieth-century tonal design. While not desiring a direct copy, there was an overall approach to specification and voicing style in the Savannah instrument that was the type of sound that embodied the core of what the church wanted for choral and congregational accompaniment.

The initial specification tendered had 58 ranks over three manual divisions and pedal. Later this grew to 62 ranks with donations made by the Schlueter family. We provided these additions outside of the contract budget because, as artisans, there were several stops that we personally wanted to include in this organ, including a second set of strings in the Swell division, the Great mutation stops, and other changes and stop substitutions.

Each division was designed around an independent 8' weighted principal chorus. The divisional choruses, while differing in color, are designed to compound one another as a unified whole. The enclosed divisions were designed to be foils to the Great division, to provide weightless accompaniment for choral work, support repertoire, or massed in support of Romantic or transcription repertoire. The strings, when taken as a whole compounded entity, allow the organ to feature a divided string organ division located between the Swell and Choir divisions to be accompanied by means of couplers. Considering the stop-list design and room acoustic, we chose to employ reeds with English shallots and voicing practices. Built with Willis tuba shallots, the 16'/8' Tromba on 16 inches of wind pressure serves as the solo reed. Being enclosed in the Choir expression box allows full dynamic control of this heroic reed.

The organ is built with a steel and wood structure encased by the organ façade and millwork. The lower level of the organ contains the Swell and Choir, while the Great and Pedal divisions of the organ are located in the upper level.

Our firm built electro-pneumatic slider chest actions of the Blackinton variety, with our electro-pneumatic primary design. This type of chest action has the ability to operate over a wide pressure range without repetition problems or pressure limitations. Electro-pneumatic unit chests were provided for all large bass pipes, offset chests, and reeds.

In addition to the frontal expression shades, we designed louvers for the sides of the organ case that open rearward into the corners of the balcony. This was to purposely focus some of the organ energy into the gallery. With the removal of the soft pew pads, this area is used to coalesce the organ sound and maintains the sonic energy in the upper portion of the room, giving an impression of a longer reverberation time than the room actually has. Additional enhancement to the room acoustic came from removal of carpet, which was replaced with natural cork.

The resources of the organ are controlled by a three-manual drawknob console. Built in the English style, the console sits on a rolling platform to allow mobility. The console exterior is built of Lyptus® with an interior of ebonized walnut and ebony. The console features modern conveniences for the performer, such as multiple memory levels, programmable crescendo and sforzando, transposer, MIDI, and the ability to record and play back performances.

With new pipework, existing pipework, and changes to room acoustics, it was decided early on that all of the pipework would be voiced at the church. New pipework was only prevoiced to allow full latitude with cut-ups and any required nicking. All of the samples were set in the chambers on their windchests. A portable voicing machine was installed to the side of the chancel and all of the pipes were voiced prior to their installation in the chambers for final voicing and tonal finishing. Voicing an organ in this manner is quite literally a process of months, involving the movement of thousands of pipes, but was the only way to achieve the results we wanted. An organ of this scale and scope, with this amount of raw voicing work to be done onsite, required a large team. This effort was accomplished by Daniel Angerstein, Peter Duys, Lee Hendricks, Gerald Schultz, and Bud Taylor. It becomes a rote line from the articles of our work, but again I want to single out Dan for his contributions. Over the weeks and months of tonal work, he faithfully led our team's tonal finishing efforts. He worked to patiently bring forth the voices as they had been planned and envisioned. Indeed, his fingerprints adjoin our own on this instrument.

The building and installation of a pipe organ is a monumental undertaking. The title "organbuilder" presumes long hours, travel, and the temporary suspension of personal lives. This year, in addition to rebuilding projects, A. E. Schlueter Pipe Organ Company built six new instruments. Our firm is so blessed to have the dedicated staff whom I proudly call my colleagues. I would particularly like to mention our management and road crew, including Arthur Schlueter Jr., Marc Conley, John Tanner, Shan Dalton, Marshall Foxworthy, Patrick Hodges, Jay Hodges, Wilson Luma, Rob Black, Pete Duys, and Bud Taylor for the untold hours of travel and work that they put into these projects. These are but part of the Schlueter Organ Company; a full roster of our staff and additional information on our firm and projects can be viewed at <www.pipe-organ.com> or by writing A. E. Schlueter, P.O. Box 838, Lithonia, GA 30058.

I have heard the collective work of organbuilders described as "stained glass for the ears." As I thought about this, I considered New York Avenue Presbyterian Church, which is known for its sacred and secular stained glass windows, chronicled in the book *Stories in Stained Glass* (1998, Foster, Boswell, Hunter). To paraphrase the foreword by George W. Bergquist: "Generations from now, when the stained glass windows will have acquired the patina of time, they will continue to demonstrate that visual beauty of their sort powerfully reinforcing preaching, testimony and prayer." How beauti-

fully phrased. It is our sincere wish that our work will be an aural complement to the visual one as our instrument acquires the "patina of time."

—Arthur E. Schlueter III
Artistic and Tonal Director
A. E. Schlueter Pipe Organ Company

3 manuals, 62 pipe ranks

GREAT

- 16' Violone (extension)
- 8' Principal
- 8' Violone
- 8' Gemshorn (CH)
- 8' Gemshorn Celeste (CH)
- 8' Bourdon
- 8' Harmonic Flute
- 4' Octave
- 4' Spire Flute
- 2 2/3' Twelfth
- 2' Super Octave
- 1 1/2' Seventeenth
- 1 1/2' Fourniture IV
- 3/4' Scharf III
- 8' Trumpet
- 8' Tromba Heroique (CH)
- Chimes (digital)
- Tremulant

SWELL

- 16' Lieblich Gedeckt (extension)
- 8' Principal
- 8' Rohr Flute
- 8' Viola
- 8' Viola Celeste
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Wald Flute
- 2 2/3' Nazard
- 2' Octavin
- 1 1/2' Tierce
- 2' Plein Jeu Mixture IV
- 16' Contra Oboe (extension)
- 8' Trumpet
- 8' Oboe
- 8' Vox Humana
- 4' Clarion
- Tremulant
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4

CHOIR

- 16' Gemshorn (extension)
- 8' Weit Principal
- 8' Holzgedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste
- 8' Flauto Dolce
- 8' Flauto Dolce Celeste
- 4' Principal
- 4' Koppelflote
- 2 2/3' Nasat
- 2' Schweigel
- 1 1/2' Terz
- 1 1/2' Quint
- 2' Choral Mixture III
- 8' Clarinet
- 16' Tromba Heroique (extension)
- 8' Tromba Heroique
- 4' Tromba Heroique (extension)
- Zimbelstern
- Harp (digital)
- Tremulant
- Choir to Choir 16
- Choir Unison Off
- Choir to Choir 4

