

THE DIAPASON

JULY, 2001



Music room of Thomas R. Thomas and J. Steven McCall, West Palm Beach, Florida
Specification on page 18

Letters to the Editor

St. Mark's Philadelphia

As a 25-year member of St. Mark's Church in Philadelphia, I greatly resent the assertion of Grace Church (NYC) organist Patrick Allen [Letters, May] that opponents of the parish's organ alterations resorted to "pathetic gossip and smear campaigns." Allen writes in ignorance of the pains preservationists like me took to keep ad hominem remarks out of appeals that the Aeolian-Skinner remain pristine. The plain fact is that news of a Romantic makeover for the earliest intact G. Donald Harrison American Classic instrument was in itself quite a sufficient "call to arms."

Months before the contract signing, I joined OHS president Jonathan Ambrosino for the meeting with the St. Mark's rector described in Ambrosino's rebuttal letter. Like him, I left that meeting confident the instrument's historicity would be respected when plans were finalized. The rector, the Rev. Richard C. Alton, is himself an organist and previously served at New York's musically sophisticated St. Thomas Church Fifth Avenue, so when we met, both Ambrosino and I sincerely felt there was no confusion on caveats we raised.

Once the plans were announced, I was allotted a mere 20 minutes to address the Vestry as to why the scheme violated the organ's musical integrity. I did my very best to bring across a technical discussion before a board of organ laypersons, aided by an illustrated 12-page handout. After my speaking time had expired, a member of the organ committee assured the Vestry that there was nothing incongruous in adding various recycled Ernest M. Skinner color stops to Harrison's 1937 masterpiece... indeed, they were manufactured by the same company!

Ray Biswanger
Bryn Mawr, Pennsylvania

Toaster debate

I'm afraid Mr. Huestis (Guest Editorial, June, p. 2) has simply fueled the fire in the "toaster" debate. He definitely sides with Mr. Ambrosino (Letters, May, p. 2). It's too bad that by relegating the organ to the status of a sacred art icon, he might contribute to its demise. Most pipe organs, having been built by company teams and installed into an existing architecture, have been at the mercy of the curators. Those who seek to preserve fine craftsmanship can only cajole and advise. Most contemporary builders recognize the legitimacy of modern techniques, including solid state systems, hybrid organs and even (horrors) digital voices. The best they can hope to do under the demands for change, is to keep the original relatively intact. Many builders haven't even done that. A case in point was G. Donald Harrison's wholesale destruction of the

fine work of Ernest Skinner. Where were the preservationists then? I dare say many pipe organs wouldn't have been built today if the builder hadn't used some electronic augmentation. The congregation would have been listening to a completely electronic organ. By the way, you still do accept ads for electronic organs, don't you? Will the historians of the future look down their noses at the revolutionary futuristic organs containing digital voices no pipe organ could ever produce? Will they consider some of them works of art? Or will the category still be so narrow as to include only North German Baroque, tracker action and, maybe even only hand-driven bellows?

Robert S. Gadbois
Chicago, Illinois

The June issue's Guest Editorial by Herbert L. Huestis strikes me as ill advised. Calling for an end to debate of a subject which continues to be of vital interest to the readers of THE DIAPASON will surely do nothing to protect the pipe organ from being enhanced and even replaced by modern digital instruments. What's more, it gives one the impression that the writer, seeing ground being lost every day, has given up on persuading others to his point of view and has now resorted to attempts to muzzle the opposition. This is not a position which a journal wishing to remain credible can afford to support.

Mr. Huestis quite correctly notes, "An organ is a musical instrument..." and then ignores the inescapable implications of that statement. In the vast majority of real world circumstances, organs are purchased to fill musical needs, and the standards which should be applied to judging them are concerned with musical results, without regard for how the thing works. Complaining about digital methods, so long as the results satisfy the musical demands, is like whining that modern Bibles are printed on offset presses rather than being hand copied and illuminated by monks. It makes the whiner sound rather silly.

Modern digital additions to pipe organs and complete digital instruments have been proven to answer real musical concerns in a manner which is satisfying, cost effective, and (dare one say it) even artistic. Opinions, like the instruments themselves, will continue to vary widely. This reader will expect THE DIAPASON to continue to cover the entire scene and the full debate, from toasters to Skinners to clattering trackers. Digital instruments and additions are here to stay, but pipe organ builders also seem to be doing quite well. Let's rejoice in what all of these instruments have to offer us and try to control our panic.

Daniel E. Gawthrop
Stephens City, Virginia

Here & There

St. Paul R.C. Cathedral, Pittsburgh, is presenting its second annual Summer Organ Concert Series, featuring its 1962 mechanical-action von Beckerath organ of 67 stops: July 1, R. Craig Dobbins; 7/8, Alan Lewis; 7/15, Stepien Schall; 7/22, Sr. Cynthia Serjak; 7/29, Jerry Kaminski; August 5, J.R. Daniels; 8/12, Cynthia Pock; 8/19, Elizabeth Harrison; 8/26, Mark Smith. For information: 412/621-4951; e-mail: <dfell@libcom.com>.

Holy Name Cathedral, Chicago, Illinois, presents its Summer Sundays Organ Series: July 1, Samuel Soria; 7/8, Kent Jager; 7/15, Rhonda Sider; 7/22, Fabian Toledo; 7/29, Daniel Pollack; August 12, Larry Long; 8/19, John Shefer. Concerts take place at 4 pm. For

more information: 312/664-6963.

St. Mary's Cathedral, San Francisco, California, continues its concert series: July 1, Raymond Garner; 7/8, Robert Abbott; 7/15, Simon Bokman; 7/22, James Welch; 7/29, Luciano Zecca; August 5, Ken Corneille; 8/19, guitar and soprano; 8/26, Olivier Larue. For information: 415/567-2020 x213.

Old Dutch Church, Kingston, New York, presents its Uptown Organ Recital Series on Thursdays from 12:15-12:45 pm: July 5, Victoria Harding; 7/12, Matthew Jones; 7/19, Jeffrey Alban; 7/26, John Painter; August 2, Jean Hattersley; 8/9, Sue Quinn; 8/16, Kristin Chandler; 8/23, Boyd Herforth; 8/20, Craig Williams. For information:

THE DIAPASON

A Scranton Gillette Publication

Ninety-second Year: No. 7, Whole No. 1100
Established in 1909

JULY, 2001
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

CONTENTS

FEATURES

A Brief History of the Walt Disney Concert Hall Organ Project
by Manuel Rosales 12

In the footsteps of the young Johann Sebastian Bach
by Aldo J. Baggia 14

LETTERS TO THE EDITOR

NEWS

Here & There 2, 3, 4
Appointments 3
Nunc Dimittis 4, 6

REVIEWS

Music for Voices and Organ 6
Book Reviews 8
New Organ Music 10

NEW ORGANS

CALENDAR

ORGAN RECITALS

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Cover, Thomas-Pierce, Inc., Palm Beach, Florida; Music room of Thomas R. Thomas and J. Steven McCall, West Palm Beach, Florida 18

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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Collette Sonnenberg, 75 Millers Lane, Kingston, NY 12401.

St. Patrick's Cathedral, New York City, continues its Summer Organ Series, Sundays at 4:45 pm: July 8, Berj Zamkochian; 7/15, Ted Kiefer; 7/22, Marko Petricic; 7/29, Frank Crosio; August 5, John Peragallo; 8/12, Roberto Bonetto; 8/19, Leo Abbott; 8/26, David Graham; September 2, James Lorenz. For information: 212/753-2261, x245; e-mail: <shespc@aol.com>.

The Masters Musical Workshop takes place July 15-24 at Martha's Vineyard, Massachusetts. The performers workshop for singers and accompanists includes classes in diction, music genres, repertoire and coaching, with Mareda Gaitner-Graves, Gary Zwicky, Doris Rollins, and others. For information: 914/6836455; e-mail: <dmamgg@aol.com>.

McGill University, Montréal, Québec, presents its Summer Organ Academy July 16-26. The schedule features courses with James David Christie, John Grew, Kenneth Gilbert, James Higdon, Hank Knox, Bernard Lagacé, Olivier Latry, Ludger Lohmann, and Luigi Ferdinando Tagliavini. For information: 514/3985154; <www.music.mcgill.ca>.

First Parish Church, Brunswick, Maine, presents its 17th annual summer

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"Organ Links" file may be requested from:
e-mail: 70771.1047@compuserve.com

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/381-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$25; 2 yr. \$35; 3 yr. \$45 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$70. Single copies \$6 (U.S.A.); \$8 (foreign).

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

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

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

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

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organ concert series, 40-minute recitals on Tuesdays at 12:10 pm on the church's 1883 Hutchings-Plaisted tracker organ: July 17, Nancy Granert, 7/24, James Strand; 7/31, Marion Anderson; August 7, Ray Cornils; 8/14, Kevin Birch. Tours of the historic church are offered after each recital. On July 9, Murray Sommerville will present two concerts as part of the AGO regional convention. For information: 207/729-7331 or 207/443-6597.

The Lutheran Church of the Ascension, Savannah, Georgia, presents a Bach Festival on July 29 at 3 pm. The program features Gene Jarvis, organist and harpsichordist, with two trumpet players, performing selections from the "Anna Magdalena Notebook," *The Well-Tempered Clavier*, the *Pastorale in F*, Preludes and Fugues in D Major and c minor, and "My Spirit Be Joyful."

The Hymn Society has announced a search for a new hymn celebrating the ministry of caregivers—family and friends, ordained and lay ministers, health care professionals, volunteers, and others who respond to the needs of the body, mind, and spirit. The search is primarily for a text, preferably in a familiar meter, which may be submitted with a tune. The winning hymn will receive a \$500 prize and the text will be published in the January 2002 issue of *The Hymn*. The search deadline is

August 1. Contact The Hymn Society at 800-THE-HYMN, or by e-mail at <hymnsoc@bu.edu>.

Trinity Episcopal Church, Santa Barbara, California, continues its Music at Trinity series: August 4, Old Spanish Days' Fiesta Concert, featuring music of old Spain, Mexico, and early California; 8/26, Abendmusik, featuring music of Buxtehude and central European composers with organist David Gell. For information: 805/687-0189.

The 3rd International Organ Competition takes place in Pasion di Prato, Italy, October 10-14. The competition is open to organists of any nationality born after December 31, 1965. A maximum of 30 candidates will be admitted to the competition; no more than 10 will be admitted to the semi-final; a maximum of five to the final. First prize is L. 5,000,000; second prize is L. 2,500,000. For information: 0432 690264.

The Bach Society of Houston's Bach Choir made a tour of Germany June 5-18. The tour included visits to sites where Bach lived and worked. The choir with organist Robert Brewer performed in concert and in religious services in historic churches in Eisenach, Lüneburg, Arnstadt, Lübeck, Mühlhausen, Weimar, Dresden, and Leipzig. Tour leaders were Bach Society music director Robert Lynn and the Rev. Robert Moore, senior pastor of Christ the King Lutheran Church, Houston. For information: 713/523-2864.



Se-Eun Lim and Christopher Johnson, first and second place winners of the National Elftman Organ Competition in San Marino, California

San Marino Community Church has announced the winners of its Elizabeth Elftman National Organ Competition: first place (\$1500), Se-Eun Lim, a student of Cherry Rhodes at the University of Southern California; second place (\$800), Christopher Johnson, a student of Thomas Murray at the Yale Institute of Sacred Music. A native of Seoul, Korea, Ms. Lim is a doctoral student in organ at USC and earned the BMus and MMus in organ performance from the Ewha Womens University in Seoul. She serves as organist for The Korean Philadelphia Presbyterian Church and The Oriental Mission Church, both in Los Angeles. The two finalists competed in recital on April 22, performing on the church's 1950, 49-rank Casavant organ. Judges included Kemp Smeal and John Tveit.

Benaroya Hall's new learning center has been named Soundbridge Seattle Symphony Music Discovery Center. The 2,000-square-foot center will provide exhibit and workshop performance space and will serve as a hub for all Seattle Symphony education and community programs, including music classes, workshops, storytelling sessions, lectures and demonstrations for people of all ages. The center was designed by Lehrman Cameron Studio of Seattle and is open Tuesdays through Sundays from 10 am to 6 pm; admission is \$7

adults, \$5 children, with annual memberships available. For information: 206/215-4700; <www.seattlesymphony.org>.

Appointments

Mark S. Carlson has been appointed area representative for Austin Organs, Inc., in the Eastern New York state area (Elmira and East). For information, contact: Mark Carlson, 90 Waters Rd., East Greenbush, NY 12061; ph: 518/477-4710.

J. Michael McMahon has been appointed president and chief executive officer of the National Association of Pastoral Musicians (NPM). He served two terms as chair of the NPM Board of Directors and was founding president of the Director of Music Ministries Division. A long-time member of NPM, he was instrumental in starting NPM chapters in the dioceses of Wilmington, Delaware and Arlington, Virginia. McMahon is currently the director of music and liturgy at St. Mark's Parish in Vienna, Virginia, and music editor of *Celebration: An Ecumenical Worship Resource*. A graduate of the University of Pittsburgh, he holds master's degrees from the University of Notre Dame and the Washington Theological Union, and he received a doctor of ministry degree from The Catholic University of America. A revised edition of his book, *Liturgical Commentary, The Rite of Christian Initiation for Adults*, is scheduled for publication later this year.

Here & There

Bernhard Billeter is featured on a new recording, *Johann Kaspar Kerll, Complete Keyboard Works, Vol. 2*, on the Motette label (CD 12171). Recorded on the organs at Klosterkirche Rheinau (Johann Christoph Leu 1711-15, and Johann Christoph Albrecht 1709-10) and on a clavichord by Bernhard Edskes, the program includes eight Magnificat suites and four clavichord suites. For information: 518/436-8814.



Sylvie Poirier & Philip Crozier

Philip Crozier & Sylvie Poirier will make a recital tour in Europe in July and August. The itinerary includes organ-duet recitals in Le Mans, France, and in Bad Salzungen, Korschbroich, Berlin, Meldorf, Neumünster-Einfeld, Kiel, and Schleswig, Germany. See the Calendar for specific venues and times.

Willibald Guggenmos is featured on a new recording, *The Grand Organ—Sydney Town Hall*, on the Motette label (CD 12591). Recorded on the famous Hill organ (complete with 64' Contra Trombone), the program includes works of Hollins, Saint-Saëns, Huber, Rawsthorne, Yon, Lemare, Sowerby, Barber, and Vierne. For information: 518/436-8814.

Ludger Lohmann is featured on a new recording, *Ludger Lohmann spielt Mendelssohn*, on the Motette label (CD 12471). Recorded on the Stumm organ of Sayn Abbey, the program includes Preludes and Fugues in d-minor and G-

major, Sonata II in c-minor, Sonata IV in B-flat, Sonata VI in c-minor, and three pieces from the Berlin-Krakauer Manuscript. For information: 518/436-8814.

The Murray/Lohuis Duo is featured on a new recording, *Airs & Romances, Works for Violin and Organ, Volume 4*, on the Raven label (OAR-510). Recorded on the Aeolian-Skinner organ at St. Stephen's Episcopal Church, Richmond, Virginia, and the E. M. Skinner organ at St. Paul's Episcopal Church, Winston-Salem, North Carolina, the program includes works of Ravanello, Olsson, Becker, Beach, Coleridge-Taylor, Erb, Lindberg, Svendsen, Lovreglio, and Jensen. For information: <www.organsociety.org>.

Bruce Neswick recently played recitals in Los Angeles, Akron, Madison, and Roanoke. In March, he was the guest organist for a service celebrating the closer communion of the Lutheran and Episcopal churches held at Trinity Cathedral in Columbia, South Carolina. Neswick conducted the annual Boy Choir Festival at St. Paul's Cathedral, Buffalo, as well as two March performances of Britten's chancel opera *Noye's Fludde* at Washington Cathedral, where he serves as assistant organist-choirmaster of the Girl Choristers. The Choristers schedule included an October 2000 tour with the cathedral choir to St. Peter's Church, Morristown, New Jersey, and Calvary Church, Pittsburgh, Pennsylvania; and a December performance of Britten's *Ceremony of Carols* and Rutter's *Dancing Day* at Grace Church, The Plains, Virginia. Neswick's *Alleluia! Christ Is Risen*, commissioned to honor the 25th anniversary of Elizabeth and Raymond Chenault as the organists and choir masters of All Saints' Church, Atlanta, was premiered on Easter Day.



Orpha Ochse

Orpha Ochse has written a 640-page book about the Austin organbuilding firm, including its history, well-known musicians and organbuilders associated with it, tonal design in every decade of its existence, and the technical innovations which led to simplicity, reliability, and acceptance of electro-pneumatic action. Published by the Organ Historical Society, the book includes an opus list of 2,781 Austin organs built through 1999, with many famous organs and typical examples described in detail. Among the famous instruments are the great municipal organs of the 1910s and 1920s, expressions of civic pride, several of which are still playing. Also noted are several early Austin organs which survive with few alterations: opus 2 built in 1894 in Detroit; opus 22 (1898) in Hartford, Connecticut; and opus 92 (1903) in Denver. The leatherbound book includes 119 illustrations, appendices, an index, and opus list; available for \$48 (plus \$2.50 shipping) from the Organ Historical Society, Box 26811, Richmond, VA 23261; 804/353-9226; <www.oliscatalog.org>.

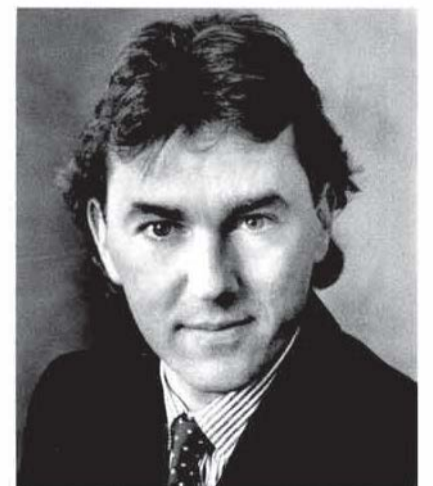
Southern Methodist University Organist **Larry Palmer** may now add the description "Organist FOR the King of Spain" to his collection of titles. His Majesty King Juan Carlos I of Spain received the honorary degree Doctor of Arts in a ceremony on March 30 at the

Dallas school. His Majesty had come to SMU to help open the University's new Meadows Museum, a much enlarged home for the most comprehensive collection of Spanish art to be found outside the Iberian peninsula.

Playing the new renovated and enlarged three-manual Aeolian-Skinner organ in Perkins Chapel, Dr. Palmer opened the festivities with a prelude-recital including *Jubilo* (A Prelude for Organ), Locklair, *Air with Variations*, Sowerby; *Tiento lleno por B cuadrado*, Cabanilles; *Introduction and Theme*, Sunsson; and *Dos Pianos* (From the Meadows) by SMU faculty composer Simon Sargon. Since the procession was late, he added *La Romanesca*, Valente, and the opening movement of *Suite Carmelite* by Jean Françaix. The academic procession entered to Richard Strauss's *Solemn Processional* (arr. Reger). After the conferring of the honorary degree and a response by the King, the Meadows Chorale, under the direction of Constantina Tsolainou, sang William Walton's *Antiphon*. The platform party exited to the Finale from *Symphonie II* of Widor.

The new museum building is situated at the entrance to the University, across the main campus boulevard from Perkins Chapel. The only musical instrument in the Meadows Collection, an 18th-century Portuguese organ built by Pascal Caetano Oldovini, is placed in the largest of the second-floor galleries. This spacious room provides a satisfactory ambiance for the instrument, which was played by Palmer and graduate students Nancy Good and Sally Hoover during one of the opening festivities.

Robert Roth was commissioned by St. Paul's Episcopal Church of Cleveland Heights to compose a communion setting for choir and congregation in celebration of the 60th birthday of the rector of the church, the Rev. Nicholson B. White. The service, named "St. Paul's Mass," was first sung on May 20 and is based on themes from Mendelssohn's oratorio *St. Paul*. In addition, he composed a new tune named "White" for the hymn "Thy strong word did cleave the darkness," which was also sung at the service. Roth wrote the mass and hymn at the invitation of St. Paul's music director Karel Paukert, who serves also as curator of musical arts at the Cleveland Museum of Art. Mr. Roth has lived in Oberlin for the past 10 years, after retiring from church and synagogue positions as music director in the New York City area. He currently serves as a substitute organist in Lorain County and environs, and is an affiliate scholar at Oberlin College. He is the author of *Wonderous Machine: a Literary Anthology Celebrating the Organ*, and was music editor for *Chatter with Angels*, an illustrated songbook for children.



