

THE DIAPASON

NOVEMBER, 2009



St. Mark the Evangelist Catholic Church
San Antonio, Texas
Cover feature on pages 30–31

Christopher Houlihan



photo: Lanny Nagler

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"Solid passion in performing...fiery and exciting."

(K. Bryan Kirk, First Presbyterian Church, Glens Falls NY, presenter, 2009)

THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

The Diapason newsletter

Our electronic newsletter continues to evolve as we respond to readers' comments. The newsletter includes various news items, some too late to appear in THE DIAPASON print journal. Each item links to the complete story (often with photos) on our website, which contains news items on its opening page under the heading "Breaking News." The newsletter also includes Artist Spotlights, with photos and biographies of featured artists. Clicking on a photo links to our website, for the complete listing.

Have you been receiving THE DIAPASON's newsletter? If not, go to our website (www.TheDiapason.com) and click on either "Newsletter" at the top, or "Subscribe to our newsletter" in the lower left-hand column. You will need your subscriber number to access the full contents of our website. The number is above your name on the mailing label of THE DIAPASON, the seven digits after "DPP." I welcome suggestions for continued improvement.

Artist Spotlights

Artist Spotlights appear on our website and are included in each month's electronic newsletter. The spotlight includes a color photo and biography of

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

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each featured artist. If you would like to be featured in an Artist Spotlight, please contact me for information.

100th anniversary issue

As you read this, we are putting the finishing touches on the December issue, THE DIAPASON's 100th anniversary. This special commemorative issue will include tributes and reflections on THE DIAPASON and the organ culture of the past century, and will feature a reproduction of the very first issue, December 1909. Sure to be a keepsake and collector's item, extra copies of that issue will be available. This is a great time for new subscribers—tell your friends.

Gift subscriptions

Speaking of new subscribers, we are offering a bonus to current subscribers who order gift subscriptions for friends, colleagues or students. For every gift subscription you send in, we will extend your subscription to THE DIAPASON for three additional months. This is a wonderful opportunity to introduce someone you know to THE DIAPASON. Call or e-mail me and I will do the rest.

—Jerome Butera
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Letters to the Editor

Cavaillé-Coll organ in Mazatlán, Mexico

Thirteen-year-old organ student Alan Montgomery, of Davis, California, vacationed in Mexico with his family and offers the following observations on the Cavaillé-Coll organ in the Mazatlán Cathedral:

When my family and I arrived at the Cathedral of the Immaculate Conception to find the Cavaillé-Coll organ in Mazatlán, Mexico, we went looking for a priest in the church. Then we ran into Cesar Rafael, an agent of the Municipal Police of Mazatlán, who was very helpful and led us to one of the priests of the cathedral. The priest then led us into the sacristy and said we would not be allowed to see the organ, due to the construction going on in one of the towers; but after about 20 minutes, the curator of the church told us that he could take us up. We walked out of the cathedral and went in through a door at the base of the tower, then walked up the spiral staircase leading to the organ loft.

I walked up to the console and opened the lid. The organ had two manuals and pedal, but it was in pretty bad condition. There were certain ventil pedals, like one labeled "RENVO" that I was told could mean that the organ was by Charles Mutin. The manuals comprise 56 keys and the pedalboard 30 pedals. As I went behind the organ, I looked into the Récit division—it looked as if a bomb were set off inside. The entire 8' Trompette rank will need to be replaced. The shutters were also in very bad shape. I couldn't get into the Grand-Orgue division, but I couldn't imagine it would be in much better condition.

After we left the organ loft, we went to see Msgr. Trinidad Hernandez to find out the restoration plans for the organ. He said that he and some others will have a meeting on when and how to start the restoration. He also said the restoration is already paid for by the Mexican government, so funding will not be a problem. They still had to choose someone to restore the organ. The project is estimated to take 24-27 months. He said that certain ranks will need to be replaced entirely since they are beyond repair, like the 8' Trompette. There were only three organs, including this one, sent by Cavaillé-Coll to Mexico, according to his opus list.

An organ of this kind is very rare, so



Mazatlán façade



Mazatlán console

when the restoration is completed, this will be one of the treasures of Mexico. At this time, the cathedral is using a Hammond RT3 as a temporary replacement.

Specifications:

Grand-Orgue – 16' Bourdon, 8' Montre, 8' Flute Harmonique, 4' Prestant, 4' Flute Octave

Récit – 8' Viole de Gambe, 8' Voix Celeste, 8' Cor de Nuit, 8' Basson et Hautbois, 8' Trompette

Pedale – 16' Bourdon (G.O.)

Alan Montgomery

Here & There

St. Paul's Cathedral, London, Ontario, Canada continues its weekly noon-hour organ recital series on Tuesdays at 12:15 pm: November 3, Andrew Keegan Mackriell; 11/10, Wayne Carroll; 11/17, Ann-Marie MacDairmid; 11/24, Angus Sinclair; December 22, Andrew Keegan Mackriell; 12/29, Alison Clark; January 5, Andrew Keegan Mackriell. Information: www.stpaulscathedral.on.ca.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its fall music events: November 4, Anthony Cucco; December 2, Helen Anthony; 12/6, Advent Lessons & Carols; 12/24, Lessons & Carols; January 6, Deborah Dillane. Information: www.thechpc.org.

Madison Avenue Presbyterian Church, New York City, presents the 45th season of its Saint Andrew Music Society: November 8, Andrew Henderson, with students from Mannes College of Music; 11/22, music by Purcell and Britten for St. Cecilia's Day; December 6, My Lord Chamberlain Consort; 12/16, fifth annual carol sing. For information: www.mapc.com.

Peabody Conservatory, Baltimore, Maryland, presents its organ recital series: November 15, Donald Sutherland

and John Walker, music for four hands and four feet; February 21, 2010, Donald Sutherland and the Brass Roots Quintet; April 18, John Walker and the Peabody Percussion Ensemble. For information: www.peabody.jhu.edu.

The Cathedral of the Blessed Sacrament, Altoona, Pennsylvania, presents its fall music events: November 15 and 22, Kevin M. Clemens; December 6, Advent Lessons & Carols; January 3, Epiphany choir festival. For information: 814/944-4603, <http://parishes.dioceseaj.org/altoonacathedral/>.

St. Luke Catholic Church, McLean Virginia, continues its Music in McLean concert series: November 15, National Men's Chorus; 11/18, flute and harp; December 11, *Messiah* Sing; January 17, Washington Symphonic Brass; 1/20, Todd Fickley. For information: 703/356-0670; www.musicinmclean.org.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, presents its music series: November 15, Scott M. Hyslop; December 12, 59th annual Christmas concert; February 14, Richard Webster, hymn festival; March 14, St. Lorenz instrumental ensembles; May 7, fourth annual Bach Week; May 13, Ascension Day

Bach Vespers. For information: Scott M. Hyslop, 989/652-6141; <Shyslop@stlorenz.org>; <www.stlorenz.org>.

Walt Disney Concert Hall, Los Angeles, announces its organ recital series, featuring the Glatter-Götz/Rosales organ: November 15, Jean Guillou; December 9, David Higgs; January 24, Ken Cowan; March 14, Hector Olivera; April 18, Sophie-Véronique Cauchefer-Choplin. For information: 323/850-2000; <LAPhil.com>.

The Cathedral of St. Paul, St. Paul, Minnesota, presents its music series: November 17, James Biery (Ernest Skinner and Aeolian-Skinner organ restoration benefit concert); December 10, Handel, *Messiah*; 12/20, festival of carols. For information: 651/228-1766; <www.cathedralsaintpaul.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: November 20, Samford University A Cappella Choir; December 6, Advent Lessons & Carols; 12/18, Sursum Corda vocal ensemble; January 29, Stephen G. Schaeffer, with the Ambassador Brass Quintet. For information: <www.adventbirmingham.org>.



Connecticut Choral Artists (CONCORA)

CONCORA (Connecticut Choral Artists) continues its concert series: November 22, 35th anniversary concert and reunion, South Church, New Britain;

December 13, Christmas in the Americas, Asylum Hill Congregational Church, Hartford. The Christmas program will feature folk songs and carols from Mexico, Costa Rica, Columbia, Brazil, and Venezuela, along with Appalachian carols and arrangements of African-American spirituals, and a *Christmas Mass* by Healey Willan. For information: <www.CONCORA.org>.

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: November 22, Handel, *Ode for St. Cecilia's Day, Utrecht Te Deum*; December 6, Advent Procession; 12/13, Handel, *Messiah*; 12/20, Lessons & Carols; January 6, Epiphany Procession. For information: <www.christchurchgp.org>.

Coral Ridge Presbyterian Church, Fort Lauderdale, Florida, presents its 38th season of music events: December 4, Handel, *Messiah*; 12/18 and 19, Christmas concert; January 4, Paul Jacobs; 1/8, Jonathan Willcocks; February 18 and 19, patriotic concert; March 20, Mendelssohn, *Elijah*; 3/26, Samuel Metzger. For information: 954/491-1103; <www.crpc.org>.

VocalEssence presents its "Welcome Christmas" concerts: December 6, 13, Plymouth Congregational Church, Minneapolis; 12/11, Normandale Lutheran Church, Edina; 12/12, Trinity Lutheran Church, Stillwater. The program includes the U.S. premiere of John Rutter's *Carol of the Magi*. For information: <www.vocalescence.org>.

The Cathedral of the Incarnation, Garden City, New York, continues its music series: December 6, Choral Evensong for Advent; 12/20, Christmas Lessons and Carols; January 10, Choral Evensong for Epiphany. For information: 516/746-2955; <www.incarnationgc.org>.

Old Salem Visitor Center, Winston-Salem, North Carolina, continues the recital series on its Tannenber organ: December 9, John Cummins and Don Grice; 12/16, Susan Foster; 12/23, Scott Carpenter; 12/30, Charles Tompkins. For information: 336/779-6146; <scarpenter@oldsalem.org>; <www.oldsalem.org>.



Choir of Christ Church Cathedral, Lexington, Kentucky, at Lincoln Cathedral, U.K.

The combined Men and Boys and Cathedral Girls Choirs of **Christ Church Cathedral**, Lexington, Kentucky sang a ten-day residency at Lincoln Cathedral, England, July 10-19 under the direction of Canon Musician Erich Balling. The choir sang daily services of Even-

song and a Choral Eucharist featuring music of British and American composers. The choir is pictured here in Lincoln under the façade of the 1898 "Father" Henry Willis organ. Assistant organist Schuyler Robinson served as tour organist and accompanist.

The Betts Fund of the University of Oxford and the British Institute of Organ Studies announce the last conference of the four-year sequence entitled "The Organ in England: Its Music, Technology, and Role through the Second Millennium." The title this year is "The British Organ in the Twentieth Century and Beyond." The conference will take place from April 15-18, 2010 in Oxford, and will cover the organ and its music in the present era and into the future.

Three-hundred-word proposals for 20-minute papers and lecture-recitals are welcome on any and all relevant topics, including such areas as the changing organ from the Edwardian period through the *Orgelbewegung*; new organs in historic styles; historically informed performance practice and the organ; the swinging pendulum; the impact of imported organs to the UK; future clients for future organs; specific builders; organ composers of the 20th-21st century (trends or specifics), including Stanford, Parry, and Elgar; performers and teachers; 20th-century icons.

Abstracts are due by December 11, with responses from the panel of readers by January 18. For information: Katharine Pardee, <kfpardee@yahoo.com>; <www.bios.org.uk/>; <www.music.ox.ac.uk/organconference>.

The Guild of Carillonneurs in North America is holding its biennial Carillon Composition Competition in January 2010. Deadline is January 15. The competition is open to composers of any age or nationality. Compositions must be four to ten minutes' duration, playable on a four-octave carillon (47 bells, C, D, E, chromatic to c4). Compositions that have already been performed or published, or written prior to August 1, 2007, are ineligible. First prize is \$800, second prize \$400. Prize-winning pieces are premiered at a congress of the GCNA and published by that organization. For information: John Gouwens, The Culver Academies, 1300 Academy Rd., #133, Culver, IN 46511-1291; 574/842-8387; <gouwenj@culver.org>.

Bowling Green State University, Bowling Green, Ohio, holds its 36th annual organ scholarship competition February 27, 2010. A panel of judges will select the winner, who will receive a \$4,000 scholarship to the College of Musical Arts. Deadline for applications is February 5. For information: 419/372-2192; <vwolcot@bgsu.edu>.



1840s American chamber organ at Agnes Scott College

Agnes Scott College received an 1840s American chamber organ, given by Pat and Hilda Patrick. Though the manufacturer of the antique chamber pipe organ is unknown, its style indicates a similarity to that of organs made by a group of small-scale builders in the Mont Vernon, New Hampshire, area, which were popular from 1840-1860. Trent Buhr restored the organ to its original condition in 1990, shortly before the Patricks became owners in 1993. To re-create the original design, Hilda Patrick sewed the cloth covering that showcases the front accent frame. The organ is finished with a flamed mahogany veneer. It has one manual, four stops, and 136 pipes. The only modernization is the recent addition of an electric motor, although the original foot pump works. The stops, their pitch level, ranges, and number of pipes are given below.

8' [Stopped] Diapason	C, D-b	23 pipes
8' Open Diapason	c1-f3	30 pipes
8' Dulciana	c1-f3	30 pipes
4' Principal	C, D-f3	53 pipes

The organ was dedicated on October 26, 2008, in a program held in Amelia Luchsinger Lounge, Alston Campus Center, featuring Calvert Johnson with students and faculty in works by Handel, van Soldt, Purcell, Philips, Clarke, Stanley, Bach, Stözel, Bolling, Pelham, Dvorák, and others.



Macy's Symphonic Organ Camp

Six students at this year's **Philadelphia Summer Organ Camps** at Macy's and the Kimmel Center participated in two weeks of lessons with Alan Morrison at the Fred J. Cooper Memorial Organ in Verizon Hall and Peter Richard Conte at the Wanamaker Organ at Macy's. Pictured at the Wanamaker Organ with Conte (l to r) are Deniz Uz, Bryan Anderson, Michael Hey, Griffin McMahon, Caroline Robinson and Karen Christianson. The Macy's portion culminated in a concert in the Grand Court on July

24 and was funded by a generous grant from the Sansom Foundation. That grant was administered by Rudy Lucente and supported by Macy's and the Friends of the Wanamaker Organ. Curtis Institute professor Alan Morrison is the instructor at the Kimmel Center Teen Summer Arts portion of the program. Participants are chosen from recommendations made by music teachers nationally. Portions of their recitals aired on the Friends of the Wanamaker Organ Hour on Philadelphia's WRTI-FM.

Appointments



Philip T. D. Cooper

Philip T. D. Cooper, authority on the 18th-century Pennsylvania organ builder David Tannenberg, has been ap-

pointed Director of Music Ministries at Lititz Moravian Church in Lititz, Pennsylvania. Cooper will direct the 40-voice choir and play the organ for the services. He will also oversee the church's two organs built by David Tannenberg. Lititz Moravian Church was Tannenberg's church, and his shop was located just across the street.

Cooper has announced that Volume 2 of *Old Pennsylvania-German Organs* has been released and is now available from the Organ Historical Society catalog. This CD recording features the David Tannenberg organ in Madison, Virginia, as well as the three surviving organs of Conrad Doll and the George Krauss organ in Huff's Church. For information: <www.ohscatalog.org>.

Scott M. Elsholz has been appointed Canon Organist/Choirmaster at St. Mary's Episcopal Cathedral, Memphis, Tennessee. He will lead the Cathedral Choir, continue the Music at St. Mary's concert series, create a cathedral children's music program, and work with the



Scott M. Elsholz

Episcopal Diocese of West Tennessee to develop diocesan-wide music events and sacred music training programs. Elsholz is currently a candidate for the Doctor of Music in Organ Performance/Literature at Indiana University and is writing his final document on the *Musicalische*

Clavier-Kunst und Vorraths-Kammer of Johann Heinrich Buttstett. He leaves the positions of minister of music at St. John's Episcopal Church in Plymouth, Michigan, and adjunct professor of organ at Eastern Michigan University in Ypsilanti, Michigan.

The American Boychoir School of Princeton, New Jersey announced the appointment of **Frederick M. Meads, Jr.** to the position of Director of Vocal Studies. He will train choristers of the school through private instruction and group voice classes as well as vocal technique and music theory and will prepare the first-year choristers in the Training Choir for the concert choir.

Previously, Meads served as artistic director of the Fort Wayne Children's Choir from 1999-2009. Under his leadership, the choir of over 300 singers performed throughout the community, state and at festivals around the world, most recently at Festival 500 in Newfoundland, Canada. In 2010, he will conduct the Indiana All State Children's Choir.

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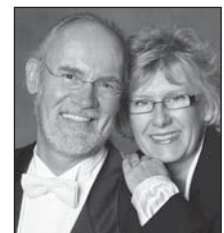
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Frederick M. Meads, Jr.

Meads was selected as a conductor for the Chorus America Master Class in San Francisco and the International Choral Conductor's Symposium in Toronto. He served on the state board of the Indiana Choral Directors Association for six years as the children's choir representative.

Meads received the Bachelor of Music degree in music education from Ithaca College, New York, and the Master of Music degree in choral conducting from the University of North Carolina at Greensboro. He recently completed three levels of training at the Kodály Institute of Capital University in Columbus, Ohio. He was the 2005 recipient of the Margaret Keegan Award for Excellence in Arts Education presented by Arts United of Fort Wayne.



Timothy Olsen

Timothy Olsen has been appointed Kenan Professor of Organ at the University of North Carolina School of the Arts and Associate Professor of Organ at Salem College in Winston-Salem, North Carolina. He will lead the program of residential high school students, as well as bachelor's and master's degree candidates, teaching organ literature, pedagogy, and sacred music skills courses. He will also be teaching students at Salem College who are studying Barbara Lister-Sink's method of injury-preventive keyboard technique.

Prior to his appointment at UNCSA and Salem College, Dr. Olsen served

as the Wanda L. Bass Chair of Organ at Oklahoma City University, adjunct organ professor at Ithaca College, and as sabbatical replacement at Cornell University and Binghamton University. Olsen is the AGO 2002 NYACOP winner.



David C. Pickering

David C. Pickering, AAGO, has been appointed Chair of the Division of Fine Arts at Graceland University, Lamoni, Iowa. In this new capacity, he will coordinate the academic programs, faculty, staff, and personnel within the art, music, and theatre departments. Dr. Pickering continues to serve as Assistant Professor of Music and the Dwight and Ruth Vredenburg Endowed Chair in Music, teaching courses in applied organ, music theory, music history, and class piano. He joined the Graceland University faculty in 2004 and served previously as music department coordinator. He has concertized throughout the United States and authored reviews and articles for *The American Organist* and *THE DIAPASON*.



Andrew Scanlon

Andrew Scanlon, FAGO, has been appointed Teaching Instructor in Organ and Sacred Music at East Carolina University, and Organist-Choirmaster at St. Paul's Episcopal Church, Greenville, North Carolina. In this unique joint appointment, Scanlon teaches organ and church music courses at ECU and serves as director of music at St. Paul's Church, which is home to a 45-voice parish choir,

a newly formed Schola Cantorum, and the Perkins and Wells Memorial Organ, C. B. Fisk, Op. 126, installed in 2005. A native of Methuen, Massachusetts, Scanlon holds degrees from Duquesne University and the Yale Institute of Sacred Music. He is a frequent recitalist and serves on the AGO's national board of examiners in professional certification.

Here & There



Ted W. Barr and F. Anthony Thurman

Ted W. Barr and F. Anthony Thurman each presented noon prayer organ recitals at Cologne Cathedral in August for audiences that exceeded 1,000 listeners. Their programs, which included works of Bach, Buxtehude, Franck, Schroeder, Thalben-Ball, and Vierne, were played on the cathedral's "swallow's nest" organ, built by Orgelbau Klais in 1999. The 30-ton organ hangs in the nave on four reinforced steel rods mounted in the ceiling. Barr and Thurman will return to Germany in 2010 for recitals at Mainz Cathedral. Other upcoming performances include recitals in the New York and Philadelphia metropolitan areas, Princeton, and Chicago. Ted W. Barr is director of music at Trinity Presbyterian Church (USA) in Chery Hill, New Jersey, and artistic director of the Trinity Community Concert Series. F. Anthony Thurman is music director at the Irvington Presbyterian Church (USA) in Irvington-on-Hudson, New York, and director of development and communications at AGO national headquarters.

Richard Benedum has been awarded a grant from the National Endowment for the Humanities to direct an interdisciplinary institute for schoolteachers, "Mozart's Worlds," June 21-July 16, 2010 in Vienna, Austria. Twenty-five participating K-12 teachers will be chosen nationally as part of the institute; each teacher will receive a stipend from the

NEH for his/her participation. For information: 937/229-4229, <www.udayton.edu/~nehinstitute2010>.

Dr. Benedum has received twelve grants for earlier seminars and institutes on the life and music of Mozart for the National Endowment for the Humanities. He served as founder and conductor of the Dayton Bach Society for 28 years and taught at the University of Dayton for 33 years. He is organist/choirmaster at Christ Church, Bradenton, and co-director of the Sarasota-Manatee Bach Festival.

Cameron Carpenter will play a program entitled "Models of Excellence" at the Church of St. Mary the Virgin, New York City, November 21, at 3 pm. The recital will illustrate three models of excellence: composers César Franck and Jeanne Demessieux, and the 1932 Aeolian-Skinner organ at St. Mary the Virgin. Proceeds from the concert will benefit Anchor-International Foundation's education programs, which include a salon program Carpenter runs for young organists interested in classical, jazz, and theatre organ. For information: <www.Cameron11-21.org>

Kaori Cooke, a student of Judith Hancock at the University of Texas at Austin, performed a recital program on two occasions: September 27 at the Westlake United Methodist Church in Austin and October 3 on the Visser-Rowland organ in the Bates Recital Hall on the university campus. The program consisted of works by Mendelssohn, J. S. Bach, Vierne, and Mathias. Cooke is pursuing a master's degree in organ performance.



Nathan Laube

Karen McFarlane Artists Inc. announces the addition of **Nathan Laube** to its roster of concert organists. With a repertoire spanning the works of pre-Baroque to living composers, he has become known for his transcriptions of orchestral works by Bach, Mahler, Rossini, and Strauss. Laube, a native of Chicago, is a recent graduate of the Curtis Institute.

► page 8

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(l to r) Ronald Ebrecht, Blair Laurie, Seth Hafferkamp, Lana Lana, Ann-Marie Illsley, Emily Iversen, Ben Bernstein, Sayre Sundberg, Matthew Sellier, and Alan Rodi (photo credit Janet Parks)

Ann-Marie Illsley, a senior at Wesleyan University, Middletown, Connecticut, gave the annual fall recital at the Higginum Congregational Church, Brian Parks, director of music. Her program on September 20 included works by Bach, Buxtehude, Ives, and Vierne. Members

of the Wesleyan organ studio gathered for her performance. Pictured are Ronald Ebrecht (Wesleyan University Organist), Blair Laurie, Seth Hafferkamp, Lana Lana, Ann-Marie Illsley, Emily Iversen, Ben Bernstein, Sayre Sundberg, Matthew Sellier, and Alan Rodi.

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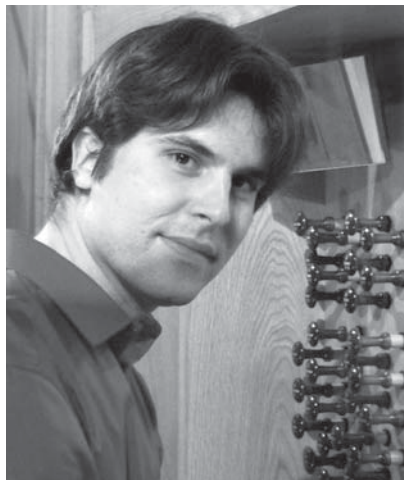
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tute of Music, where he studied organ with Alan Morrison and piano with Susan Starr, and received the institute's two highest awards at graduation: the Landis Award for Excellence in Academics and the Aldwell Award for Excellence in Musical Studies.

Upcoming and recent performances include major venues in the United States and Europe: Girard College Chapel (Philadelphia, PA), in the closing event of the 2007 national convention of the American Institute of Organ Builders; Jacoby Symphony Hall (Jacksonville, FL); Spivey Hall (Morrow, GA), a performance subsequently broadcast on Minnesota Public Radio's *Pipedreams*; the Spreckels Organ Pavilion in Balboa Park (San Diego, CA); and the 2009 national convention of the Organ Historical Society (Cleveland, OH).

At the Kimmel Center's Verizon Hall (Philadelphia), Laube has appeared as a solo recitalist, as organ soloist for the 2008 "Sing-Along Messiah," and with the Philadelphia Orchestra, with which he traveled several times to Carnegie Hall, most notably to perform Mahler's *Symphony No. 8*. Other venues include St. Bartholomew's Church and Trinity Church, Wall Street (New York City), Princeton University Chapel, Fourth Presbyterian Church (Chicago, IL), Ocean Grove Auditorium (Ocean Grove, NJ), and the Franciscan Church and St. Nicholas Cathedral (Ljubljana, Slovenia), as the sole American organist at the International European Organ Festival held in 2004. Most recently, Laube embarked on a debut recital tour of England in summer 2009, including recitals in Canterbury Cathedral and other venues. Contact Karen McFarlane Artists for booking information: <www.concertorganists.com>.

On September 25, **Scott McNulty**, a master's degree student in organ performance under Judith Hancock at the University of Texas at Austin, performed his master's recital on the Visser-Rowland organ in the Bates Recital Hall on the university campus. McNulty performed works by Leighton, Böhm, Rheinberger, Bach, Hancock, Rorem, Widor, and Weaver, and improvised on a submitted theme. A reception followed.



Raúl Prieto Ramírez

Raúl Prieto Ramírez will be represented in North America by Phillip Truckenbrod Concert Artists. He is the first organist-in-residence at the Auditorio Nacional de Musica in Madrid, Spain's national concert hall. When he was appointed at age 27, he increased attendance at the hall's organ recitals by a multiple of 30 during the first six months. His performances on YouTube are seen by an international network of devotees.

At his annual recital on the largest organ in Catalonia, at the Basilica in Mataro, Spain, he regularly draws an audience of over a thousand.

At the age of eleven, Ramírez became fascinated by the organ in a local church and for the next five years taught himself to play, while pursuing all the information he could find about the instrument in libraries. When he enrolled at Salamanca University to study philosophy, he came across the ideas of the great Romanian conductor Sergiu Celibidache and decided to devote his life to music. He studied piano with Leonid Sintsev at the Rimsky-Korsakov Conservatory in St. Petersburg, organ with Ludger Lohmann at the Hochschule für Musik in Stuttgart, and participated in masterclasses with Marie-Claire Alain, Guy Bovet, Lionel Rogg, Eric Lebrun, Zsigmond Szathmáry, and Luigi Ferdinando Tagliavini.

