

# OHS 52nd Annual National Convention July 11–17, 2007, Central Indiana

Frank Rippl

When an organist thinks of Indiana, many things come to mind: the long history of fine organ teaching at Indiana University; the famous Fort Wayne Competition; the large Schlicker/Dobson organ in the Chapel at Valparaiso University; the three modern tracker organs in Christ Church Episcopal Cathedral in Indianapolis; plus two new organs at Goshen College (Taylor & Boody) and at Notre Dame University (Fritts); and the list goes on.

So it was with that abundance of riches in mind that the Organ Historical Society gathered at the Sheraton Hotel in Indianapolis for its 52nd annual convention to seek out the historical roots of such a strong heritage and affection for the pipe organ. It was a "Hoosier Holiday" on the banks of the Wabash with a wealth of music, organs, beautiful venues, corn and soybean fields, and gracious hospitality!



Reynolds Associates, 2001, Broadway United Methodist, Indianapolis

This year's pre-convention event was a festive concert at Broadway United Methodist Church in Indianapolis with the Broadway Festival Chorus and Orchestra led by **Jack L. Fox**, minister of music at the church, and organist **Christopher Schroeder**, who presided over the 2001 Reynolds Associates Inc. organ. The evening began with Mr. Schroeder's fine arrangement of the hymn *O God Beyond All Praising*, sung to the tune THAXTED by Gustav Holst (from: *The Planets*—"Jupiter"). The church is a very attractive English Gothic building completed in 1927 with a high ceiling and resonant acoustics. The combined forces performed Rheinberger's *Mass in C Major*, op. 169, and Widor's *Symphonie pour orgue et orchestre*, op. 42. The choir and orchestra were adequate to the task and Fox led with sure command. The music is lovely, and it was a real treat to hear it live. Mr. Schroeder played the many fast passages of the Widor with great confidence.

## Thursday, July 12

The actual start of the convention was Thursday July 12 with an ambitious program by **Marko Petricic**, who teaches organ at the University of Indianapolis. The venue was the elegant Second Presbyterian Church, founded in 1838 in Indianapolis. The present building, completed in 1959 in French Gothic style complete with an intricate flèche, has very fine windows including, above the altar, a Tiffany window brought from their previous building showing the Ascension of Christ. The organ is a large 4-manual, 80-rank Aeolian-Skinner from 1968, renovated in 2002 by the Schantz Organ Company.

Petricic began with the second movement of Messiaen's *L'Ascension*, "Alléluias seréins." The effect was pure magic as



Aeolian-Skinner, 1968, Second Presbyterian, Indianapolis

we all silently enjoyed the serene beauty of the gorgeous Tiffany window rising in front of us into the bright clear sunshine during Petricic's beautiful playing. An OHS tradition is to sing a hymn or song at each concert facing the organ. So we rose, turned round and were bathed in the pastel light of the high clerestory windows as we sang *LOBE DEN HERREN* to Petricic's masterful accompaniment.

Then *Soliloquy* by David Conte gave us a good tour of this fine organ, while a video projection of the performer provided a helpful visual image. Petricic is a brilliant player with a great sense of color. He next played Petr Eben's "Moto ostinato" from *Nedělní hudba*, and then ended his recital with the *Prélude et fugue sur le nom d'Alain*, op. 7, by Maurice Duruflé. It was electrifying. I hope we can have him do a full evening recital some year!



Holtkamp, 1987, Christian Theological Seminary, Indianapolis

Our next concert was on the famous 1987 Holtkamp tracker organ (3m, 44rks) at Sweeney Chapel of the Christian Theological Seminary in Indianapolis. We were to have heard Marilyn Keiser, of Indiana University and the consultant for this instrument. She, sadly, had been in an automobile accident ten days earlier, and while not seriously injured, was unable to play. **Eddie Johnson**, organist at the chapel, filled in with an interesting and well-played program. The visually stunning chapel, designed by Edward Barnes, was completed in 1987. It is essentially a concrete cube with five seconds of reverberation when empty, and 2.8 seconds when full. The organ rises along the wall to the right of the altar.

Johnson opened with Bach's *Fantasy and Fugue in C Minor*, BWV 537. She gently unfolded the Fantasy on the beautiful Principal stops, and used the fine plenum on the Fugue. We next heard the organ's Cornet in Buxtehude's chorale prelude on *Ein feste Burg ist unser Gott*. Then came the second movement of Pamela Decker's *Río abajo Río* (1999), "Diferencias," showing us the strings and what I think was the Krumhorn. This is gorgeous music that I highly recommend.

The hymn was the rousing *TORAH SONG*, introduced on the fine Trumpet stop. Ms. Johnson closed her program with a superb performance of Mendelssohn's *Sonata in F Minor*. The audience gave loud and sustained applause to this talented performer! Following a tasty boxed lunch from Wolfgang Puck, we had the opportunity to tour the Indiana Museum of Art and its extensive collection.



A. B. Felgemaker, 1905, Bethel A. M. E. Church, Indianapolis

OHS favorite **MaryAnn Crugher Balduf** gave the first recital of the afternoon, playing the 1905 Felgemaker organ (2m, 16rks) at Bethel A. M. E. Church in Indianapolis. **Steven Schnurr**, chair of the Historic Organ Citations Committee, presented the church with an OHS citation in recognition of the historic merit of their organ. The altar table stands at the center of a long wall of this rectangular-shaped room, and the organ is in a balcony above the altar. MaryAnn began with "Allegro Agitato" from *Fifteen Inventions*, op. 1, by Joseph Callaerts (1838–1901), and followed with *Offertoire* by Theodore Dubois. She was then joined by her daughter, **Sara Balduf Adams**, soprano, in five beautiful early art songs by Alban Berg. We heard several combinations of the softer sounds of the organ as MaryAnn demonstrated her strong accompaniment skills. Sara has a lovely voice, and it was a treat to hear something besides just the organ at one of our recitals. Next up was *Arietta* by Horatio Parker. I love Felgemaker flutes: their sweet, round, ringing quality is unique. Next, in Frederick Newell Shackley's *Prelude in E*, the variety of registrations gave us a good aural tour of the organ. MaryAnn ended with a charming *March* by John S. Camp, which she played in memory of a recently departed friend who was to have played a duet with her on this recital.