Thomas Trotter

British organ virtuoso **Thomas Trotter** will be featured at the 2001 Edinburgh International Festival in August. He will be presenting a series of eight concerts from August 14-31. The series, entitled "The Organs of Edinburgh," takes place in eight of Edinburgh's most beautiful concert halls and churches, including Reid Concert Hall (August

An artist
needs to pay attention to
his inner vision. That
is what makes him an artist
and differentiates him from
most other men who try
to carve out a career
or gratify an instinct.

Frank Lloyd Wright

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"Your fine instrument can only be described in superlatives. A special thrill for me, I found this remarkable instrument to be enormously expressive, flexible, timber shivering in its power, and fast as lightning. The intense color and weight of the principals, their gravity and elegance is worth lengthy praise in itself, not to mention the fire and refinement of the reeds, unusual color and variety of flutes, the Cornet winding — I don't know where to stop! Congratulations on this remarkably beautiful organ that will challenge organists and listeners to really think about possibilities for the pipe organ they've not imagined before."

John Kuzma, Organist
Denver, CO

on First-Plymouth Church, Lincoln, NE

14, 6 pm), Greyfriars Kirk (8/17, 6 pm), Canongate Kirk (8/20, 6 pm), McEwan Hall (8/22, 6 pm), St. Mary's Cathedral, Palmerston Place (8/24, 7 pm), St. Cuthbert's Church (8/27, 6 pm), St. Stephen's Centre (8/29, 6 pm), and St. Giles' Cathedral (8/31, 6 pm).

Edna VanDuzee-Walter, longtime curator of the 1847 Ferris organ at Round Lake, New York, celebrated her 80th birthday with an open house at Round Lake Auditorium on May 26. Music was provided by a variety of performers, including organists Donald Ingram, David Lester, and Agnes Armstrong. Contributions in honor of the occasion are being accepted for the organ restoration fund at P.O. Box 417, Round Lake, NY 12151.



Marianne Webb

Marianne Webb was honored recently at Southern Illinois University, where she has taught since 1965. On April 10, the Reuter organ (opus 1741) in Shryock Auditorium was renamed in Webb's honor. A commemorative plaque on the organ reads: "The Marianne Webb Pipe Organ named in honor of Marianne Webb, Distinguished University Organist and Professor of Music, Southern Illinois University, Carbondale." The organ was designed by Webb in 1970 and installed by the Reuter Organ Company in 1971.

Wells Cathedral Choir is featured on a new recording, *Chichester Psalms*, on the Lammas label (LAMM 125D). The boys and men of the choir are directed by Malcolm Archer, with organist Rupert Gough and treble soloist Robert Karlsson, in a program which includes Bernstein's *Chichester Psalms* along with works of Stanford, Britten, Ridout, and Walton. For information: +44 (0) 1727 851553; <www.lammas.co.uk>.

Cramer Music has announced the publication of *The Organist's Hymnbook*, by Anne Marsden Thomas, Vol. 3 in the series "The Church Organist's Collection." The book is a tutor in playing hymns with over 160 arrangements in graded levels of difficulty. The hymns are set on three staves and furnished with fingering and pedalling. The text explains leading the congregation, varying the texture, touch, rhythm and registration; 352 pages, including text, photographs and hymns. For information: 44 20 7240 1612; e-mail: <sales@allegro.co.uk>.

United States Catholic Conference Publishing Services has announced the release of *Built of Living Stones: Art, Architecture, and Worship*, from the U.S. bishops. The book presents new guidelines on renovation and



Participants in the Dupré "La Chemin de la Croix" (l to r): Erik Meyer, Jonathan Moyer, Mark Willey, Donald Sutherland, Jason Kissel, Marvin Mills, and Roger Brunyate, narrator

In this Dupré anniversary year, **Donald Sutherland** and his students from the **Peabody Conservatory** in Baltimore, Maryland gave two complete performances of *Le Chemin de la Croix*. The Palm Sunday performance took place at Grace United Methodist Church in Baltimore, followed by a

Good Friday performance at the Spencerville Seventh-Day Adventist Church in Silver Spring, Maryland. At both performances, the poetry of Paul Claudel was read preceding each Station, and illustrations by the African American artist Allan Crite were shown during the musical portions.

restoration of Catholic churches, and is divided into four chapters: 1) The Living Church, 2) The Church Building and the Sacred Rites Celebrated There, 3) The Work of Our Hands: Art and Artists Assisting the Church at Prayer, 4) Building a Church: Practical Considerations. For information: 800/235 8722; <www.nccbusce.org>.

Dobson Pipe Organ Builders has announced the publication of the first issue of *The Organbuilder*, a newsletter about the company. In 1999, Dobson celebrated its 25th anniversary, and has built 77 organs in 23 states and restored or rebuilt some 35 older instruments as well. The first issue of the newsletter includes a message from the president, Lynn Dobson; a profile of the founder and president; descriptions of work recently completed, work in progress, and new contracts; detailed description of Op. 74 for the University of Delaware; newsbits and looking back. For information: 712/464-8065; e-mail: <dobson@cal-net.net>; <www.dobsonorgan.com>.

C.B. Fisk held an open house on April 21 for its Opus 117, built for Pomona College, Claremont, California. The organ of three manuals and 57 stops is currently being installed. New contracts include a two-manual, 32-stop organ for Christ Episcopal Church, Roanoke, Virginia; a three-manual, 29-stop organ for a new chapel and community complex in Snowmass, Colorado; a three-manual, 56-stop organ for St. Paul's Episcopal Church, Greenville, North Carolina; and a new organ for the restoration of The Presbyterian Church in Lexington, Virginia, following a fire last year. For information: <www.cbfsk.com>.

The Cathedral of St. John, Milwaukee, Wisconsin, is undergoing an extensive renovation project. The project is not limited to the church exterior, but includes the surrounding buildings, particularly the former school, as well. Work on the cathedral's interior will include reordering the furniture, relocation of the choir from the gallery to the apse, and installation of a new choir organ: a three-manual, 37-rank organ to be built by Nichols & Simpson of Little Rock, Arkansas. The new organ will be installed in the east-end apse where the baldachin currently stands. The cathe-

dral currently houses a 1966 organ by Robert Noehren of four manuals and 74 ranks. That organ will remain, undergo re-wiring, cleaning/tuning, and be prepared for a 16' Swell Bourdon and en chamade Trumpet. Both organs will be playable from a new four-manual console, which will operate eight manual and two pedal divisions totaling 112 ranks when completed. The new organ is scheduled for delivery in the first quarter of 2005; however, the new console and casework are to be in place for the cathedral's rededication on February 9, 2002. The organ committee includes John Paradowski, Rev. Charles Conley, Dean Daniels, and C. Christian Rich; consultant is Scott Riedel. Michael Batcho is director of music at the cathedral. For more information, visit the website of Nichols & Simpson <www.nicholsandsimpson.com>. To view the stoptist for the new organ, as well as that of the Noehren, click on "works in progress" and scroll to St. John's Cathedral page. To see plans for the entire cathedral project, visit the website <www.cathedralproject.org>.

Nunc Dimittis

Ronald Edward Ballard, of Little Rock, Arkansas, died on January 23, from kidney, liver, and heart disease. Born on January 9, 1947, in North Little Rock, he was a graduate of Oklahoma Baptist University. He wrote theater and concert reviews for the *Spectrum* and *Arkansas Times* and was business administrator for Stanton Road School and First Christian Church in Little Rock. At the time of his death, Ballard was organist and choirmaster of Westover Hills Presbyterian Church in Little Rock. He previously served a number of churches in Little Rock, North Little Rock; Charlotte, North Carolina; and Brenham, Texas; and taught music, history, and mathematics in North Little Rock Public Schools and Stanton Road School. He served as dean of the Central Arkansas AGO chapter in 1976-77.

George A. Brandon died on March 30 in Davis, California, following a short illness. He was 76. Born in Stockton, California on February 4, 1924, he earned a BA in history at College of the

► page 6

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Grammy winner Burkard Schliessmann is widely regarded as one of the influential pianists of the modern era. He has received numerous prizes and awards for his interpretations, and performed at major festivals and halls throughout Europe, including piano festivals in Paris, Munich, Frankfurt, and the Mallorca/Valldemossa Chopin Festival, as well as having performed in Japan and North America. His recordings of the German romantic era composers for piano on the Bayer label have been widely praised by critics, and he has been featured many times on television specials in Germany which have been broadcast throughout Europe and in the United States on cable's "Classic Arts Show Case."

"Schliessmann's playing is riveting. This is the most imaginative playing one has heard yet—on the level of Richter, Michelangeli, Wild, Gould—the highest order of artistry."

—*High Performance Review*

"Schliessmann's playing is representative of the best of the modern school." —Harold C. Schonberg, former chief music critic of *The New York Times*

Burkard Schliessmann

He studied at the Frankfurt College of Music and Arts receiving his diploma in 1987. While still in school he began his very successful forays into recording and performance. His first record, intended only as a demo for the Washington Music Festival, ended up receiving the coveted *Preis der Deutschen Schallplattenkritik* in 1988. A second album, of Brahms, won a Grammy Award. He has recorded the complete Brahms piano works for Bayer. Schliessmann's approach to the piano, though guided by a piercing intelligence, remains essentially intuitive. His emotionally expressive style can be heard in music from Beethoven to Scriabin to Busoni.

Baker's Biographical Dictionary of Musicians (2002 edition) describes Schliessmann as a "remarkable German pianist...(whose) pianism is notable for its resplendent technical mastery while remaining ever true to the high idealism of the storied tradition of German keyboard artistry. While his repertoire ranges from Bach to Bartók, he has become particularly known for his discerning interpretations of Mendelssohn, Schumann, Chopin, Liszt, Brahms, Scriabin, and Rachmaninoff."



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Pacific in 1945 and a Master of Sacred Music degree in 1952 at Union Theological Seminary. He served as organist-director at several churches in the New York City area, and before returning to Union in 1955 to earn a master's in religious education he served two years as organist-director of the First Presbyterian Church in Burlington, North Carolina. While at Union, he met Dona Lee Banzett, whom he married in 1954. They taught for five years at two small midwestern colleges and then relocated to Davis, California, in 1962. During the 1960s, Mr. Brandon held positions at several Davis churches, including Incarnation Lutheran, Davis Community Church, and St. Martin's Episcopal Church. In 1994 he was commissioned by St. Paul's Episcopal Church in Sacramento, California, to write the "St. Paul's Suite," an organ work based on the last chorus of Saint-Saëns' *Christmas Oratorio*, for a concert that celebrated the restoration and 80th anniversary of the church's 1877 Johnson organ (opus 503). Mr. Brandon was a freelance composer, with over 300 published compositions, including anthems, hymn tunes and texts, choir responses, secular choruses, organ and piano pieces. He researched and wrote about many aspects of church music and related fields, especially early American hymnody. He was a member of the AGO, the Hymn Society of the US and Canada, the Hymn Society of Great Britain and Ireland, and the Sonneck Society. A celebration of Mr. Brandon's life and work took place at St. Martin's Episcopal Church, Davis, on May 17. He is survived by his wife of 45 years, Dona Lee Brandon, a daughter, and a sister.

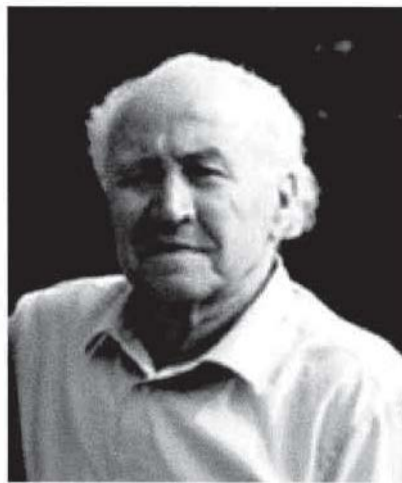
Otto Juergen Hofmann, organ-builder of Austin, Texas, died on May 12, at the age of 82. He was born of German immigrant parents in Kyle, Texas on December 9, 1918, the youngest of ten children. He attended the University of Texas, studied physics, music, philosophy, and sociology, and had a PhD in physics from UT-Austin. Hofmann built his first slider-chest and mechanical-action organ in 1938. One of his first contracts was to rebuild the organ at St. Mary's Cathedral, Austin. He then built the organ for St. Stephen's Episcopal School. This was soon followed by an organ for the chapel of Austin Presbyterian Theological Seminary. Hofmann built, rebuilt, and restored numerous organs throughout Texas and beyond. He was involved in the early efforts of the tracker organ revival, and collabo-

rated with Flentrop in building an organ for Matthews Memorial Presbyterian Church in Albany, Texas, in 1955. He served as president of the International Society of Organbuilders, and in 1975 was awarded the Industrial Arts Medal by the Austin chapter of the American Institute of Architects. He retired from active organ building in 1994.



James Holloway

James Dale Holloway died on May 17, the random victim of a shooting on the campus of Pacific Lutheran University, Tacoma, Washington. Holloway, age 40, was appointed assistant professor of music and university organist at PLU in the fall of 2000. Born in Columbus, Georgia, on July 4, 1960, Holloway received a BMus from Shorter College in Rome, Georgia; a master's degree from the University of North Texas; and after beginning doctoral studies at the University of Alabama, completed his doctorate at the University of Washington. As a church musician, he served parishes in Georgia, Texas, Alabama, and Oregon, before moving to Tacoma in 1989 to become minister of music at Trinity Lutheran Church. For ten years he taught part-time at PLU before his full-time appointment in 2000. He was a performer and lecturer at national and regional conventions of the AGO, the OHS, and the Association of Lutheran Church Musicians. He was current president of the western regional ACLM, and was a winner in 16 organ competitions at the state, regional, and national levels. A memorial fund, the "James Holloway Music Scholarship Fund," has been established at PLU in his memory. A memorial service took place on May 21 at the university. He is survived by his wife, Judy (Willis) Carr, and five stepchildren.



Antonio Ruffatti

Antonio Ruffatti died on May 6, in Padova, Italy, at the age of 89. He co-founded Fratelli Ruffatti, organbuilders, in Padova in 1940—following a centuries-old tradition in that geographic area of Italy—a firm which continues today under the direction of his sons Francesco and Piero. In the 1950s, he succeeded in making Fratelli Ruffatti known internationally by building a five-manual organ for the Shrine of Our Lady of Fatima in Portugal. In the following decade, he built many organs in the United States. Following the classical tradition in his own country, he was among the first in Italy to call for the return to mechanical action. Fratelli Ruffatti built several tracker instruments in the early 1960s, a practice which was highly uncommon, if not controversial, at the time in Italy, but which has grown to become an important part of the current activity of the firm. He also delved into restoration techniques, and today Fratelli Ruffatti is one of the few firms licensed by the Italian government to do historical restoration on Italy's ancient instruments.

Music for Voices and Organ

by James McCray

A mixed bag of anthems

A verbal art like poetry is reflective, it stops to think. Music is immediate; it goes on to become.

—W.H. Auden (1907-73)

At the end of church choir season, as we pause to rest, the time seems ideal

for using up those settings that have been lingering on my desk awaiting review. In many cases they either did not fit the categories of discussion, or were simply omitted due to the limitations of space in the monthly articles. Yet, they certainly deserve a look.

My column, which has been a part of THE DIAPASON for over a quarter of a century, focuses the reviews on a monthly topic. It is hoped that this format has been as valuable for readers as it has for me. By concentrating on one special type of music such as "SATB and Strings," "Anthems for Communion," "Advent Music," "Magnificats," etc., the reader receives a variety of choices in a single area, and the lead-in commentary which precedes these reviews has background on the topic. This background provides information for directors to use in their rehearsals of the music, and often contains suggestions for extended periods of programming.

In Marva J. Dawn's provocative book titled *Reaching Out Without Dumbing Down*, she provides stimulating thought regarding current attitudes about music in theology. The music reviewed in my columns certainly favors the traditional side of worship. In Dawn's chapter titled "Throwing the baby out with the bath water or putting the baby in fresh clothes: music," she takes up the gauntlet against the abandonment of many traditions in the church.

Throughout churches in America there is a rising tide in this move toward a more "contemporary" style of music. A large majority of this music may be classified as *ersatz* and does not provoke thought but rather mindlessness! If music is to "become" as Auden suggests in the opening quote above, then the question remains, "become what?" If the church is to stay eternal (timeless), then it clearly deserves music that is not mindless.

The music reviewed this month contains a solid message, interesting musical writing, and a lack of dullness. These settings will fit a variety of choirs and situations.

Transfiguration: An Ecumenical Mass, Samuel Adler. SATB with some divisi, soprano solo, brass quintet and organ, Paraclete Press, PPM00120, \$6.00 (M+/D-).

Adler, longtime teacher of composition at the Eastman School of Music, has omitted the Credo movement, and has included texts which are inserted in the standard mass movements. The Kyrie begins the with traditional Latin statements and then bridges into "Hymn" by Stephen Crane which also

► page 8



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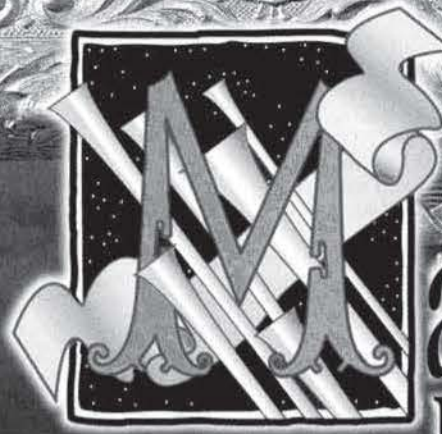
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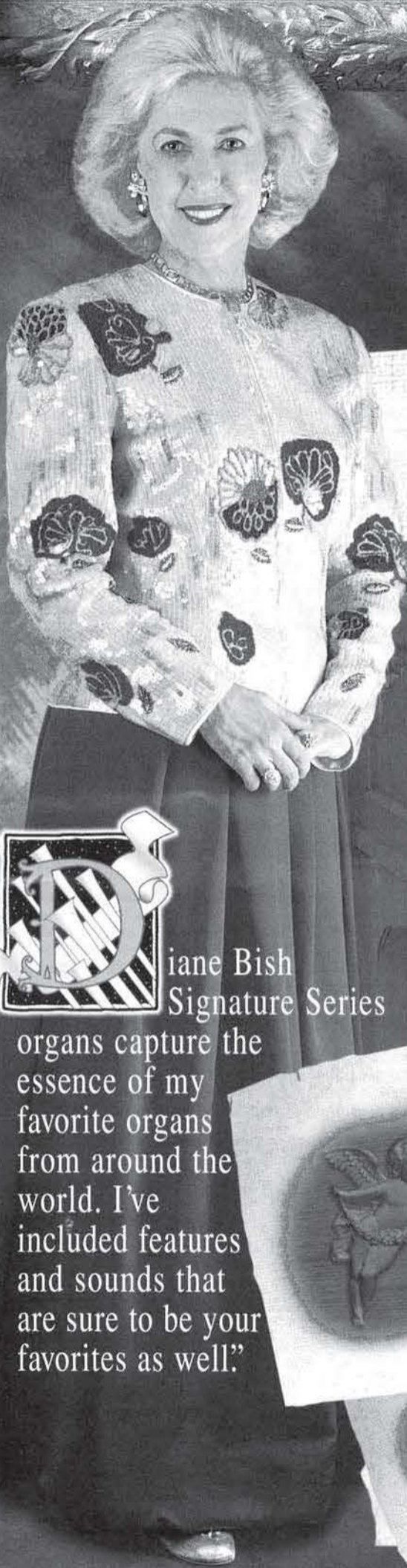
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employs the line "O God, Save Us"; then, the Latin text returns to close the movement. The Sanctus has a section of the Te Deum added to it. The music is at times dissonant and moves through a variety of harmonic areas, but the organ often doubles the choral parts for support. The brass parts are not designated in this choral score but the full score and parts are available from the publisher. Solid, sophisticated music that blends English and Latin texts into a thought-provoking composition.