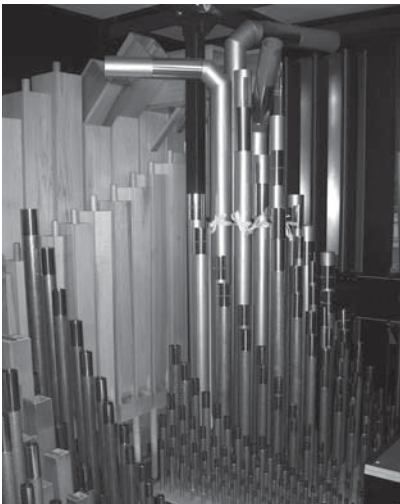
PEDAL

- 32' Violone (digital)
- 32' Bourdon (digital)
- 16' Principal
- 16' Violone (GT)
- 16' Gemshorn (CH)
- 16' Bourdon
- 16' Lieblich Gedeckt (SW)
- 10 2/3' Quint
- 8' Octave (extension)
- 8' Violone (GT)
- 8' Gemshorn (CH)
- 8' Bourdon (extension)
- 8' Gedeckt (SW)
- 4' Choral Bass
- 4' Cantus Flute (GT)
- 2 2/3' Mixture V
- 32' Contra Trombone (digital)
- 32' Harmonics (wired cornet series)
- 16' Trombone (CH)
- 16' Contra Trumpet (GT)
- 16' Contra Oboe (SW)
- 8' Tromba (CH)
- 8' Trumpet (GT)
- 4' Clarion (GT)
- 4' Cremona

Inter-manual couplers

- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Swell to Choir 16, 8, 4

Cover photo: Dr. Stan Engebretson



Mitered pipes in the Swell chamber (photo credit: Patty Conley)



Console (photo credit: Dr. Stan Engebretson)



New York Avenue Presbyterian Church viewed from the intersection of New York Avenue and H Street, about three blocks from the White House (photo credit: Ruben Gama)

New Organs



Wicks Organ Company, Highland, Illinois Bethel Lutheran Church, Rochester, Minnesota

On a pleasant evening in July 2007, five members of Bethel Lutheran Church climbed into a van for a trip to Highland, Illinois. It was the next step in a process that had been going on for years. We had a dream: ever since our new worship space was being designed, we dreamed of filling it with music. Now the Wicks Organ Company—currently building their 6400th organ—had a unique proposal for us. In 1964 Wicks had built their 4400th instrument for themselves, to showcase their work to prospective customers. They had built a climate-controlled room for it, and maintained and updated it ever since.

In Highland we met with representatives of Wicks who told us about their company and Opus 4400. We listened as Dale Mundahl, our principal organist, sat down at the console. We heard the beautiful tones and the awe-inspiring low notes that our temporary organ could not produce. We delighted in the variety of different tone colors available; quintessential pipe organ, sweet strings, melancholy flutes, vibrant reeds, stirring brass and majestic festival trumpets, even a set of chimes. It sounded fantastic and looked stunning.

So what was the unique opportunity? Well, this instrument had a list of pipes very similar to that of our hoped-for ideal, with all the features we had dreamed of—and this meticulously maintained and updated organ, with a replacement

value of \$1.2 million, was being offered to Bethel for less than half of that. In January 2008 the people of Bethel approved a proposal to purchase it.

Then came the day when our new instrument was delivered. Twenty-five members of Bethel joined the Wicks staff in unloading the two trucks. Three hours later our narthex and several other areas were covered with all the pieces that make up Opus 4400—what an interesting, informative, and enjoyable labor of love. Throughout the installation process we were impressed with the willingness of the Wicks personnel to include us and answer questions.

After a process of tonal finishing and final adjustments, the space above our choir has been filled with a magnificent instrument that will be a blessing to our worship for present and future generations of Bethel—well worth an extended road trip in a rented van.

—Gary G. Thorn

Minister of Music & Worship

GREAT (unenclosed)

16'	Quintaton	61 pipes
8'	Prinzpal	61 pipes
8'	Gedeckt	61 pipes
4'	Prestant	61 pipes
4'	Waldflöte	61 pipes
2'	Oktave	61 pipes
II	Tertian	122 pipes
III	Mixtur	183 pipes
8'	Trompette en Chamade	61 pipes
8'	Krummhorn	Pos
	Chimes	

SWELL (enclosed)

8'	Rohrflöte	61 pipes
8'	Salicional	61 pipes
8'	Voix Celeste TC	49 pipes
4'	Spitz Prinzpal	61 pipes
4'	Koppelflöte	61 pipes
2 2/3'	Nazard	61 pipes
2'	Hohlflöte	61 pipes
1'	Flautino	61 pipes
III	Scharff	183 pipes
16'	Posaune	12 pipes
16'	Bassoon	61 pipes
8'	Trumpet	61 pipes
8'	Oboe	digital
4'	Rohrschalmei	61 pipes
	Tremolo	

CHOIR (enclosed)

8'	Geigen Principal	61 pipes
8'	Gemshorn	61 pipes
8'	Erzähler	61 pipes
8'	Erzähler Celeste TC	49 pipes
8'	Viola	61 pipes
8'	Viola Celeste	61 pipes
4'	Gemshorn	12 pipes
2'	Harmonic Flute	61 pipes
II	Rauschpfeife	122 pipes
8'	Clarinet	61 pipes
4'	Hautbois	61 pipes
8'	Trompette en Chamade	Gt
	Tremolo	

POSITIV (unenclosed)

8'	Holzgedeckt	61 pipes
4'	Spillpfeife	61 pipes
2'	Flachflöte	61 pipes
1 1/2'	Quint	61 pipes
1'	Nachthorn	61 pipes
II	Sesquialtera	110 pipes
III	Klingende Cymbel	183 pipes
16'	Krummhorn	61 pipes
8'	Holzregal	61 pipes
	Cymbelstern	

PEDAL (unenclosed)