Stepping outside we had the chance to admire Indianapolis's beautiful Venetian-style canal that flows past this church and through downtown. It must be seen to be truly appreciated—gondolas and all! We next paid a visit to the shop of organbuilders Goulding & Wood, who gave us an opportunity to view a large Aeolian-Skinner they were in the process of rebuilding for East Liberty Presbyterian Church in Pittsburgh—a fascinating operation.



Thomas Sanborn, 1892, Old Centrum, Indianapolis

The afternoon's last concert was at Old Centrum, formerly the Central Avenue Methodist Episcopal Church, a grand old 1892 auditorium plan building. It ceased being a church in 2000, and is called today The Old Centrum. Sixteen nonprofit organizations are housed there or offer services there. The organ stands front and center behind the altar table. This had been the home church of Senator Richard Lugar. Thaddeus B. Reynolds, Indiana organbuilder, did restoration work on this historic 1892 instrument and discovered that it was built by 19th-century Indiana organbuilder Thomas Prentice Sanborn & Son. There being no proper identification on the organ case, Reynolds ceremoniously attached a Sanborn nameplate to the organ case before the concert began. Sanborn had studied with the Hook brothers. This organ shows that influence with its bold, powerful and rich tone.

Our recitalist, **Charles Manning**, began with Louis Couperin's *Chaconne in G Minor* demonstrating the organ's full plenum. By way of contrast, he followed with Brahms's *Schmücke dich* on a perfectly lovely flute that sang out with uncommon sweetness. He followed with the always-welcome *Berceuse* of Louis Vierne, a haunting evocative work. We then took a leap into the late 20th century with a piece by Arvo Pärt, *Trivium for Organ: II* (1988). I always love to hear new music on an old instrument. Quality organ building is a timeless art. I've become a big fan of Pärt's music and was so glad to hear this piece. The old organ held its own against the mighty blast of OHS hymn singing with the hymn *Praise, My Soul, the King of Heaven* (LAUDA ANIMA). Manning ended his concert with *Intrada in E-flat Major* by Grayston Ives, b. 1948. He played very well for us, and gave us an interesting and varied program!



Wm. H. Clarke & Co., 1876, Roberts Park United Methodist, Indianapolis

The afternoon ended with the only lecture of the convention, **Michael D. Friesen** on 19th-century Indiana organbuilders William Horatio Clarke and Thomas P. Sanborn, held at Roberts Park United Methodist Church. This was a



perfect example of Friesen's detailed research complete with photographs of the two men's boyhood homes, early shops, and the ways in which they connected with the organ building world in the Midwest of the late 19th century. In addition to Michael's fine commentary, we had the added pleasure of gazing upon a glorious black walnut organ case built by W. H. Clarke topped by two carved angels blowing on horns. The instrument was rebuilt by E. M. Skinner and then by Reuter, but the Clarke case remains.



W. W. Kimball, 1931, North United Methodist, Indianapolis



Gallery organ, Holloway, 1965 / Reynolds Associates, 2004, North United Methodist, Indianapolis

The big evening event was a concert by **Carol Williams**, civic organist and artistic director of the Spreckels Organ Society, Balboa Park, San Diego—the first female ever to hold that position or any other similar position in the country. It was held at North United Methodist Church, Indianapolis, on the church's large 4m Kimball organ from 1931, enlarged and rebuilt by E. H. Holloway Corp., Reynolds Associates, and Goulding & Wood. There are many beautiful and ravishing sounds on this big organ, most of which is at the front of the church in chambers on opposing sides of the altar area, and Dr. Williams made good use of them. I'm sure most of us showed up that night expecting to be entertained, and we certainly were. She presented a varied program that included Louis Marchand, Purcell, and a very romantic interpretation of Bach's *Fantasia in c*, Lefébure-Wély, Rachmaninoff (!), and *Mozart Changes* by Zsolt Gárdonyi, with sections that sounded like Hammond organ jazz. She also played her own arrangement of *Roller Coaster*. The hymn was *Amazing Grace*, which she played from an arrangement by George Shearing. The final selection was her arrangement of *Sabre Dance* by Aram Khachaturian. Williams has good rapport with the audience and I'm sure her audiences at Balboa Park are very entertained as we were. However, her playing that night had a number of rhythmic instabilities that lessened the impact of what she had hoped to present. The organ has a thrilling set of horizontal fanfare trumpets in the rear gallery, and she fell prey to the temptation of using them too often. Another case of less is more.

#### Friday, July 13

This very lucky Friday the 13th saw us take our longest bus ride of the conven-



Erben (?), 1845, St. Patrick's, Lagro

tion—two hours through the beautiful countryside of Indiana to our first stop: the sweet little town of Lagro, and St. Patrick's Church, dedicated in 1873. Today it exists as an oratory, or place of prayer, as it lost its status as a parish in 1997. Mass is celebrated once a month by a priest from a nearby town.

The organ is a beauty, believed to be an Erben from 1845. The 1m, 5-stop organ with pull-down pedal was in two other Indiana churches before it arrived at St. Patrick's between 1884–1888. It was restored by Hal Gober of Elora, Ontario, Canada, in 2004. It was one of my favorite organs at the convention!

Our recitalist was **Gregory Crowell**, director of publications for the OHS, and university organist of Grand Valley State University in Allendale, Michigan, who played a sprightly program for us on this tiny organ. One could easily discern his pedigree: Heiller students Yuko Hayashi, Bernard and Mireille Lagacé, and Harald Vogel. His playing was clear, clean and very musical. He opened with Handel's *Overture to Ottone*. We then heard the lovely 8' Principal play a *Voluntarie from My Ladye Nevilles Booke*, by William Byrd. A charming 4' flute was used for Krebs's *Praeludium: Jesu, meine Freude*. Other small pieces followed, giving us a fine tour. We sang the hymn *Hail Glorious St. Patrick* to the tune HEMY.