Thou Art God, Paul Hamill. SA or TB or two-part mixed voices, brass quintet, and organ, Gemini Press (Theodore Presser Co.), 392-01064, \$1.45 (M-).

The text is from Psalm 90. The choral music is easy, often moving in parallel thirds, and the accompaniment provides most of the harmonic and rhythmic interest. This makes the piece feel more difficult than it is. The brass parts are included separately at the end of the choral score.

Ye Choirs of New Jerusalem, Charles V. Stanford (1852-1924). SATB and organ, GIA Publications, Inc., G-4188, \$1.50 (M).

This Easter anthem also has additional parts for brass choir and timpani. The choral parts are homophonic. In the traditional Anglican style, a Gloria Patri is used at the end of the anthem. The music is harmonically conservative yet immediately attractive.

Sanctus from Missa St. Francis, Johann Michael Haydn (1737-1806). SATB and piano, Santa Barbara Music Publishing, #349, \$1.40 (M-).

A Latin text is given for performance of this elegant 1803 mass movement. Choral textures are primarily homophonic and syllabic. The busy instrumental accompaniment has been reduced from small orchestra to piano.

God Be Merciful unto Us, Daniel Pinkham. Unison and organ, ECS Publishing Co., #5394, no price given (E).

Taken from Psalm 67, the text is set in repetitive statements that flow in 9/8 above a two-stave organ accompaniment which also doubles the voice line. The harmony moves in parallel chords, often in sixths. This two-minute setting has a vocal range of an octave.

God Is Love, Richard Proulx. SATB, cantor, oboe, organ, and congregation, GIA Publications, Inc., G-4853, \$1.30 (E).

There are four stanzas (and alternates) for the cantor. A brief musical phrase recurs throughout the piece; it is printed on the back cover for duplication and is to be sung by the congregation as a response. This lovely setting is subtitled "A Communion Procession" and has a long instrumental introduction which may be abbreviated for smaller churches.

The Mighty Power of God, Mark Hayes. SATB, keyboard, and optional brass and percussion, Beckenhurst Press, BP1616, \$1.65 (M).

Here is another exciting anthem from Mark Hayes. Using a mixture of changing meters with pulsating chords that move from 6/8 to 3/4, and numerous syncopated vocal/instrumental lines, he has created another sure winner. The music has fast, strong rhythms. There are moments of divisi. Brass includes three trumpets, French horn, trombone, and bass trombone. Their music is available separately (BP1616A). Thrilling music.

How Lovely Is Your Dwelling Place, Jane Marshall. SATB and organ, Augsburg Fortress, 11-10884, no price given (M).

This gentle, sensitive anthem based on Psalm 84 has two main sections. The organ provides warm harmonic lines behind the chorus which often sings in

unison or two parts. Motives recur between the voices and the keyboard. The music is refined, compassionate, and tender. Beautiful setting.

Psalm 8, Ronald Arnatt. SATB, congregation and keyboard, E.C. Schirmer Music, No. 5413, no price given (M).

The new translation of this psalm is taken from the *Psalter for the Christian People* and contains 10 verses in this musical setting. The first and last verses are set as a refrain which is sung by the chorus with or without the congregation. The choir only areas are unaccompanied with each verse receiving separate musical material.

Missa Gaia: Mass for the Earth, Libby Larsen. SATB, soprano solo, and chamber ensemble, ECS Publishing Co., No. 4807, \$16.95 (D-).

The instrumental parts are on rental and include oboe, four-hand piano, string quartet and percussion. Various poetic texts are used in place of the traditional texts, but they have subtitles from the mass (Kyrie, Gloria, etc.). Some of the poets include Gerard Manley Hopkins, Maurice Kenny, and Wendell Berry. The choral music has divisi areas, unisons, and varied choral textures. This is a sophisticated, large work that will require skilled singers who do more than sing; there are speaking parts, choral glissandi, and other non-traditional notational demands.

Book Reviews

Jean Langlais: The Man and His Music, by Ann Labounsky. Portland, OR: Amadeus Press, 2000, 392 pages, \$34.95 plus shipping and handling. Available from Amadeus Press, 133 S.W. Second Ave., Suite 450, Portland, OR 97204-3527. Tel: (503) 227-2878, (800) 227-5680, Fax: (503) 227-3070. Internet: <www.amadeuspress.com>. E-mail: <publicity@amadeuspress.com>.

Jean Langlais (1907-1991) overcame the early challenge of blindness to become one of the outstanding representatives of the French post-Romantic school of organist-composers. Until now, his immensely productive life has not been the subject of a book-length narrative, although aspects of his life's work have been the topics of articles, reports, and reviews in magazines and journals.

Ann Labounsky is particularly well qualified to undertake this work. She studied privately with Langlais in Paris and attended his organ class at the Schola Cantorum beginning in 1963, then served as his guide and interpreter on his American tour in 1964. Later, Langlais authorized her to write his biography and to record his complete organ works, a task commenced in 1979 and still in progress. Her 1991 doctoral dissertation covered Langlais's life and works through 1961.

The general outlines of Langlais's career are familiar: birth to poverty-stricken parents in rural Brittany; blind from the age of three; study at the National Institute for the Blind and the Paris Conservatory; student of Marchal, Dupré, Dukas, and Tournemire; his long association with Messiaen and other important twentieth-century musicians; his tenure as organist at Sainte-Clotilde for over forty years, succeeding Tournemire in 1945; his distinguished career as organist, teacher, and composer in different media—orchestra, chamber works, vocal and choral—including over 100 pieces for organ; and energetic touring virtuoso throughout Europe and North America.

The chronicle of Langlais's life and works unfolds in fifteen chapters in roughly chronological order. There are frequent references to several important aspects of Langlais's inspirations: his Roman Catholicism, physical handicap, Breton heritage, education, family and friends. 1. Early Years 1907-1917 covers village life in Brittany, childhood experiences, and awakening interest in music. 2. National Institute for the Blind 1917-1927 describes institutional life and music instruction, and early church jobs. 3. The Paris Conservatory 1927-1930 centers on the entrance emphasis on improvisation and Dupré's highly disciplined organ instruction. 4. Formative Years 1930-1939 covers his appointment to the Institute, duties as choirmaster, his first organ recital, marriage, and early compositions. 5. War Years 1940-1945 describes disruptions caused by the German occupation of Paris and its effects on musicians and writers. 6. Sainte-Clotilde 1945-1952 notes the emergence of Langlais's "mysticosexual" bond with the organ there and the musical tradition of the church. 7. American Tours 1952-1959 highlights his role as an ambassador of French culture, his travel impressions, and several musical works of this period. 8. New Worlds 1962-1964 reveals more about Langlais's perfectionist teaching style both privately at Sainte-Clotilde and at the Schola Cantorum from 1961 onward, his alleged paranormal gifts for psychic healing, and the first of several romantic involvements with female students. 9. America Revisited 1959-1969 contains more on his teaching methods, along with accounts of his recital structures and practice technique. 10. Vatican II Conflicts 1959-1972 explains the revolutionary changes in the role of liturgical music and the organ in the Roman Catholic Church and the conflicts between the "new liturgists" and "conservatives" in the debates. 11. Congregational Music 1946-1990 describes the evolution of Langlais's style of "singable" vocal and instrumental music. 12. Poems of Life 1965-1972 considers Langlais at the pinnacle of success as a performer and composer, along with more character insights, including relationships with women. 13. Heart Attack and Aftermath 1973-1979, in addition to referring to Langlais's first major illness, includes further accounts

► page 10

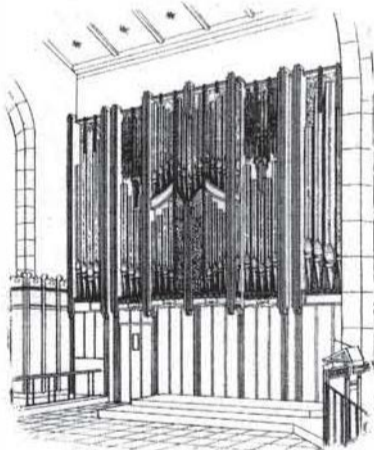
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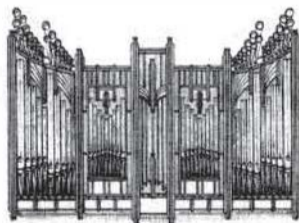
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of the expressive, theological, and programmatic aspects of his works. 14. Widower, Bridegroom, Father 1979–1984 recounts endings and new beginnings in his family life, a period of conflicting emotions for Langlais. 15. Epilogue covers the period 1984–1991: his physical decline, last compositions, and death.

A significant portion of each chapter is devoted to descriptions of Langlais's works composed during the period under consideration. The succinct analyses of these compositions include background information, formal and expressive aspects, modalities, thematic or programmatic features, and general aesthetic significance. Major events of Langlais's life often influenced the expressive aspects of his writing style, such as their harmonic and rhythmic structures. Many of his organ works are based on Gregorian themes and enhanced by polymodal harmonies.

A brief Afterword provides a retrospective overview of the essentials of Langlais's career and creative output. Although Langlais was not an innovator, he brought existing forms and styles to a new level of completeness. Moreover, he synthesized various twentieth-century influences, including serial techniques and symphonic forms. The author's concise assessment is that "Langlais's music has the clarity of form, thematic interest, depth of emotion, and the capacity to touch the listener profoundly and immediately by its strong harmonies, rhythm, and tightly knit structure. . . . each piece of Langlais's is fresh, no piece sounds quite like another" (p. 330). Concluding paragraphs stress his significance as a composer of sacred music and his ability to communicate theological concepts.

Langlais's complex personality emerges from diverse contexts: his independence but need for attention, his ability to judge the character of others through a handshake and the sound of their voices, his manipulation and con-

trol of others, his narrow view of the role of women in society, his sense of power and enjoyment of the rivalry between the women in his life, his loyal friendships with his students, his sense of humor, and his affectionate family life.

There are three appendices: a list of 106 students of Langlais, his treatise on teaching blind students, and a chronological list of works from 1927 to 1990 (opus 254). A selected bibliography of 27 titles (including 8 by Langlais) is provided, and an index of 566 individuals (but not places, churches, or institutions). Nineteen photographs of Langlais in various contexts enhance the narrative.

This engrossing work is the product of thorough research that draws on published commentaries on Langlais, many letters to the author from acquaintances and former students, Langlais's private papers provided by his family, and tape-recorded interviews with Langlais that the author made in the late 1970s. Professor Labounsky has constructed a definitive biography that will enthrall and instruct organists, musicologists, and music historians for many years ahead.

—James B. Hartman
The University of Manitoba
Winnipeg, MB, Canada

Note

1. Jean Langlais: A Bio-Bibliography, by Kathleen Thomerson (Greenwood Press, 1988), lists 263 articles. Several later references to 1996 are listed in *A Directory of Composers for Organ*, Second Revised and Enlarged Edition, by John Henderson (John Henderson Publishing, 1999). Thomerson's book contains a concise biography of the major events of Langlais's life (pp. 3–16). She studied with Langlais in the United States and in Paris.

Carol A. Traupman-Carr (editor), *Pleasing for Our Use: David Tannenber and the Organs of the Moravians*. Bethlehem: Lehigh University Press, 2000. 168 pp.

This publication collects and makes available the papers on the great 18th-century Moravian organ builder, David

Tannenber, presented at the first Bethlehem Conference on Moravian Music in November of 1995. Tannenber, the earliest major American organ builder, is also one of the most studied (even though only nine of the fifty or so organs he built survive), thanks to the careful archival records kept by the Moravians.

He has been the subject of one of the few books on a single American organ builder, the first and only such to issue from a major university press, William H. Armstrong's *Organs for America: The Life and Work of David Tannenber* (Philadelphia: University of Pennsylvania Press, 1967). And of course, both Oebse's *The History of the Organ in the United States* (1975) and Brunner's study of Pennsylvania organ builders, *That Ingenious Business* (1990), devote generous clunks of space to Tannenber.

Nevertheless, the volume under discussion is an important addition to the Tannenber bibliography. The contributors are for the most part major figures in the discipline, and their contributions address not only the builder and his instruments, but also the context in which Tannenber worked, particularly in his own Moravian community.

One of Barbara Owen's two papers deals with Tannenber's mentor, Johann Klemm, the builder (among other instruments) of the first organ for Trinity Church in New York. In passing, she also manages to untangle the web of evidence around Gustave Hesselius, making a compelling case that he was not himself an organ builder after all, but rather an agent for Klemm. Owen's second paper explains clearly and systematically the differences between Tannenber's instruments for Moravian congregations and those for Lutheran parishes. Briefly, Owen shows that both the tonal designs of the former, omitting mixtures and mutations, and the physical layout of detached and reversed key-desks were consistent with the organ's customary use as part of an instrumental ensemble, even when accompanying congregational singing.

Raymond Brunner's contribution places Tannenber in the context of Pennsylvania organ building with reference to stylistic influences. Laurence Libin's essay draws on inventories, accounts and similar records to cast new light on the commercial side of music making in the Moravian community. Papers by Nola Reed Krouse, Alice Caldwell, and Timothy Duncan illuminate important and related aspects of musical life in the Moravian community. Paul Larson writes on the Burnside plantation as the site of Klemm's and Tannenber's shop.

In a real sense though, this small book is greater than the sum of its parts. As valuable as the papers are individually, together they constitute a concise but remarkably comprehensive exposition of musical activity in eighteenth-century Moravian worship, especially relative to congregational singing. As such, the volume is indispensable to any private or academic collection on the organ or church music in America.

—John Ogasapian

New Organ Music

Playing Them In & Playing Them Out. Kevin Mayhew Ltd., 2000, Catalogue No. 1400238 (distributed by Mel Bay Publications, Inc.), \$34.95.

This is an anthology of eighty-eight newly composed provisionals and recessions by the publisher's regular team of mainly British organist-composers. Each is between two and five pages long, and calls for a two-manual instrument with pedals. They are playable at Sunday services by most competent organists after little practice, and are recommended as an extremely useful source of mostly fairly easy fresh music for the busy part-time church musician.

About half are conventional composi-

tions with traditional titles that, among more seasoned organists, may well trigger a sense of *déjà vu*. There is still a call for union-jack-waving, Elgarian marches in the harmonic idiom used at the start of the 20th century, judging by the large number of such pieces in this volume. Typical is Robert Jones' *Allegro Marziale*, which alternates short powerful phrases for solo reed choruses against ideas for the great and swell coupled. *Intrada Imperial* by Andrew Fletcher is equally proud and majestic. Both Jones's and Fletcher's compositions compare favorably with similar works by Frank Bridge and John Ireland in their earnest and regal tone, if not in sophistication of ideas and their development. *Déjà vu* will be felt in Stanley Vann's *Fêtes* too, if one is already familiar with the composer's more difficult to play, but rewarding showpiece, *Toccata* (published in Kevin Mayhew's *100 Provisionals and Recessions*, 1995). However, Vann can hardly be blamed for returning to mine where he so successfully carved out the earlier gung-ho toccata in the Romantic French manner. *Fêtes* is an attractive smaller nugget than the earlier *Toccata*.

Playing Them In & Playing Them Out also points to continued interest by organists in playing new works written in early 20th-century British idiom. In one of these, by Christopher Tambling, there is an amalgamation of pre-World War II conservative style with the 18th-century trumpet-tune manner found in the organ works by, say, William Boyce, which Tambling had used earlier in his delightfully lyrical, dancing *Trumpet Tune* (see Mayhew's *The Complete Organist*, Book 1, 1992). Tambling's *A Tuba Mimic* in the volume under review is as delightfully melodious and frisky as *Trumpet Tune*. Admittedly the piece has the kind of melody that the professional organist will likely call hackneyed, but nevertheless its naive charm will attract many.

The vast majority of the pieces in *Playing Them In & Playing Them Out* are bright and lively, but a few are in a more reflective mode. Richard Lloyd's *Cath's Cantique* and *Diludum* are expressive pieces in the salon music tradition of a century ago. They are a little sentimental but not cloyingly so, are highly tuneful, and exploit expertly dense, soft, chordal progressions in the lower registers.

It is a pity that the meanings behind the large handful of unusual, cryptic titles—such as Lloyd's *Chestnut Sunday* and *Shebaniah's Siegeslied*, Betty Rose's *Dot and Carry* and *St. James Norlands 11:30 pm December 24th*, and Quentin Thomas' *Tec-Tac-Toc*—are not explained. Colin Hand's titles, *A Symphony on Escalators* and *Aboard the Gospel Train*, on the other hand, are unusual, but clear in their programmatic intention. The title makes clear the spiritual drift of *Aboard the Gospel Train*, and this is reinforced by periodic use of a blue note—the lowered seventh scale degree in a major key context—and the steady motoric ostinato rhythm that suggests an old steam train rattling along the railroad to heaven.

The volume's direct, matter-of-fact title, *Playing Them In & Playing Them Out*, sums up well its practical, functional intent. It is highly recommended for church organists looking for easy new preludes and postludes.

Don't Be Afraid of the Pedals, Colin Hand. Kevin Mayhew Ltd., 2000, Catalogue No. 1400227 (distributed by Mel Bay Publications, Inc.), \$32.95.

This volume, subtitled *A Self-help Tutor to Improve Your Organ Playing*, combines Colin Hand's earlier books titled *One Foot at a Time* and *Another Foot at a Time*, and also includes a selection from his *Hymns for Mostly Manuals*. There are three parts, all of them principally concerned with helping the pianist become an organist with some pedaling facility.

Part One contains thirty-three short arrangements of music originally for other media by the great masters of

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"serious" music, such as Franck, Beethoven, Haydn, Bizet, and Tchaikovsky. The student enjoys performing these well-known works, while gaining practice in playing on one manual and two manuals simultaneously, and learning how to use couplers and swell pedal, change manuals, and play on two pedals to start with, and as many as four pedal notes in a piece later.

Thirty short works by well-known classical composers are used in Part Two in which all the above techniques are further developed, including the use of up to six different pedal notes in a piece.

Part Three consists of fifty hymns harmonized in four parts, the chief goal being to help the student over the difficult hurdle of playing the bass line on the pedals. The author has an excellent way of breaking down any fear of pedaling hymns by limiting the feet to only two or three different pedal notes per hymn tune, except for seven near the end that call for four pedals. He provides symbols under the notes to indicate which heel or toe is to be used.

As people who want to learn to play the organ frequently envisage themselves as church organists, they could find the sixty-three pieces suitable as voluntaries. In addition, by the time the fifty selected hymns in this book are mastered, the student will be ready to pedal most hymns found in church hymnals.

This reviewer has been excited by Colin Hand's lucid, encouraging approach in *Don't Be Afraid of the Pedals*. Contemporary beginner organ students are extremely fortunate in having available such an excellent method book. One small criticism is that it is difficult to make the volume lie flat on the organ music desk. A spiral binding would have made a world of difference.

Celtic Meditations. Kevin Mayhew Limited, 2000, Catalogue No. 1400233 (distributed by Mel Bay Publications, Inc.), \$17.95.

The dozen short tonal pieces in *Celtic Meditations* all seem to be based on pre-existent Celtic tunes. The reviewer recognizes the tunes used in five of the pieces, but, since there is no explanation as to the origins of any of the melodies, it is not known if the thematic material heard in the other seven works is newly composed or not.

Among the best-known pre-existent themes set are the hymn tunes *St. Columba*, *St. Patrick's Breastplate*, and *Slane*. Malcolm Archer's setting of *St. Columba* is extremely conventional, the hymn tune being articulated in the left hand in the baritone range, against faster moving, lilting two-part lyrical counterpoint above in the right hand on another manual, while the pedal line completes the harmony. However, this approach's loss in freshness is offset by the aptness of treatment of the pre-existent melody, in particular the earnest tone and easy, pleasant flow of the parts.