32'	Bordun	digital
32'	Violone	digital
16'	Kontra Bass	32 pipes
16'	Bordun	32 pipes
16'	Quintaton	Gt
8'	Prinzpalbass	32 pipes
8'	Gedeckt	32 pipes
8'	Gemshorn	Ch
4'	Choralbass	32 pipes
4'	Copula	12 pipes
2'	Oktavbass	12 pipes
III	Mixture	96 pipes
32'	Contra Bombarde	digital
32'	Sordun	32 pipes
16'	Bombarde	32 pipes
16'	Posaune	Sw
16'	Bassoon	Sw
8'	Trumpet	12 pipes
4'	Cromorne	Pos
8'	Trompette en Chamade	Gt
	Chimes	

65 stops, 59 ranks



Nichols & Simpson, Inc., Organ-builders, Little Rock, Arkansas West Side Presbyterian Church, Ridgewood, New Jersey

The journey towards a Nichols & Simpson pipe organ for West Side Presbyterian Church began in 1999, when a contract was signed for an instrument to replace the church's Austin organ, reusing many pipes from the existing instrument. On January 8, 2002, the church was totally destroyed by fire. In the ensuing months, friends and fans of West Side Presbyterian watched in amazement as this courageous and faith-filled congregation made the decision to rebuild. Nichols & Simpson, Inc. was chosen to build the pipe organ for the new worship space.

The West Side Presbyterian organ is unique in many ways. Its striking visual appearance was designed by the church's architect, Herbert S. Newman and Partners, PC, and the unusual cylindrical case pipes were constructed by A. R. Schopp's Sons, Inc. The case was designed by Frank Friemel and executed by QLF Custom Pipe Organ Components, LLC.

The chest actions are electric-slider with pneumatic-cylinder stop actions and electro-pneumatic/electro-mechanical actions for unit and duplexed stops. The swell boxes are two inches thick, with hollow shades featuring sound-trap joint construction. Shade movement is controlled by 12-stage pneumatic-cylinder whiffletree swell engines.

The moveable console is constructed of mahogany finished to match the interior of the church, and features an interior of burl eucalyptus, bone natural keys with rosewood sharp keys, rosewood expression and crescendo shoes, rosewood drawknobs with bone faces, rosewood thumb pistons with bone faces, and bone tilting tablets to operate the intermanual couplers. The organ utilizes a Peterson ICS 4000 control system and incorporates 256 levels of memory.

The instrument was dedicated on Sunday, October 9, 2007, during a recital by Dr. Catherine Rodland, daughter of Joanne Rodland, the church's director of music, and the late John Rodland.

—C. Joseph Nichols

Photo credit: David C. Scribner

Nichols & Simpson, Inc., West Side Presbyterian Church, Ridgewood, New Jersey 48 stops, 59 ranks

GREAT

16'	Double Geigen
8'	Principal
8'	Geigen (extension)
8'	Harmonic Flute (expressive)
8'	Bourdon (expressive)
8'	Gamba (expressive)
4'	Octave
4'	Nachthorn (expressive)
2 2/3'	Twelfth
2'	Fifteenth
1 1/2'	Seventeenth
IV-V	Fourniture
8'	Harmonic Trumpet (expressive)
8'	Cromorne (expressive, preparation)
4+8'	Clairon (expressive)
	Tremolo
8'	Tuba (expressive)
	Chimes

SWELL

16'	Bourdon
8'	Diapason
8'	Chimney Flute
8'	Salicional
8'	Voix Celeste
8'	Flauto Dolce
8'	Flute Celeste GG
4'	Principal
4'	Flute Octaviane
2 2/3'	Nasard
2'	Octavin
1 1/2'	Tierce
1 1/2'	Larigot
IV-V	Plein Jeu
16'	Double Trumpet
8'	Trompette
8'	Hautbois
8'	Vox Humana
4+8'	Clarion
	Tremolo
8'	Tuba (Great)

CHOIR

16'	Erzähler (extension, preparation)
8'	Geigen Diapason
8'	Bourdon
8'	Erzähler
8'	Erzähler Celeste GG
4'	Octave
4'	Koppelflöte
2'	Flautino
IV	Mixture
8'	English Horn
8'	Clarinet
	Tremolo
8'	Tuba (Great)
	Cymbelstern
16'	Trombone (Pedal)
8'	Tromba (Pedal)
4'	Tromba Clarion (Pedal)

ANTIPHONAL

8'	Principal (console preparation)
8'	Gedeckt (console preparation)
4'	Octave (console preparation)
8'	Trompette (console preparation)

ANTIPHONAL PEDAL

16'	Gedeckt (console preparation)
-----	-------------------------------

PEDAL

32'	Contra Bourdon (extension)
16'	Open Wood
16'	Subbass
16'	Double Geigen (Great)
16'	Bourdon (Swell)
16'	Erzähler (Choir)
8'	Gross Flute (extension Open Wood)
8'	Octave
8'	Geigen (Great)
8'	Gross Bourdon (extension Subbass)
8'	Bourdon (Swell)
8'	Erzähler (Choir)
4'	Choral Bass
4'	Gross Flute (extension Open Wood)
IV	Mixture (preparation)
32'	Ophicleide (extension)
16'	Trombone
16'	Double Trumpet (Swell)
8'	Trumpet
8'	Tuba (Great)
4'	Clarion (extension Trumpet 8')
	Chimes

Calendar

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

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

UNITED STATES East of the Mississippi

15 MAY
Christopher Jennings; St. James' Church, New York, NY 3 pm
Nigel Potts; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Jim Brinson & Mark King; Mercersburg Academy Chapel, Mercersburg, PA 7 pm
Monteverdi, *Vespers of 1610*; All Saints Episcopal, Fort Lauderdale, FL 8 pm
Kathrine Handford, masterclass; Zion Lutheran, Wausau, WI 10 am

16 MAY
David Chalmers; St. Michael's Church, Marblehead, MA 5 pm
Jessica French; Cathedral of the Incarnation, Garden City, NY 4 pm
Larry Long; Church of the Epiphany, New York, NY 4 pm
Dale Bonenberger; St. Mary the Virgin, New York, NY 4:40 pm, 5 pm Evensong
Stephen Buzard; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Richard Webb; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Singing Boys of Pennsylvania; Maple Lake Methodist, Moscow, PA 4 pm
Durufle, Requiem; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Cathedral Choral Society; Washington National Cathedral, Washington, DC 4 pm
Marcia Heirman; First United Methodist, Rocky Mount, NC 4 pm
Stephan Casurella; Christ Church Cathedral, Cincinnati, OH 5 pm
Douglas Cleveland; First Congregational, Traverse City, MI 4 pm
Jeremy David Tarrant; First Presbyterian, Sturgis, MI 4 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Paul Magyar, with Covenant Chancel Choir, hymn festival; Covenant Presbyterian, Nashville, TN 6 pm
Nathan Laube; St. Jerome Catholic Church, Oconomowoc, WI 2:30 pm
Dean Billmeyer; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
William Ferris Chorale; St. Thomas the Apostle Church, Chicago, IL 3 pm
Todd Gresick; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