Three little Mozart pieces followed including *Adagio for Glass Harmonica*, K. 356, which again featured the extraordinary flutes on this organ. Crowell closed with C. P. E. Bach's *Organ Sonata in F Major*, Wq 70, 3. I loved this organ. The pride the people who worship at St. Patrick's have in their organ and lovely church was evident at every turn. We then had the treat of a tasty hog roast at the nearby Methodist church.

Our buses then took us to Peru, Indiana (hometown of Cole Porter!) and the wedding cake-like Catholic Church of St. Charles Borromeo (1863) and its commanding 183-foot steeple, for an outstanding recital by the young and very talented **Karen Schneider Kirner**, assistant organist for the Basilica of the Sacred Heart at the University of Notre Dame. The organ is an 1893 Louis H. Van Dinter with 2m and 19rks, and was given an OHS Historic Merit plaque before the program began.

Kirner began with the stately *Processional* by César Franck, and then played *Praeambulum Festivum*, op. 64, by Sigfrid Karg-Elert, another fine demonstration. Next up was Liszt's arrangement of Arcadelt's *Ave Maria*, which took me back to my youth. It was followed by



Louis H. Van Dinter, 1893, St. Charles Borromeo, Peru

Bach's *French Suite No. 5 in G Major*, BWV 816, which worked quite well on this organ as a demonstration. Kirner is a very fine player. Her sure and nimble fingers carried us along in the final Gigue such that one wanted to dance! Her final selection on this historic instrument was the *Passacaglia* from Rheinberger's *Sonata 8 in E Minor*, op. 132, which she played with effortless expertise!



Carl Barckhoff, 1883, St. James Lutheran, Logansport

On we went to Logansport, Indiana, to hear the 1883 Barckhoff organ at St. James Lutheran Church. The church was dedicated in 1868, but was largely destroyed by fire in 1883. It was rebuilt that same year along with the new Barckhoff organ. Various things were done to it over the years as the result of water damage. John-Paul Buzard Pipe Organ Builders restored it to its original condition as much as possible, adding an 8' Great Trumpet, which had been prepared for but never added. Buzard copied a Barckhoff Trumpet from an organ in Lancaster, Pennsylvania. The 2m, 23-stop organ stands in the rear gallery.

Following a mayoral proclamation by the mayor of Logansport, and a peal of the three tower bells, we heard a fine recital by organist **John Gouwens**, organist and carillonneur of the Culver Academies. He began with *Allegretto grazioso* by Frank Bridge, demonstrating a range of sounds from *mf* to *pp*—lovely quality to those sounds! He next played Pachelbel's *Chaconne in D Minor* starting on the Dulciana and building from there. He continued with *Three Chorale Improvisations* by Karg-Elert—nice pieces. I especially enjoyed hearing the very beautiful 8' Oboe & Bassoon with tremolo. The hymn was "A mighty fortress"—the last verse was sung a cappella, which was fun for us! There followed the only improvisation of the convention—on EIN' FESTE BURG. We finally got to hear the new Buzard Trumpet, but only coupled to the Pedal. The improvisation started with strong sounds, and then drifted nicely into quietness at the end. I had hoped to hear more of the Trumpet, but Gouwens may have wished only to show the Barckhoff bits.

The final recital of the afternoon was in Frankfort at the First Presbyterian Church (est. 1831). **Mary Gifford**, direc-



Lancashire-Marshall, 1901 / Holloway, 1959, First Presbyterian, Frankfort

tor of music at St. Mary Catholic Church in Des Plaines, Illinois, performed for us on the 1959 E. H. Holloway Corporation rebuild of a 1901 Lancashire-Marshall opus 131: 3m, 36rks. It now has electric key and stop action. She played several character studies from the early 20th century beginning with "Sunrise" from *A Pastoral Suite* (1913) by Clifford Demarest, which built up a healthy crescendo. Then *Bells in the Distance* by Camil Van Hulse, which featured the chimes. (If you have chimes on your organ, this is not a bad piece.) Next came *The Tragedy of a Tin Soldier* by Gordon Balch Nevin, which induced many a smile with its melodramatic four movements. I love these old gems. When she finished, she stepped away from the console drying her "tears" with a white hanky. Following that was a chorale prelude on *What a Friend We Have in Jesus* by Van Denman Thompson, which featured the lovely Doppel Flute in an obbligato section and the Clarinet in the tenor at the end. Nice sounds all around! The hymn that followed was, of course, "What a friend." Gifford had the tenors sing the soprano part and the sopranos sing the tenor line in their own range. It was a nice touch and just the thing to keep us on our toes at the end of a long day.

Gifford closed her very entertaining concert with two movements from Edward Shippen Barnes's *Symphony No. 2*: III. Intermezzo, and V. Final. The Final used several devices Vierne used in the famous Final to his First Symphony. It was a real rouser, and she played it straight, giving it integrity.



Goulding & Wood, 1999, St. Luke's United Methodist, Indianapolis

Following dinner at our hotel, we bused to the relatively nearby St. Luke's United Methodist Church for our grand evening recital by **Thomas Murray**, university organist and professor of music at Yale University. He of course is widely known as a concert organist and recording artist specializing in the Romantic repertoire and his own astonishing orchestral transcriptions. St. Luke's is a huge new church with a narthex bigger than most of the churches we would visit at this convention. The choir room alone seats 130 people. The organ is a large 4m, 80rk Goulding & Wood from 1999.

Murray began with his own transcription of a piano work by Mendelssohn: *Prelude and Fugue in E Minor* (no opus



no., 1841). We all marveled at Murray's seamless transitions between keyboards and effective use of the expression pedals. The work has a fascinating fugue subject that begins with a descending major 7th. Next we heard *Summer Sketches*, op. 73, by Edwin H. Lemare: "Dawn," "The Bee," "The Cuckoo," "Twilight," and "Evening"—charming pieces. Murray used all the resources of this large organ to lift these pieces off the page. I especially enjoyed the bee buzzing away on the Vox Humana! The Great, Swell, Choir and Pedal divisions are spread out horizontally across the front of the church, while the Antiphonal is on the side wall to the left of the congregation. High overhead, and I do mean high (!), is the very powerful Trompette en Chamade, which is available on all manuals. The surround sound was magic with birds and bees twittering and buzzing away all over the place.