Two compositions are based on the traditional secular melodies *Londonderry Air* and *Ye Banks and Braes*. Andrew Fletcher's approach, in his piece based on the first of these, is freer than Archer's mentioned above. Phrases of *Londonderry Air* appear here and there throughout the work in rather perfunctory fashion. More interesting and full of life are the sections where Fletcher periodically branches off into brief developments of his material. Compared to Archer's triadic diatonic vocabulary in his setting of *St. Columba*, Fletcher's spicing of his texture with a free use of seventh and ninth chords, and occasional lightning quick dissonant clashes that are the result of according horizontal considerations preeminence over vertical, conveys a sense of rich color. The work's ambience is, for those familiar with the idiom, perhaps reminiscent of the great English theater organists of the 1930s, such as Reginald Foort and Reginald Porter-Brown.

Richard Lloyd's *Bi Iosa (Comfort)* is a quiet, peaceful, intermezzo that recalls slightly the pastoral manner of Ralph Vaughan Williams, but more especially

Percy Whitlock, in its flowing phrases of mellifluous parallel sixths and first inversion triads, and periodic triplets within the piece's three-four meter. June Nixon's fondness for chains of parallel perfect fourths and fifths and seventh-chord voice leading help to create a nostalgic, wistful, tender mood in her setting of *Emily*.

While the musical interest of *Celtic Meditations* is sufficient to appeal to some more advanced organists, the pieces are best suited to an amateur of modest technical abilities and relatively unsophisticated musical background. The quoting of both sacred and secular pre-existent themes suggests that the collection is not intended solely for the church organist.

Celebration for Organ. Kevin Mayhew Limited, 1999, Catalogue No. 1400223 (distributed by Mel Bay Publications, Inc.), \$19.95.

The twenty pieces in this anthology call for an instrument of two manuals and pedal, and many of the works feature a solo for a reed stop. The joyful, exuberant works fulfill the expectations of the title, *Celebration*, but, for reasons unknown, the twelve composers, all of whom are regular contributors to the Mayhew organ volumes, do not measure up to their usual high level of creative interest. The radiant aerial fireworks display against a clear blue sky that is depicted on the book's cover is misleading. A front cover showing a damp squib misfiring on a dull rainy evening would have reflected more accurately the music inside.

On the whole, Robert Jones' *Trumpet Tune*, written for Ian Dollins and the Trompette en Chamade at St. Mary's Monmouth, is a quite delightful composition in the style of the trumpet tunes of the 18th-century English organ composers such as John Stanley and William Boyce. However, his introduction of several chromatic appoggiatura chords, diminished seventh chords with lowered ninths, and half diminished chords, are completely out-of-style. The work is also weakened by the middle section being built upon altogether too boring material.

If the same composer's *Allegro Pomposo: A Victorian March* is an attempt to satirize the music of the likes of Mendelssohn, Arthur Sullivan, and Henry Smart, then he succeeds to some degree (though none of these composers would have been satisfied with a lackluster middle section like Jones'). The piece may leave one wondering what the point is in composing a weak imitation like this of such solid stalwarts of the Musical Establishment of 19th-century Britain.

A joyous, dignified trumpet melody characterized by dotted rhythms is the principal idea of Stanley Vann's *Bridal Procession*. Maybe some brides will find the piece attractive enough for them to use as their processional music, but Vann's lyrical inspiration is very low here, and the accompaniment is ploddy and dull. *Bridal Procession* hardly competes with, say, one of the Baroque trumpet tune pieces that are so popular for such occasions, or, if one wishes for a more modern composition, with Peter Racine Fricker's *Wedding Processional* (1961).

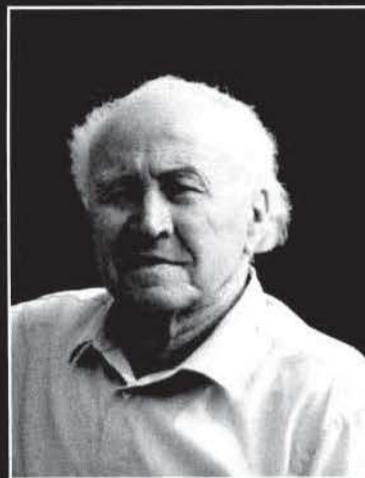
The most interesting thing about Colin Hand's *Pifa for Sunday Morning* is perhaps the cryptic title. Presumably, the chief melody is supposed to imitate the *piffero*, the Italian small folk pipe of the 18th century, and the composer provides drone basses in the accompaniment that add a further bucolic touch. The total effect is somewhat reminiscent of Handel's "Pastoral Symphony" in the oratorio *Messiah*, a movement that Handel titled *pifa*, indicating that he was imitating the sound of the music played on *pifferi* by shepherds. Hand's problems seem to be that he is unable to leave tonic and dominant pedal points for any length of time, his melodies are undistinguished, and he shows weak creative invention. There is little to celebrate in this volume.

—Peter Hardwick
Brehin, Ontario

IN MEMORIAM

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A Brief History of the Walt Disney Concert Hall Organ Project

Manuel Rosales

In 1988 the County of Los Angeles received its largest gift ever of \$50,000,000 from Mrs. Lillian Disney, the widow of the late Walt Disney, for the construction of a new music hall for the Los Angeles Philharmonic Orchestra. To be known as the Walt Disney Concert Hall, this new edifice was to stand on land which had been set aside for this purpose in 1964 when a major complex of three performance halls and theaters was completed. Also received for an organ was a \$1,000,000 gift from the Toyota Motor Corporation. With an architect not yet selected, the design of the hall not yet conceived, and the organ's specifications not yet planned, it was soon determined that the amounts on hand for the hall and the organ were not to be adequate.

The selection of internationally acclaimed architect Frank O. Gehry resulted from worldwide competition in late 1988 during which scale models of the proposed building were submitted for evaluation. Also selected was Dr. Minoru Nagata, acoustical engineer, Tokyo, Japan, whose recent work had included the acoustical design of Suntory Hall in Tokyo.

In early 1990 Ernest Fleishmann, then executive director of the Los Angeles Symphony Orchestra, appointed a search committee to determine the design of an organ that would serve the needs of the orchestral literature and fill the role as a solo instrument as well. The members of this committee were: chairman, J. Michael Barone, organist, founder and host of the nationally broadcast radio program *Pipedreams*; Ms. Cherry Rhodes, professor of organ at the University of Southern California, Los Angeles, California; Dr. Robert T. Anderson, chairman of the organ department at Southern Methodist University, Dallas, Texas. This committee evaluated proposals from many organ builders and determined that Rosales Organ Builders, Inc. was the best choice for the creation of the new organ. Mr. Barone was selected to continue as the organ project consultant and liaison.

From the outset, however, it was agreed that the responsibility of the visual design was to remain with Frank Gehry, and Rosales Organ Builders was to be responsible for all other aspects of mechanical and tonal design. On July 27, 1990, a letter of agreement was signed with Rosales Organ Builders, and the design of the organ commenced. Initially planned to require six months, the process of visual and mechanical design continued for two and one-half years.

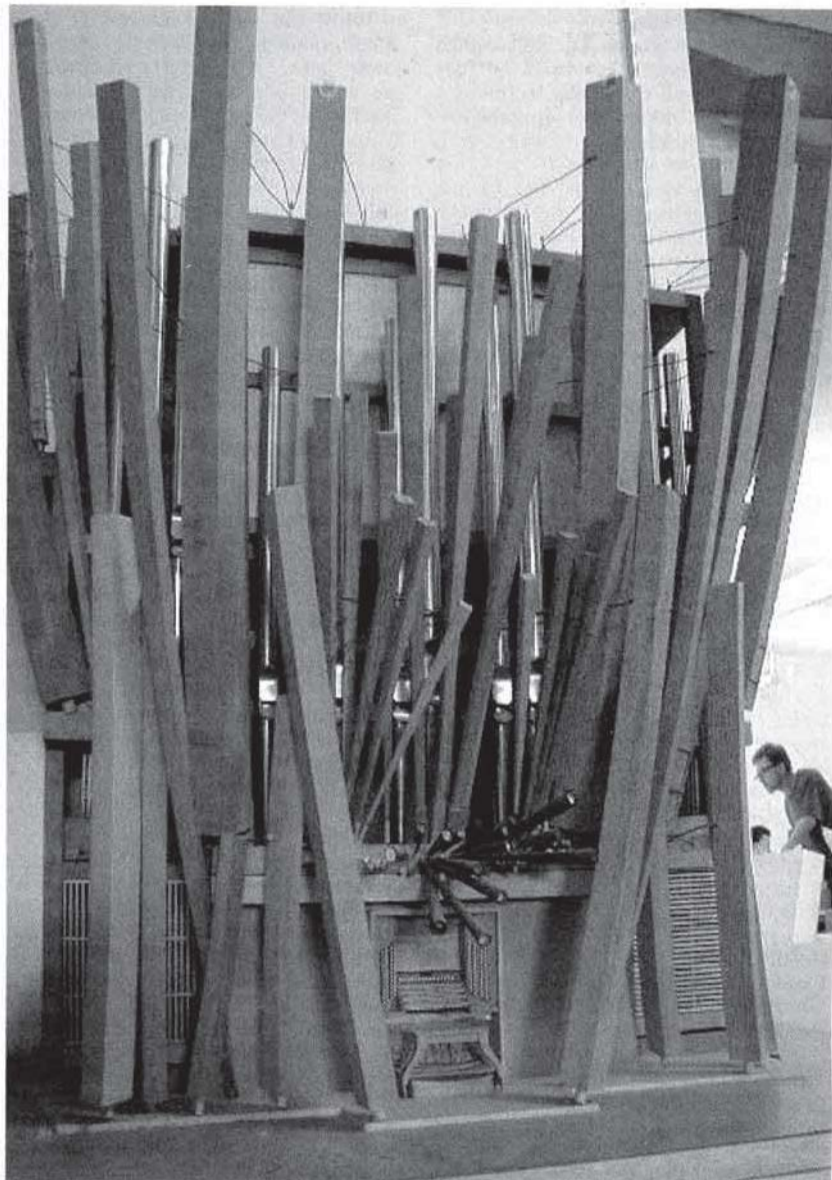
Given the traditional nature of the organ and the reluctance of organ builders to depart from historical mod-

els, Mr. Rosales' work with Frank Gehry proved to be both a stimulating challenge and a frustrating experience. In the vocabulary of the Gehry architectural school, there were to be no limits to the design possibilities for the façade and casework. From the outset, totally original ideas were considered, including pipe arrays suspended from the ceiling of the hall. With each design a 1:24 scale model was built to evaluate the results. Eventually, the design which is now being built was arrived at and agreed upon by both Manuel Rosales and Frank Gehry as one which would allow the architectural expression desired and one that would not detract from the mechanical and tonal needs of the builder's design for the organ. A 1:10 scale model of the organ was built to fit inside the 1:10 scale model of the hall's interior which was used to conduct acoustical tests. The unforgettable design of the façade will provoke much discussion but more importantly, it will create curiosity and amazement in the many visitors to the hall who will wish to hear the instrument contained therein.

Unfortunately, in 1994, shortly after the occurrence of the Northridge earthquake (6.4 Richter Scale), all design work and construction of the hall were stopped as the mechanical and financial requirements of the building were re-evaluated.

In 1998 the project was revived under new leadership from impetus stimulated by the Mayor of Los Angeles, The Honorable Richard Riordan, and businessman Eli Broad. Under their leadership, the economic and social position for the fund raising achieved new heights and the project was fully revived with construction resuming in Summer 1999. Now under the leadership of project manager Edward J. Burnell, the Concert Hall I management group will oversee the project to its completion.

During the four-year period of con-

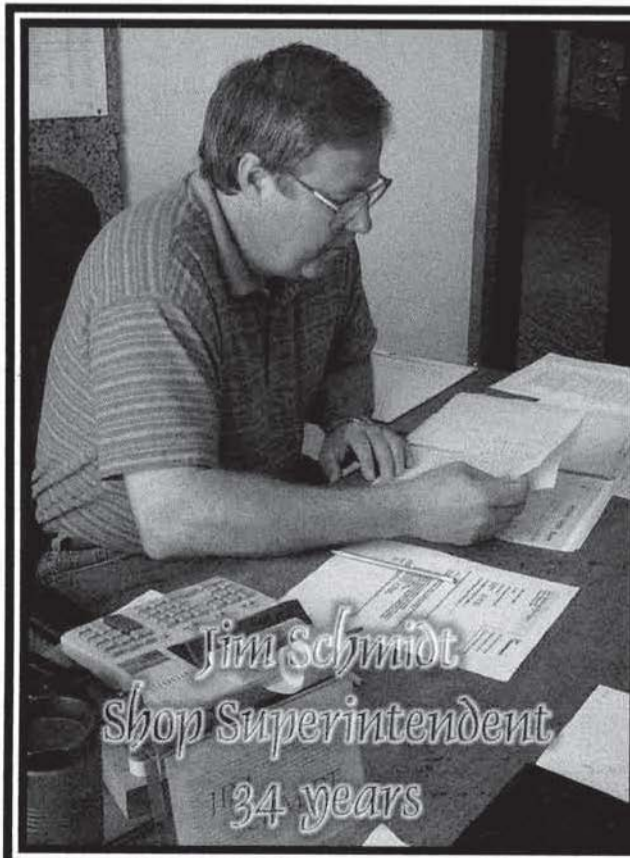


Walt Disney Concert Hall, Los Angeles, California; Rosales Organ Builders Opus 24/Glatzer-Götz Organbuilders

struction interruption, Rosales Organ Builders had been invited to collaborate with the firm of Clatter-Götz Orgelbau, Owingen, Germany, for the tonal design and voicing of the new 3-manual, 56-stop organ for the Claremont United Church of Christ, Congregational,

Claremont, California. The success of this collaboration resulted in commissioning of another joint project for Neighborhood Congregational Church in Palos Verdes, California (in the Los Angeles area), and the eventual invitation by Manuel Rosales to Caspar Glatzer-Götz that he consider a joint project for the Walt Disney Concert Hall organ. It was clear that Caspar Clatter-Götz and his staff are persons for whom the challenge of building the Gehry façade design would be energizing and exciting. The proposal to build the organ in a collaboration was accepted by the "Walt Disney Concert Hall I" management team, and a contract was signed in April 1999. Michael Barone was formally engaged to continue as organ project consultant and liaison.

The tonal design by Rosales Organ Builders features a traditional plan with unenclosed Great and enclosed Positive and Swell organs. Additionally, the tonal resources are augmented by the Hispanic-inspired fourth manual division La Llamarada (literally translates "blaze") which will feature a large principal chorus, blazing harmonics, mixture and reed stops at three levels of power. Included are the horizontal Llamada 16', 8', 4' reeds on high pressure and the appropriately named Trompeta de Los Angeles 8' which will be placed in an en chamade cluster at the center of the façade. The entire tonal design is supported by the two full-length 32' ranks of the Gehry façade whose pipes will be played from both the Great and the Pedal. Additionally, two powerful, full-length 32' stops, to be installed inside the organ case, will underpin the full ensemble. With a total of 72 registers on 4 manuals and four 32' stops,



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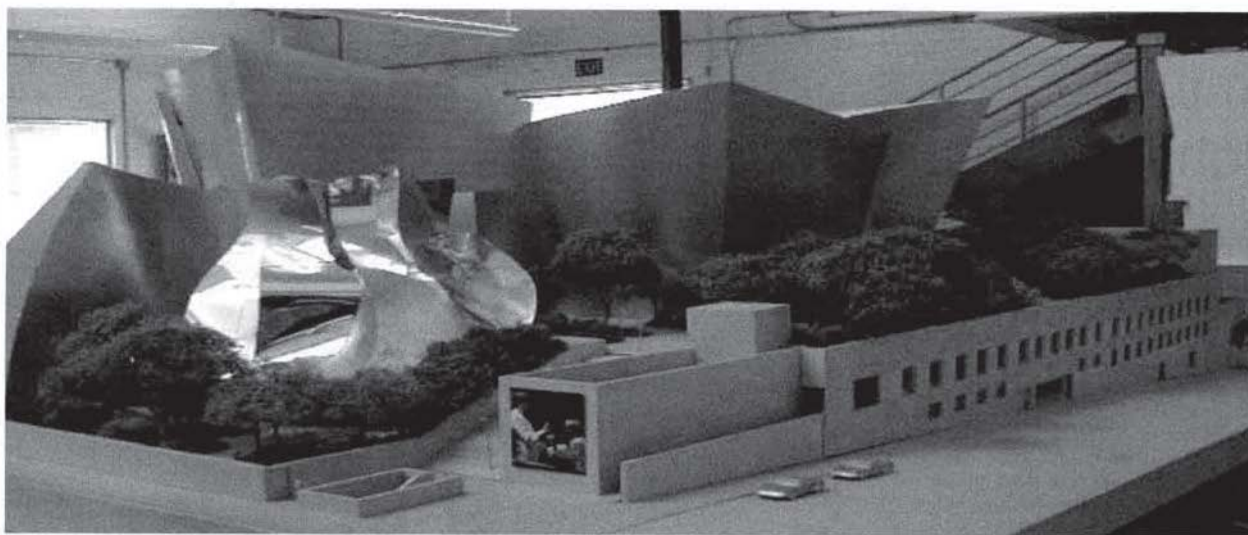


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Completion of the hall is scheduled for October 2003 and although the organ installation is planned to commence in March 2003, the tonal finishing and tuning of the instrument will continue until May 2004. It is expected that the instrument will be featured at the biennial national convention of the American Guild of Organists in July 2004.