Ramírez has performed with the Spanish National Orchestra, the Castilla y Leon Symphony Orchestra, and the National Spanish Choir. He was the organist for, and an actor in, a film featured at over 300 cinema festivals around the world in 2008. His first two compact disc releases on the Actus label in autumn 2009 were recorded at Santiago de Compostela in Spain and at Milan Cathedral in Italy. For information: <www.concertartists.com>.



Enos Shupp

for some 40 years and also produced organ recordings of theatre organist Leonard "Melody Mac" MacClain for Columbia Records. Shupp presently writes concert reviews for the Friends newsletter, *The Stentor*, and for Delaware's Dickinson Theatre Organ Society.

Shupp joined the AGO in 1932 when he was 16, held several offices and is still quite active. Shupp recalled how he once played the Wanamaker Organ when longtime organist Mary Vogt suddenly realized she was late for a meeting and abruptly told him to sit down and play something. He also said that virtuoso Charles M. Courboin used to sound the chimes 13 times as a gag before beginning the noon recital.



Marty Robinson, Mary Thornton, Jared Stellmacher, Ryan Albashian, Joanne West Peterson, Ellie Thomas, Daniel Steinert and Mark Bloedow

Current and former students of **Joanne West Peterson** presented a gala concert at First Congregational Church, Oshkosh, Wisconsin, in celebration of Peterson's 40th anniversary as the church organist. The program included music for organ, piano, and trumpet. *Panoply for Two Trumpets and Organ*, composed for the occasion by University of Wisconsin Oshkosh professor Marty Robinson, received its premiere. Organ selections were performed on the

sanctuary's 1911 Casavant organ, Opus 469. Performers, pictured with Joanne Peterson, were Marty Robinson, Mary Thornton, Jared Stellmacher, Ryan Albashian, Ellie Thomas, Daniel Steinert and Mark Bloedow.

A two-disc recording of the complete concert is available through the church for \$20.00 postpaid: First Congregational Church, 137 Algoma Blvd., Oshkosh, WI 54901; for further information: <gscoghill@sbc.global.net>.



Cherry Rhodes (photo by David McCleary)

Cherry Rhodes is featured on a new recording, *Cherry Rhodes Live*, on the Pro Organo label (CD 7231, \$17.98). Recorded on the Berghaus organ at Queen of All Saints Basilica in Chicago, the program includes works by Bach, Lidón, Dupont, Mader, Fleury, Mozart, Hopkins, and Gigout.

Cherry Rhodes, a graduate of the Curtis Institute in Philadelphia, is the first American to win an international organ competition (Munich). She is adjunct professor of organ at the Thornton School of Music, University of Southern California. In July 2006, as the AGO national convention in Chicago was drawing to a close, Rhodes gave a recital on the new Berghaus organ at Queen of All Saints Basilica in Chicago. The program was recorded before a live audience in concert. For information: 866/927-3923; <www.zarex.com>.

Longtime music critic **Enos Shupp** was honored by the Friends of the Wanamaker Organ at the annual Wanamaker Organ Day on June 6. Shupp wrote LP reviews for *The New Records* magazine



Ruth Watson Henderson and Maxine Thevenot

Maxine Thevenot performed and lectured for the AGO regional conventions in Albuquerque-Santa Fe and Seattle. The Seattle performance took place on July 1 at Christ Church Cathedral, where she gave the world premiere of Iain Quinn's *Suite Liturgica* on the recently installed Hellmuth Wolff organ. She then performed concerts at Niederroddeleben (German debut); Oxford's Town Hall; St. Michael and All Angels, Croydon; Westminster Abbey, London; Notre Dame, Paris; and Chalmers-Wesley United Church, Quebec City, Canada.

She also presented a lecture-recital on post-1950 Canadian organ music for the fourth annual Festival of New Organ Music (AFNOM) at St. Marylebone Parish Church, London, UK. Her recital at Westminster Abbey concluded the AFNOM and featured an all-Canadian program, including the world premiere of *Celebration* by Ruth Watson Hender-

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son. Her program at Notre Dame, Paris, featured the French premiere of *Totentanz* by UK composer Martin Stacey.

Thevenot is the 2009–2010 acting director of cathedral music and organist at the Cathedral of St. John, Albuquerque, NM (during the director of music's sabbatical leave), and lecturer at the University of New Mexico. For information: <www.maxinethevenot.com>.



Jay Zoller

Jay Zoller played the entire canon of Mendelssohn's organ works in a series of three concerts, at St. Andrew's Episcopal Church in Newcastle, Maine. The Sunday afternoon recitals took place on October 4, October 18, and November 8.

Zoller is organist at South Parish Congregational Church in Augusta, Maine, where he plays the church's historic 1866 E. & G. C. Hook organ. He holds degrees from the University of New Hampshire and the School of Theology at Boston University. He is a retired designer for the Andover Organ Company and currently designs for the Organ Clearing House. He has written articles about Heinz Wunderlich for THE DIAPASON ("Heinz Wunderlich at 90," April 2009, and "Remembrances of a birthday celebration: Heinz Wunderlich at 90," September 2009), and has played in all-Wunderlich recitals in Hamburg, Germany in 1999, 2004, and 2009.

Nunc Dimittis

Michael James McGrew of Denver, Colorado, died August 15 at the age of 60. Born October 5, 1948 in Denver, he received a B.A. degree in English in 1971 from Colorado College, Colorado Springs, and went on to earn a B.M. degree from the San Francisco Conservatory of Music in 1976. He studied piano with Lorene White Austin, harpsichord with Laurette Goldberg, and organ with Robert Paul, Phyllis Tremmel, and Wyatt Insko.

McGrew spent most of his working career at GTE, which later became Verizon Communications, from which firm he retired in 2003. He had previously been director of music at First Methodist Church of Lakewood, California, assistant organist at St. Luke's Episcopal Church in Long Beach, California, and organist at First United Presbyterian Church in Long Beach.



Michael James McGrew

After his return to Denver, McGrew joined St. John's Episcopal Cathedral, where he sang in the choir and assisted in the music library and the cathedral archive, and was a member of the Denver AGO chapter. He was one of the guest organ recitalists for the 1976 bicentennial recital series at the U.S. Air Force Academy in Colorado Springs, and attended Royal School of Church Music summer programs in Denver. He was a former member of the Colorado Springs Chorale, the Colorado College Collegium Musicum, and the Colorado Opera Festival.

His volunteer work reflected his interest in ships; he served as an officer of the Queen Mary Foundation, and was a member of the Titanic Historical Society. He was a volunteer for special exhibits at the Museum of Nature and Science in Denver. Michael McGrew is survived by his partner Kevin Maneval.

Robert Bostwick "Bob" Mitchell died July 4 at the age of 96, in Los Angeles, California. He studied organ with Ernest Douglas and at age 18 was the youngest person to become a fellow of the American Guild of Organists. He had begun accompanying silent movies at age 12, and was still doing so even shortly before his death. In 1934 he founded the Mitchell Boys Choir, which performed in more than 100 motion pictures, including *Carefree* with Fred Astaire, *Going My Way* with Bing Crosby, and *The Bishop's Wife* with Cary Grant. Mitchell had served as music director for several churches in Los Angeles and Beverly Hills, and as house organist for the Los Angeles Dodgers when they debuted in their new stadium in 1962. Dean of the Los Angeles AGO chapter from 1970 to 1972, Mitchell was named an Honorary Life Member, and was one of the longest-lived and best-known members of the chapter.

See Artist Spotlights on THE DIAPASON website:

<www.TheDiapason.com>.

Left column, under Spotlights, click on Featured Artists.

For information: 847/391-1045.

Here & There

The Royal School of Church Music (RSCM) has published a supplement to the *RSCM Carol Book*. The *RSCM Carol Book Supplement* has been compiled by the same editorial team: composers and choir directors John Barnard and David Iliff. The new publication contains sixteen traditional carols from Britain and Europe, in new photocopiable arrangements for choirs with varying forces, either four parts, or three parts (sopranos, altos and men), or unison with descant.

The original *RSCM Carol Book*, with 151 carols, which has just been reprinted, appears in a loose-leaf folder and includes a CD-ROM containing clip art, service layouts, instrumental parts, and all the texts of the carols for reproduction in service sheets. As well as sixteen new carols, the *RSCM Carol Book Supplement* also includes the outline for a new carol service devised by Peter Moger, national worship officer for the Church of England, and can be added to the back of the original carol book folder. For information: <www.rscm.com>.

Stainer & Bell announces the release of *Christmas Is Coming*, a collection of carols for Advent and Christmas, composed, arranged and edited by Nicholas Temperley. The 37 carols in the collection date from the fifteenth century to the present; 22 of the arrangements are of carols from Austria, France, Germany, Mexico, Poland, and the USA, alongside music from the English carol tradition. The book also includes sample programs and translations, notes on the performance and history of the carols, and an historical summary of the genre. For information: <www.stainer.co.uk>.

Richard Torrence and Marshall Yaeger have formed **Torrence/Yaeger VPO™**,

a for-profit company under the aegis of a not-for-profit organization, Anchor-International Foundation, which Torrence & Yaeger founded in 1997.

When Trinity Church Wall Street lost the use of four organs on September 11, 2001, Owen Burdick, organist and director of music, designed a virtual instrument for the church. Torrence & Yaeger created a marketing company to represent the company that built the organ for Trinity. They organized and partially funded a series of concerts that were produced and webcast by Trinity throughout the world. They also sold virtual pipe organs to churches and concert halls, and decided in 2009 to develop new technology for the VPO.

Cameron Carpenter is the artistic director of the new VPO. Owen Burdick, tonal director, is in charge of recording and processing note-by-note captures of ranks of pipes for the new organ company. Other staff includes Francis Milano, technical director; Richard Torrence, managing director and director of marketing; Marshall Yaeger, creative director of advertising; Warren Hood and Andrei Dubov, sales representatives; and Bruce Thigpen, consultant on low-frequency speakers. Consoles for VPOs are built by Southfield Organ Builders, of Springfield, Massachusetts.

The first instrument the new company will build is a five-manual touring organ that will be designed by Cameron Carpenter and toured by Slaymaker Special Projects on behalf of Anchor-International Foundation. Richard Torrence, Anchor's executive director, will oversee the touring organ program. Susan Slaymaker, booking director and personal representative for Carpenter, also represents Burdick as composer and conductor, and Alexander and Anna Fiseisky as organists and pianist. For information: <www.virtualpipe.org>.



Youth Choir from Davidson United Methodist Church at Goulding & Wood shop

The Youth Choir from Davidson United Methodist Church, Davidson, North Carolina, visited the organ shop of **Goulding & Wood** in Indianapolis, Indiana, during their summer choir tour to the Midwest. The choir, under the leadership of Kevin Turner and Katie

Ann McCarty, made stops in Columbus, Ohio; Indianapolis, Indiana; Chicago, Illinois; and Sandusky, Ohio. Davidson United Methodist Church is the home of Goulding & Wood's Opus 31 (III/50). For information: 800/814-9690; <www.gouldingandwood.com>.

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Looking Back

10 years ago in the November 1999 issue of THE DIAPASON

Cover: Muller Pipe Organ Company, Trinity Episcopal Cathedral, Little Rock, AR

Marie-Claire Alain receives AGO's Lifetime Achievement Award

AGO receives \$500,000 bequest from the estate of Gordon Young

Larry Visser appointed Minister of Music, LaGrave Avenue Christian Reformed Church, Grand Rapids, MI

Thomas R. Vozzella appointed Music Minister, St. Paul's Episcopal Church, Franklin, TN

"The north German organ school of the Baroque," by Paul Collins

"SEHKS Conclave in London," by Lilian P. Pruett

New Organs: Dobson, R. T. Swanson

25 years ago, November 1984

Cover: Andover Organ Company, Meredith College, Raleigh, NC

Maria Moshinskaya-Wagner wins Gruenstein Memorial Contest

Brian Swager wins Chicago AGO student competition

Brian Jones appointed director of music, Trinity Church, Boston

John G. Marberry appointed organist, Cathedral of St. Paul (R.C.), Birmingham, AL

Timothy McKee appointed director of music, Irvington Presbyterian Church, Irvington, NY

Susan Randall appointed assistant professor of organ, Houghton College, Houghton, NY

Larry Reynolds appointed music director, St. Stephen the Martyr, Edina, MN

John Cook died August 12
"The Pedal Piano, Part II," by Karrin Ford

"The Chorale Preludes of Helmut Walcha," by David Burton Brown

New Organs: Casavant Frères, Hendrickson Organ Company, Prestant Pipe Organ Builders, Jan van Daalen

50 years ago, November 1959

Heinrich Fleischer appointed to the University of Minnesota

Paul E. Koch appointed to First Methodist Church, Springfield, IL

Adolph Torovsky honored for 40th anniversary at the Episcopal Church of the Epiphany, Washington, DC

Camil Van Hulse honored by Southern Arizona AGO

James Hopkirk elected president of the RCCO

News of Gordon Black, Jessamine Ewert, Virgil Fox, Robert W. Glover, David N. Johnson, Franklin E. Perkins, Phyllis Stringham, Phillip Treggor, Wilmer H. Welsh, Stanley Williams

"Articulation—The Role It Plays in Organ Performance, Part 2" by Klaus Speer

"Why Is Today's Organ Writing No Better?" by Wesley Morgan

"Acoustical Bases Govern Harmony at the Organ," by Charles Naylor

Organs by Aeolian-Skinner, Aus-

tin, Casavant, Möller, Reuter, Schantz, Schlicker, Tellers, Wicks

75 years ago, November 1934

W. W. Kimball builds 4-manual organ for Pretoria, South Africa Town Hall

George Kilgen & Son builds 2-manual organ for St. Anne's Catholic Church, Wellington, New Zealand

News of Palmer Christian, Donald Le Roy Coats, Charles M. Courboin, Clarence Dickinson, Herbert A. Fricker, Virgil Fox, Frank B. Jordan, Charlotte Lockwood, J. Parnell Morris, Carl F. Mueller, Renee Nizan, Günther Ramin, Stanley E. Saxton, R. Deane Shure, Frank W. Smith

Organs by Aeolian-Skinner, Austin, Casavant, Estey, Kilgen, Kimball, Möller

In the wind . . .

by John Bishop

Is your refrigerator running?

There's an urban legend that tells us that Alexander Graham Bell placed the first phone call because he had spilled acid or some other chemical on his workbench. He used the device he was tinkering with to call for help: "Mr. Watson, come here. I want to see you." That sentence has joined a long list of famous utterances, both famous and infamous. Neil Armstrong's "That's one small step for man," John Kennedy's "Ask not what you can do for your country . . ." Thomas Edison's voice on the first scratchy recording, "Mary had a little lamb . . ." and Franklin Roosevelt's "The only thing we have to fear is fear itself" have gathered as an historical list of world-changing sentences.

I don't suppose it was long after Mr. Watson ran to the next room having received the first telephone call that some wag came up with the idea of the crank call: "Is your refrigerator running?" "You'd better go catch it." Gosh, as teenagers we thought that was funny. That's what went through my mind as I answered a phone call in early February 2008. A strongly accented voice came on the phone saying, "My name is Zina Andrianarivelo. I'm Ambassador to the United Nations from Madagascar." Of course you are, and I know exactly that my refrigerator is right where it belongs. And organbuilders get phone calls from African ambassadors all the time. What's the big deal?

It was not a crank call. The ambassador told me that his president had asked him to find out how to bring American organs to his country. Could I come for lunch? A couple weeks later I met the ambassador at a restaurant a few blocks from the United Nations. He explained to me that the central churches of the Church of Jesus Christ of Madagascar (FJKM) were approaching an important anniversary. It would soon be 140 years since the four stone churches were built along the ridge of hills that dominate the landscape of Antananarivo, the capital city. Each of



The Ambassador, the President, and the Organ Guy

these churches is dedicated to an event of Christian martyrdom. For example, the church FJKM Ambonin Ampamarinana translates as "the stone church of the hurling cliff," the cliff being the site where Christians were thrown to their deaths. President Marc Ravalomanana, who in addition to his duties as President of the Republic was also Vice President of the FJKM, had preached a sermon during which he pointed to the ambassador and said, "Mr. Ambassador, I want you to go back to America and find a pipe organ for this church."

They invited me to visit Madagascar in June, concurrent with an international conference hosted by the president, and the announcement of the Madagascar Action Plan (MAP)—a major effort to improve living conditions in this poorest of nations. I learned a new standard for planning. What would be the longest and most exotic trip of my life had only the sketchiest of plans. I received an airline itinerary that would get me there, but there was some problem scheduling a return trip. I now know it's routine to make your return plans once you get there and can work directly with a local travel agent, but as someone who travels extensively and frequently, I've developed deep habits of planning my trips so as to avoid surprises. I don't want to arrive at a hotel late at night to find there's no reservation in my name, I don't want to have to improvise how to get from airport to hotel, I don't want to be fumbling for directions, phone numbers or any of the myriad details involved in the efficient management of even the simplest domestic business trip. So my friends and family were as astonished as I was when I boarded an Air France 747 in Paris for the non-stop flight to Antananarivo without knowing who would meet me at the airport, where I would be staying, or when I would be returning. All I knew was that the ambassador would be in Madagascar when I arrived. He told me everything would be arranged.

If you say so

It's an eleven-hour flight and the plane was jammed. I was lucky enough to have



FJKM Ambonin Ampamarinana (The Stone Church of the Hurling Cliff)

an aisle seat, but while I expect most readers of THE DIAPASON who have frequent flier miles on Air France got them from flying between a major American city and Paris, I can tell you that the airline does not use the same equipment to fly to Antananarivo as to JFK in New York. The plane creaked and groaned, the floor squeaked, and I imagined we were leaving a trail of rivets across the African continent—something like Gretel's trail of bread crumbs? We were to arrive at midnight, and I remember sitting in that plane wondering—and worrying—about just what I would find.

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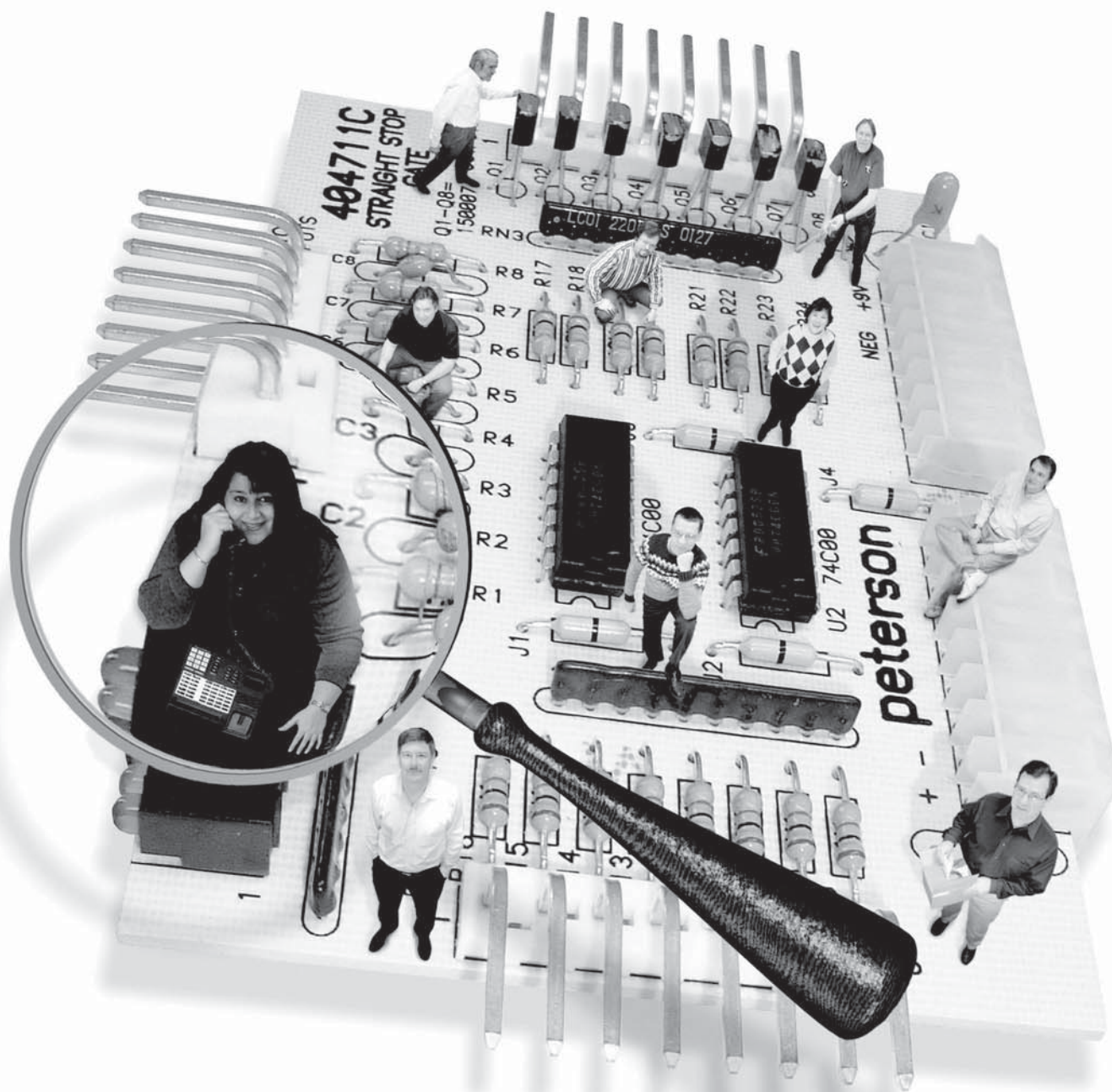
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Going down the stairs to the tarmac, I spotted my name on a sign (whew!) held by a handsome young man with an ID card hanging from his neck that identified him with the office of the President of the Republic. We were quickly joined by a half-dozen very heavily armed military police who whisked me around customs and into a VIP lounge. They asked for my passport and claim tickets for my luggage and offered me a drink. Two minutes in the country, and I was drinking good British gin. They gave me a cell phone with the ambassador's number programmed—I was to call. He welcomed me and told me he'd meet me in the hotel lobby at eight-thirty in the morning.

It was a deluxe four-star hotel owned and operated by a French company. (Madagascar was a French colony until 1960.) My reservation was in the name of the President of the Republic and there was a beautiful fruit basket waiting in my room.

Ambassador Zina set me up with a car and driver and an interpreter, Adolha Vonialitahina, a young woman who had just graduated from Texas Christian University, where she went on scholarship won in a national competition sponsored by President Ravalomanana. Next, I met officials from the FJKM, who would show me some of the organs already in Antananarivo (this, like many Malagasy place names, is shortened popularly to Tana). I would visit the stone memorial churches and those churches that had organs. I was an entourage. Toward the end of my visit, I would meet with the president to offer a plan for repairing existing organs and bringing more instruments from America.

The organs in Tana were relics of French influence. I saw several fine instruments by Merklin (none in playable condition) and my breath was taken away when I sat at a keydesk to see that most familiar of French nameplates—Cavaillé-Coll (in this case reflecting the later partnership with Mutin).

As part of my general introduction to the country, I visited an orphanage, shopping centers (so I could get a sense of the availability of hardware and building supplies), and the national park at Andasibe (100 kilometers and more than four hours from Tana), where I saw lemurs in their natural habitat. I attended worship in three different FJKM churches and met privately with the church's national president. I visited the new home being built by President Ravalomanana's family in the village of Immerinkasinana (pronounced *Americaseen*) because he thought we might put a small organ in a room where the family would have private worship services.

I met with the president and proposed a plan to renovate two organs and to bring instruments for five churches. The first would be brought to the church FJKM Faravohitra, the stone memorial church in Tana marking the site of burning martyrs, the church near the president's official residence, where he would preach at the anniversary service in November.

We had a Hook & Hastings organ (four stops and one manual) that we could



Five-foot-tall lemur, Andasibe National Park

send. We would install it in the church temporarily (it would not be possible to renovate and ship a larger permanent organ in time), and come back later with a fleet of instruments to complete the plan. We would fill the shipping containers with pianos, printed music, and building supplies to support the entire project. Six surplus pianos were donated by a moving company in Maine, and I brought them in a rented truck to Boston, where we would be loading the container. As required, I stopped at a weigh station on the Maine Turnpike. "What are you carrying?" asked the friendly trooper. "Pianos." "Where are you taking them?" I couldn't resist: "Madagascar." "You'd better pull over."

My colleague Amory Atkins (Organ Clearing House President) and I traveled to Tana in October. Because the city's streets are narrow and crowded and electrical wires are not up very high, we would transfer the load from the container to a borrowed army truck. We did this at the presidential palace on the outskirts of the city in a parking lot occupied by the presidential motorcade. Twice while we worked, the fleet of black cars and motorcycles scrambled and returned. We drove across the countryside into the city and installed the organ. I played for the anniversary service. The service was conducted in Malagasy (pronounced *malagash*—Madagascar's second official language is French), but the president addressed me in English in front of the congregation asking if I would demonstrate the organ. After I played he said, "It's beautiful, but it's not enough." And he went on in Malagasy to tell the congregation that the larger organ would be coming in June. We hadn't made that kind of a definite schedule. I whispered to Amory, "That's some way to sell an organ."

Revolution

I was invited to tell this story to a group of organists in New York City, so I prepared a talk with several hundred photos. I was to have lunch with the ambassador in New York that day. He called me early in the morning, saying he had to cancel and told me to look at a web-

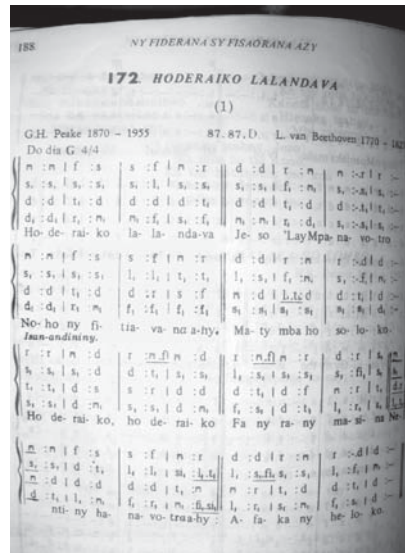


Hook & Hastings organ passing a herd of xebu

site called <France24.com>. There I read that Tana was under siege by rioters protesting the policies of President Ravalomanana. The photos showed places I'd been, including the pillaging of the offices where I first met the president. After three weeks of violence, burning and looting, and many deaths, the president resigned and the Malagasy Army supported the new presidency of Andry Rajoelina, Tana's 34-year-old mayor and a former disc jockey. It was necessary to alter the Republic's constitution, as Rajoelina was younger than the minimum age required of Malagasy presidents.