Murray then played one of Seth Bingham's most famous pieces, *Roulade*. It does indeed roll over the place, and this was a masterful performance. Between numbers, he spoke to the audience in a direct, humorous, and engaging manner. He crowned the first half with Liszt's *Prelude and Fugue on B-A-C-H*, with all of his spectacular skill of orchestration, pacing, musical architecture, color and nuance in full play! The organ was ablaze with drama! The hymn preceding the intermission was, I blush to admit, new to me: Ken Naylor's marvelous setting (COE FEN) of John Mason's hymn *How shall I sing that majesty*. Murray accompanied it in grand Anglican style. After intermission we returned to our seats to hear him play an astonishing piece by Jean Berveiller (1904–1976), *Mouvement*, which has a virtuoso pedal part punctuated by syncopated rhythms in the hands. After working up all that steam, it then ends rather gently.

Murray closed his recital with the *Suite*, op. 5, by Maurice Duruflé. The very fine Goulding & Wood organ was a good match for his program and style of playing. The Prelude was replete with dark foreboding sounds, while the Sicilienne was all flowing liquid grace that poured out of this fine and colorful pipe organ. The formidable Toccata was played with pure fire and splendid energy. Thomas Murray's approach to the organ is like that of a composer or conductor leading an orchestra. Melodic lines come in and out and are given uncommon shadings and nuance. Whenever I hear him play, I am reminded that he gets to preside over the huge, magnificent E. M. Skinner organ in Woolsey Hall at Yale. I wonder to what degree that instrument informs his playing when he is on the road. What does his inner ear hear? His playing takes us on journeys filled with wonder and astonishment!

#### Saturday, July 14

Another bright sunny morning took us to Acton, Indiana, not far from Indianapolis, to Acton United Methodist Church and **Robert Schilling's** demonstration of a relocated 1895 Hook & Hastings organ, 2m, 11rks, Opus 1671. It came from Fletcher United Methodist Church in Indianapolis after that church closed. The Acton church is a simple modern structure along the highway. This organ has its original stenciling and looked right at home in its new surroundings. The church had banners and pulpit hangings that matched the colors of the pipes. The organ has a bold, room-filling sound that Schilling used very well. Its commanding presence at the front of the church allows it to speak clearly into the nave.

Schilling had played the rededication recital on this organ after it was moved to Acton, so he was quite familiar with it. He opened with Brahms's *Mein Jesu, der du mich*, op. 122, no. 1. It was very well played and allowed us to hear many shadings of color. The hymn was by Charles Wesley: *And Can It Be That I Should Gain* (SAGINA). His next piece was S. S. Wesley's *An Air Composed for Holsworthy Church Bells*, which demonstrated the lovely Stopped Diapason with tremolo. He then played *Theme, Arabesques* [7 variations] and *Fughetta* by Van Denman Thompson, giving us a



Hook & Hastings, 1895, Acton United Methodist, Indianapolis

fine sampling of what can be done with eleven good ranks! The program closed with *Postludium in C* by Helmut Walcha, a former teacher of Mr. Schilling's.



A. B. Felgemaker op. 908, Trinity Presbyterian, Rushville

Our bright green buses took us to Rushville and Trinity Presbyterian Church located in a very attractive neighborhood of 19th-century brick Italianate houses. **Yun Kyong Kim** demonstrated another great Felgemaker organ: Opus 908, 2m, 10rks. The church is a charming old Akron-plan building with large, colorful windows. This sweet, mint-condition Felgemaker still has its original leathers. Kim began her recital with the organ's gentle sounds playing Vierne's "Méditation" from *Trois improvisations pour grand orgue* (1929), which she played very well with great sensitivity. The hymn was *We Thank you, Lord of Heaven* (SHINING DAY). It was followed by *Sarabanda con Partite*, BWV 990, parts 1, 2, 3, 6, 7, 10, and 12, by J. S. Bach. I especially enjoyed her use of the 4' Harmonic Flute. Yun Kyong Kim performs with great élan.

She followed that with a piece I'd not heard in years and was sure I'd never hear again: Indiana composer Joseph Clokey's "Jagged Peaks in the Starlight" from *Mountain Sketches*. But times have changed and what was once corny, darn it, sounded rather pretty! Perhaps it was the Felgemaker's warm Dulciana that got to me! This led us to Horatio Parker's *Festival Prelude*, op. 66, no. 1. The Diapasons had their day to shine surrounding a middle section on the flute stops. But she saved a fun surprise for last. Indiana native Wendell Willkie ran his 1940 election campaign for president from Rushville, Indiana. So, led by the organ, we sang his campaign song: "We Want Willkie." It was loads of fun and a real period piece.

After a fine fried chicken luncheon, we continued on down the road to East Germantown and Zion Lutheran Church, where longtime OHSer **Karl Moyer** demonstrated an 1898 M. P. Möller tracker, Opus 188, 2m, 16rks. It stands in the front of the church on the right side. He opened with a Beethoven *Scherzo* (no opus no.), using the Doppel Flute with echoes on the swell Stopped



M. P. Möller, 1898, Zion Lutheran, East Germantown

Diapason—nice sounds; I'm a real sucker for Doppel Flutes! Then came a chorale prelude by Parry on the tune *Martyrdom*, for which he managed the buildup of sounds nicely!

The hymn was VALET WILL ICH DIR GEBEN ("All Glory Laud and Honor"). We sang the first two verses in German (When in Germantown . . .). There followed three chorale preludes on that tune by Drischner, Guilmant, and Reger. The Aeoline stop on the Swell was especially nice—barely a whisper it seemed. The *Manz Chorale Improvisation on "Wie schön leuchtet der Morgenstern"* used the 4' Harmonic Flute in the hands with the Great 15th coupled to the Pedal, producing a very agreeable sound. His final selection was Bach's well known *Fugue in G* ("a la Gigue"). In spite of a few dead notes, he was able to give us a fine, controlled and cheerful performance of this tricky work.