Walt Disney Concert Hall, Los Angeles, California
Rosales Organ Builders/Glatzer-Götz Orgelbau
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Walt Disney Concert Hall

GREAT – Manual II

- (unenclosed)
- 32' Violonbasse
- 32' Grand Bourdon
- 16' Prestant
- 16' Violonbasse
- 16' Bourdon
- 8' Principal
- 8' Diapason à pavillon
- 8' Violoncelle
- 8' Flûte harmonique
- 8' Chimney Flute
- 5 1/2' Grand Nasard
- 4' Octave
- 4' Spire Flute
- 3 1/2' Grande Tierce
- 2 1/2' Octave Quinte
- 2' Super Octave
- III Grande Fourniture
- VIII Mixture
- IV Cymbale
- VII Corneta Magna
- 32' Contre Basson
- 16' Basson
- 8' Basson
- 4' Basson
- 8' Trompeta de Los Angeles (IV)

POSITIV – Manual I (enclosed)

- 16' Quintaton
- 8' Principal
- 8' Unda Maris
- 8' Gambe
- 8' Flûte harmonique
- 8' Gedackt
- 4' Octave
- 4' Hohlflöte
- 2 1/2' Nasard
- 2' Octave
- 2' Waldflöte
- 1 1/2' Tierce
- 1 1/2' Larigot
- IV Mixture
- 16' Cor anglais
- 8' Trompette
- 8' Cromorne
- 4' Clairon
- 16' Tremolo
- 16' Llamada (IV)
- 8' Llamada (IV)
- 4' Llamada (IV)
- 8' Trompeta de Los Angeles (IV)

LLAMARADA – Manual IV (enclosed)

- 8' Flautado grandiso
- 4' Octava real
- V Compuestas
- V Llano fuerte
- 16' Bombardon
- 8' Trompeta armonica
- 4' Clarin armonico
- Tremblante
- 16' Llamada
- 8' Llamada
- 4' Llamada
- 8' Trompeta de Los Angeles
- Cymbelstem
- Pitch Pipes

SWELL – Manual III (enclosed)

- 16' Bourdon
- 8' Diapason
- 8' Flûte traversière
- 8' Bourdon
- 8' Viole de Gambe
- 8' Voix Céleste
- 8' Dulciane douce
- 8' Voix Angélique
- 4' Principal
- 4' Flûte octaviane
- 2 1/2' Nasard
- 2' Octavin
- 1 1/2' Tierce
- 1' Piccolo
- III-V Plein-jeu harmonique

- 16' Bombarde
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon
- Tremolo

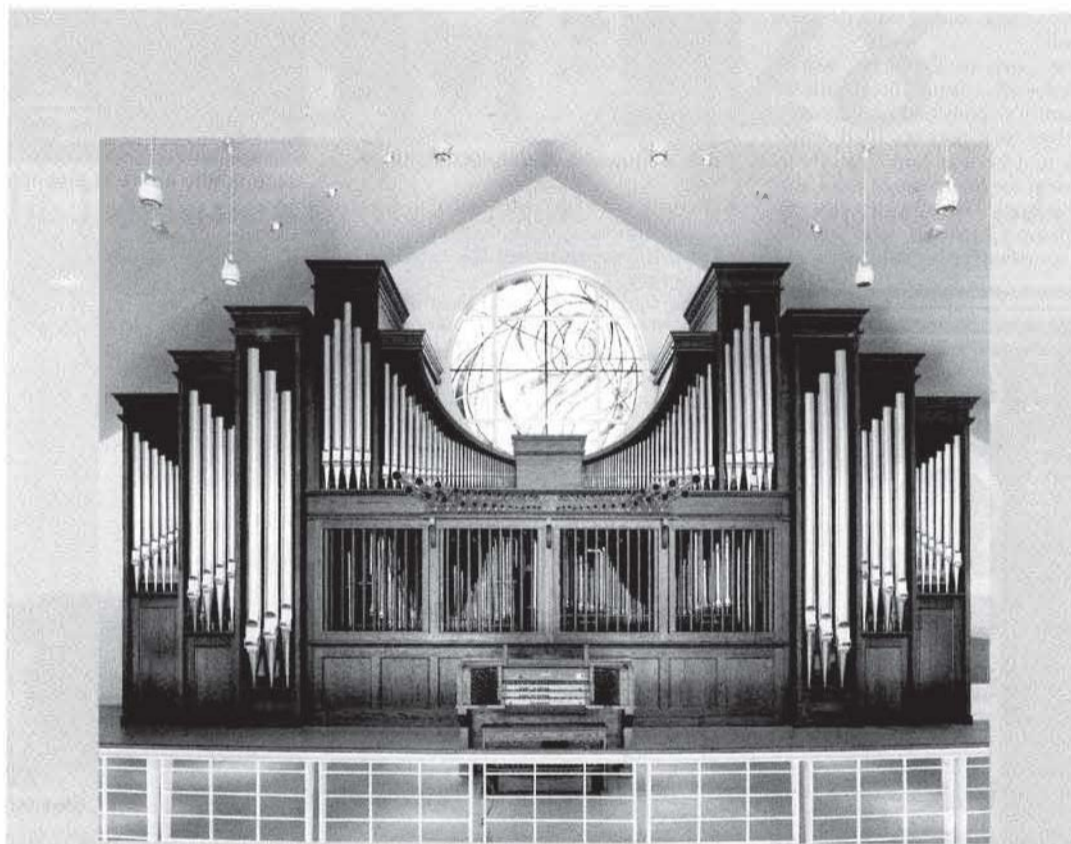
PEDAL

- 32' Flûte
- 32' Violonbasse (Gehry façade)
- 16' Flûte
- 16' Prestant (Gt.)
- 16' Violonbasse (Gt.)
- 16' Subbass
- 16' Bourdon (Sw.)
- 10 1/2' Grosse Quinte

- 8' Octave
- 8' Flûte
- 8' Violoncelle (Gt.)
- 8' Bourdon
- 4' Octave
- 4' Flûte
- V Mixture (5 1/2')
- 32' Contre Bombarde
- 32' Contre Basson (Gehry façade)
- 16' Grande Bombarde
- 16' Bombardon
- 16' Basson (Gt.)
- 8' Trompeta
- 8' Basson (Gt.)
- 4' Clarin
- 4' Basson (Gt.)

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In the footsteps of the young Johann Sebastian Bach

Aldo J. Baggia

Sunday, July 30, 2000 was the 250th anniversary of the death of Johann Sebastian Bach, and throughout Thüringen there were major celebrations to honor the day. In Arnstadt, where in 1703 a very young Bach took on the post of organist at the Neue Kirche (now known as the Bachkirche), there was a special religious service that featured the organ and Bach's choral music sung by invited choirs from other parts of Germany. Two days before, on the 28th of July, there had been a performance of the *B-Minor Mass* in the Bachkirche, which was the culmination of the "Orgel Sommer" festivities, a series of concerts of organ and choral music, starting at the end of June and continuing through all of July. The "Orgel Sommer" started with a concert at the Bachkirche on June 24 and featured the restored Wender organ of 1703. Arnstadt is an interesting, old German city built around the large Marktplatz and, like many sites associated with Bach, features a statue in Bach's honor. The monument of a young, nonchalant Bach was erected in 1985 by Bernd Göbel during the time of the German Democratic Republic, and has raised controversy because of the lackadaisical nature of the pose. (See illustration.)

Following Bach's footsteps in the northwestern part of Thüringen proved to be an interesting experience, because it showed how attached he was to the area. The ancestors of his family lived in Wechmar, a very small village forty kilometers from Eisenach. Veit Bach, the great-great-grandfather of Johann Sebastian, established his home there in the sixteenth century after having left Hungary because of religious persecution. Along with his son, Hans, he owned a bakery and a mill; the ancestral home is a half-timbered house, now a museum, with ample cooking space suitable for a baker. The house is in the heart of the village and is now its focal point as well.

Bach was born in Eisenach, where the large sixteenth-century house attests to the family's comfortable means. Johann Sebastian's parents died when he was ten and he was sent to study in nearby Ohrdruf for five years at the Latin grammar school. He lived with his brother Johann Christoph, who was his senior by fourteen years, and who was



Bach Monument, Marktplatz, Arnstadt

the organist at the Michaeliskirche. It was during these years that he learned to play the organ under the tutelage of his brother.

Afterwards, he was a student of music at the Michaeliskloster in Lüneburg for two years, and that is where he received the foundations of a theoretical background in music. In 1703 after the Lüneburg period, he took on the position of organist at Arnstadt for three years, an important responsibility for a young man. The position was pivotal for him in that he had three years to play the newly installed organ, of two manuals and pedal and 21 stops, built by Johann Friedrich Wender of Mühlhausen in the Neue Kirche.

Before his appointment as organist, Bach, then eighteen years old, had been asked to evaluate the organ, which he found to his approval. This organ has been completely restored to the specifications of the time and gives a very good idea of what Bach had to deal with. It is rich in 16', 8', and 4' stops and has the basic characteristics that are associated with a baroque organ. It had been combined with a large Steinmeyer organ in 1913, and the two formed an instrument of a completely different character. What one sees today in the third gallery is the case of the restored Wender organ, richly decorated in white and gold. After the company of Ostheim/Rhön had been given the contract to reconstruct the Wender organ and to restore the Steinmeyer in 1997, it was decided to add the third balcony where the Wender had been originally and to move the Steinmeyer to the first balcony. As such, we now have two separate organs, and the upper balcony has a copy of the original Wender organ, including the case, with two manuals and pedal, of which 320 of the 1252 pipes are original. With the excellent acoustics of the church, this organ has an astonishingly full and brilliant sound.

During his career, Bach was known primarily as an organist and his innovative work was not always appreciated by the more conservative elements of the congregation. Bach had developed considerable skills as an organist and was



Bach ancestral home in Wechmar



Bach family home in Eisenach



St. Georgenkirche, Eisenach, where Bach was baptized



West side of the Bachkirche, Arnstadt



Monument to J.S. Bach, outside of family home in Eisenach



The house where Bach lived, with the original door at 7, Kohlgasse, Arnstadt

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known to improvise a great deal during a service. The parishioners did not necessarily relish what they were hearing, which contributed to his leaving Arnstadt. He left the Neue Kirche for a position at the Divi Blasii Kirche in Mühlhausen for one year in 1707. This was important because he wrote out the specifications for changes in the organ there during that year, and the repairs were done after he left. The following are the specifications that he submitted.

Disposition of the new repairs of the Organ at the Divi Blasii.

1. The lack of wind production should be resolved by putting in three good bellows so that the Oberwerk, Rückpositiv and the new Brustwerk would have a more sufficient air flow.

2. The four old bellows that exist should have stronger wind production for the new 32' Untersatz and should be adapted for the remaining bass voices.

3. The old bass wind chests should be removed and replaced with new ones that conduct the wind such that a stop can be played alone or all of the stops can be played without a drop in air pressure, which was not possible formerly, but which is very necessary.

4. Then comes the 32' Subbaß or the so-called Untersatz in wood, which will give the entire division the best gravitas. This should have its own wind chest.

5. The Posaune should have more capacity and the shallots should be differently set so that a better gravitas is provided.

6. That the new Glockenspiel, desired by the parishioners, in the pedal division have 26 chimes at 4'; these chimes should be paid for by the parishioners and the organ builder will take care of their installation. As far as the Obermanual is concerned the Trumpet should be removed and replaced by a

7. Fagotto 16' tone, which is useful for all sorts of new *inventiones* (ideas) and sounds delicate in playing musical compositions. Further, instead of the Gemshorn (which should be removed) comes a

8. Viol di Gamba 8', that can mesh well with the existing Salicinal 4' of the Rückpositiv. And instead of the Quinta 3' (which should also be removed) there comes a

9. Nassat 3'. The remaining stops in the Upper Manual can stay, as well as the entire Rückpositiv, which should be re-voiced during the repairs.

10. What should be in the new Brustpositiv are the following voices:

three principals, namely:

1. Quinta 3' (from good 14-ounce tin)

2. Octava 2' (from good 14-ounce tin)

3. Schalemoy 8' (from good 14-ounce tin)

4. Mixtur 3 ranks

5. Tertia, with which one can have a beautiful Sesquialtera by pulling another stop.

6. Floute douce 4' and finally a

7. Stillgedacht 8', that would harmonize with the music, and that would be made from good wood, sounding much better than a metallic Gedacht.

11. Between this Brustpositiv and the Oberwerk there has to be a coupler. And finally for the complete voicing of the entire organ, the tremulant must be put into its correct rate of flutter.³

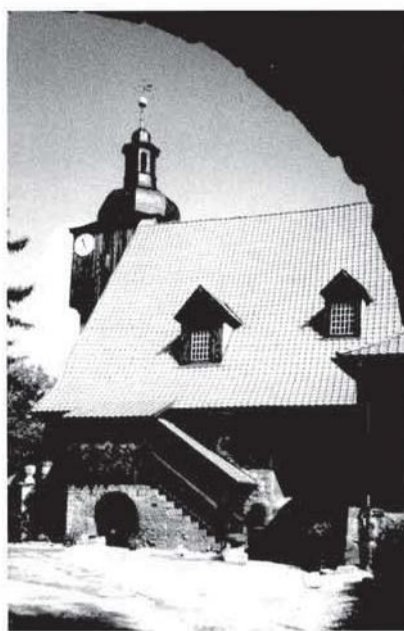
When the Sebuke company of Potsdam built a new organ for the church in 1995 they followed the specifications that Bach had given at the time of his stay there. The hand-written document that he prepared at the time, translated above, is on view in the Town Hall. This does give a very good idea of Bach's thoughts insofar as organ specifications are concerned. The primary considerations as noted were the addition of a third manual, a Sesquialtera stop, and at least one wooden 32' Untersatz if not the Posaune in the Pedal division. He mentions adding a new Brustwerk to the Oberwerk and Rückpositiv; and that would represent the third manual that he desired. Today's organ has a Hauptwerk, which would have been Bach's Oberwerk, a Rückpositiv on the second manual, and a Brustwerk on the third. There is a Sesquialtera II on both the Hauptwerk and the Rückpositiv, and the Pedal division has a 32' Untersatz, and a 16' Posaune.

Mühlhausen is a most elegant city that is being beautifully restored. The Marienkirche stands high in the pedestrian zone from where the gothic arches are easily seen. It is the second largest



The Marienkirche in Mühlhausen

church of Thüringen, next to the Mariendom of Erfurt, and is a stunning sight as one approaches it from the Ratsstraße. At the entrance of the Divi Blasii Kirche there is a plaque which



The Dorfkirche in Dornheim, where Bach married his cousin

indicates that Bach was the organist for the year 1707-1708. While at Mühlhausen he had numerous difficulties because his virtuosity was not appreciated. The pastor, who was a Pietist, downplayed the use of music in the religious services, and Bach ended up developing

a friendly relationship with the pastor of the Marienkirche on the other side of town. Even though he was there for only one year, the importance of that year is underscored by the amount of attention given to his ideas on organ building.

In 1708 Bach married his cousin, Maria Barbara Bach, at the Dorfkirche of Dornheim, four kilometers to the east of Arnstadt. It is assumed that he chose that church because the minister, Lorenz Stauber, was a friend of his. After his marriage he went to Weimar in the capacity of court organist, and held the post of Concert Master to the Court from 1714 to 1717. During his nine years in Weimar he composed many pieces for organ and harpsichord and over thirty cantatas. He had the advantage of knowing and working with Johann Gottfried Walther, a cousin of his and a significant composer in his own right. He spent the next six years as Hofkapellmeister in Köthen, where he served at the will of Prince Leopold von Anhalt Köthen. The fact that the Prince had been musically trained was significant in fostering his occupation. He ended his career with the longest stay of all in Leipzig, which started in 1723 and lasted until his death on July 30, 1750.

Even including the Leipzig phase, it is clear that Bach travelled very little in comparison with his contemporary, Händel. If one adds up the distances in

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The organ at Waltershausen, courtesy Evangelische Lutherische Pfarramt, Waltershausen



The organ of the Stadtkirche St. Marien zu Bad Berka, courtesy Bernd Müller, Kirchenmusikdirektor, Bad Berka

the area of Eisenach, Ordorf, Arnstadt, Mühlhausen, and Weimar, all of which are in Thüringen, one would find that the distances hardly total a few hundred kilometers at most. As such, he was so unlike many other great composers who travelled throughout Germany as well as in other countries. It was rare for a composer not to travel and study in Italy because of the early development of lyrical music in that country. Monteverdi's great operas go back to the beginning of the seventeenth century, and much was learned from the lyricism of Vivaldi. Mozart is a perfect example of one who learned in this fashion.

The wealth of Bach organs in Thüringen makes this a particularly attractive area to visit. As far as the individual organs are concerned, besides the instrument at the Divi Blasii Kirche in Mühlhausen, the other important ones include:

1. The Wender organ at the Bachkirche in Arnstadt, because it would represent what he had and liked at the time of his appointment. Bach had been asked to evaluate the new organ at the time of its installation in 1703. Two new recordings which feature the resident Kantor, Gottfried Preller, give ample evidence of the quality of the instrument. The outstanding acoustics of the Bachkirche play a special role in the success of the perfor-

mances of some of Bach's major pieces.

2. The Hildebrandt organ at the Wenzelskirche in Naumburg is one that Bach had inspected, along with Gottfried Silbermann, at the time of its installation in 1746, and which he found to his liking. This is an organ of 51 stops on three manuals. Its restoration continued in the fall and a re-dedication of the organ took place in December, 2000. A recording, that is available at the church, features the restored Rückpositiv. Irene Greulich plays a variety of pieces, but the *Partita, Jesu meine Freude* by Bach's cousin, Johann Gottfried Walther (1684-1748), shows off this division to very good effect. What the recording demonstrates in particular are the excellent acoustics of the church.²

3. The Heinrich Gottfried Trost organ of the Schlosskirche in Altenburg, which Bach knew and appreciated. This organ was installed in 1739. The Hauptwerk and Oberwerk are rich in 8' stops, and the Pedal division has six 16' stops and a 32' Posaune.

4. Another Trost organ at the Stadtkirche in Waltershausen, which was built in 1724-30 but not completed until 1755 by another builder, Johann Heinrich Ruppert, would seem to have the specifications that Bach would have ideally desired. Ewald Koorman from

Amsterdam wrote in the liner notes of his CD "Bach in Waltershausen" that this organ with its combination of gravitas and lovely tone would be the closest to the ideal organ sound that Johann Sebastian Bach was seeking, when compared to all other so-called "Bach Organs," whether from Schnitger or Silbermann.³ Of the 50 stops there are nineteen 8-foot stops in the Hauptwerk, Oberwerk, Brustwerk and Pedal, and three 16-foot stops in the Hauptwerk and four in the Pedal. Of the rest, twelve are 4-foot stops spread out throughout the divisions and these three pitches represent 38 stops of the organ. This is certainly in keeping with the concept of a baroque organ, plus it adds one 32-foot stop in the Pedal division to provide the necessary gravitas.

At Mühlhausen a 32-foot stop for the Pedal was one of the changes that Bach envisioned for the new organ. The current organ at the Divi Blasii Kirche has 40 stops, rich in 8' and 4' stops in the Hauptwerk, Brustwerk and Rückpositiv, and has three 16' stops and one 32' Untersatz in the Pedal division. Most of the organs in all of Thüringen tend to be between 20+ to 30+ stops—only a few in the entire province are larger. In the city of Erfurt the Mariendom organ has 60 stops, and that of the Predigerkirche has 56. Both of these organs were built

by Schuke of Potsdam and represent installations that were done within the last thirty years.

5. The organ at the Stadtkirche in Bad Berka is important because it was built originally to the specifications that Bach had drawn up. Heinrich Nicolaus Trebs, court organ builder from Weimar, built the organ in 1742-43 with 26 stops on Hauptwerk, Oberwerk and Pedal, instead of the 28 stops that Bach had specified, and it is thought that this was done because of lack of space in the west tower. The organ had mainly 8' stops throughout the divisions, and when a new organ was installed in the original case in 1991 by the firm of Gerhard Böhm of Gotha, it pretty much retained the same specifications with the substitution of more 4' stops in the Hauptwerk. There had been alterations and rebuilds over the years for a variety of reasons, and the work in 1991 was intended to put the organ back into its original condition. It does not have a 32' pedal stop. A concert on August 9, 2000, with the house organist, Bernd Müller, which included music from the seventeenth through the twentieth centuries, showed the versatility of the organ, and a recording on the Motette label by Weiland Meinhold confirmed its qualities by including music by Bach and Töpfer. The *Toccata, Adagio & Fugue*

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in C Major, BWV 564, clearly shows how ideal this organ is for Bach's music. The pedal solos and the clarity of articulation demonstrate the strength of the specifications of the instrument.⁴

6. The Lukaskirche organ in Mühlberg, 11/26, was originally built and installed in 1729 by Franciscus Volckland of Erfurt. The specifications are very similar to those of the Wender organ at the Bachkirche in Arnstadt, and the organ was fully restored in 1997 by the Fa. Orgelbau Waltershausen. The case is richly decorated in white, blue and gold, and the acoustics of the church are first-rate by any standards, with a sound that is clear and full. At a concert on July 23, Dan Lönqvist from Finland was outstanding in showing off the qualities of this organ as a Bach instrument. He played the *Pièce d'Orgue*, BWV 572, and the *Fantasy & Fugue in G Minor*, BWV 542, and both were outstanding examples of pieces played on an organ of quality in superb acoustics. The setting could not be better in this church with its magnificent interior of white and gold, including the organ gallery high up in the west tower. A recording available at the church has Jozef Sluys playing a Bach program which features four of the Preludes and Fugues.⁵

Bach was primarily known as an organ virtuoso and choirmaster during his lifetime and some of his Toccatas and Fugues were written during his early years in Arnstadt and Mühlhausen. There is some thought that he might not be the author of the famous *Toccatas & Fugue in D Minor*, BWV 565. In 1971 a music scholar first raised this issue, and an article in the *Thüringer Allgemeine Zeitung* on July 28 quoted the organist of the Bachkirche in Arnstadt, Gottfried Preller, as saying, "I am convinced that the Toccata was not written by Bach. It is not provable by looking at the handwritten notes, but the piece is absolutely untypical of Bach." Preller's thoughts on perceived shortcomings in meter and quality bring him more to the conclusion that the Toccata was written by Bach's student, Johann Peter Kellner, a choirmaster from Gräfenroda, a town not far from Arnstadt. "That the composition comes from Bach's influence is clear. But it does not have Bachian command," he says further. Preller thinks that it would be atypical for Bach to have written a fugue of the type in this composition. The Fugue takes up two thirds of the work, and in his opinion, is not integrally structured and, in comparison to the dramatic Toccata, is conspicuously bland.⁶ Preller also said: "We should accept the idea that there will always be a few problematic pieces to deal with . . . as well as the fact that we will never be able to resolve all questions with respect to Bach."⁷