17 MAY
Choral concert; Trinity Wall Street, New York, NY 7:30 pm
Yoon-Mi Lim, with the Calvary Choir; Calvary Episcopal, Clifton, OH 7 pm

18 MAY
Bryan Mock; Christ Church Cathedral, Cincinnati, OH 12:10 pm
Timothy Strand; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 MAY
Gail Archer; Central Synagogue, New York, NY 7:30 pm
Paul Skevington; St. Luke Catholic Church, McLean, VA 1 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm

21 MAY
Choir of Men & Boys of St. Paul's Parish, K Street; Episcopal Church of the Redeemer, Bethesda, MD 7:30 pm

22 MAY
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

23 MAY
Hector Olivera; First Parish Church, Dover, NH 6 pm

St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm
Daniel Brondel; St. Mary the Virgin, New York, NY 4:40 pm, 5 pm Evensong
Michael Shake; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gerre Hancock; St. David's Episcopal, Baltimore, MD 4 pm
Jeremy Filsell; Falls Church Presbyterian, Falls Church, VA 4 pm
Ellingboe, *Requiem*; Brevard-Davidson River Presbyterian, Brevard, NC 3:30 pm
Bach Society of Dayton, Ohio; Kettering Adventist Church, Kettering, OH 4 pm
Choral Evensong; Trinity Episcopal, Covington, KY 7 pm
Anaphantasia; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Voices of St. Chrysostom's; St. Chrysostom's, Chicago, IL 2:15 pm
Ars Musica Chicago; DePaul University Art Museum, Chicago, IL 7 pm
St. Charles Singers; Fourth Presbyterian, Chicago, IL 7:30 pm

24 MAY
Richard Pilliner; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 MAY
Frances Nobert; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 MAY
Gregory D'Agostino; Methuen Memorial Music Hall, Methuen, MA 8 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm
Sheri Masiakowski & Sr. Mary Jane Wagner; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

27 MAY
New York Choral Artists, with New York Philharmonic; Avery Fisher Hall, New York, NY 7:30 pm

28 MAY
New York Choral Artists, with New York Philharmonic; Avery Fisher Hall, New York, NY 8 pm
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

29 MAY
New York Choral Artists, with New York Philharmonic; Avery Fisher Hall, New York, NY 8 pm
Monteverdi, *1610 Vespers*, with period instruments; St. Luke in the Fields, New York, NY 8 pm

30 MAY
Christopher Creaghan; St. Mary the Virgin, New York, NY 4:40 pm, Evensong 6 pm
Daniel Beckwith; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
National Men's Chorus; St. Luke Catholic Church, McLean, VA 5 pm
David Lamb, hymn festival; First United Methodist, Columbus, IN 9 am
Mozart, *Little Credo Mass*; Cathedral of St. Paul, St. Paul, MN 10 am

2 JUNE
Brink Bush, with piano; Methuen Memorial Music Hall, Methuen, MA 8 pm
Kathrine Handford; Lawrence University Memorial Chapel, Appleton, WI 12:15 pm
J. Nixon McMillan; Sinsinawa Mound, Sinsinawa, WI 7 pm

3 JUNE
Kent Tritle, with New York Philharmonic; Avery Fisher Hall, New York, NY 7:30 pm

4 JUNE
Yuko Hayashi; Old West Church, Boston, MA 8 pm
Kent Tritle, with New York Philharmonic; Avery Fisher Hall, New York, NY 8 pm
Diane Meredith Belcher, complete organ works of Schumann; St. David's Church, Wayne, PA 7:30 pm
Ken Cowan; Emmanuel Church, Chestertown, MD 7:30 pm
Choral concert; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

5 JUNE
Kent Tritle, with New York Philharmonic; Avery Fisher Hall, New York, NY 8 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

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6 JUNE

Ken Cowan & Nathan Laube; Princeton University Chapel, Princeton, NJ 3 pm
Singing Boys of Pennsylvania; Hemlock Grove Methodist, Greentown, PA 3 pm
Timothy Harrell; Trinity Episcopal, Solebury, PA 4 pm
Paul Skevington; St. Luke Catholic Church, McLean, VA 4 pm

7 JUNE

Donald Sutherland; Church of the Covenant, Cleveland, OH 7:30 pm

9 JUNE

Jennifer Pascual; Methuen Memorial Music Hall, Methuen, MA 8 pm
Paul Weber; First United Methodist, Appleton, WI 12:15 pm
Ruth Tweeten; Sinsinawa Mound, Sinsinawa, WI 7 pm

10 JUNE

Jared Stellmacher; St. Joseph Catholic Church, Appleton, WI 12:15 pm

11 JUNE

Karen Beaumont; Fourth Presbyterian, Chicago, IL 12:10 pm

12 JUNE

+Gerre & Judith Hancock; Church of the Transfiguration, Orleans, MA 11:30 am
Seraphic Fire; All Saints Episcopal, Fort Lauderdale, FL 8 pm

13 JUNE

+Gerre & Judith Hancock; Church of the Transfiguration, Orleans, MA 10:15 am
+Thomas Murray; Church of the Transfiguration, Orleans, MA 3:30 pm
Bryan Anderson & Adam Pajan; First Church of Christ, Wethersfield, CT 7 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
David Jenkins; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

16 JUNE

Frank Zimpel, with trumpet; Methuen Memorial Music Hall, Methuen, MA 8 pm
John O'Brien, with instruments and dancer; Watson Hall, University of North Carolina School of the Arts, Winston-Salem, NC 7:30 pm
Donald Verkuilen; First English Lutheran, Appleton, WI 12:15 pm
Louise Temte; Sinsinawa Mound, Sinsinawa, WI 7 pm

17 JUNE

Joe Gascho, harpsichord, with Magnolia Baroque Festival Vocal Ensemble; Old Salem, Winston-Salem, NC 7:30 pm

18 JUNE

Harmonious Blacksmith; Gray Auditorium, Old Salem, Winston-Salem, NC 7:30 pm
Tedd Barr; Fourth Presbyterian, Chicago, IL 12:10 pm

20 JUNE

Thomas Mueller, works of Bach; First Congregational, Camden, ME 3 pm
Choral works of Johann Friedrich Peter; Calvary Moravian Church, Winston-Salem, NC 3 pm
Cherry Rhodes; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