**David Kevin Lamb** performed for us at St. Paul's Episcopal Church in Richmond, Indiana. We completely filled this smallish church, which has a Tiffany style window that I liked. The organ is a 1966 Holloway, Opus 12, 3m, 31rks, E-P action. Ernest White was working with Holloway, and this organ bears his imprint at the time (heavy on the top, light on the bottom).

Dr. Lamb began with Guilmant's *Marche Religieuse in F*, op. 15, no. 2. The bright mixtures were a bit of an aural shock after a day of more restrained sounds. He moved next to four pieces by Denis Bédard. First was *Andantino* (1993), parts of which reminded me of Vierne's *Berceuse*. It is a surprisingly tonal work that Lamb played quite nicely. Next were *Variations on Sine Nomine* (1998), which, among other things, featured a lovely Gemshorn Celeste. The next Bédard pieces were "Ode" (2001) and "Grand Jeu" from *Suite du premier ton* (1993), all in a neo-romantic style that worked quite well on this organ, which is spread horizontally, wall to wall across the rear balcony. It is quite a loud sound. The hymn was *O Praise Ye the Lord* (LAUDATE DOMINUM) in an arrangement by Michael Burkhardt.

Lamb closed with an old favorite of mine, Dubois' *Grand chœur in B-flat*. He seemed to use full organ a bit more than necessary. Organists would do well, sometimes, to parcel out those *fff* sounds more conservatively. Otherwise they lose their effectiveness.

A short stroll down the street in Richmond took us to Reid Memorial United Presbyterian Church. As we made the two and a half block trek, we were treated to Reid's tower chimes playing a series of hymn tunes. And that was just the start of the treasures to be found here. The building is a very attractive Gothic structure made of Indiana limestone. We entered a large stone porch with two mighty gothic arches and a mosaic tile floor. The interior was filled with light from 62 Tiffany windows. The somewhat fan-vaulted white ceiling gave a wonderful lightness to the space, which was dominated by the gorgeous Hook organ standing in two matching, solid mahoga-

ny cases on either side of the altar area, "plus," in the immortal words of Madame Arnfeldt, "a tiny Titian" (!) that hangs in the back of this remarkable church. The 1906 Hook organ comprises three manuals and 66 stops. It was rebuilt by the Henry Pilcher company in 1937, and in 1958 the Wicks company did further work. Most of what remains is Hook, however. It has my favorite stop name of the convention, however, that would appear to have been added by Wicks to the pedal: "Voce de Tomba" a 32' resultant ("Voice of the Tomb").

**Bruce Stevens**, a longtime favorite of OHS conventions, was our recitalist. He began with a brief chorale prelude by Max Reger, *Ach bleib mit deiner Gnade*, op. 135a, no. 1, which was also the hymn that followed, after which we heard another setting, this one by Karg-Elert, which featured the celestes and the beautiful Clarinet stop, now named Krumhorn. Stevens always plays with the musical line carefully in mind, fingers and toes. The composer, the music and the instrument all shine through him, and not the other way around. I highly recommend his recording on the large Hook organ in St. Mary's Church, New Haven, Connecticut! He thanked the women of the church who carefully dusted and polished all the tall gorgeous and elaborate casework—no small feat!

The next selection was Buxtehude's ("Jig"), BuxWV 174, in which the strong pulse was tossed to and fro with ease and style. Then came a perfectly splendid performance of Bach's great *Prelude and Fugue in B Minor*, BWV 544, in which his Anton Heiller pedigree showed through with every note! Then we visited with the flutes of this organ in Mozart's *Adagio and Allegro in F Minor*, K. 594, in which he displayed a marvelous poetic delicacy. His final selection was the great *Sonata 7 in F Minor*, op. 127, by Josef Rheinberger. It was a first-rate performance with broad and spacious sounds.

After a delicious and bountiful dinner at Guy Welliver's Smorgasbord in Hagerstown, Indiana, we returned to Indianapolis for a most entertaining event: a theatre organ concert! It was held in the Warren Center for the Performing Arts, which is part of Warren Central High School. The organ came from the huge 3200-seat Indiana Theatre; it has 3m, 17rks on 19" of wind pressure, and a 15-horsepower blower! I feel a real affinity for Barton organs as they were made in Oshkosh, Wisconsin, just 15 miles from where I live.

Our soloist on this fine instrument was young **Mark Herman**, who at age 19 is well known in ATOS circles. He gave us a wonderful evening of music from "The Great American Song Book": Gershwin, Cole Porter, and the like. He plays with an infectious, enthusiastic style and has a fine understanding of jazz harmonies. I especially liked his version of Cole Porter's *My Heart Belongs to Daddy*. It was saucy and sassy—full of humor punctuated by the kettledrums and the huge English Post Horn. He also played pieces he wrote that displayed that same playfulness, charm and humor.

Herman possess a great color sense—using all the resources of this very elegant instrument mounted in chambers on either side of the auditorium, the console rose out of the pit on the orchestra lift. Lighting effects were used with colorful projections on the chambers. His "If I Loved You" from *Carousel* was drop-dead gorgeous: lush colors and harmonies that belied his youth. Throughout the evening, he was witty and engaging in his remarks. He ended with a riotous performance of *Roller Coaster*. We were happy folk as we filed out to our buses.

#### Sunday, July 15

We were given a blessed free morning. Many people chose to worship at some of the churches we'd visited. I slept in and enjoyed my pleasant room, with newspaper and coffee, and Sunday talk shows: an indulgence I can never enjoy back home—church musician that I am. A fine luncheon was served at the hotel, followed by the annual meeting of the OHS.