While it was a disappointment not to return with more organs for Madagascar, it was a rich experience to visit that country twice in the same year. These pages are too short to tell the full story or to share the 2,500 photos I brought home. I haven't written about

- The flip-flop-clad steel workers preparing the balcony in the church to support the weight of the organ,
- The spider hanging from a tree that in Amory's words "blocked out the sun,"
- The spectacle of four million people living in slums of one-story huts cooking with charcoal,
- The sights and smells of third-world poverty that cannot easily be described to well-fed Americans,
- The zeal and fervor with which 400 worshippers crammed into a stone church two hours before the start of worship,
- The hymnal of the FJKM notated in four-part solfège—something I had never seen before,
- The brilliant and energetic choir of the church FJKM Faravohitra, who presented a night of opera scenes in the hotel ballroom and who invited me to rehearse them and coach them in English diction,
- Adolha's gratitude for her education and enthusiasm for a now unfilled opportunity to help her country,
- Or the extraordinary feeling of sitting in an anteroom waiting for my appointment with the president, thinking how much Alan Laufman, founder of the Organ Clearing House, would have loved this.



Key of G—try to sing it

What's next?

There's plenty of time to write more about all those things, and I look forward to telling the story in person to anyone interested. The slide show is ready to go. And the next adventure is just starting. Yesterday I returned from the Kingdom of Thailand, the only country in Southeast Asia that was never a colony, the country where more than 90 percent of the people are Buddhist, and where there is presently a pipe organ languishing in an Anglican Church in Bangkok—the only pipe organ in the kingdom. My hosts were the people of the Prince Royal's College in Chiang Mai, a city of one-and-a-half million people in the north of the country near the borders with Laos and Myanmar (Burma). The Prince Royal's College was founded by Presbyterian missionaries in 1887. In 1906 His Royal Highness Prince Vajiravudh laid the cornerstone for the first classroom building, renamed the school, and honored the school by presenting his royal colors of blue and white.

The PRC is now a general Protestant Christian school, with 6,000 students from kindergarten through high school. The chapel in the center of the campus is

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Jungle travel—the trunkated version

the only example of Gothic architecture in northern Thailand, and now there will soon be an American pipe organ added to the life of this active school.

I lectured three classes of high school students of the Gifted English department, sharing with them the history of the organ. I lectured the graduate international class of the McGilvary Seminary of Payap University, comprising students from Laos, Vietnam, Cambodia, and Thailand. And I was treated to about twenty-five of the best meals I've ever eaten. I'm not writing about

- The hour-long elephant ride through the jungle, and how elephant camps have been established to sustain the beasts left unemployed by recent mechanization of the logging industry,

- The demonstration of traditional Thai dance given by students at a Friday-night banquet,

- The visit to an 800-year-old Buddhist temple on a mountaintop overlooking the city of Chiang Mai,

- The beautiful set of Celadon ceramic tableware (six big place settings) I brought home for \$125.00,

- The mystery of a parliamentary monarchy in which the prime minister is appointed by a privy council that is in turn appointed by the king, and the hush-hush of the Thai when it comes to talking about the king,

- The spectacle of 6,000 day students coming and going from the inner-city campus every day,

- The little lizards that scoot across restaurant ceilings, prized for their voracious appetite for mosquitoes,

- The brilliantly ornamented tropical birds flying in both the jungle and the city streets,

- Or the exquisite politeness and respect of the Thai people toward foreign guests and toward each other (I was startled by returning to the American tone of voice in airports in Chicago and Boston on my trip home).

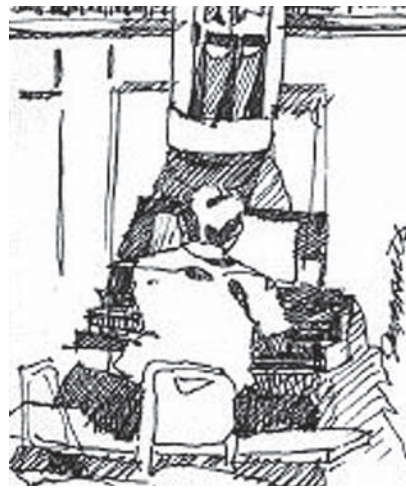
In the past twenty-four months, the Organ Clearing House has shipped organs to New Zealand, China, and Bolivia. We've sent the first Skinner organ to Germany (Germany's first Hook organ has been in place for more than ten years) and the first Hook & Hastings to Madagascar. I'll let you know when we have the plan in place for our shipment to Thailand, and if you know a church that needs an organ, let me know. We'll go anywhere. ■

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On Teaching

by Gavin Black



Repertoire, part 2

Last month's column was in large part an argument in favor of letting students work on whatever music they want to work on: that is, not believing that it is necessary for a student's development that he or she work on any particular piece or pieces, or on any particular subset of the repertoire. I base this be-

lief on several things: the large size and great diversity of the repertoire; the fact that any student works better—and any performer, no matter how accomplished, plays better—when he or she really likes and cares about the music involved; and that it is better—more interesting—for the world as a whole if organists learn and play as wide a variety of pieces as possible, rather than all focusing on a narrow “standard” repertoire.

This month I want to address some ways of implementing this philosophy. Letting students work on the music that they really want to work on does not, of course, mean just coming to lessons with no ideas about repertoire: just shrugging the shoulders and saying “work on whatever you want.” That would be abdicating our responsibility to help students find out what it is that they might like or want to work on. The point is to figure out how much help each student needs in exploring the repertoire, and then to offer that help in a way that is maximally helpful and minimally coercive. That way we will never lose the advantages created by the student's own intense involvement with the music.

Determining what to study

It can be very productive to start the first session with a new student by asking a question more or less like this: “why are you interested in studying organ right now?” Many students will talk about the

instrument as such, perhaps their love for organ sound. Some will also talk about something in their life experience, maybe some involvement with the church or with church music. But most will also talk about repertoire. They will say that they have always loved Bach, or Baroque music, or that they are fascinated by French Romantic or twentieth-century music. I have had students, at this early stage, mention something very specific and unusual: Messiaen, for example, or Rorem, or the Couperin organ Masses.

If this question does not evoke any response about repertoire, then it is a good idea to ask more specific, targeted questions: What music have you worked on in the last couple of years (for existing organists)? What organ music have you heard that you like (for new organists)? What non-organ music have you played by organ composers? What music do you like to listen to? Have you worked on any pieces that you found frustrating? Why were they frustrating (if you know)? One of the most fruitful questions of all is “What piece is it your dream to work on?” Or, to put it another way, “What piece would you love to work on right now, but you assume that it is too hard?”

These are all questions that can, of course, be asked and explored at any time, not just at the first lesson. Such a discussion will tell the teacher a lot about the student's relationship to the repertoire and will give the teacher spe-

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cific answers to specific questions: what music the student likes, already knows about, is interested in. It can be even more important, though, for the teacher to read between the lines. Does the student have strong opinions about music? Does he or she already know and talk about a wide range of repertoire? Has the student listened to or studied any non-keyboard music by organ composers? These are all things that can help a teacher make good judgments about how much guidance a particular student will need in looking for music, how much prodding and suggesting might be necessary, or, on the other hand, how much the student can be expected to use his or her own initiative. There are clues to look for beneath the surface. For example, if the student talks about a composer and you mention a related composer (Vierne to the student's Widor, or Buxtehude to the student's Bach—or *vice versa*) does the student respond with recognition or not? Does that conversation develop naturally or does it—without a lot of teacher input—just fizzle out? Does the student know about the relationships between different kinds of organs and different kinds of repertoire? Perhaps the most important thing to look for is this: that which makes the student look animated, happy, excited, involved.

It is not possible to say specifically and in advance exactly what a teacher can learn or will conclude from these conversations. In some cases, nothing will come of all of this except that the student and teacher will get to know one another better—always a good thing. Sometimes the teacher will both learn what music the student likes and begin to form a sense of how to get the student interested in other music. The point is to start the conversation, pay close attention, and see where it leads.

The two practical issues that are of most concern regarding letting students themselves decide what to work on are, first of all, the problem of pieces that are too hard, and, second, the teacher's responsibility to help (or perhaps even force!) the student to become well-rounded.

Issue: What is too hard?

A friend of mine went, sometime around 1980, for her first meeting with an eminent harpsichord teacher with whom she was planning to study. Near the beginning of the lesson he asked her "What would you *really* like to work on?" Her response was "Well, of course the *Goldberg Variations*, but I'm not ready for that, maybe never will be, it's so hard, imposing, virtuosic, etc." And his reply to this was "Put it up on the mu-

sic desk—of course you should work on it now!" Her morale and her level of interest and commitment shot up through the roof right away. She reported on this glowingly, to me and to others. This was what first convinced me that it was important for a student to love the music that he or she was working on. It also impressed me a lot that an experienced teacher was not afraid to encourage a new student to reach for something very challenging indeed.

However, the question still is: what is and what isn't *too hard*? Of course it makes sense that any student should, in some sense, work on pieces that are of an appropriate level of difficulty. That is, pieces that are somewhat challenging—that stretch the student's abilities out, that teach something new—but that don't create discouragement by being so hard that the feedback they give is only negative. If a student has no very particular ideas about what music he or she wants to work on, then the teacher is free to take level of difficulty into account in helping the student choose pieces. For a new student, the judgment about this matter can arise in part out of the kind of discussion described above. For an existing student, the teacher will already have knowledge and context to go on.

Sometimes, however, a student suggests some music that the teacher suspects might be so difficult or so complex that working on it would be at best unproductive and at worst actually damaging. There are several ways to deal with this. One way, of course, is to tell the student that the particular piece is inappropriate and should be postponed. In spite of my emphasis on letting students work on the music that they want to work on, I don't believe that this is necessarily always wrong. To begin with, there is certainly no reason not to tell the student what you are thinking and to discuss it. If it honestly appears to you, after this discussion, that your student would be just as happy working on something else—perhaps something easier but musically similar to the original piece—then there is nothing wrong with proceeding that way. (However, it is important to remember that many students are reluctant to disagree [openly] with what the teacher suggests, and that most students will hide it if they are disappointed or discouraged. You as a teacher should require a fair amount of convincing that it is *really* all right with your student not to work on whatever it is that the student has brought in. You should not assume or accept this too readily.) If you are convinced that a piece is categorically too hard—regardless of how the student

feels about it and taking into account some of the suggestions below—then it is important to explain to the student why the piece is not right, what you and he or she can work on to get ready for that piece, and, if possible, how long that is likely to take.

If you and your student decide to go ahead with a piece that seems, on paper, too hard, then there are several ways to structure the work on that piece to make it indeed fruitful and appropriate. The first thing to do is to **make sure that the student understands that a too-hard piece has to be allowed to take time**. That is, in exchange for working on a difficult piece, the student must be willing to be patient, to work hard, and to plan on not getting discouraged or bored if this one piece stretches out for months or longer. (My experience is that any number of months spent working well on one difficult piece will advance the student's overall abilities at least as much as the same time spent working on several easier pieces. I don't have any trouble reassuring students about this.)

Second, it is important that the student be willing to **break the piece down in ways that make it easier**: in effect turning it into several, or many, easier pieces. This means doing an especially good and thorough job of some of the things that we should all do anyway with all of our pieces: working on separate hands and feet; working on small sections; teasing out individual voices; practicing slowly; *practicing even more slowly!* Again, this can be part of a deal with the student: you may work on this (too hard) piece that you love, but only if you will work on it the right way. It is possible to consider a small section of a long difficult piece to be a piece in itself. The student can work on that section, and then student and teacher together can decide whether going on to the next part of the piece is the best way to use the student's time, or whether it would be better to turn to something else.

Here it is worth mentioning the "two-way street" aspect of the act of working on repertoire. We work on pieces, in part, as a way of helping us get better as players—more skillful, more versatile, more confident. The pieces that we work on are the fodder for this process. At the same time, we strive to get more skillful, versatile, and confident so that we can better play the pieces that we want to play. A situation in which a student is working on a piece that he or she loves, that provides some challenges, and that he or she can learn well and perform is an ideal one. However, working on a section of a piece, even without ever going on to the rest of it, or working on aspects of a piece—just the pedal part, or just the separate voices, for example, or certain passages that present particular fingering issues—can be completely valid as a way of using repertoire to advance one's playing ability. It is wonderful to learn complete pieces—obviously utterly necessary for anyone who wants to perform. However, it is not necessary to insist on finishing every piece that you start. It is all right sometimes only to work one

side of this street. It can actually free a student up to try more things—both things that are more difficult and things that are unfamiliar or even unappealing at first—if the student knows that it is OK to re-evaluate the decision to work on something if that something turns out not to be rewarding.

Sometimes a student will bring in pieces that seem to be too easy. These are pieces that the student is interested in, but that the teacher fears would not really help the student to learn anything; that is, that they would not advance the student's facility or technique, or teach any new skills. This is working the other side of the street. Pieces in this category can be used for relaxation, just to let the student have the pleasure of playing something that is fun to play. This can be important for morale and for pacing one's efforts. However, it is also true that there is nothing—literally nothing—that is so easy that it can't teach *something* to any student or even to any advanced player. A piece consisting of a single middle c held for a few beats (to reduce it to the absurd) could still afford an opportunity to work on touch, posture, relaxation, breathing, listening to sonority and to room acoustics, and probably a lot more. Any piece can be used to work on those things and also on technical and psychological performance values: accuracy, security, articulation, timing, rhythm, and so on. If a piece seems very easy, then the student can take on the challenge of playing it even better.

Issue: Becoming well rounded

It is certainly important for a teacher to offer students help in the matter of becoming well rounded—generally knowledgeable about the repertoire and the instrument. There are two reasons that I do not believe that the matter of what pieces a student works on and plays while studying is *the* crucial part of this process. (Of course, it is always part of the process.) One reason is that there is so much music in the repertoire that any attempt to get to know all of it in a fairly short time will inevitably be just a token. The other is that a student who is taught how to listen carefully and open-mindedly and how to practice well will have a lifetime to explore the repertoire. There is no hurry, and it is better for anyone to work on any given part of the repertoire at a time when he or she has become genuinely interested in it.

If the repertoire that a student really wants to work on (with whatever amount of prodding or guidance from the teacher seems helpful, but with no coercion) happens to cover quite a few different composers, from different time periods and geographic areas, that is fine. However, even in that case it is not actually true that the student has covered the whole repertoire. In fact, the difference between this student and one who has chosen to work on only German Baroque music (as I did in graduate school) or only Franck and Widor is small. It is not a difference worth pursuing at the expense of any of the student's sense of joy and commitment.

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However, it is a very good idea for a teacher to help students to know what repertoire is out there, and to offer them a chance to figure out what might be interesting to them. One of the best ways of doing this has always been to get students to listen to a lot of music. Listening is easy and non-time-consuming compared to practicing and learning pieces. In the past, the best way to talk about listening to a lot of organ music would have involved mentioning record libraries or used record stores—also perhaps friends with record collections, or organ concert series. These possibilities all still exist. However, recent technology has of course added to them. I will mention a few Internet-based approaches to exploring the organ literature. Of course, it is the nature of such things that these specific resources may vanish. But if so they may be replaced with others.

At the website <http://orgelconcerten.nrcv.nl/>, under the heading *Archief*, are recordings of hundreds of performances by organists of the last several decades. Many of these are concert performances. This is an extraordinary resource for getting to know the playing of a wide variety of organists, but it is also a very good way to hear repertoire. The list of composers represented is over 250 in number and covers more than five hundred years. The assignment of listening to all of it (or, say, listening to a piece or two from each composer whose name is unfamiliar) would be highly informative and educational for any organist.

There are several ways to find (free) printed music on the Internet. Two of these are <http://icking-music-archive.org/ByComposer.php> and http://imslp.org/wiki/Main_Page. These sites both have a fair amount of organ music. Of course, they can be used to acquire printed music for use: that is, for pieces that a student wishes to work on. They can also be used, however, to explore the repertoire. For example, a student equipped with a list of organ composers (which can be found here http://en.wikipedia.org/wiki/List_of_organ_composers) for example, or through traditional sources such as *The New Grove* or various books about organ history) can visit the Icking Archive, look for names of organ composers, and look at and begin to analyze representative pieces, or follow the scores while listening to a recording, or print out and (slowly) sight-read opening pages of many pieces just to get a sense of what they're like.

Another way for students to get to know about, and perhaps become interested in, composers with whom they are not already familiar—especially with more recent composers—is to read the composers' writings. There are writings in print by Saint-Saëns, Reger, Messiaen, Rorem, Dupré, and many others. Reading the thoughts of a composer—especially if those are provocative and interesting—is a wonderful way to spark interest in that composer's music. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at <gavinblack@mail.com>.

Music for Voices and Organ

by James McCray

Handbells with choir

Bells of Joy! On morning's wing
Send the song of praise abroad!
With a sound of broken chains
Tell the nations that He reigns,
Who alone is Lord and God!

—John Greenleaf Whittier
(1897–1892)

Handbells have a long history, but only in the past half-century have they enjoyed a vibrant popularity in America. They first arrived in the United States in 1847 as part of a concert tour sponsored by P. T. Barnum, who had heard them played in a rural village in England. To create interest, he of circus fame dressed these

simple villagers as Swiss mountaineers, and although they protested, they became quite successful here in America.

In England, handbell ringing is most frequent in concert halls, but here it is in churches where the majority of the ringing occurs. One traditional story about the origin of handbell ringing is that villagers became tired of hearing the tolling of church bells in towers, especially during the practice sessions, so it was suggested that smaller bells be used and the practice be moved indoors. Bells were used in liturgical situations with plainsong and early polyphony. Performances have moved from a simple tolling of a few bells, usually in fourths or fifths, as found in medieval scores/performances, to more sophisticated and difficult settings with dissonant, full chords filled with exotic sounds created with mallets, damping, muffling, swinging, and other unusual devices for altering the basic sound.

Handbell choirs continue to be most associated with those churches where a traditional service is celebrated. There still are congregations where the beauty of the bells is more desired than the driving energy often found in praise bands, especially those with drums. Clearly, I come from that school of thought. As St. Jerome said: "Bells are the voice of the church."

Over the past 30 years of writing this column, I've written numerous commentaries that explore the use of handbells, so the recommendations I have to offer already have been said. Nevertheless, it is still worth emphasizing that having the vocal and handbell choirs perform together is of great benefit to them and to the congregation.

At the Lutheran church where I serve as choir director, we have a handbell choir that is directed by the organist; it is a dedicated group of ringers who range in age from about 19 to 80. Several also sing in the choir, so their church music commitment is for several hours a week. The handbell choir performs only once a month at the weekly service, while the vocal choir sings every week. Since the rehearsals for both groups are back-to-back on the same night of the week, rehearsing together is easy. The bell ringers come at 6:00 for an hour, and the choir rehearses at 7:00. The handbells are already set up, which minimizes the actual time required. This happy arrangement affords us great opportunity for joint performances, which we try to do several times a year.

Probably the most blatant error that choral conductors make when performing with handbells is not signaling the raising of the bells to begin a work. That is an essential part of the preparation, just as raising the music folders is for the choir, and generally occurs when the handbell tables and ringers are off to one side instead of directly in front of the choir and conductor.

Whereas in vocal choirs there are many performers on the same part, in handbell choirs each pitch is rung by only one person. This is one of the great attractions of handbell ringing, a sense of individualistic achievement and independence.

The music this month features choral music with handbells. Performers and congregations truly enjoy these kinds of settings. If your church choir is not taking advantage of a church bell choir, consider contacting a local community handbell choir to expand the choir's repertoire. Everyone will benefit from your effort. It is also a good way to entice a church into the purchase of handbells. Be reminded of an ancient Christian saying: "Bells are the echo of the voice of God."

Create in Me, Michael Burkhardt. Unison or two-part or SATB with piano and 13 optional handbells, MorningStar Music Publishers, MSM-50-3060, \$1.70 (E).

The handbells play sustained chords on the first beat of the measure of just one verse. This simple setting of Psalm 51 opens with an optional solo that morphs into a unison choral passage. The second verse is SATB block chords that may be sung unaccompanied. The final sections are primarily in unison. The piano part consists mostly of gentle arpeggios. Easy for all performers.



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Sing to God a Simple Song, John Leavitt. SATB and/or two-part voices, piano, and optional 2-octave handbells (or handchimes), Concordia Publishing House, 98-3520, \$1.25 (E).

Here is an opportunity to join the handbell choir with a children's chorus, yet still keep the adult choir involved. The adult music is easy with limited true four-part writing, and some of the two-part areas merely double the adult women's music. The handbell music is very limited and always just a single-note melody, which could be played by young ringers. Although the piano part is busy, it is not difficult.

Hosanna to the Son, Jody W. Lindh. Unison with keyboard and 3-4 octaves of handbells, Choristers Guild, CGA606, \$1.75 (M-).

Designed for children's voices, this anthem's text has one brief section (16 measures) that makes it appropriate for Palm Sunday as it describes Jesus's arrival in Jerusalem on a donkey; the remaining measures use a generic, traditional "hosanna" text. The handbells play only in the final 40 measures of the anthem, and their music consists of two-part lines punctuated with additional three- or four-part static chords. Charming music.

Two Splendid for Speech, Joel Raney. SATB, organ and 3-5 optional handbells, Hope Publishing Co., C 5564, \$2.10 (M).

Using a fascinating text by Thomas Troeger taken from his book *Borrowed Light: Hymn Texts, Prayers, and Poems*, this work opens with a dramatic, joyful, and very busy organ/handbell introduction. The choral music has a folksong spirit as it dances along in 12/8. The handbells play extended, full chords, which sometimes are shaken for several measures. Eventually the music evolves into a setting of LYONS, and the congregation joins in the singing as the music swells to a broad, Hollywood type of ending. This will be well received by performers and congregation.

3 Festive Psalms, Set 3, Kenneth Kosche & John Behnke. SATB and 2-3 octave handbells, Concordia Publishing House, 98-3674, \$1.35 (E).

These are brief, two-page, simple, pragmatic settings. Psalms are 96, 98, and 72, with 96 subtitled "for Christmas Eve" and based on "Lo, How a Rose." The structure is a short four-part antiphon, followed by a unison choral intoning of several verses in which the handbells play two static, repeated chords. Very useful for choirs with limited musical ability.

Be Watchful, Be Ready, John Behnke. Two-part and 3-octave handbells or keyboard, Concordia Publishing House, 98-3665, \$1.60 (M-).

The choral parts are in treble clef for this children's choir anthem based on a I Corinthians text. The first tempo opens with softly malletted repeated chords, which set up a somewhat driving pulse for the voices, who move at a slower pace above the accompaniment. The music is not difficult, yet has a sense of excitement.

Psalms 150, Bradley Ellingboe. SATB, organ (or piano) and optional handbells, Neil Kjos Music Company, 9897, \$1.50 (M).

The handbell part is primarily chordal and is included separately on the back pages. The meters alternate between 6/8 and 3/4, which adds rhythmic interest. Both women and men have passages where they sing alone, and all choral parts are on two staves. The handbell music is also shown above the choir in the choral score.

Two Psalms for Young Singers, Michael Bedford. Unison with keyboard and 6 optional handbells or handchimes, Choristers Guild, CGA 1140, \$1.95 (E).

The two Psalms used are 46 and 92. Handbells have easy "single-note" music, and their part is included with the choral score and separately at the end of each Psalm. The easy choral music is doubled in the keyboard accompaniment.

Sweet Music, arr. Russell Schulz-Widmar. SATB and 7 handbells, Hope Publishing Co., C 5519, \$1.90 (M-).

It is not often that handbells are used on a spiritual, but here they add to the peaceful tranquility of the music. Their music is included separately and consists of gentle half-note chords. The choral music is usually more rhythmic and consists of homophonic block chords. The text is for Easter.

and organ music in Jewish culture in German-speaking lands. As one can well imagine, it is a complex and sometimes confusing history.

Ms. Frühauf has laid out a path leading from Old Testament days, the use of "pipes" in the Psalms, to the advent of the organ entering Christian worship and, therefore, being considered by the Jewish community as a Christian instrument. With few exceptions, namely in liberal congregations in Vienna and Prague, organs did not appear in synagogues until 1810. From that time on, despite controversy between Orthodox and Reform congregations, the use of organs continued to spread, initially being justified because it helped congregational singing. Ms. Frühauf discusses the place of organbuilders in the building of organs for temples and gives specifications and photos for a number of instruments. In all cases, organs for synagogues were included in the general German reform movement that was going on in the country.

This growth continued until November 1938, when the horror of the Kristallnacht occurred and virtually all synagogues and their organs were burned by Hitler's stormtroopers. During the 1930s, many Jewish musicians emigrated, but after that night, life became very difficult. The most popular destinations at the time were the United States or Palestine. At this point, Frühauf follows the divergent careers of several prominent immigrants in both countries.

As the use of the organ in synagogues grew in the 19th century, Jewish musicians worked toward developing a specifically Jewish organ music for use in the service as well as concerts, a music based on Jewish melodies rather than Lutheran chorales. At the same time, the training of Jewish organists took a high priority, since many Jewish organist positions had to be filled by Christian organists.

The portion of the book that I found most fascinating was the discussion of musicians who attempted to develop a Jewish music for the organ and the description and analysis of their work. Many of the composers were new to me, but they were mixed in with those I was familiar with, and I began to see how they all fit together. The music of many of these composers must be fascinating and I was sorry there were not more musical examples in the book. However, the bibliography includes published sources in which many of the composers are listed. Many of the artists who came to the U.S. have become well known in musical circles here and will be familiar to many organists.

At times, I wished that there were a glossary of terms, especially the parts of Jewish services with which I was unfa-

miliar, but I found that it did not detract from my understanding or enjoyment of the book. Tina Frühauf has been careful to cover this extensive and complex field in a methodical way. I am now eager to discover some of this music for myself.

—Jay Zoller
Newcastle, Maine

New Recordings

Michael Harris Plays the Organ of St. Peter's Church, Wandersleben, Germany. Great European Organs, No. 75, Priory Records compact disc PRCD 1001, <www.priory.org.uk>.