22 JUNE

Thomas Heywood; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

23 JUNE

Robert MacDonald; Methuen Memorial Music Hall, Methuen, MA 8 pm
New York Choral Artists, with New York Philharmonic, Beethoven, *Missa Solemnis*; Avery Fisher Hall, New York, NY 7:30 pm
Thomas Murray; Harbison Chapel, Grove City College, Grove City, PA 7:30 pm
Mark Sikkila; Memorial Presbyterian, Appleton, WI 12:15 pm
Peter Szeibel; Sinsinawa Mound, Sinsinawa, WI 7 pm

24 JUNE

Carol Williams; Essex Community Church, Essex, NY 7:30 pm
New York Choral Artists, with New York Philharmonic, Beethoven, *Missa Solemnis*; Avery Fisher Hall, New York, NY 7:30 pm
Paul Jacobs; East Liberty Presbyterian, Pittsburgh, PA 8 pm
Sarah Kraaz; St. Paul Lutheran, Neenah, WI 12:15 pm

25 JUNE

New York Choral Artists, with New York Philharmonic, Beethoven, *Missa Solemnis*; Avery Fisher Hall, New York, NY 8 pm

John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

26 JUNE

New York Choral Artists, with New York Philharmonic, Beethoven, *Missa Solemnis*; Avery Fisher Hall, New York, NY 8 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

27 JUNE

Choral Evensong, Choir of St. John's Episcopal, Hagerstown, MD; Cathedral of St. John the Divine, New York, NY 4 pm
Cathedral Choral Society, sing along of Orff, *Carmina Burana*; Washington National Cathedral, Washington, DC 5:30 pm
R. David Huggins; First English Evangelical Lutheran, Baltimore, MD 2 pm
Ralph Tilden; Boone United Methodist, Boone, NC 4 pm

28 JUNE

Brenda Portman; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 JUNE

Felix Hell; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

30 JUNE

Janet Hunt, with flute; Methuen Memorial Music Hall, Methuen, MA 8 pm
Melissa Moll; First English Lutheran, Appleton, WI 12:15 pm
Sister Mary Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

UNITED STATES West of the Mississippi

15 MAY

John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm
Choral Evensong; St. Paul's Episcopal, Burlingame, CA 5 pm

16 MAY

Charles Forsberg, with brass and choir; Colonial Church of Edina, Edina, MN 7 pm
Gerre & Judith Hancock; Church of Our Lady of Atonement, San Antonio, TX 4 pm
Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Thomas Joyce, with **Kyobi Hinami**, harpsichord; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm
David Dahl, Svend Rønning and friends, Norwegian music; Trinity Lutheran, Lynnwood, WA 7 pm
Susan Jane Matthews; Cathedral of Christ the Light, Oakland, CA 5 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

21 MAY

Orff, *Carmina Burana*; St. John's Cathedral, Denver, CO 7:30 pm

22 MAY

Choral concert; St. Mark's Cathedral, Minneapolis, MN 7:30 pm
Stephen Tharp, with choir and orchestra; Cathedral Church of St. John, Albuquerque, NM 6 pm
Daryl Robinson; Christ Church Cathedral, Houston, TX 4:15 pm, Evensong 5 pm
Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm

23 MAY

Nicholas Schmelter; Catholic Church of SS. Peter and Paul, Mankato, MN 4 pm
Ken Cowan; Church of the Ascension, Denver, CO 7:30 pm
Sharon Porter Shull, with violas; Grace Lutheran, Tacoma, WA 3 pm
Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm
Frederick Swann; Christ Episcopal, Eureka, CA 3 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

29 MAY

Jonathan Dimmock; California Palace of the Legion of Honor, San Francisco, CA 4 pm

30 MAY

Gerrit Lamain; St. Stephen's Lutheran, West St. Paul, MN 4 pm
Jonathan Dimmock; California Palace of the Legion of Honor, San Francisco, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

1 JUNE

Thomas Murray; Trinity Episcopal Cathedral, Phoenix, AZ 7:30 pm

5 JUNE
Gerre & Judith Hancock, with chorus; University Presbyterian, Austin, TX 8 pm
David Hegarty; California Palace of the Legion of Honor, San Francisco, CA 4 pm
Thomas Murray; Cathedral of Christ the Light, Oakland, CA 8 pm

6 JUNE
Gerrit Lamain, 75th birthday recital; St. Stephen's Lutheran, West St. Paul, MN 4 pm
Gerre & Judith Hancock, with chorus; Corpus Christi Cathedral, Corpus Christi, TX 4:30 pm
Corrado Cavalli; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Fred Swann, Cherry Rhodes, Ladd Thomas, Wayne Foster, Namhee Han, Carey Robertson, John West, & Christoph Bull; First Congregational, Los Angeles, CA 4 pm

Canterbury and Coventry choirs; All Saints Episcopal, Pasadena, CA 5 pm
 Brahms, *A German Requiem*; First United Methodist, Santa Monica, CA 7:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

8 JUNE
Ken Cowan; First English Lutheran, Victoria, TX 7:30 pm

11 JUNE
 St. Martin's Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm
Christopher Houlihan; Central Union Church, Honolulu, HI 7 pm

12 JUNE
David Cherwien, organ and harpsichord, works of Bach; Mount Olive Lutheran, Minneapolis, MN 4:30 pm
Robert Gurney; California Palace of the Legion of Honor, San Francisco, CA 4 pm

13 JUNE
Roberta Kagin, with friends; Prospect Park United Methodist, Minneapolis, MN 3 pm
 Choral Evensong; Mount Olive Lutheran, Minneapolis, MN 4 pm
Ken Cowan; First Presbyterian, Kilgore, TX 4 pm
Isabelle Demers; Our Lady of Lourdes Church, Sun City West, AZ 3 pm
 Evensong; St. Mark's Episcopal, Berkeley, CA 5:30 pm
Lenore Alford; St. Mark's Episcopal, Berkeley, CA 6:10 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Choral Evensong; St. Francis Episcopal, San Francisco, CA 5:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

14 JUNE
James Welch; First United Methodist, Bartlesville, OK 12 noon

15 JUNE
The Welch-Hancock Duo; First United Methodist, Bartlesville, OK 12 noon

20 JUNE
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

21 JUNE
Robert Plimpton; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

27 JUNE
Scott Foppiano; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

28 JUNE
Isabelle Demers; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 MAY
Victor Urban; Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Clive Driskill-Smith; St. Peter's Church, St. Albans, UK 5:30 pm