At 2:10 pm we boarded our buses





Hook & Hastings, 1906 / Pilcher, 1937 / Wicks, 1958, Reid Memorial United Presbyterian, Richmond

and went to the rather spectacular 1929 R.C. church of St. Joan of Arc, a grand Italianate building made of Indiana limestone. It is striking for its 140-foot campanile and a 90-foot wide portico with five huge arches. The monumental interior has a flat ceiling. The side aisles are separated from the nave by 22 single-piece stone Corinthian columns that support the clerestory windows. Six marble columns support the baldacchino over the altar. Mosaics abound, especially St. Joan of Arc in the baldacchino, and St. Mary and St. Joseph above their respective side altars.

The organ, a 1929 Kilgen, Opus 4367, 3m, 33 stops, sits in a balcony to the left side of the altar, and speaks through a carved wooden screen. It enjoys a sumptuous acoustic! Basic repairs were made over the years and the Great Tuba was changed to a Trumpet, but otherwise it is as it was in 1929.

**Rosalind Mohnsen**, director of music and organist at Immaculate Conception Church in Malden/Medford, Massachusetts, and another OHS favorite, played a very fine concert. Organ, acoustics, player, and program all fit together perfectly. She began with the great "Choral varié" from Duruflé's *Prélude, adagio et choral varié sur le thème du "Veni creator,"* op. 4, which swept over us like a warm blanket. Her own arrangement of Saint-Saëns' "O Salutaris" from his *Messe*, op. 4, was next, with the huge Doppel Flute gurgling away beneath the melody on the Vox Humana, Stopped Diapason and Flute with tremolo. It was a wonderful effect. It was followed by the "Prelude" from Charpentier's *Te Deum* and her own arrangement of Verdi's "Marcia funebre" from his opera *Giovanna d'Arco* (Joan of Arc), a nod to this parish and its glorious building. The piece is quite good and very idiomatic for the organ.

The hymn she chose was also appropriate for the setting, *The Maid of France, with Visioned Eyes* (NOËL PROVENÇAL), which came out of the old *St. Gregory Hymnal*. Nice touch, Rosalind! There followed a Krebs *Trio*, which nicely featured the Choir Corno di Bassetto. Next came a quiet bit of whimsy: Indiana composer Joseph Clokey's "The Wind in the Chimney" from *Fireside Fancies*, op. 29, a charming display of the soft sides of this organ. She closed her exceptional recital with "Canticle of the Sun" by Richard Purvis from his *Saint Francis Suite*. The warm and powerful sounds of this fine organ were a joy to listen to on a

sunny Sunday afternoon.

The only other musical event of the day was a glorious one: Choral Evensong sung by the Christ Church Cathedral (Episcopal) Choir of Men and Boys. Many of us would have liked to have heard them in their home setting, but the cathedral was having renovation work done. Therefore we did not get to hear any of the fine organs they have there. However, all was not lost because they relocated the event to the Church of St. John the Evangelist a few blocks away. St. John's is the oldest Roman Catholic parish in Indianapolis (founded in 1837), and their building boasts very fine acoustics. The organ is a hybrid of sorts. It started out as a 1894 J. G. Pfeffer & Son with a Gothic case standing 26 feet high in the rear gallery. (Anyone who had the good fortune to be at the Iowa convention back in the 1980s will remember those wonderful Pfeffer organs we heard.) In 1923 a hailstorm damaged the organ and rose window. The Wicks company rebuilt the old organ in 1935 retaining many of the old Pfeffer pipes and adding four new ranks. Goulding & Wood rebuilt the Wicks organ as its opus 14 in 1989, retaining eight old ranks and the case. It now has 2m, 36rks of pipes plus nine digital ranks.

Choirmaster **Frederick Burgomaster** led the men and boys with all that marvelously understated yet dynamic style of the English Cathedral choir. All was in exquisite taste and control. The literature was first-rate: Stanford, Near, Josquin Desprez, Gibbons, Stainer, Bruckner, Sowerby, Grayston Ives, and Jonathan Dove. The *Preces* and *Responses* were by Philip Moore. The *Magnificat* and *Nunc Dimittis* were by Herbert Howells (*St. John's Service*).

The choir was very well prepared and sang with clarity, conviction, and all the appropriate drama and color. Organist **David Sinden** provided masterful accompaniment for the choir—shading all the crevices, plumbing the depths, and exalting the peaks. The hymn singing in that exceptional space was among our best. My only complaint was that at times the organ and the men slightly overpowered the boys. But, it being summer, I expect that the boys may not have been able to gather their full number. Kudos to those young men who gave of their summer time in order that we might have such an inspiring, spiritual, and musically uplifting experience. Mr. Sinden sent us out with his postlude: *Kyrie, Gott, heiliger Geist*, BWV 671 by

J. S. Bach. It was an afternoon of indescribable beauty and stimulation for all the senses!

We then enjoyed a free evening in downtown Indianapolis. Many of us ganged up to find some of the many fine eating establishments in that most attractive city, and had a grand time talking of what we had just heard!

### Monday, July 16

Monday morning our buses took us to the First Presbyterian Church, Franklin, Indiana, where we attended a hymn-sing. The Akron-style building has large side windows through which the morning light poured in. They helped enhance the title of the service: "Christ, the Light of the World: Yesterday, Today, and Forever." It was led by organist **Robert Hobby**, director of music at Trinity English Lutheran Church, Fort Wayne, Indiana, and **Rev. Robert A. Schilling**, AAGO, a distinguished clergyman and organist who performed at this convention in Acton, Indiana. The nicely designed service featured reflections, hymns and organ voluntaries all focusing on God's light. The reflections were well chosen, and the hymns were all beloved tunes and texts. Mr. Hobby played with a fine energetic style but was often louder than necessary—I believe it was Tom Murray who, at his own recital, referred to that kind of hymn playing as being in "attack mode." We OHSers love to sing hymns and are pretty loud. When WE are drowned out, then the organ is too loud. The organ is a 1912 Steere, 3m 38rks, rebuilt in 1988 by Goulding & Wood. Rev. Schilling delivered the non-scriptural readings, tracing the concept of light as it is manifested throughout the church year. Hobby played several of his own compositions, which I thought were very effective. His improvisation teacher was the legendary Paul Manz.