Prelude and Fugue in G minor, BWV 535, J. S. Bach; *Aria Eberliniana variata*, J. C. Bach; *Praeludium in A*, BuxWV 151, Buxtehude; *Ricercare (IV)*, FbWV 410, Froberger; *Passacaglia*, Kerll; *Praeludium in D minor*, Böhm; *Choralvorspiel "Nun freut euch, lieben Christen g'mein"*, BuxWV 210, Buxtehude; *Choralvorspiel "Erbarm dich mein, O Herre Gott"*, Hanff; *Choralvorspiel "Ein feste Burg ist unser Gott"*, Hanff; *Choralvorspiel "Jesus Christus, unser Heiland, der dem Tod überwand"*, Choralvorspiel "Der du bist drei in Einigkeit," J. M. Bach; *Prelude and Fugue in C major*, BWV 531, J. S. Bach.

The organbuilder Johann Georg Schröter (1683-1747), who had his workshop in the Thuringian town of Erfurt, was an almost exact contemporary of J. S. Bach. Bach was familiar with the instrument at the Augustinerkirche in Erfurt, begun by Georg Christoph Stertzing and completed by Schröter in 1716, and described it as "a masterpiece." He was probably also familiar with the rather smaller instrument featured on this recording, since his first-cousin Johann Ernst Bach (1683-1739) was married to the pastor's daughter.

The very beautiful two-manual, 23-stop Schröter organ in the St. Petrikerche, Wandersleben, was completed in 1724. The instrument is tuned in the Neidhardt III unequal temperament, well suited to the repertoire on this recording, and is pitched unusually high at a0=494 Hz. In common with other seventeenth- and eighteenth-century Thuringian and Saxon instruments, the organ sounds much less harsh than North German instruments of the same period, and the Pedal Posaunen Baß in particular is very gentle. Rückpositiv divisions were not popular in Thuringia, so the second manual on this organ is an Ober-Positiv. Not surprisingly, its voicing has quite a bit in common with the instruments built in North America by Saxon-born David Tannenberg, as does the somewhat unusual orthography of some of the stop names.

The organ was given a painstaking restoration by Orgelbau Waltershausen in 1999, reversing some unfortunate changes that had been made in the 1970s. The performer on this recording is Michael Harris, who is organist of St. Giles Cathedral in Edinburgh and a faculty member of the School of Music at Napier University. His playing on this recording is impeccable throughout. Much of the music on this compact disc comes from the so-called Möller Manuscript, which a youthful Johann Sebastian Bach may have been partly responsible for compiling. One of the manuscripts of the Buxtehude chorale prelude found on this compact disc actually exists in a manuscript in Bach's handwriting, presumably brought back on the occasion of Bach's famous visit to Buxtehude in Lübeck. The recording therefore consists almost entirely of music that was either familiar to or written by J. S. Bach.

The disc begins and ends with a Bach prelude and fugue. At the beginning we hear the *Prelude and Fugue in G minor*, BWV 535. Although the instrument is a small one, the Hauptwerk nevertheless includes three mixtures, so that the *plenum* is very clear and bright. The church is also small, but nevertheless possesses a warm acoustic, with a couple of seconds of reverberation. The benefits of this are apparent in the G-minor Prelude, where the organ achieves grandeur and

Book Reviews

The Organ and Its Music in German-Jewish Culture, by Tina Frühauf. Oxford University Press, ISBN 978-0-19-533706-8, \$74.00; available from the Organ Historical Society, 804/353-9226, <www.ohscatalog.org>.

Author Tina Frühauf has explored an important area of organ music that, at least to this reviewer, was virtually unknown—that of the history of the organ

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brilliance without ever seeming harsh, and at the same time gives the impression of being a much larger instrument than it actually is. On the next track of the recording we hear some of the softer flute and mutation voices of the organ in Johann Christoph Bach's variations on an aria that was possibly written by Telemann's father-in-law, Daniel Eberlin. This Johann Christoph was Bach's cousin once removed, and is not to be confused with Bach's brother of the same name. The character of these variations has a lot in common with Johann Pachelbel's *Chorale Variations on "Alle Menschen müssen sterben."*

The next work is Buxtehude's *Praeludium in A major*, BuxWV 151, which exists in more than one recension, but is here played in the short version found in the Möller Manuscript. Michael Harris's restrained and delicate registration at the beginning of the piece is particularly effective. This is followed by Froberger's *Ricercare IV*, showing off the foundation stops of the organ, especially the 8' Principal. Froberger was one of the composers whose music Bach surreptitiously copied out by moonlight. We then turn to a fine *Passacaglia* by Johann Caspar Kerll (1627–1693), a composer famous in his own lifetime but now largely forgotten. This passacaglia may have been written during the period when he was working as a court organist for the Holy Roman Emperor in Vienna. It is one of the many passacaglias circulating at the time that would have provided Bach with a model for his own famous *Passacaglia in C minor*, BWV 582. After this comes a *Praeludium in D* written by Bach's friend Georg Böhm, very much in the style of Buxtehude. It begins with an impressive pedal solo and gives us another opportunity to hear the fine chorus work of the organ.

Much of the rest of the recording is devoted to five chorale preludes by Buxtehude, Hanff, and Johann Michael Bach. These give us a further opportunity to hear the flute and mutation stops of the organ. Buxtehude's *Nun freut euch, lieben Christen g'mein* is a lengthy and complex chorale prelude in several sections and builds up to a climax on full organ. Of the five chorale preludes, perhaps the most interesting are the two by Johann Nicolaus Hanff (1665–1712), who was court organist to the Elector Bishop of Lübeck and later organist of Schleswig Cathedral. They exist in a manuscript in the hand of J. G. Walther, and since Walther edited them quite heavily, it is by no means clear exactly how much of them Hanff was responsible for and how much was the work of Walther. The first is gentle and chromatic in character, while the second is rather more forthright. Both are written a style that has quite a lot in common with the chorale preludes of Buxtehude. The last two chorale preludes, by J. M. Bach, are from the Neumeister Collection, and have in the past been attributed to J. S. Bach or Johann Pachelbel. They are, indeed, written in a style somewhat akin to that of Pachelbel, so one can understand how the confusion arose. The second one is played partly on the very interesting Ober-Positiv Quintatön (or Quinta Thön as it says on the knob)—warm, slightly stringy and not at all like its North German counterparts.

The recording ends with J. S. Bach's *Prelude and Fugue in C major*, BWV 531—again like the G-minor a relatively early work found in the Möller Manuscript. Once more the chorus work is displayed to great advantage and is just right for the music. In view of what a perfect "Bach Organ" the Petrikirche instrument seems to be, I must say I am surprised that we have not heard more about it in the past. Indeed, I have only been able to discover one other recording even partly made on the instrument. Perhaps one reason for this is that it is only recently—since the reunification of Germany—that the extent of the historic pipe organ heritage of the former East Germany has become apparent. Wandersleben is out in the country not very far from the Czech border and about 75 miles from Leipzig, the nearest large

city, so it might be easy to miss it. But now that the Schröter organ has been discovered, I hope there will be more recordings made on it. I thoroughly recommend this one.

—John L. Speller
St. Louis, Missouri

New Organ Music

John Keeble, *Select Pieces for the Organ, Volume 3*, edited by Greg Lewin. Published by Greg Lewin, £12.00, and available through <www.greglewin.co.uk>.

Greg Lewin continues his modern edition of the four volumes of John Keeble's *Select Pieces for the Organ* by publishing Volume Three, which originally appeared ca. 1778 and was dedicated to the Lord Viscount Fitzwilliam. It contains pieces 13–18; unlike the previous two sets, all the pieces are in just two movements, apart from nos. 14 and 16, which have three. The preface to the first volume, also reproduced here in full, shows that Keeble was preoccupied with the academic rigors of fugue, which he considered to have been neglected in recent years. This is reflected in the splendid examples contained in this set in nos. 13, 14, 16 and 17, the latter piece including the descending chromatic tet-

rachord for good measure. Each subject or motif is numbered or even noted as inverted or retrograde, making it easier for students to analyze the piece. These, however, are no mere textbook exercises, but breathe a spirit of controlled yet individualistic progress.

The opening movements are more variable, no. 13 commencing with an Andante in 3/2, no. 14 an Adagio with plenty of rapid dynamic contrasts, and 15 a Largo with the LH on Choir Diaps over which the Great Diaps yield to the Swell in a higher register. No. 16 begins with RH 16th-note figuration over an ascending half-note sequence, which then moves to the RH before a syncopated figure assumes control; this reappears briefly at the end of the second movement. No. 17 in A commences with an Allegro with dotted rhythms and dynamic changes before a B7 chord leads to a plangent repeated quarter-note chord passage. The final piece opens with a lyrical Adagio, marked as a Duo for Swell and Choir Diapason with passages of three-part writing.

The middle movement of no. 14 is a short Allegro in short-phrased two-part eighth-note writing, with some 16th-note passagework, leading to a three-part Largo. In no. 16, it takes the form of a lengthy Andante marked Duo, with the RH on Swell including many 32nd-note flourishes and the LH on Choir, before a Canon Two in One appears in the RH,

which eventually subsides to passagework in thirds.

The final movements of the non-fugal genre include no. 15, which is a Poco Allegro in two parts for LH on Choir Diapason supporting either the Great Diapason or the Swell, mainly a third apart with frequent crossing, and no. 18, another Poco Allegro in two parts, the lower part, mainly in quarters or eighths, supporting florid figuration descending only rarely below middle C until the closing bars.

This set shows Keeble's felicitous command of the galant language, particularly in the Duos, while also demonstrating his clear dexterity with counterpoint. Very few specific registration indications are given, and in several places only contrasting *f* and *p* is shown; noticeably absent are movements for solo stops. This new edition is clearly printed and makes available a most valuable addition to the 18th-century repertoire of pieces by a composer, who, although highly respected in his time and, indeed for years after, as witness the prefaces by William Jones of Nayland 1789 and Francis Linley ca. 1800, remains all too little known and played today. A brief introduction gives the basic details of Keeble's life and the specification of the organ at St. George's, Hanover Square, after repairs and possible additions by Snetzler in 1774.

—John Collins
Sussex, England

Music at St. Lorenz 2009-2010

September 25, 2009

Friday, 7:30 pm

Chiaroscuro – Eavesdropping at the Collegium

Chiaroscuro is an ensemble dedicated to the performance of music of the 17th century on historic instruments. Join us for an evening of music drawn from the Collegium Musicum of 17th century Hamburg



November 15, 2009

Sunday, 4:00 pm



Scott M Hyslop - Organ

Join us for an afternoon of music for the King of Instruments. Dr. Scott M Hyslop serves as Director of Parish Music at St. Lorenz Lutheran Church

December 12 & 13, 2009

Saturday, 6:30 pm

Sunday, 1:30 pm & 4:30 pm

59th Annual Christmas at St. Lorenz

Come, lift up your hearts and voices as we celebrate the Incarnation of the promised Messiah - Jesus Christ!



February 14, 2010

Sunday, 4:00 pm



Love Divine, All Loves Excelling — A Richard Webster Hymn Festival

The choirs and instrumentalists of St. Lorenz will be joined by the virtuoso organist and composer Richard Webster in a hymn festival celebrating God's transcendent love

March 14, 2010

Sunday, 4:00 pm

St. Lorenz Instrumental Ensembles - In Concert!

A celebration of sonic fireworks from the talented instrumentalists of St. Lorenz Lutheran Church



May 2-7, 2010

Sunday - Friday



4th Annual Bach Week at St. Lorenz

Join us for our annual series of concerts celebrating the life and work of the master Cantor from Leipzig - J.S. Bach

May 13, 2010

Thursday, 7:00 pm

Ascension Day Bach Vespers

A unique celebration of the coronation of our risen and glorious Savior Jesus Christ. Join the choirs from St. Lorenz, the Flint Mastersingers, festival orchestra, soloists and guest conductor Dr. Christopher Cock in J.S. Bach's Cantata #4 Christ lag in Todes Banden



All concerts are free and open to the public
A freewill offering will be taken

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For further information please contact

Dr. Scott M. Hyslop, Director of Parish Music at 989.652.6141

Shyslop@stlorenz.org

www.stlorenz.org

Summer Institute for French Organ Studies 2009

Gregory Peterson

Start with two world experts on French organ building and organ music, add seven qualified, eager American organists, stir them together with extant examples of the finest French organs, and let steep for a couple of weeks in the rich culture of Bordeaux and Epernay, France. This is the recipe for the Summer Institute for French Organ Studies (SIFOS). Since 1986, organ builder Gene Bedient of Lincoln, Nebraska and Jesse Eschbach, Professor of Organ and Chairman of the Keyboard Division at the University of North Texas School of Music, have teamed up to direct this biennial seminar. It is not your grandmother's recipe for the typical European organ tour, however, where a large group travels from instrument to instrument with minimal opportunity to play. Instead, a select group of performers and scholars is given the chance to delve deeply into the appropriate repertoire for each instrument through masterclasses and individual practice time, culminating in a group recital, open to the public, at the end of each week.

Participants in this year's course were Michael Chad Leavitt, student, Manhattan School of Music, New York; Gregory Peterson, Assistant Professor of Music and College Organist, Luther College, Decorah, Iowa; Patrick Allen Scott, student, University of Texas, Austin, Texas; Timothy Wissler, organist, children's choir director, Cathedral of Christ the King, Atlanta, Georgia; Marilyn Witte, Cantor, Lutheran Church of the Good Shepherd, Lancaster, Pennsylvania; and Andrew Yeargin, student, Manhattan School of Music, New York. Elaine Mann, director of music, Grace Lutheran Church, Eau Claire, Wisconsin, joined the group for the second week.

First week Sainte-Croix Church, Bordeaux

The group gathered on Sunday, May 24, in Bordeaux, a cosmopolitan port city on the Garonne River approximately 300 miles southwest of Paris. With a population of one million, Bordeaux is the seventh largest metropolitan area in France and is the capital of the Aquitaine region and a major wine-producing center. This beautiful, historic city was described by Victor Hugo as a combination of Versailles and Antwerp. Lectures, masterclasses, practice sessions, and the public recital took place at the Sainte-Croix Church, on the site of a 7th-century abbey. The current structure with its Romanesque façade was built in the late 11th to early 12th centuries and boasts a magnificent organ from 1741 by Dom Bédos, meticulously restored in 1997 by the French organ builder Pascal Quoirin. Every aspect of the instrument—winding system, key and stop action, pipe restoration and replacement, casework—was restored with the utmost care and concern for historical accuracy. This famous instrument is known throughout the city and is a source of much local pride. It was not uncommon to hear "Oh, the Dom Bédos" exclaimed by a local after being introduced as an organist visiting the city.

Dom Bédos five-manual organ

A unique aspect of the five-manual Dom Bédos instrument at Sainte-Croix is the 32' plenum of the Grand-Orgue. The 32' Bourdon lays the foundation for the searing Grand Plein-Jeu of this post-classical organ, building up through the 16' Montre, 8' Montre and Second 8' Montre, Prestant, Doublette, Grosse Fourniture and Grand Plein-Jeu of 13 ranks. In addition to the customary Nazard and Tierce, there is a Gros-Nazard of 5 1/3' and a Grosse Tierce of 3 1/3', a late addition to the French Classical organ, after 1690. The Grand Cornet, two



Façade of the 1741 Dom Bédos, Ste. Croix, Bordeaux



Abbey Church of Ste. Croix, Bordeaux

8' Trompettes and the Clairon complete the division. The Positif de Dos, based on an 8' Montre, contains the usual plenum, mutations, and Cromorne. In addition, there is an 8' Trompette, Clairon and Voix Humaine. The third manual contains the Bombarde 16' and Gros Cromorne 8'. According to Gene Bedient, this could be the first Bombarde division in France, as there was not much use of this division before 1750. The Récit is a short keyboard of 32 notes, with a Cornet V and Trompette 8'. This chest has the expressive *Tremblant doux* and raucous *Tremblant fort*. The Echo is also a shorter keyboard of 39 notes containing a Cornet V. The pedalboard is extended down to F, known as the *ra-valement* for exciting, thunderous pedal effects from the Bombarde 16' and first and second Trompettes. The division also contains a Clairon, 16' Flûte, 8' Metal Flûte, 8' Wooden Flûte, and Flûte 4'. Shove couplers allow the Positif and Bombarde to be coupled to the Grand-Orgue. All of this—plus a generous acoustic of four to five seconds' reverberation—made for a most satisfying performance of repertoire selected by Jesse Eschbach, including excerpts from François Couperin's *Messe pour les convents* (Kyrie, Elevation—Tierce en taille and Offertoire); the Tierce en taille, Basse de Trompette and Grand jeu from *Livre d'Orgue* of Pierre DuMège; En taille, Fugue [à cinq], Récit de Cromorne and Dialogue sur les Grands Jeux from *Veni Créateur* by Nicolas de Grigny; and two *Noëls* by Jean-François Dandrieu, *Il n'est rien de plus Tendre* and *Allons voir ce divin Gage*.

Lectures and masterclasses

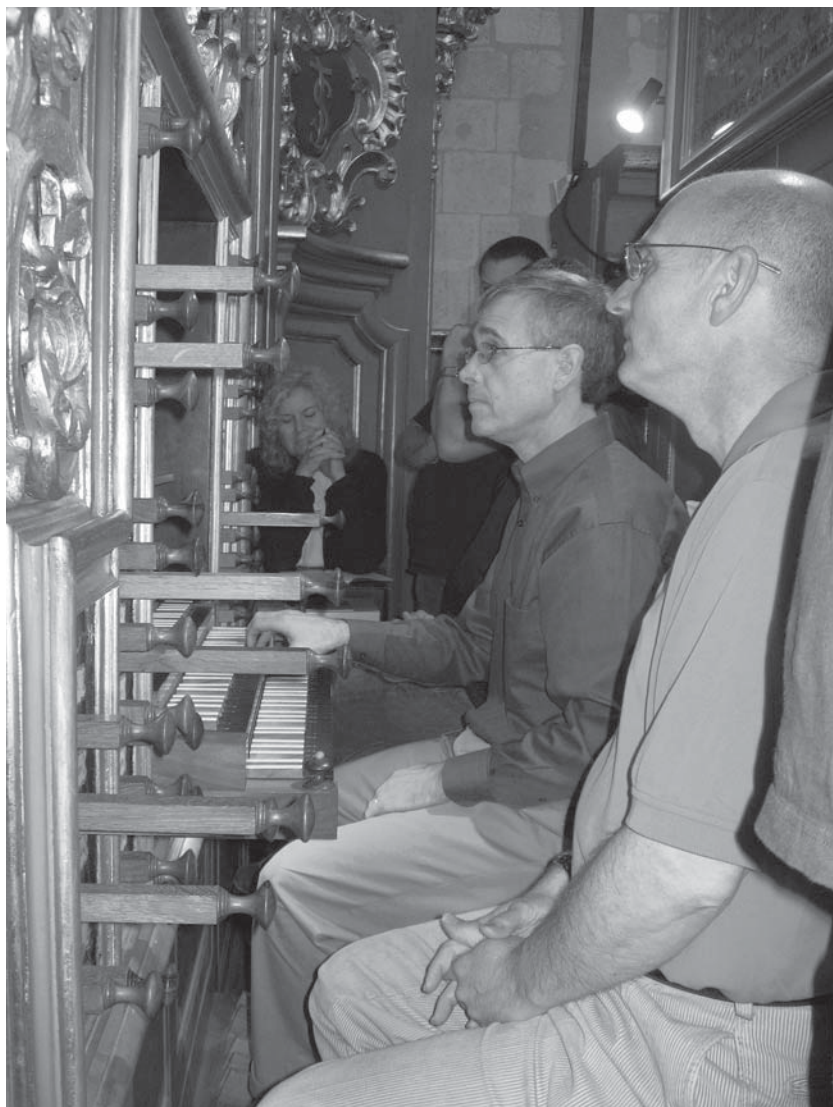
An anteroom in the gallery, containing an historical exhibit with large posterboard illustrations from *L'Art du Facteur d'Orgues* by Dom Bédos, provided sufficient space for the daily morning lectures. Gene Bedient covered wind systems and key action in classical French organ building, as well as pipework, tonal issues, and temperament in the 17th and 18th centuries. Under his guidance, participants were able to crawl into the immaculately clean case and hand-pump the organ's six bellows. It was interesting to note the subtle change in the organ's sound when hand-pumped as opposed to using the electric blower. And it was quite an aerobic workout to boot!

Jesse Eschbach lectured on French post-Classical style and registration in France pre-1665 and 1665–1710. There was much fascination with the Grosse Tierce 3 1/3' and its musical application. It was used for the bass or left hand, combined with the 16' Bourdon and 8' flute. Professor Eschbach also addressed the use of *notes inégales* and ornamentation, pointing out that ornamentation is a product of what the organ will invite, depending upon which division is being played, how much air is in the pipe channel, the registration, and acoustics, as well as the performer's *bon goût*. The correct use of ornamentation in French music can often bring fear and trepidation to the performer. Professor Eschbach's helpful explanation encouraged spontaneity and improvisation as a way to bring local surface detail to the performance. Multiple handouts enhanced the lecture material. Dr. Eschbach's knowledge and passion for this music was also in evidence during each of the late morning masterclasses, where his expert teaching motivated everyone to move ahead in their interpretation and understanding, resulting in a stylistically informed and aesthetically pleasing recital.

Pentecost is celebrated as a national holiday in France, and it was fortuitous that the birthday of the Christian



SIFOS 2009 group photo (l to r): Jesse Eschbach, Chad Leavitt, Marilyn Witte, Patrick Scott, Kevin Yeargin, Tim Wissler, Greg Peterson, Gene Bédient



Jesse Eschbach teaching a masterclass at Ste. Croix, Bordeaux, Tim Wissler at the console

Church fell on the weekend between the first and second weeks of this summer's institute. Most participants headed to Paris for the weekend, braving the crowded trains to take advantage of festival Masses at major churches in the capital, especially Notre Dame, Sainte-Clotilde and Saint-Sulpice.

Second week Church of Notre Dame, Epernay

Nestled in the verdant hills of the Champagne region, the "Champagne City" of Epernay (population 25,000) was the site for the second week of lectures, masterclasses, and the recital. Located on the left bank of the Marne River about 17 miles southwest of Reims, Epernay is home to two magnificent organs by the celebrated 19th-century French builder Aristide Cavaillé-Coll. Classes and the recital took place at the Church of Notre-Dame, an imposing structure begun in 1898 and completed in 1915. Bombardment on the night of July 24, 1918 caused considerable damage to the nave. Rebuilding was not completed until April 1925. This building replaced

a 16th-century edifice that was demolished due to severe collapsing.

Cavaillé-Coll organs

The 1869 Cavaillé-Coll instrument was moved into the rebuilt church and is housed in the north transept of the cruciform nave with 34 stops distributed over three manuals and pedal.

Grand-Orgue

- 16' Bourdon
- 8' Montre
- 8' Bourdon
- 8' Violoncelle
- 4' Prestant
- 2' Doublette
- Plein-jeu harmonique
- 16' Basson
- 8' Trompette
- 4' Clairon

Positif

- 8' Quintaton
- 8' Salicional
- 8' Unda Maris
- 4' Flûte douce
- 2' Doublette
- 1' Piccolo
- 8' Clarinette
- 8' Trompette



Andrew Yeargin, Patrick Scott, Chad Leavitt and Gregory Peterson view the Orgue de Choeur in the apse of Ste. Croix, Bordeaux

Récit expressif

- 8' Flûte traversière
- 8' Viole de gambe
- 8' Voix céleste
- 4' Flûte octavante
- 2' Octavin
- 8' Trompette
- 8' Basson-Hautbois
- 8' Voix Humaine

Pédale

- 16' Contrebasse
- 8' Basse
- 4' Flûte
- 16' Bombarde
- 8' Trompette
- 4' Clairon

Also three manuals and pedal, this later instrument has a few more mutations and small pipes, perhaps showing the influence of Alexandre Guilmant. Both instruments are typical in the layout of the *tirasses*, *ventils* and *coupler* pedals, and employ a Barker machine, the pneumatic lever to assist the playing action of the coupled Grand-Orgue, developed by Charles Barker and first used to great success by Cavaillé-Coll in his 1841 instrument at Saint-Denis, Paris.

Lectures and masterclasses

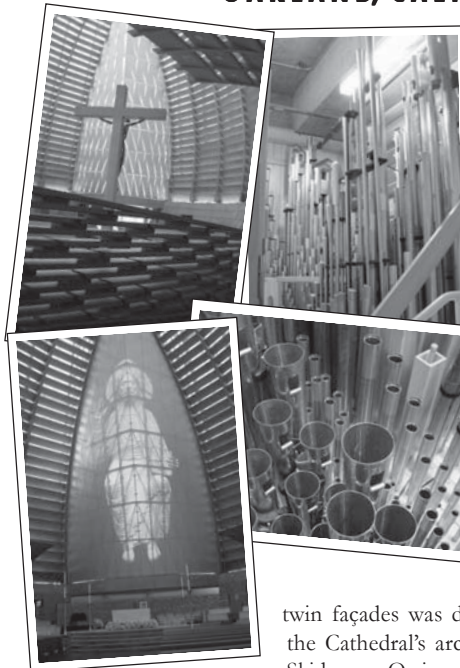
Cavaillé-Coll was a disciple of Dom Bédos, evidenced by his well-annotated copy of *L'Art du Facteur d'Orgues*. The lectures during this week by Gene Bédient brought forward the connections between these two significant builders and covered the innovations and mechanics that are the hallmark of the 19th-century French organ. Jesse Eschbach lectured on "Rousseau, Revolution, and

The dedication recital was given by Alexis Chauvet and Charles-Marie Widor on December 2, 1869. The organ was restored in 2001 by Bernard Hurvy.

SIFOS participants also had use of an 1897 Cavaillé-Coll instrument at the Church of Saint-Pierre et Saint-Paul.

The Cathedral of Christ the Light

OAKLAND, CALIFORNIA



We are pleased to announce the completion of the first phase of our organ project with the Cathedral of Christ the Light in time for the Mass of Dedication held on September 25, 2008. The remainder of the instrument will be constructed in our workshops over the coming six months and will be installed during the late summer of 2009. The completed instrument will feature four manuals, 75 independent stops (excluding borrows), 90 ranks and 5,335 pipes.