Similar questions have been raised with respect to the authenticity of a variety of works by recognized masters. This has always been the case and therefore it is hardly surprising that such questions would be raised about some of Bach's works. Nonetheless, there is still no proof that certain works were not his, and with respect to the *Toccatas & Fugue in D Minor*, others would argue that it has everything that one would expect from the pen of a young composer. Karl Geiringer writes that "The theme seems to be inspired by the violinistic technique of playing in quick alternation on two neighboring strings, a device Bach was often to employ in his music for keyboard instruments. The toccata's torrents of sound and dazzling fireworks create a tone poem of passionate subjectivity; yet there is a masterly craftsmanship underlying all this outpouring of emotion. . . . In its intensity and exuberance this is clearly a product of Bach's youth, but there is no groping and uncertainty in it."⁸

Clearly, if the *Toccatas & Fugue* does not come from the Arnstadt years, it cannot be far removed. There is enough to show that the late works have a consistency about them that really demonstrates the development in the artistic ability of the composer. The contradictory arguments dealing with his works

are similar to the ones surrounding his ideas on the organ: it is known that Bach favored having a 32' pedal stop, and yet the specifications that he left for an organ in Bad Berka did not include a 32' stop. When he arrived in Arnstadt, the newly installed Wender organ did not include a 32' stop, and even when the Steinmeyer was added to the Wender in 1913, the result was a relatively large organ which was rich in 8' and 16' stops but did not include a 32' pedal stop. This is like trying to define exactly what a baroque organ or baroque organ sound should be. A compromise would seem to indicate that the baroque organ should be a three-manual organ of some 30+ stops with a Pedal division that has a 32' Untersatz. The majority of the stops in the Hauptwerk and Oberwerk should be based on 8' and 16' pipes. Without dismissing the need for reed stops, it is clear that they are not prominent. However, one might ask if this is simply for lack of knowledge about them or for a conscious dislike of the reed sound. Did the liturgical needs of the instrument take the lead and therefore obviate the desire for reed stops? Peter Williams picks up this issue in an article in *The IAO Millennium Book*, which was recently published in England.⁹ He asserts that there is no concept of "Bach's ideal organ" and that it is incorrect to point to organs that had a direct connection with the composer to address the question.¹⁰ He writes "not only would no single organ have shown all of this music at its best but any great composer is likely to work to a platonic ideal that could never exist. In any case, there are problems with giving priority to any of these organs. The first is that Bach never presided over any of the great organs of the day, as his *Obituary* already reports him as frequently remarking. Furthermore, it is difficult to see how there could be one single ideal instrument, because the repertoire itself, from the early chorales and preludia to the late Leipzig works, spans almost half a century. Not only is this the very period when the organ underwent considerable development and changed as far as it could before nineteenth-century technologies laid out other paths for it, but no great composer is likely to keep the same ideals of sound for half a century."¹¹ In effect Williams is saying that the more we know about the organs of Bach's time, the more questions we have rather than answers as to what the "ideal Bach organ" might be.

We should always remember that Bach's main tasks at Leipzig were to direct the Thomauer Choir School, teach at the school, including Latin, serve as Music Director of the Lutheran churches in Leipzig and to compose and conduct liturgical music on a weekly basis. This represented his job during the last twenty-seven years of his life. Most of the music he wrote was performed during the Sunday services at the Thomaskirche. It is generally assumed that he had the position of organist at the Thomaskirche, but this is simply not true. He was not the organist of either the Thomaskirche or the Nikolaikirche, the other large church in Leipzig, which today contains a restored Ladegast organ of over 90 stops, and he did not have a position specifically related to either one of those churches.

The trip to Thüringen last summer was rich in its discoveries of much of Bach's early surroundings, and underscores once again the quality of genius that one associates with German composers and organ builders over the centuries. ■

Notes

1. A basically literal translation of the liner notes which gave Bach's original specifications in German from the CD *Violet LCS900*, Vol. 13, *Orgellandschaft Thüringen, Die Schuke-Orgel in der Kirche Divi Blasii zu Mühlhausen*, Felix Friedrich. A slightly differently worded translation is given in *The New Bach Reader - A Life of Johann Sebastian Bach in letters and documents*, ed. by Hans T. David and Arthur Mendel and revised and expanded by Christoph Wolff, W. W. Norton and Company, 1998, pp. 55 and 56.

2. cf. CD LCS418 Tonträger Produktion, *Orgelpunkt Zwölf*, Irene Grenlich am Rückpositiv der Hildebrandt-Orgel zu St. Wendel in Naumburg.

3. cf. liner notes in the CD "Bach in Walter-

slausen" as mentioned in a flyer of the Stadtkirche, 3 Lutherstraße, 99680 Waltershausen.

4. CD 11851 Motette, *Weimarer Orgelmusik*, Wieland Meinhold an der Böhm-Orgel der Stadtkirche zu Bad Berka.

5. cf. CD 87 146 René Cully, *Johann Sebastian Bach auf den Orgeln seiner Heimat* (vol. 4), Jozef Sluys. Domorganist Brüssel spielt die Volekländlesse Orgel zu Mühlberg.

6. cf. article by Frauke Adrians in the *Thüringer Allgemeine Zeitung* of July 28th, 2000, p. 3.

7. *Ibid.*

8. Karl Geiringer, *Johann Sebastian Bach, The Culmination of an Era*, Oxford University Press, New York, 1966, p. 218.

9. Article by Peter Williams in *The IAO Millennium Book*, ed. by Paul Hale, Incorporated Association of Organists 2000, pp. 1-14.

10. *Ibid.*, p. 3.

11. *Ibid.*

Other sources of information. All translations from the German were done by the author.

1. *Bachstätten—Ein Reiseführer zu Johann Sebastian Bach* by Martin Petzoldt, Insel Verlag, Frankfurt-am-Main, 2000.

2. *Johann Sebastian Bach, the Learned Musician*, by Christoph Wolff, W. W. Norton and Company, New York and London, 2000.

3. *The New Bach Reader - A life of Johann Sebastian Bach in letters and documents*, ed. by Hans T. David and Arthur Mendel and revised and expanded by Christoph Wolff, W. W. Norton and Company, New York and London, 1998.

4. *Oxford Composer Companions, J. S. Bach*, ed. by Malcolm Boyd, Oxford University Press, 1999.

5. *Bach* by Malcolm Boyd, in the *Master Musicians Series*, ed. by Stanley Sadie, Schirmer Books, New York 1997.

6. *The IAO Millennium Book*, ed. by Paul Hale, Incorporated Association of Organists 2000.

7. *Festschrift zur Wiedereröffnung*, Johann-Sebastian-Bach-Kirche zu Arnstadt, Herausgegeben zum Einweihungstag am 16. Januar 2000 vom Kuratorium Bachkirche Arnstadt 2000 und der Evang.-Luthl. Kirchengemeinde Arnstadt.

8. CD *Bach in Arnstadt*, 4/2000 Evangelisch-Lutherische Kirchengemeinde Arnstadt, Gottfried Preller spielt an der Wender Orgel (1703) der J.-S.-Bach-Kirche.

9. CD, *Johann Sebastian Bach in Arnstadt*, 2000 Orgelbau-Hoffman, Ostheim/Rhön, Gottfried Preller spielt an der Weider-Hoffman-Orgel Werke von Johann Sebastian Bach.

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New Organs

Cover

Aeolian-Skinner opus 1015 (1940), restored 2001 by Thomas-Pierce, Inc., Palm Beach, Florida
Music room of Thomas R. Thomas and J. Steven McCall, West Palm Beach, Florida

The first Harrison Skinner installed in Washington, D.C., forgotten and silent for many years, sings forth again in a new and vibrant setting. Aeolian-Skinner opus 1015 was built for the Calvary Methodist Church located in the Meridian Hill section of Washington. Once a very affluent community, the many facilities of the church included a bowling alley and gymnasium. G. Donald Harrison went to Washington August 6, 1940 to meet with the organist Louis Potter, take measurements and sketch the physical arrangement of the instrument. The existing organ at the time of Harrison's visit was a 1917 Austin opus 697, two manuals and 20 stops.

Several sketches of a proposed façade for the chancel of Calvary and the stoplist of the Austin in Harrison's handwriting appear in the Skinner files. The Skinner Company allowed the church a credit of 900 dollars for the Austin organ and also removed the instrument for them. Chimes from the old organ were used in the Skinner with new actions.

The Austin was installed in a deep chamber on the left side of the chancel with only an opening facing across. Mr. Harrison's preliminary sketches proposed that another opening be made to face the congregation, possibly having duplicate sets of shades on the swell and choir boxes. However, the new organ was installed in basically the same chamber with only an opening facing the chancel and no façade.

The organ departed somewhat from Harrison's usual specification of the period due to the influence of Louis Potter, and also reflects the work of E.M. Skinner. Scales are very generous; the Great first open is a Diapason, not a Principal. The major Swell reed contains English shallots and there are three celestes. However, the Choir adheres to the Harrison concept of the American Classic. All the manual divisions of the instrument have 73-note chests and the Choir and Great pipework material is Skinner's frosted tin.

We learned of the availability of the organ in the spring of 1996 and Hugh Pierce and I made a trip to Washington to inspect it. What we found was horri-

fying and, I must admit, intimidating. Only the Great and part of the Swell were winded, and for all practical purposes the organ was unplayable due to considerable water damage. Most of the damage was confined to the reservoirs and pneumatic switching. Thankfully, the pipework and most of the chests were in excellent shape and that encouraged us to pursue negotiations to purchase the organ. The layout was unique and creative, as there were 33 ranks in a very tight space. The Swell was stacked above the Choir with the Great in front of the Choir and smaller pipes of the Pedal under the Great. The balance of the Pedal was to the left side of the chamber with the 32' Bourdon extension hanging on the ceiling! The configuration today places the Great on the same level as the Swell and to the left with Pedal behind. This new arrangement of the organ affords superior tonal egress and ease of maintenance. The room is 60 feet long by 22 feet wide and 27 feet high with reflecting surfaces providing a reverberation of approximately 2 seconds.

The instrument was removed in the fall of 1997 with the aid of the Organ Clearing House. The dismantling and packing involved the efforts of eight people over a period of 5 days. With the organ safely stored in our warehouse, we began the almost three-year process of restoration. All components of the organ were cleaned and all leathers and pitmans replaced. Edward M. Stout of California was responsible for rebuilding the pouchtrails. The console was entirely rebuilt by Roger Colby with new Harris components and Peterson MSP 1000 Stop Processor and solid state switching.

We have received interesting letters regarding the organ, one from Sally Potter, Louis Potter's second wife, expressing her pleasure that the organ was rescued. Another letter from Thomas Potter, Louis's son and the former vice president of Aeolian-Skinner, again thanked us "for rescuing a very remarkable Aeolian-Skinner Organ and one that should give a good account of itself in its new setting there in Palm Beach." He also recalled that Virgil Fox was given carte blanche to the organ by means of his own church key (he was stationed at Bowling Field). A former student of Mr. Potter's, Raymond Brubacher, writes about his experiences at Calvary including meeting G. Donald Harrison at the church.

The present façade is from Austin



organ opus 583 (1915) previously installed in the Swedish Lutheran Church in Chicago. It was rescued for us by Alan Laufman and stored for many years in his barn in Harrisville, New Hampshire. The pipes were refurbished and painted by George Bozeman, and the writer and J. Steven McCall packed and moved the entire structure to Florida.

While one might think by looking at the specification that the organ would be overwhelming, it is exceptionally pleasing to the ear and fills the room without expanding beyond it. The placement of the Great and Swell at an unusually high level contributes to the success of the installation and the Choir, at console level, is remarkably gentle. The original contract had several preparations indicated, including: Great Furniture IV, Choir Tuba 8' with extension to 16' in the Pedal, Swell Geigen Principal 8', Flute Harmonique 4' and Vox Humana 8'. Aeolian-Skinner added the Geigen Principal and Flute Harmonique to the Swell in 1957. Since the organ was unusable shortly after Potter's retirement in the early seventies, it escaped the tonal tinkering of the baroque enthusiasts and is one of the very few untouched Harrison Skinners in existence.

—Thomas R. Thomas

GREAT
 16' Quintade
 8' Diapason
 8' Bourdon
 8' Spitzflöte
 4' Octave
 Grave Mixture 11
 8' Trumpet (Swell)
 4' Trumpet (Swell)

SWELL
 16' Rohrflöte
 8' Geigen Principal
 8' Viöle-de-Gambe
 8' Viöle Celeste
 8' Flöte Celeste II
 8' Rohrflöte
 4' Gemshorn
 4' Flöte Harmonique
 2 3/4' Nazard
 2' Piccolo
 Plein Jeu III
 16' Trumpet
 8' Trumpet
 8' Hautbois
 4' Claron
 8' Vox Humana
 Tremolo

CHOIR
 8' Viola
 8' Nason Flute
 8' Dulciana
 8' Unda Maris
 4' Cor-de-Nuit
 2 3/4' Nazard
 2' Blockflöte
 1 3/4' Tierce
 8' Clarinet
 Tremolo

PEDAL
 32' Contre Bourdon
 16' Contre Basse (wood)
 16' Bourdon
 16' Quintade (Great)
 16' Echo Lieblich (Swell)
 8' Spitzprincipal
 8' Quintade (Great)
 8' Still Gedackt (Swell)
 4' Principal
 32' Cornet
 16' Trombone
 16' Posaine (Swell)
 8' Trumpet



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JULY #0127 - Going On Record ... a summer quarterly review of recent recordings of organ music. Contents T.B.A.

#0128 - Curley Cues ... conversations with and performances by the outspoken and charismatic American-born virtuoso Carlo Curley (www.carlo.com), a huge talent on the international pipe organ scene.

#0129 - Ring Those Bells! ... Simon Preston, Thomas Murray, George Wright, Marsha Heather Long and others provide this clangorous collection of "carillon" compositions and other music on bell themes.

#0130 - Naji Hakim of Paris ... a conversation with the young Beirut-born composer-performer, whose skills and accomplishments have placed him at the forefront of contemporary French organ culture.

#0131 - For Two to Play ... whether in duets at one keyboard or sending musical messages back and forth between opposing galleries, the selections on this program prove that you do double your pleasure when two organists perform together.

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Schoenstein & Co., San Francisco, California, has installed a two-manual, 18-rank organ for St. Matthew's Lutheran Church of Walnut Creek, California. The organ features a facade designed in conjunction with the building's architect, Robert Davidson. Treble pipes of the Pedal Principal, in flamed copper, are in display. The console is made of beechnut and bird's eye maple to complement the decor of the large, modern church. Acoustics are well balanced.

Both the Great and Swell are under separate expression. The action is Schoenstein's electric-pneumatic system with individual valve expansion cell windchests. The combination action provides multiple memories and programmable piston range whereby a Swell piston, for instance, may be programmed to a general piston, etc. Four of the fifteen voices are at 16' pitch: an Open Wood unenclosed in the Pedal, a Gemshorn in the Great box, a Metal Gedeckt and a full-length Bass Trumpet in the Swell box. There are three reeds with preparations for a fourth. The Great Tromba is on 7" wind for maximum smoothness and commanding tone. The Swell has a small-scale, colorful Chimney Flute and an Open Flute reminiscent of G. Donald Harrison's wide-mouth Nachthorns. The Swell strings are of broad (echo principal) scale and the Salicional combines with the Gedeckt to provide foundation for the division.

—Larry Simpson

(Photo by Dennis Anderson)

GREAT

- 16' Gemshorn (12 pipes)
- 8' Principal
- 8' Bourdon & Flute
- 8' Gemshorn
- 4' Octave
- 4' Gemshorn (12 pipes)
- 2' Fifteenth
- 2' Mixture IV
- 8' Tromba
- 8' Cremona (prep)
- Tremulant
- Ct 16-UO-4

SWELL

- 16' Gedeckt (metal, 12 pipes)
- 8' Salicional
- 8' Unda Maris (TC)
- 8' Gedeckt (12 pipes, Ch. Fl. treble)
- 4' Principal
- 4' Flute (12 pipes, Piccolo treble)
- 4' Chimney Flute
- 2 1/2' Nazard (Ch. Fl.)
- 2' Piccolo
- 1 1/2' Tierce (prep)
- 16' Bass Trumpet (12 pipes)
- 8' Trumpet
- 8' Oboe
- 4' Clarion (12 pipes)
- Tremulant
- Sw 16-UO-4

PEDAL

- 16' Diapason (wood, 12 pipes)
- 16' Gemshorn (Ct)
- 16' Gedeckt (Sw)
- 8' Octave
- 8' Bourdon (Ct)
- 8' Gedeckt (Sw)
- 4' Fifteenth (12 pipes)
- 4' Flute (Ct)
- 16' Bass Trumpet (Sw)
- 8' Trumpet (Sw)
- 4' Clarion (Sw)
- 4' Cremona (Ct)

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- Ct/Ped 8
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Calendar

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

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

UNITED STATES East of the Mississippi

15 JULY

*AGO recital; Organ Music of the PanAmerican Exposition; St. Joseph's Cathedral, Buffalo, NY 4 pm

Ted Kiefer; Cathedral of St. Patrick, New York, NY 4:45 pm

Bach, *Cantata 77*; St. Bartholomew's Church, New York, NY 11 am

Stephen Schall; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm

New England Spiritual Ensemble; Georgetown University, Washington, DC 7:30 pm

David Gell; Washington National Cathedral, Washington, DC 5 pm

Rhonda Sider; Holy Name Cathedral, Chicago, IL 4 pm

Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

16 JULY

Robert Smith, harpsichord; Trinity Episcopal, Lenox, MA 7:30 pm

*Cj Sambach, pipe organ performance; St. Peter's RC Church, Danbury, CT 9:30 am

Julia Littleton, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

17 JULY

Nancy Granert, First Parish Church, Brunswick, ME 12:10 pm

Originally two manuals and seven ranks, the organ began to be modified by Hook & Hastings even before it left the factory in 1879. An Aeoline was added, making three string stops on the organ.

By 1969, it had fallen on hard times, and Andover Organ Company was engaged to get the old instrument working again. It was returned to its original position in the balcony. Existing stops were revoiced and three stops were changed on the Swell to a 4' Rohrflute, 2' Principal, and 1 1/2' Larigot.

In 1979 the church's organ consultant wished to follow the trend of the times, albeit belatedly, and the organ was modified into a more North German Baroque instrument. A Krummhorn was added to the Great, and a Chimney Flute replaced the Open Diapason. A two-rank mixture replaced the Dulciana, and tremolos were added to the Great and Swell.

By the year 2000, it became evident that American organbuilding had its own virtues. The missing Open Diapason was needed to support singing in a growing congregation. Dr. Joseph Line, minister of music, wished to play a more eclectic repertoire than North German Baroque.

In the fall of 2000, John Morlock, Michael Eaton and Ted Bradley of Andover removed the two-manual, 12-stop organ and brought it to the Andover shop. A new Open Diapason was installed on the Great and a stopped wood bass added to the Chimney Flute. The Mixture and Krummhorn were retained, with the Krummhorn revoiced

to be more clarinet-like. The Larigot on the Swell was removed, and an Oboe and TC Dulciana were added. These were used pipes, revoiced to match. The Swell Stopped Diapason, Rohrflute, and 2' Principal remain the same.

Andover installed a new 30-note flat pedalboard, expanding the Bourdon compass from 27 to 30 notes, and added a gentle 30-note Fagott. The Swell pedal was moved to standard position. Both manuals were on one chest. This was separated into two chests and a walkboard erected between them to facilitate access. The chests were retabled and rebuilt for more stability in tuning. New nuts, bushings, and lubrication improved the Great key action, and the relocated Swell division got all new key action and a new windtrunk. All pipes were cleaned, repaired, regulated and tuned.