We then drove down to Columbus, Indiana, a city renowned for its stunning collection of buildings designed by some of the finest architects of the 20th century. Our concert was at the First (Tabernacle) Christian Church, Disciples of



J. W. Steere & Son, 1912 / Goulding & Wood, 1988, First Presbyterian, Franklin

Christ, to hear **Daniel Jay McKinley**, who had been organist at this church from 1978–1998, but who now is organist/choirmaster of Christ Church, Hamilton and Wenham, Hamilton, Massachusetts. The building was designed by Eliel Saarinen, and ground was broken in 1940. The tapestry that hangs to the right of the altar that Saarinen designed was woven by his wife, Loja. It is thought to be the largest tapestry with a religious theme woven in the United States. Lighting fixtures and some of the liturgical furnishings were designed by Charles Eames and Eliel's son, Eero Saarinen. One could easily discern how this building, essentially a long rectangular box, has influenced mid 20th-century church architecture all across America.

The organ was built by Aeolian-Skinner (4m, 80rks) as their opus 993. It would be the last, large A/S completed before WWII shut down organ building in America. There were problems and some criticism of the instrument as being

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too shrill, so it was softened a bit, but by 1969 it had deteriorated and was in need of an updated electrical system. To the rescue in 1980 came Goulding & Wood, who had done some tonal improvements on the instrument in the 1970s. It sounds quite grand today, and is admired throughout Indiana—a blending of the best of English, German and American organ building.

A projected image allowed us to watch Mr. McKinley play, as he was not visible to us. The organ is in the front of the church with the pipes in a chamber to the left of the altar. The acoustics are excellent. He opened with Wagner's Prelude to *Die Meistersinger von Nürnberg*, a marvelous and entertaining exploration of this large and colorful instrument. It was brilliantly played, inspiring awe! Following was a series of 16th-century dances by Tielman Susato and Pierre Phalèse. The first showed us the fine chorus reeds, while the second used the various 8' principals ending with the chimes (!). Flutes, salicional, harp, soft reeds, even strings were used. Not correct stylistically, but fun to hear. Fine sounds all around.

Bach's great *Fantasy and Fugue in G Minor*, BWV 542, came next. I felt that the louder portions of the fantasy seemed a bit hurried, but he made it work. The fugue was well played with lots of dash and energy. The hymn, *O God who brought the light to birth*, by Timothy Dudley-Smith (b. 1926), was commissioned for this church in memory of an infant daughter of choir members (husband and wife), and was sung to SUSSEX CAROL. It was quite touching.

McKinley closed his program with Franck's *Grande pièce symphonique*, op. 17. He made the most out of this church's generous acoustics. In the fifth section (Andante) he used all the string stops to great effect. It was a first-rate performance of this difficult-to-hold-together piece. The church's elegant simplicity is almost startling. It should be a place of pilgrimage for anyone interested in church architecture and in fine organs.

After lunch our caravan of buses took us west to the outskirts of Bloomington and a large A-frame church, St. Mark's United Methodist Church, to hear the very talented **Christopher Young**, assistant professor of music at Indiana University School of Music in Bloomington. He performed on the church's 1883 Thomas Sanborn organ, 2m, 14rks, which came from the Lockerbie Central United Methodist Church of Indianapolis. St. Mark's is its fourth home. Interestingly enough, it is owned by the UI School of Music and placed in St. Mark's with the agreement that it is to be shared by the church and the university students and faculty. The *Convention Atlas* states that the organ "is believed to be the only virtually tonally and mechanically intact example of this builder." It is a beauty, sitting all shiny and buffed to the right side of the altar and pulpit.

This concert was unique in its use of visual media. As we entered, a PowerPoint presentation was giving information and photos about the organ's restoration and installation. When the concert began the presentation went further, showing us pictures of each composer and the registration being used—changing as the performer changed them. It was a really helpful and riveting feature!

Dr. Young played very well, opening with S. S. Wesley's "Choral Song" from *Three Pieces for a Chamber Organ*. It was followed with a Horatio Parker *Scherzo*, and then two Hoosier composers: Ned Rorem's *There Is a Spirit That Delights to Do No Evil . . .* and William Albright's charming "The Flues Blues" from *The King of Instruments*. The Albright piece was played with clever winks, nudges and wit. The hymn by William Albrecht, *Father, We Thank Thee* (ALBRECHT), was very effectively played, with loads of sonority. Next up was Vierne's virtuosic "Impromptu" from *Pièces de fantaisie*, 3rd suite, op. 55, which he tossed off with great ease, grace and élan. The Oboe blended very well as a chorus reed. He closed his stimulating concert with Dudley Buck's *Variations for Organ on Foster's Melody "Old Folks at Home."*

The Oboe with tremolo was sweet and sentimental, accompanied by the Dulciana, which had a warm presence. The third variation featured some brilliant pedal solos. Hearty congratulations to Michael Rathke, organbuilder of Greens Fork, Indiana, for his superb job in restoring this fine instrument.



Wm. Schuelke, 1899 / Wicks, 1940, Sacred Heart Church, Indianapolis

We then headed east to Indianapolis and Sacred Heart Church for a recital by **Tom Nichols**, music director at St. John the Evangelist Catholic Church in Indianapolis (where we attended Choral Evensong the night before). The 19th-century gothic church is a feast for the eyes, with a nave and two side aisles. There are five beautifully carved altars across the front, a communion rail and a pulpit complete with winding staircase, and elaborate canopy. Imagine our surprise when we read our atlas carefully and learned that the interior had been destroyed by fire on April 27, 2001, and had been completely restored to its former appearance! Amazing dedication of numerous artisans, and a wisely chosen diocesan insurance policy, plus a great deal of love and dedication of the parishioners made it possible. The organ was built in 1899 by Milwaukee, Wisconsin's William Schuelke, Opus 146. It was also worked on by Pilcher and Wicks. The fire destroyed all but seven ranks, and caused partial destruction of a few others. Wicks has rebuilt the instrument salvaging what they could. The sound in that resonant acoustic is very good.