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

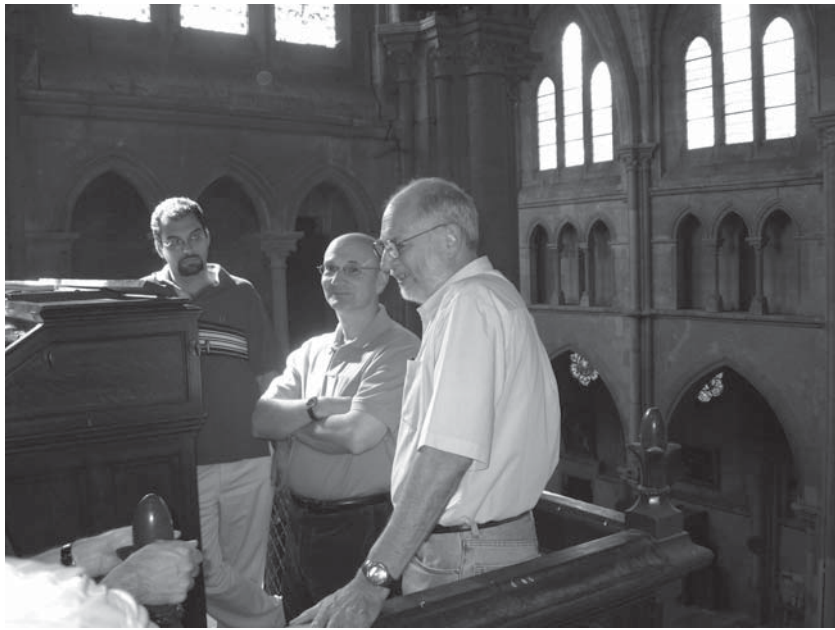
We are honoured to have been selected by the Cathedral of Christ the Light's Organ Committee to design and build this significant new pipe organ for Oakland's resonant new Cathedral. For more information, visit our website at the address below or the Cathedral's website at www.ctlcathedral.org.

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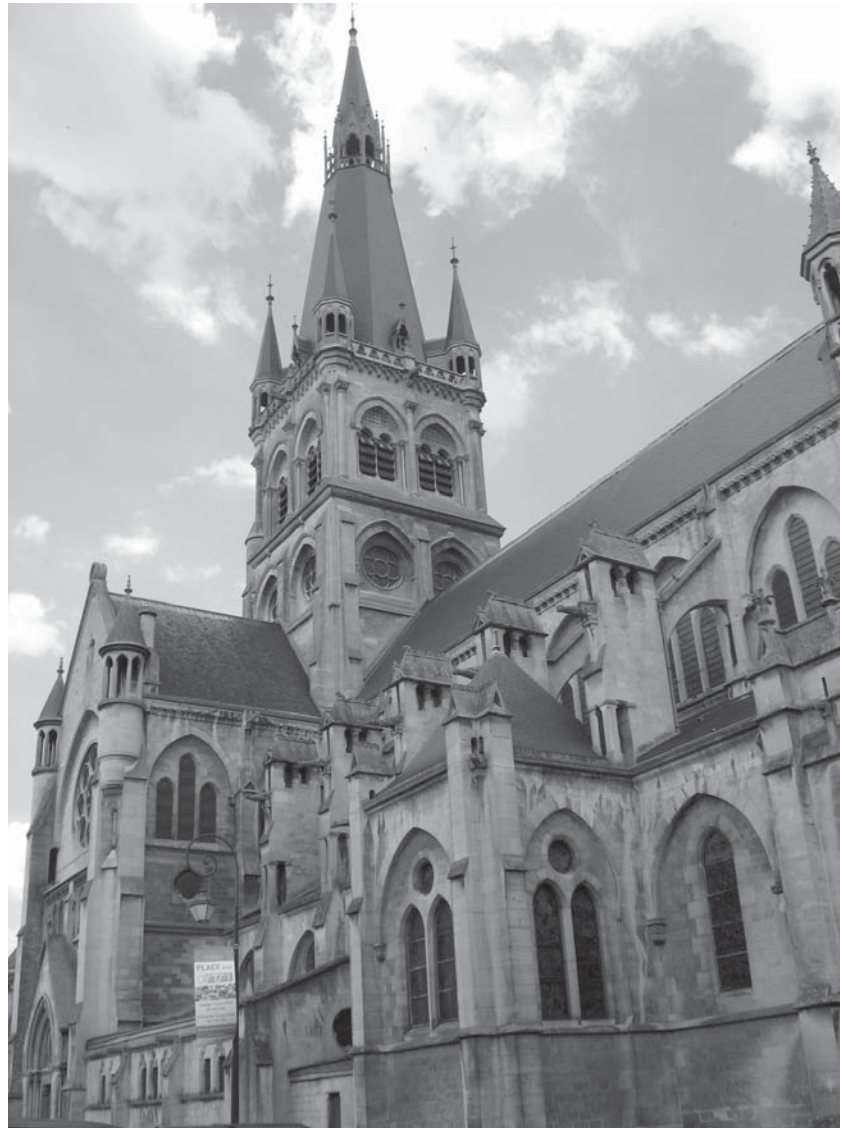
Gene Bedient, Jesse Eschbach and Chad Leavitt behind the 1869 Cavallé-Coll console, Notre Dame, Epernay



1869 Cavallé-Coll nameplate and manuals, Notre Dame, Epernay



Jesse Eschbach teaching a masterclass at Notre Dame, Epernay, Chad Leavitt at the console



Notre Dame, Epernay

Restoration: An Overview of Cultural and Political Influences in France Affecting Sacred Music in the Nineteenth Century,” “Post Classical French Organ Registration from Dom Bédos to Georges Schmitt,” and the concept of plenum in nineteenth-century France. The masterclasses again centered on selected repertoire including César Franck’s *Grande Pièce Symphonique*, op. 17 and *Prélude, Fugue et Variation*, op. 18, Marcel Dupré’s *Prélude et Fugue en Sol Mineur*, op. 7, the Adagio from Louis Vierne’s *Troisième Symphonie pour Grand-Orgue*, Pastorale from the *Première Sonate en Ré Mineur*, op. 42 by Alexandre Guilmant, and “Tu es petra” from the *Esquisses Byzantines* by Henri Mulet. The resulting recital was a thrilling conclusion to the week and a testament to the enduring legacy of this

music as an outgrowth of the partnership between artisan and artist.

French culture

Of course, no time spent in France would be complete without a total immersion into the food and wine that is the *sine qua non* of French culture. After working hard each day, participants enjoyed festive repasts at gourmet restaurants carefully selected by Gwen and Gene Bedient. As with organ registration, there is great variety in French cuisine, adventurously sampled by all participants, adding to the collegial camaraderie permeating the institute.

Is it possible to say that an organist has not lived without hearing the thrilling Grand Plein-Jeu of Dom Bédos or a beguiling Cavallé-Coll harmonic flute? The Summer Institute for French Organ

Studies is a rich, cultural and musical immersion. Try it. It will transform your playing and teaching—perhaps even your life. To learn more about the Summer Institute for French Organ Studies and plans for the 2011 Institute, visit the Bedient Organ Company website at <www.bedientorgan.com>. ■

Gregory Peterson is Assistant Professor of Music and College Organist at Luther College, Decorah, Iowa, where he teaches or-

gan and church music, conducts the Luther Ringers, and serves as cantor to the student congregation for daily and Sunday chapel services in the College’s Center for Faith and Life, playing the 42-stop mechanical-action organ by Robert Sipe. He holds the DMA from the University of Iowa, MM from the Yale Institute of Sacred Music, and the BA from Luther College. An active recitalist, he has performed in Europe and throughout the United States. He is represented by Concert Artist Cooperative, <www.concertartistcooperative.com>.



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Sewanee Church Music Conference 2009

Jane Scharding Smedley



Conference attendees and faculty



Tom Foster rehearsing conference singers; Robert Delcamp at the organ



Tom Foster rehearsing conference singers for Evensong

Since 1951, the Sewanee Church Music Conference has offered a rich musical and spiritual experience to musicians who serve primarily in Episcopal churches. Each July, approximately 150 organists, choirmasters, and chorists make their way to the DuBose Conference Center in Monteagle, Tennessee, to refresh their skills, learn new insights, and renew friendships with colleagues. A family-reunion atmosphere pervades the weeklong gathering, where first-time attendees are warmly welcomed by those who return every year to the "holy mountain."

Reverend James Turrell, from the School of Theology at the University of the South in nearby Sewanee, Tennessee, was conference chaplain. The parable of the steward who brings forth both old and new from the storeroom inspired his explorations of the liturgical renewal, inculturation of the liturgy, and the valuable role of musicians in bringing forth both old and new treasures from the storeroom of the Episcopal heritage.

Tom Foster and **Janette Fishell** served as the music faculty and were a superb team. They alternated as conductors and organists for the two major liturgies of the conference: Friday Evensong and Sunday Eucharist, both sung in All Saints' Chapel on the Sewanee campus. Along with Reverend Turrell, they provided leadership at the carefully planned daily Eucharists, an important part of the week for many.

Foster, well known for his work at All Saints', Beverly Hills, until retirement in 2003, last appeared at the conference in 1984. He has served as interim musician in various Episcopal parishes and is now Parish Musician at the Church of the Epiphany in Seattle. Janette Fishell, Professor of Organ at the Jacobs School of Music at Indiana University, was making her first appearance at the confer-

ence. Dr. Fishell performed in recital on the Casavant in All Saints' Chapel, taking us on a musical tour of Prague, London, and Paris, through pieces by Petr Eben, Herbert Howells, and Widor.

Through choral rehearsals, workshops on psalmody, practice techniques, service playing, and an organ masterclass, Foster and Fishell brought forth both new approaches and affirmed older methods from their vast musical backgrounds. Worship repertoire included anthems by Richard Shepherd, Craig Phillips, Malcolm Boyle, and Phillip Wilby. Richard Webster's *Mass in Lydian Mode* was sung in the daily liturgies as well as on Sunday. The Magnificat and Nunc Dimittis at Evensong were from David Hogan's *St. Alban's Service*. An *a cappella* setting of Psalm 23 by former SCMC faculty Jeffrey Smith was particularly lovely. This year's commissioned work for organ, *Fanfare and Variations on "Merton"* by James Biery, was premiered by Dr. Fishell.

Choral reading sessions were presented by **Elizabeth Smith** (Lois Fyfe Music) and **Jane Scharding Smedley** (St. Peter Roman Catholic Church, Memphis). A detailed yet practical session on handbell techniques and repertoire was led by **Richard Moore** (St. Edward's Episcopal, Lawrenceville, Georgia). **Susan Rupert** (University of the South) offered sessions on "Episcopal Basics." **Keith Shafer** (St. Paul's Episcopal, Augusta, Georgia) shared organ repertoire based on hymn tunes. Music displays were provided by Lois Fyfe Music, St. James Music Press, Church Music Services, and Calvin Taylor.

The Conference Board of Directors places high importance on each year's offerings meeting the needs of those in attendance. Surveys are taken to guide the content of future programs and choice of faculty.

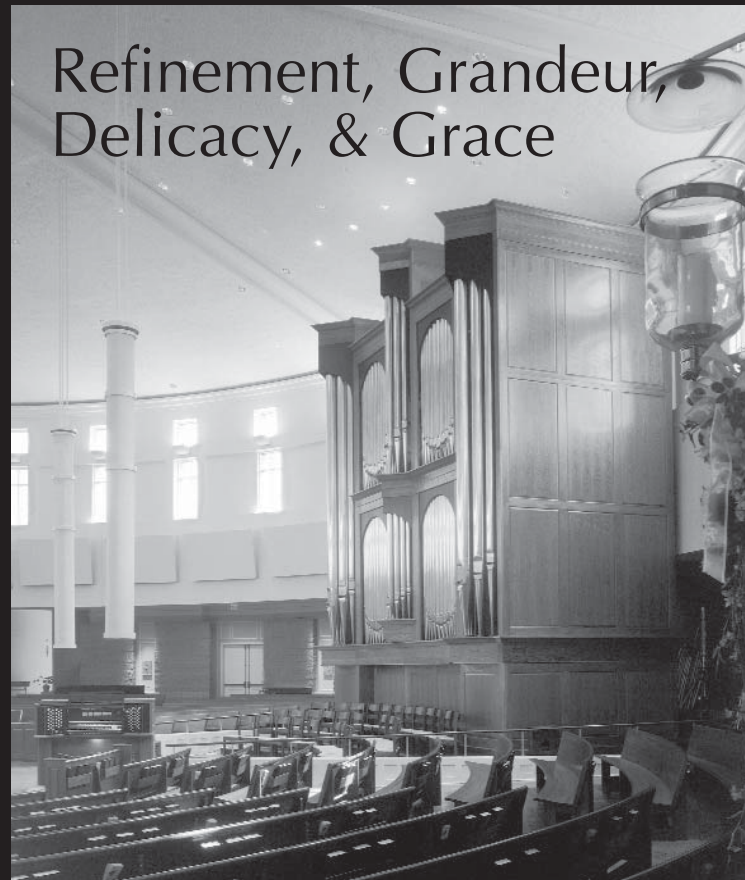
Delicious meals and comfortable accommodations are found at the DuBose Conference Center in scenic surroundings. Many comment favorably on the reasonable registration fee for a week filled with musical, educational and social events. The Sewanee Conference looks forward to its 60th anniversary in 2010, which will feature returning faculty Malcolm Archer (Winchester College, UK) and Peter Richard Conte (Wanamaker Organist, Philadelphia). Reverend Dr. Joe Burnett, Bishop of Nebraska, will return as chaplain. For more information on the Sewanee Church Music Conference, contact Dr. Robert Delcamp:

<rdelcamp@sewanee.edu> or Keith Shafer: <kshafer@saintpauls.org>.

Jane Scharding Smedley has served as organist-choirmaster at St. Peter Roman Catholic Church in Memphis, Tennessee since 1980. She earned bachelor's (Rhodes College) and master's (Wittenberg University) degrees in sacred music, and holds the Colleague and Choirmaster certificates from the American Guild of Organists. Her teachers included David Ramsey, Tony Lee Garner, Frederick Jackisch, and Richard White. An attendee at the Sewanee Church Music Conference since 1979, she currently serves as secretary of the board of directors.

Photo credit: John Whitmer, Birmingham, Alabama © 2009

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Organs in the Land of Sunshine: A look at secular organs in Los Angeles, 1906–1930

James Lewis

Introduction

Los Angeles is home today to many wonderful organs. During the early twentieth century, pipe organs were constructed for spaces beyond the typical church, theater, or university setting. This article traces the histories of over a dozen pipe organs in private homes, social clubs, school and church auditoriums, and even a home furnishings store. It provides a glimpse of organbuilding—and life—in a more glamorous, pre-Depression age.

Temple Baptist Church

Come back in time to the spring of 1906, where we find the Temple Baptist Church of Los Angeles readying their new building for opening. Although the new complex was financed by a religious organization, it was not designed as a traditional church building. Architect Charles Whittlesey produced plans that included a 2700-seat theater auditorium with a full working stage, two smaller halls, and a nine-story office block, providing the burgeoning city with a venue for various entertainments and civic events, and Temple Church with facilities for church activities. Even though the official name of the building was Temple Auditorium, it was also known over the years as Clune's Theatre and Philharmonic Auditorium. In addition to church services, the Auditorium was used for concerts, public meetings, ballet, silent motion pictures, and beginning in 1921, the Los Angeles Philharmonic Orchestra and the Light Opera Association.

It was the first steel-reinforced poured concrete structure in Los Angeles. The auditorium had five narrow balconies and was decorated in a simplified Art Nouveau style influenced by Louis Sullivan's Auditorium in Chicago. Color and gold leaf were liberally used, and the concentric rings of the ceiling over the orchestra section were covered with Sullivan-esque ornamentation and studded with electric lights. Concealed behind this area, on either side of the stage, was the organ.

The Auditorium Company ordered a large four-manual organ (Opus 156) from the Austin Organ Company of Hartford, Connecticut. Similar to the auditorium itself, the instrument was used more for secular occasions than for church services. It was the first large, modern organ in Los Angeles and contained such innovations as second touch, high wind pressures, an array of orchestral voices, and an all-electric, movable console with adjustable combination action.

The instrument had a partially enclosed Great division, with a large selection of 8' stops that included four 8' Open Diapasons. Second touch was available on the Swell keyboard through a Great to Swell coupler. The Choir division was labeled Orchestral and contained a variety of soft string and flute stops along with three orchestral reeds. The Solo division was on 25" wind pressure and unenclosed except for the Harmonic Tuba, unified to play at 16', 8' and 4' pitches. 25" wind pressure was also used in the Pedal division for the Magnaton stop, playable at 32' and 16'. An article about the Auditorium in the *Architectural Record* magazine stated "the roof is reinforced with steel so that the tones of the large organ will not cause any structural damage."⁵¹ A mighty organ, indeed!

The four-manual console was located in the orchestra pit and movable within a range of 50 feet. Its design was influenced by the early consoles of Robert Hope-Jones and featured two rows of stop keys placed above the top keyboard, a style affectionately known as a "toothbrush console," because to an active imagination the two rows of stop keys looked like the rows of bristles on a toothbrush.



A view of the orchestra section of Temple Baptist Auditorium after the original color scheme was painted over. The organ was installed over the box seating and behind the curved plaster grilles.

In 1912, Dr. Ray Hastings (1880–1940) was appointed house organist, and he played for church services, silent motion pictures, radio broadcasts, public recitals, and with the Los Angeles Philharmonic Orchestra.²

Temple Auditorium and its mighty Austin organ served Los Angeles for many years, but by the 1950s the place was beginning to look a bit tired. Sometime after World War II, the interior was painted a ghastly shade of green, covering up all the color and gold of the original decorative scheme. In 1965 the Philharmonic Orchestra and Light Opera both moved to the new Los Angeles Music Center and the Auditorium never again operated as a theater.

The organ began to develop serious wind leaks, and the 25"-wind-pressure Solo division and Pedal Magnaton were finally disconnected. A supply-house console replaced the original Austin console in the 1960s and was moved out of the orchestra pit to the stage.

Sunday morning services of Temple Baptist Church became sparsely attended as people moved out of Los Angeles to the new suburbs. There did not seem to be any use for the old Auditorium, and the complex finally succumbed to the wrecker's ball in 1985. The pipe-work from the Austin organ was sold off piecemeal and the chests were left in the chambers to come down with the demolition of the building. What began as Los Angeles's first, modern organ of the 20th-century came to an ignominious end.

Temple Auditorium, Los Angeles Austin Organ Company, 1906, Opus 156

GREAT (unenclosed)

- 16' Major Diapason
- 16' Contra Dulciana
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason
- 8' Gross Flute
- 8' Claribel Flute
- 4' Octave
- 4' Hohl Flute
- 3' Twelfth
- 2' Fifteenth

(enclosed)

- 8' Horn Diapason
- 8' Violoncello
- 8' Viol d'Amour
- 8' Doppel Flute
- 4' Fugara
- III Mixture
- 16' Double Trumpet
- 8' Trumpet
- 4' Clarion

SWELL

- 16' Gross Gamba
- 8' Diapason Phanon
- 8' Violin Diapason
- 8' Gemshorn

- 8' Echo Viole
- 8' Vox Angelica
- 8' Gemshorn
- 8' Rohr Flute
- 8' Flauto Dolce
- 8' Unda Maris
- 8' Quintadena
- 4' Principal
- 4' Harmonic Flute
- 2' Flageolet
- III Dolce Cornet
- 16' Contra Posaune
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- Tremolo
- Vox Humana Tremolo

ORCHESTRAL

- 16' Contra Viole
- 8' Geigen Principal
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 8' Vox Seraphique
- 8' Concert Flute
- 8' Lieblich Gedackt
- 4' Violina
- 4' Flauto Traverso
- 2' Piccolo Harmonique
- 16' Double Oboe Horn
- 8' Clarinet
- 8' Cor Anglais
- Tremolo

SOLO

- 8' Grand Diapason
- 8' Flauto Major
- 8' Gross Gamba
- 4' Gambette
- 4' Flute Ouverte
- 2' Super Octave
- 8' Orchestral Oboe
- 8' Saxophone (synthetic)
- 16' Tuba Profunda
- 8' Harmonic Tuba (ext)
- 4' Clarion (ext)

PEDAL

- 32' Contra Magnaton
- 32' Resultant
- 16' Magnaton
- 16' Major Diapason
- 16' Small Diapason (Gt)
- 16' Violone
- 16' Bourdon
- 16' Dulciana (Gt)
- 16' Contra Viole (Orch)
- 8' Gross Flute
- 8' Cello
- 8' Flauto Dolce
- 4' Super Octave
- 16' Tuba Profunda (Solo)
- 8' Tuba (Solo)

- Swell Sub
- Swell Octave
- Orchestral Sub
- Orchestral Octave
- Solo Sub
- Solo Super
- Swell to Pedal
- Swell to Pedal Octave
- Great to Pedal
- Orchestral to Pedal
- Solo to Pedal
- Swell to Great Sub
- Swell to Great Unison
- Swell to Great Octave
- Orchestral to Great Sub
- Orchestral to Great Unison
- Solo to Great Unison
- Solo to Great Octave
- Great to Swell Unison Second Touch
- Swell to Orchestral Sub
- Swell to Orchestral Unison
- Swell to Orchestral Octave
- Solo to Orchestral Unison

Tally's Broadway Theatre

Eight years after the Temple Auditorium organ was installed, Tally's Broadway Theatre took delivery on a four-manual organ advertised as "The World's Finest Theatre Pipe Organ." The 47-rank organ had been ordered early in 1913 from the Los Angeles builder Murray M. Harris, but by the time it was installed in 1914 the name of the firm had been changed to the Johnston Organ Company and the factory moved to the nearby suburb of Van Nuys.

Tally's instrument must have been the original "surround sound," as most of the pipework was installed in shallow



The organ at Tally's Broadway Theatre extended down both sides of the auditorium.

chambers extending down both sides of the rectangular-shaped auditorium. The Choir division was on the stage and had its own façade, while the Echo was behind a grille at one side of the stage. Positioned on a lift in the orchestra pit, the four-manual drawknob console was equipped with a roll player.

This was not the sort of theatre organ that would come into prominence during the 1920s, a highly unified instrument full of color stops all blended together by numerous tremolos. Tally's organ was not that much different from a Murray M. Harris church organ, except for the saucer bells and a lack of upperwork.

Installation was still underway when it came time for the opening concert, but since the show must go on, the event took place. A reviewer wrote "while the unfinished and badly out of tune instrument, under the skillful manipulation of an excellent performer, did give pleasure to a large portion of the big audience, nevertheless it was an unfinished and badly out of tune instrument and as such it could not favorably impress the ear of the critic."³

Charles Demorest, a former student of Harrison Wild in Chicago, who played at Tally's, was also the organist at the Third Church of Christ, Scientist, and gave Monday afternoon recitals on the organ in Hamburger's department store. In the May, 1914 edition of *The Pacific Coast Musician* it was mentioned that "Charles Demorest is doing much to uphold good music for the motion picture theatres by the quality of his organ work at Tally's Broadway Theatre, Los Angeles, where he has a concert organ of immense resources at his command. This instrument is a four-manual organ equipped with chimes, saucer bells, concert harp and echo organ. Mr. Demorest plays a special program every Wednesday afternoon at four o'clock where an orchestra and soloists further contribute to the excellence at the Tally Theatre."⁴

In the mid-1920s, the May Company department store next door to Tally's was doing a booming business and needed larger quarters. Negotiations with Tally led to the theater being purchased and torn down to make way for a greatly expanded May Company building. The organ was crated up and moved to Mr. Tally's Glen Ranch, where it was stored in a barn. It was eventually ruined by water damage when the roof leaked.

Tally's Broadway Theatre Johnston Organ Company, 1914

GREAT

- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Viola
- 8' Viol d'Amour
- 8' Tibia Clausa
- 8' Clarabella
- 4' Octave
- 4' Wald Flute
- 8' Trumpet
- Cathedral Chimes
- Concert Harp
- Saucer Bells

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Violin Diapason
- 8' Violin
- 8' Voix Celeste
- 8' Aeoline
- 8' Stopped Flute
- 4' Harmonic Flute
- 2' Harmonic Piccolo
- 16' Contra Fagotto
- 8' Horn
- 8' Oboe
- 8' Vox Humana

CHOIR

- 16' Double Dulciana
- 8' Geigen Principal
- 8' Dulciana
- 8' Lieblich Gedackt
- 8' Quintadena
- 4' Dulcet
- 8' Clarinet

SOLO

- 8' Diapason Pholon
- 8' Harmonic Flute
- 8' Tibia Plena
- 8' Harmonic Tuba
- 8' Orchestral Oboe

ECHO

- 8' Flauto Dolce
- 8' Unda Maris
- 8' Concert Flute
- 8' Orchestral Viol
- 4' Flute d'Amour
- 8' Vox Mystica

PEDAL

- 32' Acoustic Bass
- 16' Open Diapason
- 16' Bourdon
- 16' Contra Basso (Gt)
- 16' Dulciana (Ch)
- 16' Lieblich Gedackt (Sw)
- 8' Violoncello
- 8' Gross Flute
- 8' Flute
- 16' Trombone

- Swell Tremolo
- Choir Tremolo
- Solo Tremolo
- Echo Tremolo

Trinity Auditorium

In 1914, inspired perhaps by the success of Temple Auditorium, Trinity Southern Methodist Church opened their new Trinity Auditorium, a large Beaux Arts structure on South Grand Avenue containing a multi-use 1500-seat auditorium and a nine-story hotel with rooftop ballroom.

An organ was ordered from the Murray M. Harris Company, but just like the Tally's Theatre organ, it was installed under the name of the Johnston Organ Company. The organ was a four-manual instrument of 63 ranks situated above the stage floor, but within the proscenium arch, with an Echo division in the dome at the center of the room. The drawknob console was at one side of the orchestra pit.

The tonal design was typical of a large, late Murray Harris organ, boasting an assortment of 8' stops and big chorus reeds on both the Great and Solo, but without the usual Great mixture. The Tibias, Diapason Pholon in the Swell and the slim-scale strings of the Solo division, stops not normally found on Harris organs, show the influence of Stanley Williams, the firm's voicer since 1911, who had worked with Hope-Jones in England.

Arthur Blakeley was house organist and played for church services, silent motion pictures, weekly public recitals and with the Los Angeles Philharmonic Orchestra, who used the building from 1918 to 1921. It was noted that by May 1915, Blakeley had provided music for 108 performances of a film entitled "Cabiria," and played over one hundred different compositions in his weekly recitals, ranging from works by Bach, Handel and Wagner to Reubke's *Sonata on the 94th Psalm*.⁵

There was one area in which Trinity Auditorium failed to emulate Temple Auditorium—financing. To construct the auditorium and hotel complex the church secured such a heavy mortgage that one newspaper account claimed it was financed clear into the 21st century. A few years after it opened, Trinity Auditorium was taken over by a management company that continued to operate it as a public venue, and the church moved to humbler quarters.



The interior of Trinity Auditorium showing the 1914 Johnston organ

Trinity Auditorium was a popular place for meetings of the local AGO chapter, and among the artists heard there were Pietro Yon, Charles Courboin, and Clarence Eddy. The organ continued to be used for films, concerts and later on, radio broadcasts, but by the 1940s it had become a liability. To save the expense of upkeep on an instrument that by then was only occasionally used and to secure more space on the stage, the organ was removed and broken up for parts.