—Eleanor Richardson

GREAT

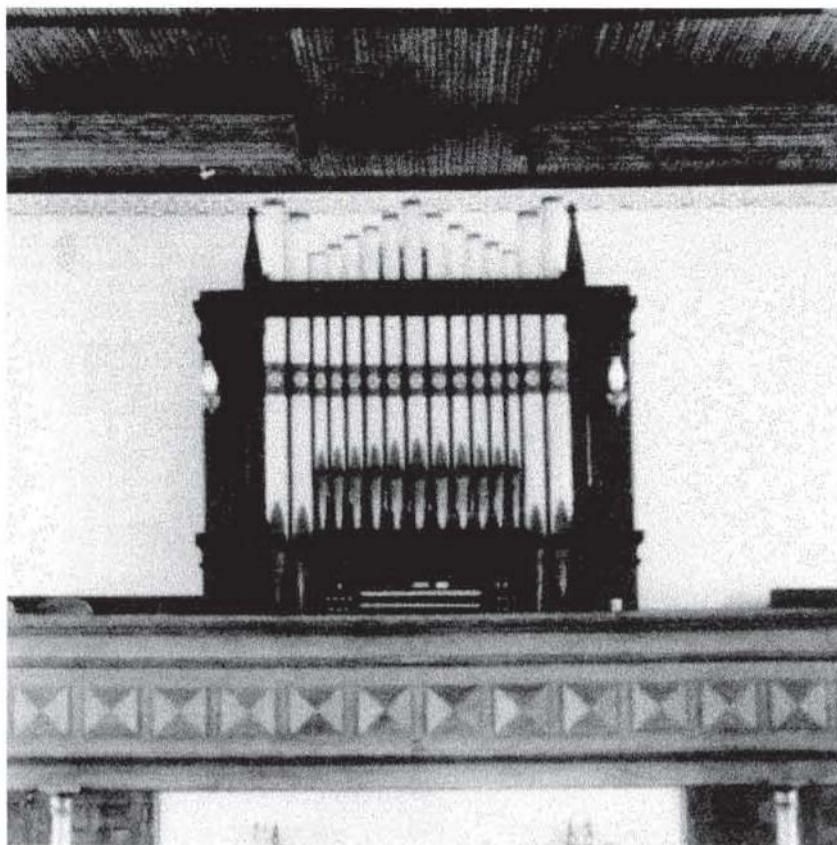
8' Open Diapason
8' Chimney Flute
4' Octave
11 Mixture
8' Krummhorn
Tremolo

SWELL

8' Stopped Diapason
8' Dulciana (TC, bass from St. D.)
4' Rohr Flute
2' Principal
8' Oboe

PEDAL

16' Sub Bass
16' Fagott



Andover Organ Company, Methuen, Massachusetts, has completed renovation of the 1879 E. & C.G. Hook & Hastings Opus 956 organ at Lamington Presbyterian Church, Bedminster, New Jersey. The organ is an interesting case study of trends in organ building during the last half century.

The Greek Revival Presbyterian church was built in 1832. In 1885, the congregation decided to move the building across the street using logs lubricated with soap. The move was in progress when Sunday came, so church services were held in the middle of the road.

More than the history of one firm, this book is a history of the American organ in the 20th century!
Barbara Owen

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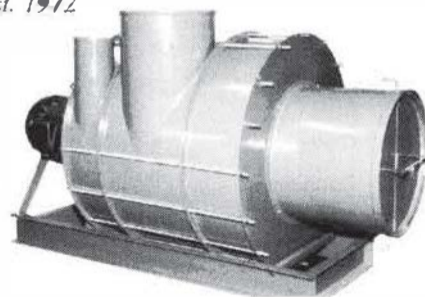
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Robert Plimpton; Portland City Hall, Portland, ME 7:30 pm

Libor Dudas; Old West Church, Boston, MA 8 pm

Choir of Queen's College, Oxford; Washington National Cathedral, Washington, DC 7:30 pm

18 JULY

Agnès Armstrong; Union Chapel, Oak Bluffs, MA noon

Brian Jones; Memorial Music Hall, Methuen, MA 8 pm

Bruce Neswick; St. Philip's Cathedral, Atlanta, GA 7:30 pm

19 JULY

Jeffrey Alban; Old Dutch Church, Kingston, NY 12:15 pm

Marilyn Moore-Brown, soprano; National City Christian Church, Washington, DC 12:15 pm

20 JULY

National Symphony Orchestra with Cathedral Choral Society; Washington National Cathedral, Washington, DC 7:30 pm

21 JULY

Robin Spielberg, piano; Union Chapel, Oak Bluffs, MA 8 pm

Jeffrey Alban; Old Dutch Church, Kingston, NY 12:15 pm

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

22 JULY

Music of William Walton; St. Bartholomew's Church, New York, NY 11 am

Marko Petricic; Cathedral of St. Patrick, New York, NY 4:45 pm

Sister Cynthia Serjak, RSM; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm

Roger Sayer; Washington National Cathedral, Washington, DC 5 pm

Fabian Toledo; Holy Name Cathedral, Chicago, IL 4 pm

Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

Karen Schneider-Kirner; Cathedral of the Holy Angels, Gary, IN 3 pm

23 JULY

New England Spiritual Ensemble; Trinity Episcopal, Lenox, MA 7:30 pm

Jim Fackenthal, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

24 JULY

James Strand, with trumpet; First Parish Church, Brunswick, ME 12:10 pm

Masters Musical Workshop; Union Chapel, Oak Bluffs, MA 8 pm

Yuko Hayashi; Old West Church, Boston, MA 8 pm

Marilyn Keiser; St. Stephen's Episcopal, Wilkes-Barre, PA 7:30 pm

25 JULY

R. Harrison Kelton; Union Chapel, Oak Bluffs, MA noon

Justin Hartz; Memorial Music Hall, Methuen, MA 8 pm

26 JULY

John Painter; Old Dutch Church, Kingston, NY 12:15 pm

*Cj Sambach, pipe organ performance; St. John's United Methodist, Springfield, VA 9 am and 10 am; concert 11:15 am

28 JULY

Carol Williams; Essex Community Church, Essex, NY 7:30 pm

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

29 JULY

Haydn, *Missa St. Joannis de Deo*; St. Bartholomew's Church, New York, NY 11 am

Frank Crosio; Cathedral of St. Patrick, New York, NY 4:45 pm

Jerry Kaminski; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm

Steven Shaner; Washington National Cathedral, Washington, DC 5 pm

Gene Jarvis & Edie Hockspeier, with trumpets, Bach Festival; Lutheran Church of the Ascension, Savannah, GA 3 pm

Daniel Pollack; Holy Name Cathedral, Chicago, IL 4 pm

Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

30 JULY

Paul Jacobs; Trinity Parish, Lenox, MA 7:30 pm

Wylie Crawford, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

31 JULY

Marion Anderson; First Parish Church, Brunswick, ME 12:10 pm

Michael Kleinschmidt; Old West Church, Boston, MA 8 pm

1 AUGUST

Bradley Welch; Memorial Music Hall, Methuen, MA 8 pm

Steven Young; Union Chapel, Oak Bluffs, MA 12 noon

Aaron David Miller; Sinsinawa Dominican Chapel, Sinsinawa, WI 7 pm

2 AUGUST

Ron Rhode; Portland City Hall, Portland, ME 7:30 pm

Jean Hattersley; Old Dutch Church, Kingston, NY 12:15 pm

5 AUGUST

Poulenc, *Mass in G*; St. Bartholomew's Church, New York, NY 11 am

John Peragallo; Cathedral of St. Patrick, New York, NY 4:45 pm

Carol Williams; Round Lake Auditorium, Round Lake, NY 8 pm

J.R. Daniels; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm

Travis Powell; Royal Oak Presbyterian, Marion, VA 3 pm

6 AUGUST

Carol Williams; Round Lake Auditorium, Round Lake, NY 2 pm

Laurel Buckwalter, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

7 AUGUST

Ray Cornills; First Parish Church, Brunswick, ME 12:10 pm

John Weaver; Portland City Hall, Portland, ME 7:30 pm

Glenn Goda; Old West Church, Boston, MA 8 pm

Zwicky Duo; Union Chapel, Oak Bluffs, MA 12 noon

8 AUGUST

Thomas Murray; Memorial Music Hall, Methuen, MA 8 pm

Earline Moulder; Union Chapel, Oak Bluffs, MA 12 noon

9 AUGUST

Marianne & John Weaver; St. Thomas Episcopal, Camden, ME 7 pm

Harold Stover; Portland City Hall, Portland, ME 12 noon

Sue Quinn; Old Dutch Church, Kingston, NY 12:15 pm

12 AUGUST

*AGO recital: Organ Music of the Pan-American Exposition; St. Paul's Cathedral, Buffalo, NY 1:30 pm

Mozart, *Missa Brevis in G, K.49*; St. Bartholomew's Church, New York, NY 11 am

Roberto Bonetto; Cathedral of St. Patrick, New York, NY 4:45 pm

Cynthia Pock; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm

Larry Long; Holy Name Cathedral, Chicago, IL 4 pm

13 AUGUST

Ellen Espenschied & Roy Lee, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

14 AUGUST

Kevin Birch; First Parish Church, Brunswick, ME 12:10 pm

Huw Lewis; Portland City Hall, Portland, ME 7:30 pm

Barbara Bruns, Nancy Granert, Mamiko Iwasaki, Tomoko Miyamoto; Old West Church, Boston, MA 8 pm

15 AUGUST

Stefan Kozinski; Memorial Music Hall, Methuen, MA 8 pm

Susan Armstrong; Union Chapel, Oak Bluffs, MA 12 noon

16 AUGUST

Walt Strong; Portland City Hall, Portland, ME 7:30 pm

Kristin Chandler; Old Dutch Church, Kingston, NY 12:15 pm

19 AUGUST

Pergolesi, *Missa Assumpta est Maria*; St. Bartholomew's Church, New York, NY 11 am

Leo Abbott; Cathedral of St. Patrick, New York, NY 4:45 pm

Elizabeth Harrison; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm

John Scherer; Holy Name Cathedral, Chicago, IL 4 pm

20 AUGUST

John Widmann, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

21 AUGUST

Michael Stairs; Portland City Hall, Portland, ME 7:30 pm

James Busby; Old West Church, Boston, MA 8 pm

22 AUGUST

Barbara Bruns; Memorial Music Hall, Methuen, MA 8 pm

Rosalind Mohnsen; Union Chapel, Oak Bluffs, MA 12 noon

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23 AUGUST

Boyd Herforth; Old Dutch Church, Kingston,
NY 12:15 pm

24 AUGUST

Ray Cornils; Portland City Hall, Portland, ME
12 noon

26 AUGUST

Durufflé, *Messe "Cum Jubilo"*; St.
Bartholomew's Church, New York, NY 11 am
David Graham; Cathedral of St. Patrick, New
York, NY 4:45 pm
Mark Brampton Smith; St. Paul R.C. Cathed-
ral, Pittsburgh, PA 4 pm

28 AUGUST

Joyce Jones; Portland City Hall, Portland, ME
7:30 pm
Heinrich Christensen; Old West Church,
Boston, MA 8 pm

29 AUGUST

Ray Cornils, Memorial Music Hall, Methuen,
MA 8 pm
John Whiteside; Union Chapel, Oak Bluffs,
MA 12 noon
Karel Paukert; Cleveland Museum of Art,
Cleveland, OH 7:30 pm

30 AUGUST

Dan Bellomy; Portland City Hall, Portland, ME
7:30 pm
Laughton & O'Meara, trumpet and organ; St.
Cecilia's, Wolfeboro, NH 8 pm
Craig Williams; Old Dutch Church, Kingston,
NY 12:15 pm

UNITED STATES

West of the Mississippi

15 JULY

Bruce Neswick, Evensong; Trinity Episcopal,
Tulsa, OK 4 pm
Simon Bokman, piano; St. Mary's Cathedral,
San Francisco, CA 3:30 pm
George Butterfield; Balboa Park, San Diego,
CA 2 pm

16 JULY

Hector Olivera; Balboa Park, San Diego, CA
7:30 pm

20 JULY

David Dahl; Christ Church Episcopal, Taco-
ma, WA 12:10 pm

21 JULY

Jonathan Biggers; Trinity University, San
Antonio, TX 8 pm

22 JULY

James Welch, with piano; St. Mary's Cathed-
ral, San Francisco, CA 3:30 pm

23 JULY

David Hurd; Balboa Park, San Diego, CA
7:30 pm

29 JULY

Luciano Zecca; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

4 AUGUST

Fiesta concert; Trinity Episcopal, Santa Bar-
bara, CA 3 pm

5 AUGUST

Ken Corneille, with flute; St. Mary's Cathed-
ral, San Francisco, CA 3:30 pm

6 AUGUST

Jonas Nordwall; Balboa Park, San Diego, CA
7:30 pm

8 AUGUST

Bruce Neswick; Cathedral of the Immaculate
Conception, Denver, CO 7:30 pm

13 AUGUST

Dennis James, "Movie Night;" Balboa Park,
San Diego, CA 7:30 pm

17 AUGUST

David Dahl; Christ Church Episcopal, Taco-
ma, WA 12:10 pm

20 AUGUST

Ken Cowan; Balboa Park, San Diego, CA
7:30 pm

26 AUGUST

+Martin Jean; St. Mark's Lutheran, Omaha,
NE 3 pm
Wayne Marshall; The Cathedral of the
Madeleine, Salt Lake City, UT 8 pm
Olivier Larue; St. Mary's Cathedral, San
Francisco, CA 3:30 pm
Abendmusik; Trinity Episcopal, Santa Bar-
bara, CA 3:30 pm

27 AUGUST

Janet Thorson; Crystal Cathedral, Garden
Grove, CA 8 pm
Robert Plimpton, with San Diego Master
Chorale; Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JULY

Hans-Ola Ericsson; Oundle School Chapel,
Oundle, England 5 pm
Fabio Ciofini; St. Rumbald's Church, Soke
Doyle, England 9:30 pm
Robert Quinney; Kingston Parish Church,
Kingston, England 4:30 pm
Pierre Cambourian; Cathedrale de Bourges,
Bourges, France 10 am
Summer Institute of Church Music; BLEC,
Whitby, Ontario, Canada, through July 20

16 JULY

François Espinasse; Exeter College,
Oxford, England 1:15 pm
Carole Terry; St. Mary's, Fotheringhay, Eng-
land 7:30 pm

17 JULY

Markku Mäkinen; Jesus Church, Oundle,
England 1:05 pm
Paul Dean; St. George's Church, Newcastle
upon Tyne, England 7:30 pm
David Moroney; Cathedrale de Bourges,
Bourges, France 9 pm
Louis Allard; St. James United Church, Mon-
tréal, Québec, Canada 12:30 pm
Paul Woodrow, with Rooster Blues Band;
Epcor Centre for the Performing Arts, Calgary,
Alberta, Canada 12:10 pm

18 JULY

David Sanger; King's College, Cambridge,
England 7:30 pm
Stefan Engels; Southwell Minster, Southwell,
England 7:30 pm
Christoph Lorenz; St. Thomas R.C. Church,
Reinham, England 8 pm
Paolo Crivellaro & Luigi Panzeri; Aimetto
S. Salvatore, Italy
Robin Jackson & Maureen McAllister; St.
Thomas, Norwich, England 7:30 pm
Matthew Martin; Leicester Cathedral, Leices-
ter, England 8 pm
James Vivian; The Temple Church, London,
England 1:15 pm

19 JULY

Jeremy Fitself; Peterborough Cathedral,
Peterborough, England 1:05 pm
Christoph Lorenz; All Saints Parish Church,
Maldstone, England 1:05 pm
Christoph Lorenz; St. Nicholas Parish
Church, Slrood, England 7:30 pm
Stephen Baden Fuller; St. John the Baptist,
Billesdon, England 8 pm
Robin Jackson & Maureen McAllister; St.
Mary's, Old Hunstanton, England 7:30 pm
Andrew Chadney; St. James Church
Clerkenwell, London, England 1:10 pm

20 JULY

Thierry Mechier; St. Augustine's, Vienna,
Austria 7:30 pm
Christopher Stemberge; Magdalene Col-
lege, Stemberge, England 1:05 pm
Andrés Cea Galán, harpsichord; Almenno S.
Salvatore, Italy
Sylvie Poirier & Philip Crozier; Cathédrale
Saint-Julien, Le Mans, France, 6 pm

21 JULY

Bernhard Haas; Oundle School Chapel,
Oundle, England 11:30 am
Alan Spedding, with trumpet; Beverley Min-
ster, Beverley, England 6 pm
Margaret Phillips; Doncaster Parish Church,
Doncaster, England 7 pm
Charles MacDonald; St. John the Baptist,
Halifax, England 7:30 pm
Pieter van Dijk; Chiesa Natività di Maria
Vergine, Arona, Italy 9:15 pm
Baroque consort soirée; Almenno S. Salva-
tore, Italy

22 JULY

Andrés Cea Galán, concert-lecture; Almenno
S. Salvatore, Italy
Eva Antesberger; Cathedrale de Bourges,
Bourges, France 10 am

23 JULY

Reinhard Jaud, concert-lecture; Almenno S.
Salvatore, Italy

24 JULY

Robin Jackson & Maureen McAllister;
Cromer Parish Church, Cromer, England 8 pm
James O'Donnell; Westminster Abbey, Lon-
don, England 6:30 pm
Liuwe Tamminga, with Jaap Schroeder, vio-
lin; Cathedrale de Bourges, Bourges, France 9
pm
Suzanne Ozorak; St. James United Church,
Montréal, Québec, Canada 12:30 pm
Jamie Syer, with baritone; Epcor Centre for
the Performing Arts, Calgary, Alberta, Canada
12:10 pm

25 JULY

Michael Haynes; Leicester Cathedral,
Leicester, England 8 pm
Bryan Ashley; Yokohama Minato Mirai Hall,
Yokohama, Japan 12:10 pm

26 JULY
Martin Hall; St. John the Baptist, Billesdon, England 8 pm

27 JULY
Katrín Meriloo; St. Augustine's, Vienna, Austria 7:30 pm
John Scott; Knox Presbyterian, Stratford, Ontario, Canada 9:30 am

28 JULY
José Luis de Aquino; Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Stephen Tharp; York Minster, York, England
Bernard Bartelink; St. John the Evangelist, Islington, England 7:30 pm
Nicole Marane; Victoria Hall, Stokeon-Trent, England 12 noon
Philip Tordoff; St. John the Baptist, Halifax, England 12 noon
John Scott; Knox Presbyterian, Stratford, Ontario, Canada 9:30 am

29 JULY
Enrico Pasini, with flute; Chiesa di S. Anna al Montrigione, Borgosesia, Italy 9 pm
Liuwe Tamminga; Ponte Vallengina, Italy
Pierre Cliquet; Cathédrale de Bourges, Bourges, France 10 am
John Scott; Knox Presbyterian, Stratford, Ontario, Canada 9:30 am

30 JULY
Angela Tomanic; Chiesa di S. Giovanni Evangelista, Foresto, Italy 9 pm
Paul Jacobs; Trinity Episcopal, Lenox, MA 7:30 pm

31 JULY
Yves Rechsteiner; Cathédrale de Bourges, Bourges, France 9 pm
Lucie Beuchemin; St. James United Church, Montréal, Québec, Canada 12:30 pm
Gayle Martin, with bagpipe; Epcor Centre for the Performing Arts, Calgary, Alberta, Canada 12:10 pm

1 AUGUST
Klaus Hecker, with flute; Chiesa di S. Michele, Riva Valdobbia, Italy 9 pm
Ian Imlay; Leicester Cathedral, Leicester, England 8 pm
Martin Ball; Holy Trinity, London, England 1:15 pm

2 AUGUST
Dominic Perissinotto, with trumpet; Chiesa dio Santa Croce, Rassa, Italy 9 pm
Stephen Tharp; Basilica of St. James, Prague, Czech Republic
John Scott; St. Paul's Cathedral, London, England 6:30 pm

3 AUGUST
Stefan Engels; Smetana Hall, Prague, Czech Republic 5:15 pm
Joseph Adam; St. Augustine's, Vienna, Austria 7:30 pm

4 AUGUST
Stefan Engels; Smetana Hall, Prague, Czech Republic 1:15 pm
Orthulf Prunner; Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm
Paul Stubbings; Beverley Minster, Beverley, England 6 pm