16 MAY
Cameron Carpenter; Moscow International House of Music, Moscow, Russia 7 pm
Robert Poyser; Beverley Minster, Beverley, UK 6 pm

17 MAY
Stephen Disley; Southwark Cathedral, London, UK 1 pm

18 MAY
Carol Williams; St. Martin, Dudelange, Luxembourg 8 pm
Jacques van Oortmerssen; Hereford Cathedral, Hereford, UK 7:30 pm

19 MAY
David Scott Thomas; Temple Church, London, UK 1:15 pm

21 MAY
Cameron Carpenter; Bridgewater Hall, Manchester, UK 7:30 pm

22 MAY
Josep Giner; Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

23 MAY
Kent Tritle; Hofkirche, Dresden, Germany
Ulrich Walther; Evangelische Stadtkirche, Besigheim, Germany 7 pm

24 MAY
Cameron Carpenter; Evangelische Paulusgemeinde, Darmstadt, Germany 5 pm
Tom Little; Southwark Cathedral, London, UK 1 pm

26 MAY
Greg Morris; Temple Church, London, UK 1:15 pm

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27 MAY
Felix Hell; Zwölf-Apostel-Kirche, Frankenthal, Palatinate, Germany 7 pm

28 MAY
Denis Bedard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

29 MAY
Felix Hell; Prot. Bergkirche, Albersweiler, Palatinate, Germany 6 pm

Lindy Rosborg; Parrocchiale SS. Ambrogio e Theodolo, Stresa, Italy 9:15 pm

Roger Sayer; Bridlington Priory, Bridlington, UK 6 pm

Stephen Farr; Bloomsbury Central Baptist, London, UK 4 pm

James McVinnie; St. John the Evangelist, London, UK 7:30 pm

30 MAY
Felix Hell; RC Church St. Maria, Kaiserslautern, Germany 5 pm

Isabelle Demers; Eglise des Saint-Anges-Gardiens, Lachine, QC, Canada 3 pm

1 JUNE
Cameron Carpenter, with Edmonton Symphony; Francis Winspear Centre for Music, Edmonton, AB, Canada 7:30 pm

6 JUNE
Hilger Kespohl; St. Pankratius, Hamburg-Neuenfelde, Germany 4:30 pm

Stephen Tharp; St. Josef, Bonn-Beuel, Germany 7 pm

Margarita Shablowskaya; Evangelische Stadtkirche, Besigheim, Germany 7 pm

Daniel Matrone; Parrocchiale SS. Ambrogio e Theodolo, Stresa, Italy 9:15 pm

7 JUNE
Stephen Tharp; St. Lambertus, Düsseldorf, Germany 7:30 pm

Iain Quinn; St. Martin in the Fields, London, UK 1 pm

9 JUNE
Richard Hills; Temple Church, London, UK 1:15 pm

12 JUNE
Mario Duella, with orchestra; Parrocchiale SS. Ambrogio e Theodolo, Stresa, Italy 9:15 pm

Stephen Tharp; St. Patrokli-Dom, Soest, Germany 8 pm

Robert Sharpe; Beverley Minster, Beverley, UK 6 pm

13 JUNE
Martin Welzel; Helsinki Cathedral, Helsinki, Finland 8 pm

Hayo Boerema; Laurenskerk, Rotterdam, Netherlands 3 pm

15 JUNE
Jens Korndörfer; St. James United Church, Montreal, QC, Canada 12:30 pm

16 JUNE
Tim Harper; Temple Church, London, UK 1:15 pm

18 JUNE
Anthony Halliday; St. Alphage, Burnt Oak, Edgware, UK 7:30 pm

19 JUNE
Christoph Bull, silent film accompaniment; Filmmuseum, Düsseldorf, Germany

David Hamilton; St. Bride's Church, Glasgow, Scotland 3 pm

20 JUNE
Stephen Tharp; St. Georg, Bocholt, Germany 6 pm

Jack Mitchener; Cathedral of Notre Dame, Paris, France 5 pm

22 JUNE
Peter Dyke; Hereford Cathedral, Hereford, UK 7:30 pm

Erik Reinart; St. James United Church, Montreal, QC, Canada 12:30 pm

24 JUNE
Monteverdi, Vespro della Beata Vergine; Cathédrale Saint-Etienne, Toulouse, France 8 pm

26 JUNE
Ian Tracey; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

Robert Poyser, Alan Spedding, & Colin Wright; St. Augustine's, Skirlaugh, UK 3 pm

D'Arcy Trinkun; Bridlington Priory, Bridlington, UK 6 pm

Simon Gregory; St Mary the Virgin, Ewell Parish Church, Ewell, Epsom, UK 7:30 pm

David Arahamian Liddle; Bloomsbury Central Baptist, London, UK 4 pm

Graham Barber; St. John the Evangelist, London, UK 7:30 pm

29 JUNE
Philip Crozier; St. James United Church, Montreal, QC, Canada 12:30 pm

Organ Recitals

MAHLON E. BALDERSTON, with Jamie and Artis Chamberlin, sopranos, Trinity Episcopal Church, Santa Barbara, CA, November 29: *Now Thank We All Our God, Jesu, Joy of Man's Desiring, Prelude and Fugue in a, Bach; Noël sur Les Flûtes,* Daquin; *Gesu Bambino,* Yon; *Toccata and Pastorale,* Pachelbel; *O Come, All Ye Shepherds,* Young; *Panis Angelicus,* Franck; *O Come, Little Children,* Rose; *St. Elizabeth,* Gell; *Noël and Variations,* Daquin; *Cantique de Noël,* Adam; *Christmas Dawn,* Balderston.

LORRAINE S. BRUGH, Lutheran Theological Southern Seminary, Columbia, SC, November 1: *Partita sopra la Aria Della Folia de Spagna,* Pasquini; *Praeludium and Fugue in g,* BWV 542, Bach; *Sonata 2,* Hindemith; *Nun Danket Alle Gott,* Kaufmann; *Nun Danket Alle Gott,* Manz; *Chorale Prelude on Land of Rest,* Sowerby; *Variations on a Noël,* Dupré.

PAUL CIENNIWA, Massachusetts Institute of Technology Chapel, Cambridge, MA, November 12: *Concerto,* Druckmüller; *Settima Toccata,* Rossi; *Capriccio,* attrib. Sweelinck; *Three Short Pieces,* op. 34, Henning; *Prelude and Fugue in g,* BWV 535, Bach.