**Trinity Auditorium
Johnston Organ Company, 1914**

GREAT

- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Viola di Gamba
- 8' Viol d'Amour
- 8' Tibia Clausa
- 8' Doppel Floete
- 4' Octave
- 4' Harmonic Flute
- 2 3/4' Octave Quint
- 2' Super Octave
- 16' Double Trumpet
- 8' Trumpet
- 4' Clarion
- Cathedral Chimes

SWELL

- 16' Lieblich Bourdon
- 8' Diapason Pholon
- 8' Violin Diapason
- 8' Salicional
- 8' Aeoline
- 8' Voix Celeste
- 8' Lieblich Gedackt
- 8' Clarabella
- 4' Principal
- 4' Lieblich Floete
- 4' Violina
- 2' Harmonic Piccolo
- IV Dolce Cornet
- 16' Contra Fagotto
- 8' Cornopean
- 8' Oboe
- Tremolo

CHOIR

- 16' Double Dulciana
- 8' Geigen Principal

- 8' Dulciana
- 8' Quintadena
- 8' Melodia
- 4' Wald Floete
- 4' Dulcet
- 8' Clarinet
- Tremolo
- Concert Harp

SOLO

- 8' Gross Gamba
- 8' Tibia Plena
- 8' Harmonic Flute
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 16' Ophicleide
- 8' Tuba
- 4' Tuba Clarion

ECHO

- 16' Echo Bourdon
- 8' Echo Diapason
- 8' Viol Etheria
- 8' Unda Maris
- 8' Concert Flute
- 4' Flauto Traverso
- 8' Vox Humana
- Tremolo
- Concert Harp (Ch)

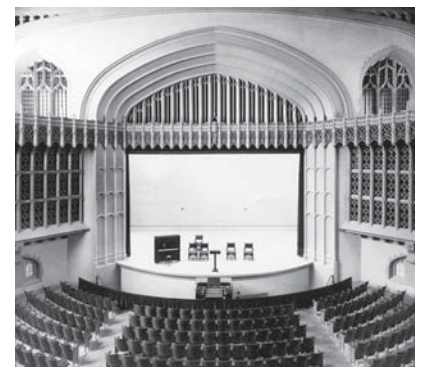
PEDAL

- 32' Double Open Diapason
- 32' Resultant
- 16' Open Diapason
- 16' Violone
- 16' Tibia Profundo
- 16' Bourdon
- 16' Lieblich Gedackt (Sw)
- 16' Dulciana (Ch)
- 16' Echo Bourdon (Echo)
- 8' Octave
- 8' Violoncello
- 8' Flute
- 16' Trombone
- 16' Ophicleide (Solo)
- 8' Tuba (Solo)

University of Southern California

In 1920, the University of Southern California placed an order for a large concert organ to be built by the Robert-Morton Organ Company and installed in the new Bovard Auditorium on the USC campus. Under a headline reading "Organ Attracts," the *Los Angeles Times* told that "a great increase of interest is being manifested by the faculty and student body of the organ department, USC, since the announcement was recently made that the new organ, one of the largest in the southwest, is soon to be installed in the auditorium of that institution. The instrument will be provided with eighty stops and 500 pipes."⁶ Well, perhaps a few more than 500!

Bovard is a large auditorium graced with a dollop of Gothic tracery, originally seating 2,100 on the main floor and in two balconies. The Robert-Morton organ, the largest instrument built by the firm, was located in concrete chambers on either side of the stage and completely enclosed, except for the 16' Pedal Bour-



Bovard Auditorium at USC showing the 1921 Robert-Morton organ

don. It was not an ideal installation, as the Swell and Choir divisions were placed so they spoke onto the stage area and the Great and Solo were located in the auditorium proper. For organ recitals, the stage curtains had to be open so the audience could hear the entire instrument.

By 1920, the builder no longer made drawknob consoles, so the Bovard organ was supplied with a four-manual horseshoe console. It was placed in the orchestra pit and had color-coded stop keys; diapasons were white, flutes blue, strings amber, reeds red, and the couplers were short-length black stop keys placed over the top keyboard.⁷

The organ had two enormous 32' stops. When the instrument was completed at the Van Nuys factory, low C of the 32' Bombarde was assembled outside the main building and supplied with air so that its sound could be demonstrated for the local residents.

In June of 1921, the organ was dedicated in two recitals given by the British virtuoso Edwin Lemare. It was a well-used instrument in its day, providing music for university events, concerts, commencement exercises, and it served as the major practice and recital organ for many USC organ students.

By the mid-1970s the organ had fallen out of favor and some of the pipework was vandalized by students, causing the instrument to become unplayable. It was finally removed from the auditorium in 1978, and the undamaged pipework was sold for use in other organs.

**University of Southern California
Robert-Morton Organ Company, 1921**

GREAT

- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Third Open Diapason
- 8' Viola
- 8' Erzähler
- 8' Doppel Flute
- 8' Melodia

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- 4' Octave
- 4' Wald Floete
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- V Mixture
- 16' Double Trumpet
- 8' Trumpet
- 4' Clarion

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Horn Diapason
- 8' Salicional
- 8' Celeste
- 8' Aeoline
- 8' Viol d'Orchestre
- 8' Viol Celeste
- 8' Stopped Diapason
- 8' Clarabella
- 8' Gemshorn
- 4' Violin
- 4' Harmonic Flute
- 2' Piccolo
- III Cornet
- 16' Contra Fagotto
- 8' Cornopean
- 8' Flugel Horn
- 8' Oboe
- 8' Vox Humana
- 4' Clarion
- Tremolo

CHOIR

- 16' Contra Viole
- 8' Geigen Principal
- 8' Dulciana
- 8' Quintadena
- 8' Concert Flute
- 8' Flute Celeste
- 4' Flute
- 2 3/4' Nazard
- 2' Piccolo

SOLO

- 8' Stentorphone
- 8' Gross Flute
- 8' Gamba
- 8' Gamba Celeste
- 8' French Horn
- 8' English Horn
- 8' Saxophone
- 8' Clarinet
- 8' Orchestral Oboe
- 8' Tuba
- Harp
- Chimes

ECHO

- 8' Cor de Nuit
- 8' Muted Viole
- 8' Viole Celeste
- 4' Zauberfloete
- 8' Vox Humana
- Tremolo

PEDAL

- 32' Double Open Diapason
- 32' Resultant
- 16' Open Diapason
- 16' Bourdon
- 16' Violone (Gt)
- 16' Lieblich Bourdon (Sw)
- 16' Contra Viole (Ch)
- 16' Echo Bourdon
- 8' Principal
- 8' Flute
- 8' Cello
- 8' Dulciana
- 4' Flute
- Compensating Mixture
- 32' Bombarde
- 16' Trombone
- 16' Fagotto (Sw)
- 8' Trumpet

Grauman's Metropolitan Theatre

When Grauman's Metropolitan Theatre was constructed at Sixth and Hill Streets in 1923, Tally's Broadway Theatre must have looked rather dowdy in comparison. The Metropolitan, a monumental piece of architecture, was and remained the largest theater in Los Angeles and had a four-manual, 36-rank Wurlitzer Hope-Jones Unit Orchestra, Opus #543. This was the largest organ built by Wurlitzer at the time, beating out the celebrated Denver Auditorium organ by one rank. The 36 ranks of pipes were divided between two sections of the theater: 24 ranks in chambers located over the proscenium arch and 12 ranks in the Echo division at the rear of the balcony. Albert Hay Malotte, Gaylord Carter and Alexander Schreiner were Metropolitan organists at various times, accompanying films and presenting organ solos enhanced by lighting subtly changing color to match the mood of the music.

James Nuttall, who installed the organ, escorted a writer for the *Los Angeles Times* through the newly installed instrument and provided a description of its resources:



Grauman's Metropolitan Theatre showing the organ grilles above the proscenium and the four-manual console in the orchestra pit

The tonal chambers, or swell boxes as they are technically termed, each measure 20 feet long and 11 feet wide, and are arranged above the proscenium arch. They are constructed in such a manner that they are practically sound proof, being built of nonporous inert material, with the interior finished in hard plaster. The front wall of each chamber facing the auditorium is left open and into this opening is fitted a mechanism built in the form of a large laminated Venetian blind. The opening and closing of the shutters in this Venetian blind produce unlimited dynamic tonal expression from the softest whisper to an almost overwhelming volume.

In the basement of the theatre is the blowing apparatus consisting of two Kinetic blowers connected directly to a twenty-five horsepower motor. Each of the blowers is capable of supplying 2500 cubic feet compressed air per minute. The compressed air is used to work the electro-pneumatic actions as well as to supply the various tone producers.

There are four manuals on the console, and the pedal board on which the bass notes are played with the feet. The stop keys number 236 and these are arranged above the keyboards on three tiers and are divided into departments of independent organs. The lowest manual is the accompaniment organ, the middle keyboard is the great organ and is so arranged so the echo organ may be played from this manual. The third manual is a bombarde organ and the top one is the solo organ.⁸

Although the advent of sound motion pictures silenced many of the organs in Los Angeles theaters, the Metropolitan organ was in use much longer due to the continuation of live stage shows well into the 1950s. In 1960 the theater was closed and by 1961 it had been demolished and the organ broken up for parts.

Poly-Technic High School

Poly-Technic High School was one of several high schools in the Los Angeles area to have a pipe organ. For their new auditorium, completed in 1924, the school ordered a four-manual organ from the Estey Organ Company. Decorated in the Spanish Renaissance style, the auditorium seated 1,800 and had a full working stage. The organ was installed in chambers located on either side of the proscenium, with the console in the orchestra pit.

The instrument had an automatic roll player in a separate cabinet and a console with Estey's recent invention, the "luminous piston stop control." These were lighted buttons placed in rows above the top manual of the console. When pushed, the button lit up signifying that that particular stop was on. Another push turned the stop off. This system presented all sorts of problems; it was inconvenient to use, the "luminous piston" was difficult to see under bright lights, it could give an organist a very nasty shock, and some organists could not resist spelling out naughty words with the lights.

The organ had a clear, pleasant sound in the auditorium's good acoustics due possibly to Estey's local representative Charles McQuigg, a former voicer of the Murray M. Harris Company, who installed and finished the instrument. Crowning the full organ was a reedless Tuba Mirabilis voiced on 15" wind pressure, an invention of William Haskell of the Estey Company. The pipes looked like an open wood flute, but sounded like a stringy Horn Diapason. It was a rather convincing sound, until one knew the secret.

Classes in organ instruction were offered at Poly High, the instrument was



Los Angeles Poly-Technic High School with Estey organ Opus 2225

used for recitals and public events held in the auditorium, and the roll player was used to play transcriptions of orchestral works for music education classes.

The organ eventually fell silent due to lack of use, lack of maintenance, and problems with the luminous pistons. When the auditorium was refurbished in 1979, the organ was removed so that the chamber openings could be used for stage lighting trees. It was sold, put into storage, and eventually broken up for parts.

Poly-Technic High School Estey Organ Company, 1924, Opus 2225

GREAT

- 8' Open Diapason I
- 8' Open Diapason II
- 8' Dulciana
- 8' Gemshorn
- 8' Gross Flute
- 8' Melodia
- 4' Flute Harmonic
- 8' Tuba
- Harp

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Salicional
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 8' Stopped Diapason
- 4' Flauto Traverso
- 8' Oboe (reedless)
- 8' Cornopean
- 8' Vox Humana
- Tremolo
- Chimes

CHOIR

- 8' Violin Diapason
- 8' Viol d'Amour
- 8' Clarabella
- 8' Unda Maris
- 4' Flute d'Amour
- 8' Clarinet (reedless)
- Tremolo

SOLO

- 8' Stentorphone
- 8' Gross Gamba
- 8' First Violins III
- 8' Concert Flute
- 4' Wald Flute
- 2' Piccolo
- 8' Orchestral Oboe
- 8' Tuba Mirabilis (reedless)

PEDAL

- 32' Resultant
- 16' Open Diapason
- 16' Bourdon
- 16' Lieblich Gedackt (Sw)
- 8' Bass Flute
- 8' Tuba Mirabilis (Solo)

The Uplifter's Club

One of a number of organs installed in Los Angeles's private clubs was this instrument built by the Skinner Organ Company in 1924 for the Uplifter's Club. Located in the remote Santa Monica Canyon section of Los Angeles, the club was formed in 1913 as a splinter group of the Los Angeles Athletic Club by a number of wealthy members, for "high jinx."⁹ Recreational facilities were constructed in the canyon and some members built cabins and cottages to use for weekend retreats.

In 1923 construction on a large clubhouse began and in 1924 the three-manual Skinner organ was installed. The instrument was a large residence-style organ with many duplexed stops and a

roll player mechanism. The organ provided music for the relaxation of members, music for skits and plays, and occasionally a local organist was invited in to play a recital of light selections.

During World War II the club began selling off its holdings, and by 1947, it had disbanded. The organ was sold to the First Methodist Church of Glendale, where it was treated to a number of indignities to make the instrument more suitable for church use, the result being at great odds with the original intent of the organ.

The Uplifter's Club Skinner Organ Company, 1924, Opus 449

MANUAL I

- 8' Diapason
- 8' Chimney Flute
- 8' Gedackt
- 8' Violoncello
- 8' Voix Celestes II rks
- 8' Flute Celestes II rks
- 4' Orchestral Flute
- 4' Unda Maris II rks
- 8' Vox Humana
- 8' French Horn
- 8' Tuba
- Tremolo
- Harp
- Celesta
- Chimes
- Kettle Drums

MANUAL II

- 8' Chimney Flute
- 8' Violoncello
- 4' Orchestral Flute
- 8' Corno d'Amore
- 8' English Horn
- 8' Vox Humana
- 8' French Horn
- 8' Tuba
- Tremolo
- Chimes
- Kettle Drums

MANUAL III

- 8' Diapason
- 8' Voix Celestes II rks
- 8' Flute Celestes II rks
- 8' Gedackt
- 4' Unda Maris II rks
- Tremolo
- Harp
- Celesta
- Piano (prepared)

PEDAL

- 16' Bourdon
- 16' Echo Lieblich
- 16' Gedackt
- 8' Still Gedackt
- 16' Trombone (Tuba)

The Elks Club

Located just off the fashionable Wilshire Corridor facing Westlake Park was the Elks Club, a 12-story building constructed in 1926 to contain a lodge hall, dining rooms, lounges, swimming pool, tennis and racquetball courts, a full gymnasium, and residential facilities for members. Entering the building, one encountered a monumental reception hall some 50 feet in height, with a vaulted ceiling painted with scenes from mythology. A wide staircase rose dramatically to the Memorial Room that functioned as a lobby for the lodge room.

On the front page of the *Van Nuys News* for November 18, 1924 was an article announcing "H. P. Platt, manager of the Robert-Morton Organ Company, announces that his concern has been awarded a contract for constructing a huge pipe organ to be placed in the new Elks Temple of Los Angeles. Specifications for the huge organ will make it the largest unified orchestra pipe organ in the United States. The contract price was said to be \$50,000."

"Unified orchestra pipe organ" is probably the best description for the four-manual, 60-rank organ that the Robert-Morton firm installed in the Elks Club in 1926. The stops are divided into Great, Swell, Choir, Solo and Pedal divisions, but the contents of each are not what one would expect in either a concert or theatre organ.

The main organ is in four chambers, one in each corner of the lodge room, with Echo and Antiphonal divisions speaking through openings centered over the entrance doors. These two divisions were heard in either the lodge room or the Memorial Room by means



The lodge room of the Elks Club. The four-manual console is visible in the left hand corner and the Echo/Antiphonal divisions are above the entrance doors at the right side of the picture.

of dual expression shades. A two-manual console in the Memorial Room played the Echo/Antiphonal divisions so an organist could entertain lodge members lingering in the Memorial area before a meeting without the sound penetrating into the lodge room.

Currently, the instrument is unplayable. The two-manual console has been disconnected and although the four-manual console remains in position, over half of the ivories are missing. Workmen stomping through the pipe chambers on various occasions have trod on many of the smaller pipes, a few sets are missing, and water leaks have damaged other portions of the organ.

Stepping back in time to happier days, we can read about the organ when it was the talk of organ-playing Los Angeles. In December, 1925, a Los Angeles newspaper reported "the new \$50,000 organ for the Elk's great temple will be given its official test before officers of the Elk's Building Association tomorrow evening. The test recital will be at the plant of the Robert-Morton Organ Company, builders of the instrument. For the benefit of members of the lodge and the public, the recital will be broadcast over KNX radio between 7 and 7:30 o'clock. A half an hour of cathedral and concert music will be played on the huge instrument by Sibley Pease, official organist of the Elk's lodge."¹⁰

In May 1926, Warren Allen, organist of Stanford University, gave the opening recital, playing compositions by Bach, Boccherini, Saint-Saëns, Douglas, Wagner and ending with the Finale from Vierne's *Symphony No. 1*. A reviewer noted that "the organ is an instrument of concert resources and full organ is almost overpowering in tone. It ranks as one of the finest in the city."¹¹

For many years the organ was used almost every day of the week for lodge meetings, concerts and radio broadcasts. Dwindling membership and the expense of upkeep on the huge Elks building caused the remaining members to find smaller quarters in the late 1960s. Left abandoned for a while, the building has seen use as a YMCA, a retirement center, and a seedy hotel; it is currently being rented for large social events and filming. Due to the extensive damage done to the organ and the great expense of a restoration, this is probably another large, once-popular instrument that will never play again.

Elks Temple, Los Angeles Robert-Morton Organ Company, 1926

GREAT

- 16' Open Diapason
- 16' Gamba (TC)
- 8' First Diapason
- 8' Second Diapason
- 8' Tuba
- 8' French Horn
- 8' Kinura
- 8' Gross Flute
- 8' Clarinet
- 8' Doppel Flute
- 8' Gamba
- 8' Violin I
- 8' Violin II
- 8' Violin III
- 8' Quintadena
- 8' Dulciana
- 4' Tuba Clarion
- 4' Octave Diapason
- 4' Doppel Flute
- 2½' Twelfth
- 2' Fifteenth
- III Cornet

- Harp
- Glockenspiel
- Xylophone
- Chimes
- Strings F
- Great 2nd Touch**
- 8' Tuba
- 8' French Horn
- 8' Gross Flute
- 8' Gamba

SWELL

- 16' Contra Fagotto
- 16' Tibia Clausa
- 16' Swell Bourdon
- 16' Violin (TC)
- 8' Trumpet
- 8' Open Diapason
- 8' Violin
- 8' Tibia Mollis
- 8' Tibia Clausa
- 8' Gedackt
- 8' Orchestral Oboe
- 8' Vox Humana
- 8' Violin I
- 8' Violin II
- 8' Violin III
- 8' Viol d'Orchestre
- 8' Viole Celeste
- 8' Salicional
- 8' Aeoline
- 4' Octave Diapason
- 4' Tibia Clausa
- 4' Bourdon Flute
- 4' Flauto Traverso
- 4' Vox Humana
- 4' Violina
- 4' Salicet
- 2½' Bourdon Nazard
- 2' Bourdon Piccolo
- Harp
- Glockenspiel
- Xylophone
- Chimes
- Bird
- Strings P
- Strings MF
- Swell 2nd Touch**
- 16' Fagotto
- 16' Trumpet (TC)
- 16' Bourdon
- 8' Tibia Clausa
- 4' Flauto Traverso

CHOIR

- 16' Violin (TC)
- 16' Double Dulciana
- 8' English Diapason
- 8' Flugel Horn
- 8' Clarabella
- 8' Clarinet
- 8' Gemshorn
- 8' Viola
- 8' Violin I
- 8' Violin II
- 8' Violin III
- 8' Dulciana
- 8' Unda Maris
- 4' Harmonic Flute
- 4' Violina
- 4' Dulcet
- 2' Flageolet
- 2' Dolcissimo
- Snare Drum Tap
- Snare Drum Roll
- Tom-Tom
- Castanets
- Sleigh Bells
- Wood Drum
- Tambourine
- Strings F
- Choir 2nd Touch**
- 8' English Diapason
- 8' Flugel Horn
- 8' Clarabella
- 8' Clarinet

SOLO

- 8' Tuba Mirabilis
- 8' Stentorphone
- 8' Philomela
- 8' Gross Gamba
- 8' Oboe Horn
- 4' Tuba Clarion
- 4' Gambette
- Chimes

ANTIPHONAL

- 8' Trumpet
- 8' Open Diapason
- 8' Hohl Flute

ECHO

- 16' Echo Bourdon
- 8' Night Horn
- 8' Flute Celeste
- 8' Viol Sordino
- 8' Vox Humana
- 4' Fern Flute
- 4' Violetta
- Bird

PEDAL

- 32' Resultant Bass
- 16' Double Open Diapason
- 16' Trombone
- 16' Pedal Bourdon
- 16' Swell Bourdon

- 16' Echo Bourdon
- 16' Contra Fagotto
- 16' Violone
- 16' Dulciana
- 8' Open Diapason
- 8' Tuba
- 8' Pedal Flute
- 8' Doppel Flute
- 8' Echo Bourdon
- 8' Cello
- 8' Dulciana
- 4' Tuba Clarion
- 4' Dulcet
- III Cornet
- Pedal 2nd touch**
- Bass Drum
- Snare Drum
- Tympani
- Bass Drum/Cymbal

Buttons Above Solo

- Klaxon
- Telephone
- Cow Bell
- Bird

Tremolos

- Swell
- Great
- Choir
- Solo
- Antiphonal
- Echo
- Swell Vox Humana
- Echo Vox Humana

Couplers

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

Barker Brothers

Barker Brothers, the pre-eminent home furnishings store of Los Angeles, moved into a new building in 1927. Occupying all of 7th Street between Flower and Figueroa Streets, the 12-story façade

was in Renaissance Revival style and loosely patterned after the Strozzi Palace in Florence. Entering through the main doors, the visitor stepped into a 40' high lobby court furnished with leather sofas and chairs, oriental carpets, and a decorated vaulted ceiling.

During the 1920s, Barker Brothers served as the southern California representative for the Welte Organ Company. Their previous store had a Welte organ used to entertain customers, and when Barkers moved out, the instrument was rebuilt into two organs; the main section went, with a new console, to the Pasadena home of Baldwin M. Baldwin, and the Echo division, also provided with a new console, was packed off to Mrs. Belle Malloy in San Pedro.

Barker Brothers' new store had three Welte organs. In the lobby court was a four-manual, 26-rank concert organ that was played daily for the store's patrons. The four-manual drawknob console was centered along the east side of the lobby and the chamber openings high on the wall had gold display pipes. A three-manual, nine-rank theatre-style instrument was in a 600-seat auditorium on the 10th floor, and a two-manual, 10-rank organ with player attachment was installed in the interior design studio.

On the evening of March 28, 1927, the three Welte organs were dedicated, beginning with the instrument in the lobby court and then moving to the auditorium organ, where members of the Los Angeles Organists' Club entertained. Guests were invited to hear the residence organ in the interior design department and enjoy the automatic roll player device.

Among the organists playing the lobby court organ on that evening were Albert Hay Malotte and Alexander Schreiner. Malotte played Gershwin's *Rhapsody in Blue* and the quartet from Verdi's *Rigoletto*, but Schreiner no doubt stole the show when he played the "Great" g-minor fugue of Bach and closed the program with Wagner's *Ride of the Valkyries*.¹²

The lobby court organ was very popular with Los Angeles residents and the daily recitals were well attended. Welte

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designed the instrument for maximum flexibility; the Great and Choir shared stops, while the Swell and Solo were independent divisions, except for the Great Tuba Sonora that was available on the Solo at 16', 8' and 4' pitches.

When the Welte Organ Company closed in 1931, the residence organ was sold to a home in the Brentwood section of the city. The auditorium instrument was eventually sold to the Presbyterian Church in La Canada, but the lobby court organ was kept in use until the early 1950s. After the Second World War, the daily organ recitals were popular with older folks who lived in affordable but respectable downtown residential hotels. The store management felt having pensioners strewn about the lobby lowered the tone of their upscale operation and removed the organ in 1955, selling the console to a private party and the pipe work to a local church.

There was a more insidious reason for removing the Welte organ. Barker Brothers had become the local agents for the new Hammond Chord Organ and didn't want competition from the "real thing" while an employee was demonstrating the new electric device. The *Los Angeles Times* for May 12, 1955 announced: "A musical tradition at Barker Bros. has been broken! Barker Bros. pipe organ of some 30 odd years vintage is no longer the cornerstone of the store's tradition. One fine day it was an impressive part of the main lobby and the next day, the massive monolith was a legend. A compact, sweet little number, modern in design and execution, has replaced the pipe organ. The Hammond Chord Organ now reigns supreme. A representative from Barker's Piano Salon on the mezzanine floor is in daily attendance at his Chord Organ post."

**Barker Brothers Store
Lobby Court Organ
Welte Organ Company, 1927**

GREAT

- 16' Double Open Diapason
- 8' Principal Diapason
- 8' English Diapason
- 8' Tibia Minor
- 8' Claribel Flute
- 8' Viola
- 4' Octave
- 4' Forest Flute
- 8' Tuba Sonora
- Harp
- Celesta
- Piano

SWELL

- 16' Lieblich Gedackt
- 8' Diapason Phoson
- 8' Philomela
- 8' Gedackt
- 8' Violin II rks
- 8' Solo Violin
- 8' Salicional
- 8' Vox Angelica
- 4' Chimney Flute
- 2 3/4' Nazard
- 2' Flautino
- 1 3/4' Tierce
- 16' Contra Fagotto
- 8' Trumpet
- 8' Oboe Horn
- 8' Vox Humana
- 4' Octave Oboe
- Tremolo
- Vox Humana Vibrato
- Harp
- Celesta
- Piano

CHOIR

- 16' Contra Viol
- 8' English Diapason
- 8' Tibia Minor
- 8' Claribel Flute
- 8' Flute Celeste
- 8' Viola
- 8' Muted Violin
- 8' Voix Celeste
- 8' Viola
- 4' Traverse Flute
- 2' Piccolo
- 8' Clarinet
- Tremolo
- Choir 2nd Touch**
- 8' Principal Diapason
- 8' Tibia Minor
- 8' Tuba Sonora
- 8' Clarinet
- Celesta
- Chimes
- Solo to Choir
- Swell to Choir

SOLO

- 8' Tibia Clausa
- 8' Violoncello
- 4' Harmonic Flute
- 16' Tuba Profunda
- 8' Tuba Sonora
- 8' French Horn
- 8' English Horn
- 4' Cornet
- Tremolo
- Harp
- Celesta
- Chimes
- Piano

PEDAL

- 32' Acoustic Bass
- 16' Diaphonic Diapason
- 16' Bourdon
- 16' Violone (Gt)
- 16' Lieblich Gedackt (Sw)
- 8' Octave
- 8' Flute
- 8' Cello (Gt)
- 8' Gedackt (Sw)
- 16' Tuba Profunda (Solo)
- 8' Tuba Sonora (Solo)
- 4' Cornet (Solo)
- 16' Piano
- 8' Piano
- Chimes

Organ studios, residences, theaters

During the 1920s, many American organ builders maintained organ studios in Los Angeles to provide prospective customers with a sample of their wares. The studio usually featured a residence-style organ, complete with automatic player, in a home-like setting. The Skinner Organ Company went so far as to install a residence organ in the home of their local representative, Stanley W. Williams.¹³ The Aeolian Company displayed their Opus 1740 in the George Birkel Music Company, where fine pianos and phonographs were also available. Wurlitzer had a studio in downtown Los Angeles and a second showroom in the posh Ambassador Hotel, where they installed a Style R16, three-manual, ten-rank residence organ. In an overstuffed room off the hotel's main lobby, patrons of the hotel could relax and listen to organ music presented several times a day by a member of the Wurlitzer staff.