5 AUGUST
Sylvie Poirier & Philip Crozier; Ev.-Ref. Kilianskirche, Bad Salzuflen, Germany 7:30 pm
Donato Cuzzato; Chiesa di SS. Giovanni e Giuseppe, Molia, Italy 9 pm
Pierpaolo Turetta; Cathédrale de Bourges, Bourges, France 10 am

6 AUGUST
Woitek Wezranowski; Chiesa di Santa Croce, Carcoforo, Italy 9 pm

7 AUGUST
Rino Rizzato; Chiesa di S. Antonio Abate, Brugaro, Italy 9 pm
Sylvie Poirier & Philip Crozier; Stadtkirche St. Andreas, Korschenbroich, Germany 7:30 pm
Odile Jutten, with vocalists; Cathédrale de Bourges, Bourges, France 9 pm
Paul Dean; Westminster Abbey, London, England 6:30 pm
Régis Rousseau; St. James United Church, Montréal, Québec, Canada 12:30 pm
Simon Preston; Epcor Centre for the Performing Arts, Calgary, Alberta, Canada 12:10 pm

8 AUGUST
Fabrizio Fancello; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm
Ivan Linford; Leicester Cathedral, Leicester, England 8 pm
Harold Britton; Notre Dame de France, London, England 7:45 pm

9 AUGUST
Alexis Droy; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm

10 AUGUST
Shin-Young Jang; St. Augustine's, Vienna, Austria 7:30 pm
Luciano Zecca; Chiesa di S. Stefano, Piode, Italy 9 pm

11 AUGUST
Pierpaolo Buti; Chiesa di S. Lorenzo, Crevola, Italy 9 pm
Sylvie Poirier & Philip Crozier; Kaiser-Wilhelm-Gedächtniskirche, Berlin, Germany 6 pm

12 AUGUST
Stefan Engels; Chartres Cathedral, France 4:45 pm
Letizia Romiti, with oboe; Chiesa di S. Margherita, Balmuccia, Italy 9 pm
Didier Matry; Cathédrale de Bourges, Bourges, France 10 am
Anne Marsden Thomas; St. Giles Cripplegate, London, England 4 pm

13 AUGUST
Volodymyr Koshuba; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm
Sylvie Poirier & Philip Crozier; Meldorf Cathedral, Meldorf, Germany 8 pm

14 AUGUST
Silvano Rodi; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm
Serge Schoombroodt; Cathédrale de Bourges, Bourges, France 9 pm
Thomas Trotter; Reid Concert Hall, Edinburgh, Scotland 6 pm
Shaun Turnbull; St. George's Church, Newcastle upon Tyne, England 7:30 pm
Robert Sigmund; St. James United Church, Montréal, Québec, Canada 12:30 pm

15 AUGUST
Renzo Bortotot; Chiesa di Maria Vergine Assunta, Rossa, Italy 9 pm
Keith John; Southwell Minster; Southwell, England, 7:30 pm
Didier Matry; Leicester Cathedral, Leicester, England 8 pm

16 AUGUST
Paul Joslin; St. James Church Clerkenwell, London, England 1:10 pm

17 AUGUST
Dietrich Wagler; St. Augustine's, Vienna, Austria 7:30 pm
Thomas Trotter; Greyfriars Kirk, Edinburgh, Scotland 6 pm

18 AUGUST
Stefan Engels; Hallgrímskirkja, Reykjavík, Iceland 12 noon
Clive Driskill-Smith; Victoria Hall, Stoke-on-Trent, England 12 noon

19 AUGUST
David Burton Brown; Petruskirche, Mannheim, Germany 8 pm
Sylvie Poirier & Philip Crozier; Christus Kirche, Neumunster-Einfeld, Germany 5 pm
Franck Besingrand; Cathédrale de Bourges, Bourges, France 10 am
Ian Sadler; St. Paul's Cathedral, London, England 5 pm
Stefan Engels; Hallgrímskirkja, Reykjavík, Iceland 8 pm

20 AUGUST
Sylvie Poirier & Philip Crozier; St. Nikolaus Kirche, Kiel, Germany 8 pm
Thomas Trotter; Canongate Kirk, Edinburgh, Scotland 6 pm

21 AUGUST
David Burton Brown; Marienkirche, Ludwigshafen, Germany 7 pm
Patrick Delabre; Cathédrale de Bourges, Bourges, France 9 pm
Daniel Roth; Westminster Abbey, London, England 6:30 pm
Erik Reinart; St. James United Church, Montréal, Québec, Canada 12:30 pm
Neil Cockburn, with vocalists; Epcor Centre for the Performing Arts, Calgary, Alberta, Canada 12:10 pm

22 AUGUST
Sylvie Poirier & Philip Crozier; Schleswig Cathedral, Schleswig, Germany 8 pm
Thomas Trotter; McEwan Hall, Edinburgh, Scotland 6 pm
Graeme Scroggie; Leicester Cathedral, Leicester, England 8 pm
Mami Yoneyama; Yokohama Minato Mirai Hall, Yokohama, Japan 12:10 pm

24 AUGUST
David Burton Brown; Nikolaikirche, Reisa, Germany 7 pm
Vincent Boucher; St. Augustine's, Vienna, Austria 7:30 pm
Thomas Trotter; St. Mary's Cathedral, Edinburgh, Scotland 7 pm
Hatsumi Miura, children's concert; Yokohama Minato Mirai Hall, Yokohama, Japan 10:30 am

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In Memoriam
Gordon Young
Mus. Doc., A.S.C.A.P.
1919-1998

25 AUGUST

Hatsumi Miura, children's concert; Yokohama Minato Mirai Hall, Yokohama, Japan 10:30 am

26 AUGUST

David Burton Brown; Schlosskirche, Wittenberg, Germany 8 pm
Merrill Davis; Cathédrale de Bourges, Bourges, France 10 am
Graham Caskie, piano; Leicester Cathedral, Leicester, England 6 pm
Simon Bell; St. Paul's Cathedral, London, England 5 pm

27 AUGUST

Thomas Trotter; St. Cuthbert's Church, Edinburgh, Scotland 6 pm
Stefan Engels; Ripon Cathedral, England 3 pm
Richard Tanner; Liverpool Cathedral, Liverpool, England 11:15 pm
Jeffrey Makinson; Southwell Minster, Southwell, England 3:30 pm
Alan Spedding; Beverley Minster, Beverley, England 6 pm

28 AUGUST

Jésus Gonzalo López, with trumpet; Cathédrale de Bourges, Bourges, France 9 pm
Ken Corneille, with flute; St. James United Church, Montréal, Québec, Canada 12:30 pm
Dennis James, with phonoviolin; Epcor Centre for the Performing Arts, Calgary, Alberta, Canada 12:10 pm

29 AUGUST

Thomas Trotter; St. Stephen's Centre, Edinburgh, Scotland 6 pm
Jonathan Gregory; Leicester Cathedral, Leicester, England 8 pm

31 AUGUST

David Burton Brown; Lutherkirche, Bad Liebenwerda, Germany 8 pm
Svein Amund Skara; St. Augustine's, Vienna, Austria 7:30 pm
Thomas Trotter; St. Giles' Cathedral, Edinburgh, Scotland 6 pm

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Organ Recitals

AGNES ARMSTRONG, First Church of Christ, Scientist, Concord, NH, March 23: *Tonestykke No. 1*, op. 22, Gade; *Marcha Nupcial ou "Maritxu norazoa"*, Otano; *Adoración on "Salvatoreko Ermitau"*, Mola; *Variaciones on "Itxasoan"*, Guridi; *Fugue in C ("Jig Fugue")*, Buxtehude; *O Mensch, bewein dein "Sünde gross"*, BWV 622, Bach; *Adagio for Strings*, op. 11, Barber/Strickland; *Lotus*, Strayhorn/Wyton; *Joy*, Pelouquin; *Grand chœur en forme de marche dans la tonalité grégorienne*, op. 52, no. 2, *Was Gott thut das ist wohlgetan*, op. 93, *Joseph est bien marié*, *Puer nobis nascitur*, *Noël polonais (W zlobie lezy)*, *Chant du matin-Bluette*, Choral et Fugue (*Cinquième Sonate pour Orgue*, op. 80), Guilmant.

GORDON ATKINSON, with Rachel Niktopoulos and Christopher Caudill, French horn, Thalia Lynn Baptist Church, Virginia Beach, VA, May 2: *Hymn d'Actions de grâces "Te Deum"*, op. 5, no. 3, Langlais; *Solidoquy*, Atkinson; *Aria seriosa*, op. 68, no. 6, Karg-Elert; *Concerto in E-flat*, Michael Haydn; *Amazing grace! How sweet the sound (Sacred Sounds for Organ)*, Shearing; *Tuba Tune in D*, op. 15, Lang; *Fantaisie et Fugue sur le nom de BACH*, Liszt.

WILLIAM C. AYLESWORTH, Eighth Church of Christ, Scientist, Chicago, IL, April 22: *War March of the Priests*, Mendelssohn; *Psalm Prelude, Set 1, Number 2*, Howells; *Première Sonate*, op. 42, Guilmant; *Concerto in G*, BWV 592, Bach; *Madrigal Scherzetto*, *Arabesque (24 Pièces en style libre)*, op. 31, Vierne; *Final (Symphonie 1)*, op. 14, Vierne.

JAMES E. BARRETT, with Christopher Cook, trumpet, The Cathedral of Our Lady of Lourdes, Spokane, WA, March 14: *Air for the G String*, Bach; *Es ist genug*, Lockwood; *Lied (24 Pieces in Free Style)*, Vierne; *Wondrous Love*, Nicholson; *A Little Prayer*, Glennie.

DOUGLAS L. DEFOREEST, Presbyterian Church of the Roses, Santa Rosa, CA, May 6: *Fanfare in D*, Lemmens; *Prelude and Fugue in e ("Cathedral")*, Bach; *Idyl. Folk*

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tone Poem, *Of Moore and Fen*, Purvis; *The Old Refrain*, Kreisler; *Largo*, Handel; *Jerusalem*, Parry/Welch; *Solemn Melody*, Davies/Welch; *Choral in E*, op. 27, Jongen; *Antiphon III*, op. 18, no. 3, Dupré; *Gothic Suite*, Boëllmann.

CARLA EDWARDS, Elliott Chapel, Presbyterian Homes, Evanston, IL, May 3: *Passacaglia in c*, BWV 582, Bach; *Choralvorspiele für Orgel*, op. 67, Reger; *Wondrous Love: Five Variations for Organ*, Pinkham; *Litany*, Martinou; *Toccata Alla Rumba*, Plamyavsky; *Scherzo*, op. 2, Durufé; *Sweet Sixteenths*, Albright; *Albarda (Flores del Desierto)*, Decker.

KENNETH GILBERT, First Presbyterian Church, Winnipeg, Manitoba, Canada, May 1: *Toccata Quinta "sopra i pedali"*, *Canzona seconda*, Frescobaldi; *A Sad Paven for These Distracted Times: 14 April 1649 (Lament for King Charles I)*, *The "Great" Ground in d*, Tomkins; *Capriccio IV "Cromatico"*, Froberger; *Pièce d'Orgue (Fantasia) in G*, BWV 572, Bach; *Magnificat in D*, *Récit de Tierce en Taille*, *Pange Lingua*, *Récit*, *Dialogue sur les Grands Jeux*, en écho (*Livre d'Orgue de Montréal*).

TIMOTHY E. GUENTHER and LINDA C. KEMPKE, Ashland University, Ashland, OH, April 8: *Organ Concerto in B-flat*, op. 4, no. 2, Handel/Schwenker; *Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Sei gegrüßet, Jesu gütig*, arr. Gade; *Evansong*, op. 68, Callahan; *Eine Kleine Nachtmusik, K. 525*, Mozart; *Sonata for Organ Duo*, Lecosaldi; *Hamberle-Carillon for Four Feet*, Alkan; *Concert Variations on Auld Lang Syne*, op. 26, Thayer; *Max Cat Rag*, op. 6, Dinda; *Sonata in d*, op. 30, Merkel.

STEPHEN HAMILTON, Clear Lake United Methodist Church, Clear Lake, IA, April 29: *Litanies*, Alain; *Sonata VI: Vater unser im Himmelreich*, op. 65, no. 6, Mendelssohn; *Wachet auf, ruft uns die Stimme*, BWV 645, *Prelude and Fugue in c*, BWV 546, Bach; *Choral no. 2 in b*, Franck; *Suite Gothique*, Boëllmann.

BOYD JONES, Stetson University, Deland, FL, March 20: *Annum per annum*, Part: *Sonata II*, Hindemith; *Concerto in C*, BWV 592, *Komm Gott, Schöpfer, Heiliger Geist*, BWV 667, Bach; *Prélude, adagio et choral varié sur le thème du Veni Creator*, op. 4, Durufé.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, March 30: *Andante*, Martini; *Adagio*, Lederer; *Ponder This in Your Heart*, Pinkham; *Lament: When in the Hour of Utmost Need*, Van Hulst; *An Easter Pastoral*, Boëllmann; *Scherzino on a French Carol (Love Is Come Again)*, Paxton/Smith; *Bahn in Cilead*, Utterback; *Passacaglia*, *Saraband*, *Chant*, Iteld.

ROBERT BURNS KING, The Presbyterian Church, Danville, KY, April 22: *Tuxo Claconnes*, Louis Couperin; *Elevation*, Tierce en taille (*Mass for the Convents*), François Couperin; *Noël: Tons les Bourgeois de Chartres*, Balbastre; *Concerto V in F*, Handel; *Jesu, Joy of Man's Desiring*, Bach/Durufé; *Toccata and Fugue in d*, BWV 565, Bach; *Fantasy in g*, Kuchar; *Melodia*, op. 129, no. 4, Reger; *Theme and Variations (Homage à Frescobaldi)*, Langlais; *Final-Allegro Assai (Sonata I in d)*, Guilmant.

JONATHAN E. KROEPEL, University of Illinois at Urbana-Champaign, Urbana, IL, March 2: *Prélude, Fugue, and Variation*, op. 18, Franck; *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott lässt walten*, BWV

647, Bach; *Suite du Deuxième Ton*, Clérambault; *Prelude and Fugue in C*, BWV 545, Bach.

ARDYTH LOHUIS, with Robert Murray, violin, St. Andrew Presbyterian Church, Sun City Center, FL, March 4: *Violin Sonata in e*, BWV 1023, Bach; *Aria (Sei Pezzi)*, Respighi; *Prelude de La Damselle Blue*, Debussy; *Fantasi [sic] for Violin and Organ*, op. 12, Sköld; *Piece de concert sur le motif "Pater Noster"*, op. 71, Erb; *Intermezzo*, Mathews; *Praeludium, Kanzone und Rondo*, Schroeder; *Fantasia de Concert sur des Motifs de l'Opera Carmen*, op. 25, Sarasate.

BRUCE NESWICK, First Presbyterian Church, Roanoke, VA, April 22: *Improvisation; Choral in b*, Franck; *Toccata and Fugue in F*, Bach; *Symphonie I*, Vierne; *Improvisation*.

JOHN OBETZ, St. Paul's Cathedral, San Diego, CA, March 4: *Fanfares to the Tongues of Fire*, King; *Postlude pour l'Office de Complies*, Alain; *Symphonie Romane*, op. 73, Widor.

KAREL PAUKERT, with Noriko Fujii, soprano, The Cleveland Museum of Art, Cleveland, OH, February 11: *Variations on a Theme of Clément Jannequin*, Alain; *Cinq Interludes*, Jolivet; *Morgengebet*, Nysted; *Le banquet céleste*, Messiaen; *Sancta Maria*, Hersbo; *Postlude for the Office of Compline*, Litanies, Alain, March 11: *Gymnopédie II*, Satie; *Concerto in G*, Bach; *Pie Jesu*, Magnificat (*Organbook II*), Rorem; *Apparition de l'Eglise Eternelle*, Messiaen; *Postlude pour l'Office de Complies*, *Deuxième Fantaisie*, Alain; *Finale (Musica dominicalis)*, Eben.

JOHN OGASAPIAN, The Metropolitan Museum of Art, New York, NY, April 4: *Sannah*, Hovhaness; *Idyll*, Penfield; *Six Preludes (Music for a Quiet Sunday)*, Pinkham.

LARRY PALMER, with Lamar University Concert and Symphonic Bands, St. Andrew's Presbyterian Church, Beaumont, TX, April 19: *Praise the Lord with Drums and Cymbals*, Karg-Elert/Timm; *Jubilo*, Locklair; *Introduction and Theme*, Sumsion; *Toccata and Fugue in d*, BWV 565, Bach; *Heroic Poem*, Dupré/Girard; *Alleluia! Laudamus Te*, Reed.

DANA ROBINSON, University of Illinois at Urbana-Champaign, Urbana, IL, March 19: *Prelude and Fugue in a*, BWV 543, *Schmücke dich, O liebe Seele*, BWV 654, *Fantasy in c*, BWV 562, Bach; *Sonata no. 1 in f*, op. 65, Mendelssohn; *Fugue in a-flat*, Brahms; *Six Fugues on the name BACH*, op. 60, Schumann.

EUNHYE SONG, Southern Methodist University, Dallas, TX, March 29: *Impassioned (Three Temperaments)*, Paulus; *Sonata per il Organo in a*, Wq. 70, C.P.E. Bach; *Alleluia Gott in der Höhe sei Ehr*, BWV 664, *Prelude and Fugue in e*, BWV 548, Bach; *Scherzo*, op. 2, Durufé; *Sonata in c*, the 94th Psalm, Renbke.

MARK THALLANDER, with LUCILE BEASLEY, First United Methodist Church, Santa Barbara, CA, March 14: *Praise Goll*, Bock; *Blessed Jesus, We Are Here*, Sacred Head, Now Wounded, If You But Trust in God to Guide You, *Prelude in G*, Bach; *Arioso: Thanks Be to Thee*, Handel; *Toccata*, Erisman; *Organ duet: Praise to the Lord, the Almighty*, Burdhaat.

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STEPHEN THARP, St. Bartholomew's Church, New York, NY, February 21: Adoro te, La Source de la Vie, Acte de Foi, Institution de l'Eucharistie, Les ténèbres, L'apparition du Christ ressuscité à Marie-Madeleine, Les deux murailles d'eau, La joie de la grâce, Prière après la communion, Offrande et Alleluia final (*Livre du Saint Sacrement*), Messiaen; *Sonata on the 94th Psalm*, Reubke; *Tombau d'Igor Stravinsky*, Newman.

WILLIAM E. TODT, The United Methodist Church of Red Bank, Red Bank, NJ, March 21: Moderato, Andante (*Neue Leichte Præludien*), Albrechtsberger; *Ever Returning Spring*, Smith; *Wondrous Love*, Johnson; *Resurrection Dance #1*, Ridout; *The Ewe's Blues*, Utterback; *Penguins' Playtime*, Ogden; *I Love to Tell the Story*, Ore; *My Hope is Built*, Utterback; *Toccata on "How Firm a Foundation"*, Murphree; *Koraal-zetting 1, 2*, Basse de Trompette, Doedelzak, Slotkoraal (*Variaties over Psalm 43*), Bolt.

RICHARD TRUDELL, The Cathedral of Our Lady of Lourdes, Spokane, WA, March 28: *Prelude and Fugue in C*, BWV 553, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Prelude and Fugue in F*, BWV 556, *Christe, du Lamm Gottes*, BWV 619, *Jesu meine Freude*, BWV 619, *Prelude and Fugue in d*, BWV 554, *Bach*.

MARIANNE WEBB, Trinity Episcopal Church, Greeley, CO, March 16: *Grand Choeur (Douze Pièces)*, Dubois; *Jesu, Joy of Man's Desiring (Cantata no. 147)*, Bach; *Contemplation on 1 Peter 1:3-9*, op. 4, Goetz; *Sonata II in c*, op. 63, Mendelssohn; *Romance (Quatrième Symphonie pour Orgue*, op. 32), *Impromptu (Pièces de Fantaisie*, op. 54), *Vieme; Prière du Christ, Transport de joie (L'Ascension)*, Messiaen.

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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; or the Organ Literature Foundation, 781/848-1388.

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