KEVIN M. CLEMENS, The Cathedral of the Blessed Sacrament, Altoona, PA, November 15: *Sonata I in f,* op. 65, no. 1, Mendelssohn; *Lotus,* Wyton; *Now Thank We All Our God,* Manz; *Prelude and Fugue*

in G, BWV 541, Bach; *Marche Militaire,* op. 51, no. 1, Schubert; *Military March No. 1 in D,* op. 39, Elgar; *The Stars and Stripes Forever,* Sousa; *Folk Tune, Scherzo (Five Short Pieces for Organ),* Whitlock; *Andante sostenuto (Symphonie Gothique,* op. 70), Widor; *Final (Symphonie No. 1, op. 14),* Vierne.


LEON W. COUCH III, Resurrection Parish, Santa Rosa, CA, November 1: *Praeludium in f-sharp,* BuxWV 146, Buxtehude; *Variations on "Aria Sebalдина" (Hexachordum Apollinis),* Pachelbel; *Toccata in F,* BWV 540/1, Bach; *Selections from Theme and Variations on "O Waly, Waly,"* Linker; *Aria, Finale (Symphony No. 6 in B, op. 59),* Vierne.

PHILIP CROZIER, Pfarrkirche St. Clemens, Rheda, Germany, August 7: *Suite du premier ton,* Bédard; *Prelude and Fugue in G,* op. 37, no. 2, Mendelssohn; *Voluntary for Double Organ,* Purcell; *Humoresque L'organo primitivo,* Yon; *Hommage à Henry Purcell,* Eben; *Partite diverse sopra De Lofzang van Maria,* Post.


Evangelische Stadtkirche, Bad Hersfeld, Germany, August 14: *Suite du premier ton,* Bédard; *Humoresque L'organo primitivo,* Yon; *Voluntary for Double Organ,* Z 719, Purcell; *Trio Sonate No. 4 in e,* BWV 528, Bach; *Hommage à Henry Purcell,* Eben; *Postlude pour l'office de Complies,* JA 29, Alain; *Variations on Victimae Paschali Laudes,* Roepck.

Predigerkirche, Erfurt, Germany, August 19: *Suite du premier ton,* Bédard; *Humoresque L'organo primitivo,* Yon; *Voluntary for Double Organ,* Purcell; *Triosonate e-Moll,* BWV 528, Bach; *Postlude pour l'office de Complies,* Alain; *Variations on Victimae Paschali Laudes,* Roepck.

Dorfkirche, Waltersdorf, Germany, August 21: *Voluntary in A,* Selby; *Werde munter, mein Gemüte,* Pachelbel; *Four Pieces for Flötenuhr,* Haydn; *Präludium und Fuge Nr. 2 G-Dur,* op. 37, Mendelssohn; *Humoresque L'organo primitivo,* Yon; *Canzona in C-Dur,* BuxWV 166, Ciaccona in c-Moll, BuxWV 159, *Fuga in C-Dur,* BuxWV 174, Buxtehude; *Fugue*

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in G, BWV 577, Bach; Dialogue sur Te Deum (Six Paraphrases grégoriennes), Bédard; Voluntary in A, op. 7, no. 1, Stanley; Offertorio, Zipoli; Praeludium in F-Dur, op. 698/1, Czerny; Fantasie G-Dur, BWV 571, Bach.

Kath. Stiftskirche St. Marien, Neuzelle, Germany, August 23: Werde munter, mein Gemüte, Pachelbel; Six Paraphrases grégoriennes, Bédard; Trio in G, BWV 586, Bach; Humoresque L'organo primitivo, Yon; Ciacona in c-Moll, BuxWV 159, Buxtehude; Vier Stücke für eine Flötenuhr, Haydn; Adoro te devote (Versetti II Ad Communionem), Eben; Voluntary for Double Organ, Purcell; Voluntary in A, op. 7, no. 1, Stanley; Wir glauben all' an einen Gott, Bach.

ISABELLE DEMERS, St. Norbert Abbey, De Pere, WI, December 12: Prelude in E-flat, BWV 552, Bach; O Jesu Christ, mein's Lebens Licht, BWV 118, Bach, transcr. Demers; Fugue in E-flat, BWV 552, Bach; Suite, op. 5, Duruffé; Sonata on the 94th Psalm, Reubke.

PETER DUBOIS, First Presbyterian Church, Charleston, WV, November 15: Prelude and Fugue in c, op. 37, no. 1, Mendelssohn; Allein Gott in der Höh sei Ehr, BWV 662, Bach; Rubrics, Locklair; Prelude and Fugue in b, BWV 544, Bach; Andante sostenuto (Symphonie Gothique, op. 70), Widor; Grande Pièce Symphonique, op. 17, Franck.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, December 6: Nun komm der Heiden Heiland, Sweelinck; Lo, how a rose e'er blooming, Kousemaker; Magnificat octavi toni, Kindermann; From Heaven above to earth I come, Kousemaker; A la venue de Noël, Séjan; Quem

pastores laudonere, Kousemaker; Nativity Suite, Wyton; The Holy Night, Vail; A Christmas Trilogy, Haan; Trumpet tune on Adeste Fideles, Lasky; Variations on Noël Nouvelet, Gell.

STEPHEN HAMILTON, First Presbyterian Church, Topeka, KS, October 25: Allegro (Symphony Six), Widor; Pastorale, Franck; Choral, op. 37, no. 4, Jongen; Passacaglia, BWV 582, Bach; Prelude and Fugue in B, op. 7, no. 1, Dupré; Choral No. 1 in E, Franck; Final (First Symphony, op. 14), Vierne.

DAVID HATT, Grace Cathedral, San Francisco, CA, November 22: Lo, all keys are His, Johnson; Prelude and Fugue in A-flat, op. 36, no. 2, Dupré; Chorale and Chaconne on "Home," Hatt; Triptico del Buen Pastor, Guridi; Prelude and Fugue in d, op. 56, no. 2, Reger; Trois Nouvelle Pièces, op. 87, Widor.

THOMAS M. KOLAR, St. Agatha Church, Upper Arlington, OH, November 22: Fantasy in G, BWV 572, Bach; Basse et Dessus de Trompette (Suite du Premier Ton), Duo, Basse de Cromorne, Caprice sur les Grands Jeux (Suite de Deuxième Ton), Clérambault; Mein junges Leben hat ein End, Sweelinck; Fanfare for the Common Man, Copland; Elms (Views from the Oldest House), Rorem; Variations on All Hail the Power, Linker; Wondrous Love, Pinkham; Wondrous Love, op. 34, Barber; Nun Danket, Karg-Elert.