Residence organs were popular additions to many of the fine homes built in Los Angeles before the Depression hit. Members of the movie colony enjoyed organs in their homes, and the Robert-Morton Company built instruments for Thomas Ince, for Marion Davies's immense beach house, and for Charlie Chaplin, who used the organ to compose most of the music for his films.

Aeolian had organs in the homes of Harold Lloyd, cowboy actor Dustin Farnum, and Francis Marion Thompson, in addition to instruments in the residences of radio pioneer Earle C. Anthony, oil baron Lee Phillips, department store mogul Arthur Letts, and Willits Hole, who had an Aeolian organ in the art gallery wing of his Fremont Place mansion.

The Estey Organ Company's sole contribution to the film colony was a small four-rank unified organ in the Hollywood home of "Keystone Kop" Chester Conklin.

There were a number of Welte residence organs scattered around Los Angeles, including a two-manual instrument in the home of John Evans, a property later owned by actress Ann Sheridan and Liberace. The large Welte organ in Lynn Atkinson's exquisite Louis XVI-style home was in a ballroom that opened onto terraced gardens. The exterior of the estate was used as the television home of the "Beverly Hillbillies," although the then-current owner finally tossed out the production company because too many tourists were knocking on the front door wanting to meet Jed Clampett.

The largest residence organ in Los Angeles was in the 62-acre estate of Silsby Spalding. The Aeolian organ (Opus 1373) had three manuals, six divisions, a 32' Open Diapason, and 67 ranks of pipes. It was installed in the Spalding's large music room in 1919 and spoke through three tall arches faced with ornamental metal grilles.

Two very exclusive and elegant apartment buildings in Los Angeles each had a Robert-Morton organ in the living room



Wurlitzer's over-decorated studio at the Ambassador Hotel in Los Angeles where guests could listen to organ music presented several times a day



Silent screen comedian Chester Conklin at the Estey automatic organ (Opus 2781) in his Hollywood home

of the largest apartment. "La Ronda" and the "Andalusia" were both located on Havenhurst Drive and built in the Spanish style with enclosed gardens and fountains surrounding the apartments. The organ in the Andalusia had four ranks of pipes, a roll playing mechanism plus xylophone, marimba, chimes, celesta, and a small toy counter. La Ronda's Robert-Morton organ had five ranks of pipes, no roll player, and fewer percussion stops.

There were a number of secular organs that had been planned toward the end of the 1920s, but were never built, and one could argue that with several of the instruments, their early demise was a desirable thing.

During the 1920s, Charles Winder ran the Artercraft Organ Company, a small firm that built garden-variety organs for neighborhood churches throughout southern California. In 1926 Winder announced the formation of a new company, The Symphonaer Company, to build "symphony concert organs." The announcement continued: "The Symphonaer Concert Organ is described as an instrument that reproduces the true symphony orchestra, giving the effect of every instrument used in the largest of symphony orchestras." A \$1,000,000 plant was to be built offering employment to 100 craftsmen. Joining the venture was the British concert organist Edwin Lemare, who would serve as director of music and specifications. Built alongside the factory would be Symphonaer Hall, a recital hall equipped with a large Symphonaer organ, where Lemare would give frequent recitals and broadcast the instrument over a local radio station.¹⁴ The enterprise died in the planning stages and the Artercraft Organ Company went broke in 1928.

Alexander Pantages ordered a five-manual Robert-Morton organ for his spectacular Hollywood Pantages Theatre that opened in 1930. Although the theater was and still is a success, the organ was never built due to the advent of sound films, an expensive lawsuit in which Pantages was involved, and the closing of the Robert-Morton Company. The four large organ chambers remain empty to this day.

The Hollywood Bowl, the world's largest natural amphitheater, is used as a popular venue for summer concerts, accommodating audiences of up to 18,000. The Hollywood Bowl program for July, 1929, published a letter from the Bowl manager relating that organist Edwin Lemare was working to interest the Hollywood Bowl Association in installing an outdoor organ in the amphitheater. The letter went on to state that Lemare had prevailed on an organ builder to install an organ in the Bowl provided that \$10,000 was spent to build enclosures for the instrument.¹⁵ Fortunately, the scheme never progressed past the planning stage.

Los Angeles Memorial Coliseum

In the late 1920s, the Welte Organ Company submitted a proposal to the Civic Bureau of Music and Art of Los Angeles to build a five-manual outdoor organ for the Los Angeles Memorial

Coliseum.¹⁶ The Coliseum, opened in 1923, covers a total of 17 acres and originally seated 76,000. Although there is nothing in the proposal stating where the organ would be located in the huge stadium, concrete enclosures may have been planned in and around the Peristyle, a focal point along the east end of the huge structure.

The installation of an organ in the Coliseum would have been an even greater acoustical nightmare than an organ in the Hollywood Bowl. Among the features of the proposed specification was a fifth manual called "Orchestral" that was home to four separately enclosed divisions, Diapason, Brass, String and Woodwind, three of which had their own pedal sections. The console would have stopkeys placed on angled jambs and a remote combination action. Nothing ever came of the proposal, and the 1929 stock market crash and closing of the Welte Corporation in 1931 sealed the instrument's fate.

The proposal reads:

The Welte Organ Company, Inc., hereby agrees to build for the Civic Bureau of Music and Art, Los Angeles, California; herein referred to as Purchaser, and to install in the Coliseum, Los Angeles, California—ONE WELTE PIPE ORGAN. Ready to use and in accordance with the following specifications, viz: Manuals, five, compass CC to C4, 61 notes; Pedals, compass CCC to G, 32 notes; the windchests of manuals affected by octave couplers to be extended one octave above the compass of the keyboard, to 73 notes. Electro-pneumatic action throughout. Philharmonic pitch A-440. Console type, concert; stop control, stopkeys and tablets. Combination action adjustable at the console, visibly affecting the registers. Remote control inside setter.

Los Angeles Coliseum

GREAT - Manual II

- 16' Double Diapason
- 16' Bourdon
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason
- 8' Violoncello
- 8' Double Flute
- 8' Clarabella
- 5 1/2' Quint
- 4' First Octave
- 4' Second Octave
- 4' Third Octave
- 4' Tibia Plena
- 4' Harmonic Flute
- 3 1/2' Tenth
- 2 3/4' Twelfth
- 2' Fifteenth
- V Plein Jeu
- V Cymbale
- 16' Double Trumpet
- 8' Tromba
- 4' Clarion
- 8' Grand Piano
- 4' Grand Piano
- Minor Chimes
- Great 2nd Touch**
- Diapason Section
- Brass Section
- String Section
- Woodwind Section
- Solo to Great 8
- Tower Chime
- 2' Glockenspiel

SWELL - Manual III

- 16' Quintaton
- 16' Contra Viola
- 8' Open Diapason



Liberace at the Welte organ in his Hollywood home, originally built for John Evans



The Robert-Morton organ in one of the plush apartments at La Ronda in Hollywood



The Hollywood Pantages theatre. The organ chambers were prepared for a five-manual Robert-Morton organ that was never installed.

- 8' Horn Diapason
- 8' Viola da Gamba
- 8' Salicional
- 8' Voix Celeste
- 8' Tibia Clausa
- 8' Harmonic Flute
- 4' Octave
- 4' Geigen Principal
- 4' Salicet II rks
- 4' Flute Couverte
- 4' Traverse Flute
- 3 1/2' Tenth
- 2 1/2' Twelfth
- 2' Fifteenth
- 2' Piccolo
- VI Mixture
- 16' Contra Posaune
- 8' Cornopean
- 8' Trumpet
- 8' Oboe Horn
- 8' Vox Humana II rks
- 4' Clarion
- 8' Grand Piano
- 4' Grand Piano
- Swell 2nd Touch**
- Diapason Section
- Brass Section
- String Section
- Woodwind Section
- Solo to Swell 8
- Chimes
- 2' Glockenspiel

- CHOIR - Manual I**
- 16' Waldhorn
- 8' Open Diapason
- 8' Waldhorn
- 8' Tibia Minor
- 8' Viol d'Orchestre
- 8' Violes Celestes II rks
- 8' Claribel Flute
- 8' Quintaphon
- 4' Octave
- 4' Wald Flute
- 4' Violin
- 2 1/2' Twelfth
- 2' Fifteenth
- 2' Flageolet
- 1 1/2' Seventeenth
- 1 1/2' Septieme
- 1' Twenty-Second
- 16' Contra Fagotto
- 8' Clarinet
- 8' Vox Humana II rks
- 4' Clarion
- Minor Chimes
- 2' Glockenspiel
- 8' Grand Piano
- 4' Grand Piano
- 2' Xylophone
- Snare Drum, Tap
- Snare Drum, Roll

- Choir 2nd Touch**
- Diapason Section
- Brass Section
- String Section
- Woodwind Section
- Solo to Choir
- Chimes
- 2' Glockenspiel
- Snare Drum, Roll
- Triangle

- SOLO - Manual IV**
- 16' Violone
- 8' Diapason Magna
- 8' Tibia Plena
- 8' Solo Gamba
- 8' Gamba Celestes II rks
- 8' Harmonic Flute
- 4' Octave
- 4' Concert Flute
- 4' Solo Violin
- III Cornet
- 16' Ophicleide
- 8' Tuba Mirabilis
- 8' Tuba Sonora
- 8' Military Trumpet
- 8' French Horn
- 8' Orchestral Oboe
- 4' Clarion

- ORCHESTRAL - Manual V**
- Diapason Section**
- 16' Major Diapason
- 8' Double Languid Diapason I
- 8' Double Languid Diapason II
- 8' Diapason Phanon
- 8' Open Diapason
- 8' Geigen Principal
- 4' Double Languid Octave
- 4' Octave
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Nineteenth
- 1' Twenty-Second
- IX Grand Chorus
- Diapason Section Pedal**
- 16' Diaphonic Diapason
- 16' Diapason
- 10 1/2' Quint
- 8' Diapason Octave
- 8' Octave
- 4' Super Octave

- Brass Section**
- 16' Trombone
- 16' Serpent
- 8' Tuba Magna
- 8' Tuba Sonora
- 8' Tuba Mirabilis
- 8' French Trumpet
- 8' Muted Trumpet
- 8' Post Horn
- 8' French Horn (closed tone)
- 8' French Horn (open tone)
- 5 1/2' Corno Quint
- 4' Tuba Clarion
- 4' Trumpet Clarion
- 2 1/2' Corno Twelfth
- 2' Cor Octave
- Brass Section Pedal**
- 32' Contra Bombarde
- 16' Bombarde
- 16' Trombone
- 8' Trumpet

- String Section**
- 16' Contra Basso
- 16' Violin Diapason
- 16' Contra Viola
- 8' Violin Diapason
- 8' Violin Diapason Celeste
- 8' Violoncello I
- 8' Violoncello II
- 8' Cello Celestes II rks
- 8' Nazard Gamba
- 8' Gamba Celeste
- 8' First Violin
- 8' Second Violin
- 8' Third Violin
- 8' Violin Celestes II rks
- 8' First Viola
- 8' Second Viola
- 8' Viola Celestes II rks
- 8' Muted Violins III rks
- 4' String Octave
- 4' Violins II rks
- 4' Muted Violins III rks
- 2' String Fifteenth
- III Cornet des Violes
- String Section Pedal**
- 32' String Diaphone
- 16' Double Bass
- 16' Violone
- 8' Cello

- Woodwind Section**
- 16' Bassoon
- 16' Bass Saxophone
- 8' First Saxophone
- 8' Second Saxophone
- 4' Soprano Saxophone
- 8' English Horn
- 16' Bass Clarinet
- 8' Bassett Horn
- 8' First Clarinet
- 8' Second Clarinet
- 8' Orchestral Oboe
- 8' Kinura
- 8' Orchestral Flute
- 4' Solo Flute
- 2' Solo Piccolo

- Pedal 2nd Touch**
- 64' Gravissima
- 32' Diaphone
- 32' Contra Bombarde
- Solo to Pedal 8
- Solo to Pedal 4
- Diapason Section 8
- Diapason Section 4
- Brass Section 8
- Brass Section 4
- Tower Chimes
- Minor Chimes
- Thunder Drum, Stroke
- Thunder Drum, Roll
- Kettle Drum, Roll
- Chinese Gong
- Persian Cymbal

- Vibratos**
- Choir
- Choir Vox Humana
- Swell
- Swell Vox Humana
- Solo
- Woodwind
- String, Fast
- String, Slow

Conclusion

The stories of these instruments testify to the near-ubiquity of the pipe organ early in the twentieth century, including its use in films and stage shows. Even film actors owned and played pipe organs, in a golden age that now survives only in recollections such as this. ■

Notes

1. *Architectural Record*, February 1905, p. 117.
2. "Organist Hastings Dies." *Los Angeles Times*, Dec. 3, 1940, A/15.
3. *Pacific Coast Musician*, November 1914, p. 6.
4. *Pacific Coast Musician*, May 1914, p. 7.
5. *Pacific Coast Musician*, May 1915, p. 4.
6. *Los Angeles Times*, April 4, 1920, III/30.
7. *THE DIAPASON*, August 1921, p. 3.
8. *Los Angeles Times*, January 21, 1923, III/27.
9. "Finding Aids for the Uplifter's Club Records," U.C.L.A., n.d.
10. *Los Angeles Evening Express*, December 17, 1925, p. 9.
11. *Pacific Coast Musician*, May 15, 1926, p. 14.
12. "Organ Recital Program—Barker Bros.," March 28, 1927.
13. Skinner Organ Company, Opus #690, 1928.
14. *Venice Vanguard*, February 11, 1926, p. 15.
15. *THE DIAPASON*, August 1929, p. 4.
16. Collection of the author.

James Lewis is an organist, organ historian and commercial photographer. He has researched the organs of California for over 35 years and has published articles on the subject in several periodicals. This article is a small section of a much larger text of a forthcoming book from the Organ Historical Society.

Scattered leaves ... from our Letter File

"I have played this 6-rank instrument every day for nearly two years. The Schoenstein accompanies the service extremely well, and, amazingly, we have not grown tired of its 6 ranks. It is capable of a build-up which is seamless and truly exciting. It performs a good percentage of the solo literature in a truly musical way. The individual stops are remarkably beautiful. Chief among these is the 8' Open Diapason. I cannot compliment you enough about this elegant stop. It fills the room with warm, vibrant, clear, singing tone. The Trumpet, too, is remarkable for its versatility. With the box open, it makes a regal and commanding solo; with the box shut, it gives the necessary Full Swell effect of repressed power."

Preston L. Schultz
St. Thomas' Episcopal Church
Houston, Texas

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Cover feature

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, Opus 38

St. Mark the Evangelist Catholic Church, San Antonio, Texas

St. Mark the Evangelist Catholic Church, San Antonio, is a vibrant Christian community of 5,000 families, located about twenty minutes north of the San Antonio International Airport in a new residential neighborhood on Thousand Oaks Drive. They have a well-deserved reputation for superior community outreach, building several Habitat for Humanity houses per year and operating a traveling meal program for the needy. Former organist and director of music and liturgy Lena Gokelman contacted me nearly twelve years ago to share ideas for a new pipe organ for the large church building then being planned. She and their consultant, Fr. James Brobst, traveled to Illinois to hear and play our instrument at Holy Family Catholic Church in Rockford, and were immediately convinced of the need to have the Buzard Sound at St. Mark's.

St. Mark's had no pipe organ in its original temporary sanctuary, and the majority of parishioners had never heard one. It was a daunting endeavor to educate the parish about the difference that a pipe organ could make in their liturgical and musical lives, and then convince them that they needed one! A long-standing parishioner was convinced, and through his anonymous generosity, made it happen.

This new organ is our 38th, and was designed to visually complement the sculpture of the Christus Rex, incised into and built out from the brick wall at the front of the assembly. The building seats about 1,000 people and is surprisingly lively in its acoustical environment. The organ itself is raised 18 feet above the floor and sounds nicely down the building's axis. Sonically it fills the entire room whether playing soft or loud. The woodwork in the façade is solid white oak, stained and finished to relate to the church's other woodworking. Pipes in the façade are made of polished tin and flamed copper.

Two sets of horizontal trumpets emphasize the aural excitement that a pipe organ can bring to a liturgical occasion. A high-pressure Tuba made of polished tin is in the organ's façade; a polished copper set of Pontifical Trumpets on lower pressure is mounted over the entry doors. Lest one think that resources were squandered on an unnecessary luxury of two chamades, they were included only after the organ's chamber space had been completely filled with the stops necessary for a full and proper classically conceived and romantically executed specification.

The choral singers are located in a "bump-out" area to the right of the building's axis. Because the choir is effectively in another room, and cannot hear the organ clearly, we built a four-stop Choral Organ to accompany their singing, housed in a small free-standing case that stands behind them. These four stops are of sufficient tonal variety and volume gradations to support the choral singing in perfect balance. Stops from the main portion of the organ may also be used to supplement the Choral Organ's sound.

The instrument contains 35 independent stops and 43 ranks of pipes across three manuals and the pedal keyboard. As in all Buzard organs, there is a wealth of tonal variety, even if the instrument is modest in size. At the hand of our tonal director Brian Davis, no two diapasons sound exactly alike; the flutes are liquid in tone and often take their cues from their orchestral counterparts; strings impart a warmth and keenness to the palette. The chorus reeds are spectacular, each stop having its own depth and degree of éclat; the plaintive German Romantic Oboe is a tremendously effective solo player, but also colors the Swell flues subtly. All metal pipes are made of



Buzard Opus 38



Choral Organ



Console

rich, high tin-content metal of generous thickness. On-site tonal finishing took a month to accomplish.

The organ's engineering was accomplished by our executive vice-president and chief engineer, Charles Eames. This instrument has the distinction of affording him one of his greatest challenges: designing a pipe organ with a 14-inch steel beam running through its center! Although chamber space was provided for a "future organ" when the church was built, neither architects nor contractors thought anything wrong about running a steel beam through its middle! Although the organ occupies a "chamber," the instrument is still housed in a free-standing case. This allows the sound to effortlessly project into the church, and for us to minimize any variables while installing on-site. This also afforded us the opportunity to build a ventilation system that brings conditioned air from the church up to the top of the organ, spilling down naturally, thereby keeping the instrument in tune.

The parish is "between organists." So, in order for the parishioners to hear what an organ could do for worship, I played for the three Sundays that I was in San Antonio voicing the organ. The first Sunday, people heard only those few stops that were finished. But by the second and third Sundays, I played the hymns, prelude, and postlude using the versatility of the entire instrument. The organ has been extremely well received by the parishioners, clergy, and the wider community. Organist David Heller will be dedicating it in a Solemn Pontifical Mass followed by a concert on Saturday, November 21.

My deepest thanks go to St. Mark's for commissioning us to build this organ, especially to Pastor Kevin Ryan, administrator "Dot" Hamlin, our contact person Lena Gokelman, music director Dolores Martinez and her assistant Courtney Guernsey, facility manager George Wetherill, and Irene Marin, who makes the best tortillas I've ever tasted!

A pipe organ is far more than the sum of its parts, or the sum of the labor-hours of the tremendously dedicated individu-



Pontifical Trumpets



Looking up



Tromba pipes

als with whom I am blessed to work. They all deserve special recognition: David Brown, foreman, service department and installation
 Brian K. Davis, tonal director
 Stephen Downes, metalworking, tonal assistant, installation
 Charles Eames, executive vice-president and chief engineer
 John Jordan, service technician
 C. Robert Leach, cabinetmaker façade, general woodworking, installation
 Stuart Martin, cabinetmaker façade and console cabinetry
 Shane Rhoades, cabinetmaker, winding system, installation
 Jay Salmon, office manager
 Lyoshia Svinarski, cabinetmaker and wood finishing
 Stuart Weber, service technician
 John Wiegand, service technician and installation
 Ray Wiggs, console, electrical and windchest specialist, installation
 Keith Williams, director, service department

—John-Paul Buzard

St. Mark the Evangelist Catholic Church, San Antonio, Texas
Buzard Opus 38, completed August 1, 2009: 35 stops, 43 ranks

GREAT – Manual II
Unenclosed, 4" wind pressure

- 16' Lieblich Gedeckt
- 8' Open Diapason (polished tin in façade)
- 8' Viola da Gamba
- 8' Harmonic Flute
- 8' Bourdon
- 4' Principal
- 4' Spire Flute
- 2 3/4' Twelfth
- 2' Fifteenth
- 2' Mixture V (breaks at octaves)
- Tremulant
- 8' Tromba (ext Ped 16' Tbn)
- 4' Clarion (ext 8')
- 8' Major Tuba (polished tin, horizontal)
- 8' Pontifical Trumpets (polished copper, horizontal)
- Great to Great 16', UO, 4'
- Swell to Great 16', 8', 4'
- Choral to Great 16', 8', 4'

SWELL – Manual III
Enclosed, 4" wind pressure

- 8' English Open Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste (tc)
- 4' Principal
- 4' Harmonic Flute
- 2 3/4' Nazard
- 2' Recorder
- 1 3/4' Tierce
- 2 3/4' Full Mixture V
- 16' Bassoon (full length)
- 8' Trompette
- 8' Oboe
- Tremulant
- Cymbalstern
- 8' Major Tuba (Gt)
- 8' Pontifical Trumpets (Gt)
- Swell to Swell 16', UO, 4'

CHORAL – Manual I
Encased, 3 1/2" wind pressure

- 8' Principal (polished tin in façade)
- 8' Gemshorn
- 4' Octave
- 4' Flute
- Tremulant
- 8' Major Tuba (Gt)
- 8' Pontifical Trumpets (Gt)
- Choral to Choral 16', UO, 4'
- Swell to Choral 16', 8', 4'

PEDAL – Unenclosed

- 32' Subbass (1–12 digital, ext)
- 32' Lieblich Gedeckt (1–12 digital, ext)
- 16' Open Diapason (flamed copper and polished tin in façade)
- 16' Bourdon
- 16' Lieblich Gedeckt (Gt)
- 16' Metal Gedeckt (flamed copper in façade of Choral Organ case)
- 8' Principal (polished tin in façade)
- 8' Spire Flute
- 8' Bourdon (ext 16')
- 8' Gedeckt Flute (Gt)
- 4' Choral Bass (ext 8')
- 4' Open Flute (ext 16')
- 16' Trombone (wood)
- 16' Bassoon (Sw)
- 8' Trumpet (ext 16')
- 4' Clarion (ext 16')
- 8' Major Tuba (Gt)
- 8' Pontifical Trumpets (Gt)
- Great to Pedal 8', 4'
- Swell to Pedal 8', 4'
- Choral to Pedal 8', 4'



Trombone pipes

New Organs

The Sweelinck Organ Project at St. Andrew's Episcopal Church, Antelope, California

Named after the influential Netherlands composer, Jan Pieterszoon Sweelinck (1562–1621), this project centers on the creation of a pipe organ of a kind known in Northern Europe in the 17th century. Thus, it offers a glimpse into a musical world of the early Baroque period, with echoes of the Renaissance still clearly audible. Not a replica of any specific organ, the Sacramento Sweelinck Organ represents a synthesis of features common to many smaller instruments from this region and period.

Aside from its anticipated use as an instrument for performance practice study, the organ is played weekly in traditional church services at St. Andrew's Episcopal Church in Antelope, California, in a deliberate attempt to test the feasibility of using such a highly focused instrument to support modern congregational worship, in this case using *The Hymnal 1982* and *Lift Every Voice and Sing II*.

Research and design of the organ was carried out in 2004–2005 by Dr. Lee T. Lovallo, assistant professor at National University's Sacramento campus and music director at St. Andrew's. Construction was begun in late 2005 in collaboration with organbuilder Rick Simms and included help from a number of volunteers. Painting and gilding of the case doors in a traditional design was executed by Sacramento artist Theodore Sanders of National University. The calligraphy of the stop labels and the carving of the motto at the top of organ ("Singen wir aus Herzens Grunde"—"Let us sing from the depths of our hearts") were executed by St. Andrew's parishioner George Simpson.

The organ was dedicated on April 18, 2009 by Dr. David Rothe of California State University, Chico, in a recital that featured music from the Robertsbridge

Codex through Sweelinck and early Bach. The organ features:

- mechanical key and stop action;
- hand-pumped, single-fold wedge-shaped bellows and low wind pressure (65 mm) without wind stabilizers;
- visual design, including decorated case doors, typical of period instruments;
- keyboards and pedalboard utilizing short octaves, period key dimensions and shapes, limited compasses (CDEF GA–c3), and an early-style shove coupler to connect the manuals;
- tuning at high choir pitch (*Chorton*, A = 460) in ¼ comma meantone temperament;
- construction materials chosen from locally available lumber, animal hides and glues, and recycled components from older instruments; and
- construction techniques employing period joinery and period finishes.

—Lee T. Lovallo, Ph.D.

National University, Sacramento

HAUPTWERK

- 8' Prinzipal
- 4' Oktav
- 3' Quint
- 2' Oktav
- Mixtur II
- 8' Gedackt
- 8' Spitzflöte
- 8' Regal
- 8' Schalmey

UNTERWERK

- 8' Quintadena
- 4' Prinzipal (TC)
- 2' Blockflöte (TC)
- 8' Krummhorn (TC)

PEDAL

- 16' Subbaß
- 8' Tromba

Accessories

Nachtgigal, Zymbelstern, Tremulant, Calcant signal, Pedal pull-down to HW, intermanual shove coupler, hand-raised wind option



Parkey OrganBuilders, Duluth, Georgia St. Peter's Episcopal Church, Talladega, Alabama

In early 2008 we received a call from Jim Dorroh of Birmingham, Alabama, regarding the restoration of a 1904 Hook & Hastings tracker organ. Dr. Dorroh had been asked to serve as the consultant for the project. In our discussions, it was explained that the organ had suffered extensive water damage due to a storm-ravaged roof in the spring. We made the arrangements to meet with the committee from St. Peter's, along with my shop supervisor, Michael Morris.