KEVIN MCKELVIE, Holy Name Cathedral, Chicago, IL, November 28: Nun komm, der Heiden Heiland, BWV 699, BWV 599, BWV 659, BWV 661, Bach; Chorale Fantasie on Wacht auf, Diemer; Wacht auf, BWV 645, Bach; Three Pieces on Wacht auf, Wold.

AARON DAVID MILLER, First United Methodist Church, Moorestown, NJ, November 8: Fantasy, op. 43, Crawford; Concerto in a, BWV 593, Bach; Preludium in e, Weckmann; Fireflies, BWV722 - Variation (Clamor), Miller; Carillon, Benoit; Improvisation, Miller.

PETER K. MILLER, Westminster Presbyterian Church, Decatur, IL, November 22: Trio Sonata IV in e, BWV 528, Bach; Sonata in D, Wq 70/5, H86, C.P.E. Bach; Sonata per organo, Bellini; Prelude and Fugue in G, op. 37, no. 2, Mendelssohn; Herzlich tut mich verlangen (nos. 9 and 10), O Welt, ich muss dich lassen (Eleven Chorale Preludes); Brahms; Cantabile en Si Majeur (Trois Pièces), Franck; Petit Prelude, Jongen; Fanfare, Cook; Suite for Organ, Near.

DEREK E. NICKELS, Music Institute of Chicago, Evanston, IL, December 2: Imperial March, Elgar, arr. Martin; Psalm Prelude, op. 32, no. 1, Howells; Fugue in g (Six Voluntaries), Handel; Fantasia and Toccata in d, op. 57, Stanford.

STEPHEN SCHNURR, Christ Church Cathedral, Indianapolis, IN, December 4: Praeludium in E, LübbWV7, Lübeck; Mein junges Leben hat ein End', Sweelinck; Freu dich sehr, o meine Seele, Pachelbel; Nun komm, der Heiden Heiland, BWV 661, Bach; Praeludium in G, Bruhns.

CARL BERTRAM SWANSON, Trinity Episcopal Church, Santa Barbara, CA, December 13: Wacht auf, ruft uns die Stimme, Bach; Postlude, Martin; Fabordaa e versos do 1 tom, Olague; Magnificat primi toni, Buxtehude; Veni Emmanuel, Peeters; Veni Emmanuel, Kim; What Child Is This?, Wright; In dulci jubilo, Bach.

CHARLES TALMADGE, Trinity Episcopal Church, Santa Barbara, CA, December 20: Sing We Now of Christmas, Wood; Come Now, Savior of the Nations, BWV 659, Bach; Bright and Glorious in the Sky, O'Connor; Vom Himmel hoch, Pachelbel; Prelude on Greensleeves, Purvis; In dulci jubilo, J. M. Bach; In dulci jubilo, Liszt; In dulci jubilo, Dupré; Postlude on Mendelssohn, Willcocks.

JAY ZOLLER, St. Andrew's Episcopal Church, Newcastle, ME, November 8: Präludium und Fuge in d, op. 37, no. 3, Fugue in B-flat, Fugue in f, Fugue in e, Sonata II in c, op. 65, no. 2, Fantasia und Fuge in g, Choral in A-flat, Choral in D, Nachspiel in D, Präludium in c, Sonata I in f, op. 65, no. 1, Mendelssohn.

BETH ZUCCHINO, Incarnation Episcopal Church, Santa Rosa, CA, December 11: Offertoire (no. 1) sur les noëls Grand Dieu! & Allons pasteurs, que l'on s'éveille, Elevation (no. 1) sur un noël de Saboly; Pastre dei Mountagno, Offertoire (no. 2) sur les noëls Chantons, je vous prie, Noël hautement & Le Messie vient de naître, Elevation (no. 2) sur le noël Or nous dites Marie ou Nous voici dans la ville, Offertoire (no. 3) sur le noël Joseph est bien marié, Communion (no. 1) Noël Ecosais, Elevation (no. 3) variations sur le noël Entends ma voix fidele (Noëls, op. 60, Livre 1), Guilmant.

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Two of Bedell's best. Robert Leech Bedell (1909-1974) wrote these two short pieces, which we think are among his best: *Gavotte Moderne* and *Noel Provençal* (based on "Il est né"). michaelmusicsservice.com; 704/567-1066.

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

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PUBLICATIONS/RECORDINGS

Harpichord Technique: A Guide to Expressivity, Second Edition, by Nancy Metzger. **Book, organ, harpsichord CDs at author's website, best prices.** www.rcip.com/musicadulce.

Aging of Organ Leather by Harley Piltingsrud 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.

In May 2010, **PRO ORGANO** will release another two-disc set, with one DVD video disc and one CD audio disc, which proved very popular with the 2009 release "Praise the Eternal Light" with Gerre Hancock. Pro Organo's 2010 two-disc release is entitled *Methuen Century*. This new product (Pro Organo CD 7234) is an elegant and comprehensive introduction to the Great Organ of Methuen Memorial Music Hall in Methuen, Massachusetts, and features an in-depth organ tour of the entire organ by Matthew Bellocchio, as well as 27 minutes of organ music by Bach, Vierne, Grieg and Widor that was recorded by organ virtuoso Frederick Hohman in September 2008. Several "extras" are found on the DVD as well. The release is timed to coincide with the 100th anniversary of Methuen Memorial Music Hall. The two-disc set is available for only \$20 plus postage. For complete details, and to order, visit ProOrgano.com.

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

PUBLICATIONS/RECORDINGS

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carol Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoptlists. \$34.95, OHS members: \$31.95. For more info or to order: http://OHSCatalog.com/hiorofse.html.

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

The **Organ Historical Society** has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851-2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoptlists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

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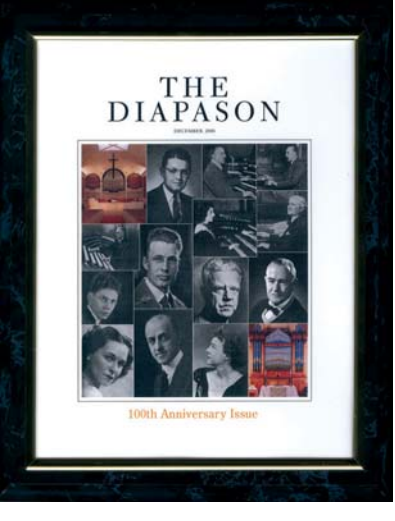
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