At our initial visit the organ was unplayable. The water had severely damaged both the Great and Swell chests, along with the felt and leather components in the action. Our firm and several other firms agreed that the only option was to completely remove the organ and restore the entire instrument. The organ was removed and shipped back to our location in Norcross, Georgia, in summer 2008. Once the organ was in our shop, we completely dismantled the rest of the windchests and components for further inspection. As originally suspected, the Great and Swell windchests were a total loss. The metal pipework survived well, though repairs to some of the wooden pipes were necessary.

The organ was originally installed in the First Baptist Church of Talladega in 1904, and subsequently was sold and moved to St. Peter's in 1934. Though the church constructed a new building at that time, the provisions for space for the organ were not ideal. During reinstallation, part of the façade was installed in the chamber, and the organ sat recessed in its alcove. The organ had gone through some minor renovations in the 1980s. Sometime after that renovation, another builder removed the 8' Salicional from the Swell and installed an 8' Trumpet in its place. Due to the pitfalls of changes and "upgrades," service and tuning was precarious at best.

Working with Dr. Dorroh, we discussed and agreed that new Great and Swell chests were in order. We also discussed the options of some minor relocation of the organ. This allowed most of the chambered façade pipes to be returned their original position in the façade and provided better access for service and tuning. The church also agreed to raise additional funds to allow for the reinstallation of the 8' Salicional (while retaining the 8' Trumpet) and to install a needed 2' stop in the Great division. Since the church was agreeable to extending the organ out of the chamber and new chests were in order, the additional stops were easy to accommodate.

The work ensued and the organ began to take shape in our shop in early 2009. The keyboards were restored in ivory; new stopknobs and stop actions were provided in the historical fashion of the existing stop actions. Existing woodwork was repaired and refinished, and new casework was constructed as needed. The façade pipes were stripped and repainted.

The organ had a blower installed in 1934, which was later replaced. During its replacement, another reservoir was added atop the Swell box. This reservoir proved larger than necessary, and since the reservoir had water damage we opted to install a smaller reservoir. The church also provided a much better blower enclosure space. The original Hook & Hastings double-rise reservoir, though water-damaged and leaking, was intact and in position. Our revision to the winding system preserved the double-rise reservoir, as this is key to the gentle flex and stability of the wind. A new curtain valve box was provided.

As do most builders, we often build new organs; however, projects such as this are a great exercise and study for our staff to experience. As a tonal director, I find it is a good study in the format of building not a recital organ, but a church organ. Each stop in the instrument fills an appropriate position with respect to sound, color, and volume. The organ features a string



in each division to balance two colorful flutes, a Stopped Diapason and a Melodia. The organ features Diapasons at 8' and 4' pitches on the Great. Our task for the 2' was to achieve clarity without being strident. After all the pipework had undergone cleaning and regulation back to its original state, many were surprised at the return of color and speech intonations.

The organ was officially heard and rededicated to service on Easter Sunday, April 12, 2009. Dan Miller, choirmaster/organist, played the service, which was presided over by Father Ray Walden, Priest in Charge, and the Bishop of Alabama.

Our appreciation goes out to Dr. Jim Dorroh, Dan Miller, Father Walden, and the congregation of St. Peter's. How delightful it was that a congregation took such interest in the return of their instrument in the weeks leading up to Easter. The return of the organ on Easter Sunday could not have been more fitting.

—Phil Parkey

GREAT (unenclosed)

- 8' Open Diapason 61 pipes
- 8' Melodia 61 pipes
- 8' Dulciana 61 pipes
- 4' Octave 61 pipes
- 2' Super Octave 61 pipes
- Swell to Great 8'
- Swell to Great 4'

SWELL (enclosed)

- 8' Salicional 61 pipes (reinstalled)
- 8' Stopped Diapason 61 pipes
- 4' Harmonic Flute 61 pipes
- 8' Oboe 61 pipes
- 8' Trumpet 61 pipes (by another builder)
- Tremulant

PEDAL

- 16' Bourdon 30 pipes
- Great to Pedal
- Swell to Pedal

Toe stud reversible for Open Diapason stop
Zymbelstern operated via toe stud reversible (later addition)

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 NOVEMBER

Martin Jean; Syracuse University, Syracuse, NY 4 pm

John Cantrell; Cathedral of St. John the Divine, New York, NY 5:15 pm

Hervé Duteil; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Peter Richard Conte; Union Evangelical Lutheran, York, PA 3 pm

• **Michael Unger**; Heinz Memorial Chapel, Pittsburgh, PA 4 pm

Kevin Clemens; Cathedral of the Blessed Sacrament, Altoona, PA 7 pm

Donald Sutherland & John Walker; Griswold Hall, Peabody Conservatory, Baltimore, MD 4 pm

Nathan Laube; Grace United Methodist, Aberdeen, MD 4 pm

National Men's Chorus; St. Luke Catholic Church, McLean, VA 4 pm

Gerre & Judith Hancock; Duke University Chapel, Durham, NC 5 pm

Peter DuBois; First Presbyterian, Charleston, WV 3 pm

Chanson; West Liberty University, West Liberty, WV 8 pm

Marie Rubis Bauer; St. Joseph Cathedral, Columbus, OH 3 pm

Glenna Metcalf; John L. Hill Chapel, Georgetown College, Georgetown, KY 3 pm

Andrew Peters, silent film accompaniment; Grace Lutheran, Clarksville, TN 4 pm

Scott Hyslop; St. Lorenz Lutheran, Frankenthum, MI 4 pm

Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

James Metzler; Park Congregational, Grand Rapids, MI 4 pm

David Higgs; Independent Presbyterian, Birmingham, AL 4 pm

Heinrich Walther; Our Savior's Lutheran, Sun Prairie, WI 7 pm

Carissimi, *Jephtha* and *Jonah*; DePaul University Art Museum, Chicago, IL 7 pm

Rockefeller Chapel Choir & Salem Baptist Choir; Rockefeller Memorial Chapel, Chicago, IL 5 pm

David Schrader & Gary Wendt; Glenview Community Church, Glenview, IL 3 pm

• Works of Mendelssohn; Ascension RC Church, Oak Park, IL 3 pm

Lorraine Brugh; First Presbyterian, Macomb, IL 3 pm

17 NOVEMBER

Mark Bani; Church of St. Vincent Ferrer, New York, NY 7 pm

Dan Kwekel; Park Congregational, Grand Rapids, MI 12:15 pm

Students of St. Olaf College; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

James Biery; Cathedral of St. Paul, St. Paul, MN 7:30 pm

19 NOVEMBER

Harvard Organ Society members; Adolphus Busch Hall, Cambridge, MA 12:15 pm

20 NOVEMBER

Bruce Neswick; University at Buffalo, Buffalo, NY 7:30 pm

Isabelle Demers; First United Presbyterian, Troy, NY 8 pm

Paul Jacobs; St. Petersburg College, St. Petersburg, FL 7:30 pm

Tom Trenney; First Presbyterian, Lexington, KY 8 pm

Samford University A Cappella Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Michael Simonini; St. Bernard Parish, Appleton, WI 7 pm

Michael Batcho, with brass; Cathedral of St. John the Evangelist, Milwaukee, WI 8 pm

• **Luke Mayernik**; Glenview Community Church, Glenview, IL 8 pm

Stephen & Maria Helena Tharp; Rammelkamp Chapel, Illinois College, Jacksonville, IL 7:30 pm

21 NOVEMBER

Cameron Carpenter; Church of St. Mary the Virgin, New York, NY 3 pm

22 NOVEMBER

Christian Lane, with Harvard University Choir; Memorial Church, Harvard University, Cambridge, MA 4 pm

Christopher Houlihan; Plantsville Congregational, Plantsville, CT 4 pm

CONCORA; South Church, New Britain, CT 4 pm

Rachel Laurin; Woolsey Hall, Yale University, New Haven, CT 8 pm

Nigel Potts; First Congregational, Bay Shore, NY 4:30 pm

Saint Andrew Chorale; Madison Avenue Presbyterian, New York, NY 3 pm

Renée Anne Louprette; Church of St. Ignatius Loyola, New York, NY 4 pm

Eric Plutz; Cathedral of St. John the Divine, New York, NY 5:15 pm

Stephen Distad; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Kenneth Danchik; St. Paul Cathedral, Pittsburgh, PA 4 pm

Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

Kevin Clemens; Church of St. John the Evangelist, Severna Park, MD 7 pm

Mark Jones & Charles Stanley, with trumpet and saxophone; First Presbyterian, Pompano Beach, FL 4 pm

Nathan Laube; St. John the Baptist Catholic Church, Canton, OH 4 pm

Handel, choral works; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

David Goode; Independent Presbyterian, Birmingham, AL 4 pm

Kammerchor and the Alleluia Ringers; Concordia University, Mequon, WI 3:30 pm

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 4 pm

Peter Miller; Westminster Presbyterian, Decatur, IL 3 pm

Stephen & Maria Helena Tharp; First Presbyterian, Springfield, IL 4 pm

23 NOVEMBER

Br. Jonathan Ryan; Presbyterian Homes, Evanston, IL 1:30 pm

24 NOVEMBER

Chad Winterfeldt; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 NOVEMBER

Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm

27 NOVEMBER

David Lamb; Trinity Church, Boston, MA 12:15 pm

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

29 NOVEMBER

David Lamb; St. Joseph's Cathedral, Manchester, NH 1 pm

Harry Huff; Church of the Advent, Boston, MA 4:30 pm

Advent Lessons & Carols; Church of the Advent, Boston, MA 5 pm

Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Advent Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Advent Lessons & Carols; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

30 NOVEMBER

David Enlow; Church of St. Vincent Ferrer, New York, NY 7 pm

1 DECEMBER

Holiday Brass Christmas Concert; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm

Vienna Boys Choir; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

Susan Johnson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

2 DECEMBER

Helen Anthony; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

John Lowe, Jr.; Morrison United Methodist, Leesburg, FL 12 noon

Todd Wilson, with trumpet; Stan Hywet Hall & Gardens, Akron, OH 7 pm

Derek Nickels; Nichols Hall, Music Institute of Chicago, Evanston, IL 12:15 pm

3 DECEMBER

Compline; Memorial Church, Harvard University, Cambridge, MA 10 pm

Christmas choral concert; St. Luke in the Fields, New York, NY 8 pm

Advent/Christmas Vespers; Neu Chapel, University of Evansville, Evansville, IN 7:30 pm

William Ferris Chorale; Our Lady of Mount Carmel Church, Chicago, IL 8 pm

4 DECEMBER

Handel, *Messiah*; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm

Nathan Laube; Music Center, St. Petersburg College, St. Petersburg, FL 7 pm

Bert Adams, FAGO

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Park Ridge, IL
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February 4, 1926–August 9, 2009

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Arthur LaMirande*LaMirande must be complimented upon investigating music that few of his fellow organists have had the foresight to examine and to bring before the public.—American Record Guide**L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.—La Presse, Montréal*461 Fort Washington Avenue, Suite 33
New York, NY 10033
212/928-1050 alamirande2001@yahoo.com**Lessons & Carols;** Holy Trinity Lutheran, Akron, OH 7:30 pm
Christmas concert; Concordia University, Mequon, WI 7:30 pm
Handel, *Messiah*; Rockefeller Memorial Chapel, Chicago, IL 8 pm

5 DECEMBER

Advent Lessons & Carols; Christ & St. Stephen's, New York, NY 5 pm
Christmas concert; Concordia University, Mequon, WI 7:30 pm

6 DECEMBER

Advent Procession of Lessons & Carols; All Saints, Worcester, MA 5 pm
Scott Lamlein, Candlelight Festival of Lessons & Carols; First Congregational, Bristol, CT 3 pmChoral Evensong for Advent; Cathedral of the Incarnation, Garden City, NY 4 pm
Lessons & Carols; Chapel, Vassar College, Poughkeepsie, NY 7 pm**Edward Landin**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Advent Lessons & Carols; St. James' Church, New York, NY 5:30 pm

Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
Canticle Singers; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Advent Lessons & Carols; Episcopal Church of the Redeemer, Bethesda, MD 5 pm

Advent Lessons & Carols; Church of St. John the Evangelist, Severna Park, MD 7 pm

Nathan Laube; St. Catherine's Episcopal, Temple Terrace, FL 4 pm

Lesson & Carols; St. Joseph Cathedral, Columbus, OH 3 pm

Bach Society of Dayton, Christmas concert; Kettering Adventist Church, Kettering, OH 7:30 pm

Advent Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Handel, *Messiah*; Fitzgibbon Hall, Hanover College, Hanover, IN 2 pm

Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 and 11 am

Rockefeller Chapel Choir, with Millar Brass Ensemble; Rockefeller Memorial Chapel, Chicago, IL 5 pm

Advent Lessons & Carols; Augustana Chapel, Lutheran School of Theology, Chicago, IL 7 pm

Thomas Murray; St. Patrick's Church, New Orleans, LA 3 pm

7 DECEMBER

Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm

Chanticleer; Fourth Presbyterian, Chicago, IL 8 pm

8 DECEMBER

Peter Kurdziel; Park Congregational, Grand Rapids, MI 12:15 pm

Chanticleer; Fourth Presbyterian, Chicago, IL 8 pm

9 DECEMBER

John Cummins & Don Grice; Old Salem Visitor Center, Winston-Salem, NC 12 noon**Todd Wilson**; Trinity Cathedral, Cleveland, OH 12:10 pm

10 DECEMBER

Handel, *Messiah*; Cathedral of St. Paul, St. Paul, MN 7:30 pm

11 DECEMBER

Chicago a cappella; Fourth Presbyterian, Chicago, IL 8 pm

12 DECEMBER

Candlelight concert; Union Theological Seminary, New York NY 8 pm

Candesco; Cathedral of Mary Our Queen, Baltimore, MD 6:30 pm

Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 6:30 pm

Isabelle Demers; St. Norbert Abbey, De Pere, WI 2 pm

VocalEssence; Trinity Lutheran, Stillwater, MN 7:30 pm

13 DECEMBER

100th Annual Carol Service; Memorial Church, Harvard University, Cambridge, MA 5 pm

CONCORA; Asylum Hill Congregational, Hartford, CT 4 pm

Choral concert, with Dave Brubeck; First Church of Christ, Wethersfield, CT 4 pm, 7 pm

Lessons & Carols; Church of St. Vincent Ferrer, New York, NY 3 pm

Handel, *Messiah*; Trinity Wall Street, New York, NY 3 pm

Christmas concert, with choir and orchestra; Church of St. Ignatius Loyola, New York, NY 4 pm

Andrew Meagher; St. Thomas Church Fifth Avenue, New York, NY 5:15 pmHandel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm

Choir of St. Luke in the Fields; St. Luke in the Fields, New York, NY 8 pm

Advent Lessons & Carols; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Singing Boys of Pennsylvania; Central Presbyterian, Chambersburg, PA 4:30 pm

Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

Messiah Sing, with orchestra; St. Luke Catholic Church, McLean, VA 4 pmHandel, *Messiah*; First United Methodist, Columbus, IN 9 am

Christmas concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Handel, *Messiah*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 1:30 pm, 4:30 pm

Candlelight Concert; Park Congregational, Grand Rapids, MI 4 pm

Advent Lessons & Carols; Fourth Presbyterian, Chicago, IL 4 pm

Rutter, *Magnificat*; First Presbyterian, Arlington Heights, IL 4 pm

14 DECEMBER

100th Annual Carol Service; Memorial Church, Harvard University, Cambridge, MA 8 pm

Handel, *Messiah*; Trinity Wall Street, New York, NY 7:30 pm

Milwaukee Handbell Ensemble Bellfest; Concordia University, Mequon, WI 7:30 pm

15 DECEMBER

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

Choir of St. Luke in the Fields; St. Luke in the Fields, New York, NY 8 pm

Bradley Hunter Welch; First Presbyterian, Logan, OH 7:30 pm**Kathrine Handford**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 DECEMBER

Peter Stoltzfus Berton, with choirs of All Saints Church, Worcester; Mechanics Hall, Worcester, MA 12 noon

Saint Andrew Chorale, with children's choirs and instruments; Madison Avenue Presbyterian, New York, NY 7 pm

Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm**Susan Foster**; Old Salem Visitor Center, Winston-Salem, NC 12 noon

17 DECEMBER

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

18 DECEMBER

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

Christmas concert; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

Advent Episcopal Day School Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

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

19 DECEMBER

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

Christmas concert; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

20 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm

Christmas Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm

Lessons & Carols; Church of the Holy Trinity (Episcopal), New York, NY 4 pm

Christmas concert, with choir and orchestra; Church of St. Ignatius Loyola, New York, NY 4 pm

Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Advent Lessons & Carols; First Presbyterian, Evansville, IN 10:30 am

Advent Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 6 pm

Dean Whiteway, with La Crosse Chamber Chorale, Advent hymn sing; Christ Episcopal, La Crosse, WI 7 pm

Festival of Carols; Cathedral of St. Paul, St. Paul, MN 3 pm

21 DECEMBER

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

22 DECEMBER

Heinrich Christensen, with soprano; King's Chapel, Boston, MA 12:15 pmHandel, *Messiah*; Carnegie Hall, New York, NY 8 pm

23 DECEMBER

Scott Carpenter; Old Salem Visitor Center, Winston-Salem, NC 12 noon

24 DECEMBER

Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

Songs & scriptures for children; First United Methodist, Columbus, IN 6:30 pm
Lessons & Carols; First United Methodist, Columbus, IN 11 pm

25 DECEMBER

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

29 DECEMBER

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

30 DECEMBER

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

31 DECEMBER

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

UNITED STATES
West of the Mississippi

15 NOVEMBER

Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Mark Brombaugh; Christ Episcopal, Tacoma, WA 7:30 pm
Stephen Repasky, with soprano; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Felix Hell; Royce Hall, UCLA, Los Angeles, CA 7 pm
Jean Guillou; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

16 NOVEMBER

Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

19 NOVEMBER

Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

20 NOVEMBER

Vienna Boys Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
David Higgs; First Presbyterian, Little Rock, AR 8 pm
John Scott; Westminster Presbyterian, Lincoln, NE 7 pm
Gerre Hancock; Church of the Incarnation, Dallas, TX 7 pm
Ken Cowan; St. Martin's Episcopal, Houston, TX 7:30 pm
Choral concert; St. John's Cathedral, Denver, CO 7:30 pm

21 NOVEMBER

Gerre Hancock, masterclass; Church of the Incarnation, Dallas, TX 10 am
+David Heller; St. Mark the Evangelist Catholic Church, San Antonio, TX 8 pm

22 NOVEMBER

Gerre Hancock, services; Church of the Incarnation, Dallas, TX 11:15 am, 5 pm
Marilyn Keiser; St. Mark's Episcopal, San Antonio, TX 4 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Michael Munson; First United Methodist, Escondido, CA 3:30 pm
Gail Archer; Zion Lutheran, San Leandro, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

29 NOVEMBER

Bach, Cantata 140; St. John's Cathedral, Denver, CO 10:15 am
Advent Procession; St. John's Cathedral, Denver, CO 3:30 pm
Mahlon Balderston; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

4 DECEMBER

Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Bach, Cantata 140; St. John's Cathedral, Denver, CO 7:30 pm

6 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Advent Vespers; Second Presbyterian, St. Louis, MO 4 pm
Bach, Cantata 70a; Christ the King Lutheran, Houston, TX 6 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol concert; First Congregational Church, Los Angeles, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

8 DECEMBER

James Welch; Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 7 pm

9 DECEMBER

David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

11 DECEMBER

VocalEssence; Normandale Lutheran, Edina, MN 7:30 pm
Kantorei; St. John's Cathedral, Denver, CO 7:30 pm

12 DECEMBER

Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 7:30 pm
Gerre & Judith Hancock; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm

13 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm, 7:30 pm
Händel, *Messiah*; St. John's Cathedral, Denver, CO 7:30 pm

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Vytėnis Vasyliūnas; St. Mary's Cathedral, San Francisco, CA 3:30 pm

David Higgs; Davies Symphony Hall, San Francisco, CA 7 pm

Carl Swanson; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

18 DECEMBER

St. Martin's Chamber Choir, with Baroque Chamber Orchestra of Colorado; St. John's Cathedral, Denver, CO 7:30 pm

Carol Sing-along; Trinity Episcopal, Santa Barbara, CA 7:30 pm

19 DECEMBER

Christmas Lessons & Carols; St. John's Cathedral, Denver, CO 3:30 pm

20 DECEMBER

Christmas Lessons & Carols; St. John's Cathedral, Denver, CO 3:30 pm

Lessons & Carols; All Saints' Episcopal, Las Vegas, NV 10:30 am

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

Charles Talmadge; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

27 DECEMBER

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

Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

31 DECEMBER

James Welch, New Year's Eve concert; St. Mark's Episcopal, Palo Alto, CA 8 pm

INTERNATIONAL

15 NOVEMBER

Philippe Brandeis; St. Joseph, Bonn-Beuel, Germany 7 pm

Jan Willem Jansen, works of Bach; Musée des Augustins, Toulouse, France 4 pm

Charles Andrews; St. Paul's Cathedral, London, UK 4:45 pm

17 NOVEMBER

Ann-Marie MacDairmid; St. Paul's Cathedral, London, ON, Canada 12:15 pm

19 NOVEMBER

D'Arcy Trinkwon; St. Michael and All Angels, West Croydon, UK 7:30 pm

21 NOVEMBER

Stefan Horz; Kreuzkirche, Bonn, Germany 11:30 am

Ignacio Taléns; St. Elizabeth, Bonn, Germany 7 pm

22 NOVEMBER

Gillian Weir; Philharmonie, Berlin, Germany 12 noon

Bruno Matthieu; St. Joseph, Bonn-Beuel, Germany 7 pm

Paul Dean; St. Paul's Cathedral, London, UK 4:45 pm

24 NOVEMBER

Angus Sinclair; St. Paul's Cathedral, London, ON, Canada 12:15 pm

25 NOVEMBER

Gillian Weir; The Temple Church, London, UK 6:30 pm

26 NOVEMBER

Olivier Latry; St. Michael and All Angels, West Croydon, UK 7:30 pm

28 NOVEMBER

Gillian Ward-Russell; Bloomsbury Baptist Church, London, UK 4 pm

29 NOVEMBER

Cameron Carpenter; Moscow State Philharmonic Society, Moscow, Russia 7 pm

Monica Melcova; Eglise paroissiale, St. Germain en Laye, France 4:30 pm

Robert Smith; St. Paul's Cathedral, London, UK 4:45 pm

•Lessons & Carols; Paulin Memorial Presbyterian, Windsor, ON, Canada 7 pm

6 DECEMBER

Eberhard Lauer; Moscow State Philharmonic Society, Moscow, Russia 7 pm

Timothy Harper; St. Paul's Cathedral, London, UK 4:45 pm

11 DECEMBER

Felix Hell; The Esplanade Concert Center, Singapore, Singapore 7:30 pm

13 DECEMBER

Nicholas Prozzillo; St. Paul's Cathedral, London, UK 4:45 pm

19 DECEMBER

Bach, *Christmas Oratorio*, Parts 1-3; Dom, Altenberg, Germany 2 pm

20 DECEMBER

Bach, *Christmas Oratorio*, Parts 4-6; Dom, Altenberg, Germany 2 pm

22 DECEMBER

Andrew Mackriell; St. Paul's Cathedral, London, ON, Canada 12:15 pm

25 DECEMBER

Andreas Meisner; Dom, Altenberg, Germany 3:30 pm

Jean-Christophe Geiser; Cathédrale, Lausanne, Switzerland 5 pm

27 DECEMBER

Rolf Müller, with Jugendchor St. Nikolaus Bensberg; Dom, Altenberg, Germany 3:30 pm

29 DECEMBER

Cameron Carpenter; Tchaikovsky Hall, Moscow State Philharmonic Society, Moscow, Russia

Alison Clark; St. Paul's Cathedral, London, ON, Canada 12:15 pm

31 DECEMBER

Felix Hell; Kath. Kirche St. Laurentius, Dirmstein (Palatinate), Germany 7 pm

Jean-Christophe Geiser; Cathédrale, Lausanne, Switzerland 10:45 pm

Lessons & Carols

29 November

Church of the Advent, Boston, MA 5 pm

Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

Paulin Memorial Presbyterian, Windsor, ON Canada 7 pm

4 December

Holy Trinity Lutheran, Akron, OH 7:30 pm

5 December

Christ & St. Stephen's, New York, NY 5 pm

6 December

All Saints, Worcester, MA 5 pm

First Congregational, Bristol, CT 3 pm

Chapel, Vassar College, Poughkeepsie, NY 7 am, 11 am

St. James' Church, New York, NY 5:30 pm

Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am

Episcopal Church of the Redeemer, Bethesda, MD 5 pm

Church of St. John the Evangelist, Severna Park, MD 7 pm

St. Joseph Cathedral, Columbus, OH 3 pm

Cathedral Church of the Advent, Birmingham, AL 9 and 11 am

Augustana Chapel, Lutheran School of Theology, Chicago, IL 7 pm

7 December

Morrison United Methodist, Leesburg, FL 7:30 pm

13 December

Memorial Church, Harvard University, Cambridge, MA 5 pm

Church of St. Vincent Ferrer, New York, NY 3 pm

Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

St. John's Episcopal, Hagerstown, MD 10:15 am

Fourth Presbyterian, Chicago, IL 4 pm

14 December

Memorial Church, Harvard University, Cambridge, MA 8 pm

19 December

St. John's Cathedral, Denver, CO 3:30 pm

20 December

South Church, New Britain, CT 4 pm

Cathedral of the Incarnation, Garden City, NY 4 pm

Church of the Holy Trinity (Episcopal), New York, NY 4 pm

Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

First Presbyterian, Evansville, IN 10:30 am

Peachtree Road United Methodist, Atlanta, GA 6 pm

Cathedral of St. Paul, St. Paul, MN 3 pm

St. John's Cathedral, Denver, CO 3:30 pm

All Saints' Episcopal, Las Vegas, NV 10:30 am

24 December

Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

First United Methodist, Columbus, IN 11 pm

31 December

Church of the Advent, Boston, MA 5 pm

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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, Felgmaker, 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 stoplists 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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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.

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

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

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