Nichols began with the hymn *The King of Love My Shepherd Is* (ST. COLUMBA), which soared and rang through this gorgeous church with its wall-to-wall terrazzo floor. He then played two movements from Dupré's *Fifteen Pieces for Organ Founded on Antiphons*, op. 18, nos. 5 and 7. That was followed by the G-major Prelude from "Bach's" *Eight Little Preludes and Fugues*. Eight little gems!

Next came a great demo of the flutes in Dan Locklair's beautiful "Silence may be kept" from *Rubrics*, which he played with great sensitivity. Then came an old favorite of mine, *Cantilène* by Gabriel Pierné. The Cornopean and Doppel Flute were quite wonderful, as were the lush strings. Emma Lou Diemer's setting of the *Battle Hymn of the Republic* gave us another chance to enjoy the strings and Doppel Flute. Nichols performed his own set of variations on the tune SLANE (*Make Us True Servants*) that was quite a good piece. His final selection was by Matthew Dickerson, a lively, dance-like setting of LASST UNS ERFREUEN that showed the organ well. As we left we enjoyed looking again at the twin 165-foot steeples of this venerable building.

But the day was not done. More wonders awaited us at one of Indianapolis's most magnificent buildings: the Scottish Rite Cathedral, an immense Gothic structure built with Indiana limestone and looking, for all the world, like Riverside Church in New York City. It is believed to be the largest building in the world dedicated to Freemasonry. We stepped out of the buses into the late afternoon sun-

shine and took up benches in a huge park across the street and listened to a concert played for us on the cathedral's 63-bell carillon housed in the 212-foot central tower. The carillon was cast by the Taylor Bell Foundry, Loughborough, England. The concert was expertly played for us by **John Gouwens**, whom we had heard in an organ recital on Friday—a man of many talents, he. His program included *Pealing Fire* by Libby Larsen, *Impromptu* by Léon Henry, Stephen Foster's *Beautiful Dreamer*, a piano piece, *Charmes* by Federico Mompou, which Gouwens transcribed, and his own *Sicilienne ronde*. It was a very agreeable change of pace for us to sit in that beautiful park, which is an urban mall, containing numerous huge monuments to honor war dead. If you've never been to Indianapolis, I highly recommend a visit!

We then entered the cathedral, passing through one stunning room after another, finally making our way to the large ballroom where we enjoyed a bountiful buffet. We then went upstairs to the 1300-seat auditorium, where we heard a great recital by **Martin Ellis** playing the glorious 1929 Skinner organ (5m, 71rks), Opus 696. The auditorium is a step back in time to an opulent world of deep reds and a forest of dark and gleaming walnut. Huge carved angels act as brackets supporting the ceiling. The seating is horseshoe shaped around a platform that leads to a stage. The organ console is placed in and among the seats at the opposite side of the room from the stage. The pipes are all in the ceiling and speak through a grille. There are Antiphonal and Stage divisions in a separate locations. Originally the organ had a four-manual console. The Reisner company provided a new five-manual console in 1969. The sound is powerful and has an amazing presence in the room.

Ellis opened with the hymn *God of Grace and God of Glory* (CWM RHONDDA), which was followed by a grandiose arrangement by Richard Ellsasser of a Frescobaldi *Introduction and Toccata*. Bach's *Toccata in F Major*, BWV 540, worked surprisingly well on this very orchestral organ. He followed that with *Seven Sketches of Utrillo* by Robert Hebble, in which we could hear many of the beautiful solo stops on this huge instrument as it evokes Parisian scenes. Next up was his own arrangement of Manuel de Falla's *Ritual Fire Dance*; coming out the ceiling as it was made the colors and rhythms very intoxicating. Mr. Ellis is a very youthful, energetic performer, who is organist and assistant director of music for North United Methodist Church in Indianapolis.

After intermission we again heard Vierne's *Berceuse*, a piece I never tire of hearing, followed by Ellis's arrangement of Louis Adler's novelty tune *High Hat*. He played it in pure theatre organ style, which was delightfully refreshing. His talented fingers and musicianship ruled the day! He also played a piece by Indiana composer Janet Louise Mauzi entitled *Momento*. As it happened, the composer (b. 1916) was present at this recital. The ever gallant Mr. Ellis paid tribute to her. The work was a sweet-cup-of-tea sort of piece—utterly beguiling. Ellis closed with Elgar's famous *Pomp and Circumstance in D Major*, which he tore into with bold, muscular energy, performing it with great style, spaciousness and nobility. His encore was the late Welsh composer William Mathias's *Recessional*—a strong and lively piece that made a nice aperitif. It was an altogether thrilling concert—a perfect ending to a long but pleasant day.

## Tuesday, July 17

The convention, on its final day, was joined by the first rainfall we'd seen all week. It was most welcome as grass everywhere was going dormant from lack of rain. Our first stop was Calvary United Methodist Church in Brownsburg, Indiana, a suburban area of Indianapolis. The congregation was begun in 1828, but the building we entered was built in 2006. From their previous building, they brought with them their organ built by Charles Ruggles in 1994: three manuals, although the Rückpositif is prepared for.

It has a commanding position on a platform behind and about eight feet above the altar, and has a fine North German tonal palette. The handsome stop knobs are of brass.

Our soloist was **Carla Edwards**, professor of organ and associate dean of the School of Music at DePauw University in Greencastle, Indiana. She began with Brahms's *Praeludium in G Major*. It was well played and, among other things, gave us a good hearing of the elegantly voiced 8' Principal. The mixtures are quite good. I especially enjoyed the pedal's full-length, deep-throated 16' Trombone. She next gave us Daniel Pinkham's *Variations on Wondrous Love*, followed by Gerald Near's *A Triptych of Fugues*. The second fugue, marked "Slowly, expressively," nicely demonstrated the rich, full flutes of this fine organ. The hymn was another Wesley hymn, *Praise the Lord Who Reigns Above* (AMSTERDAM). We sounded grand singing in the resonant acoustics of this attractive worship space.



August Prante & Sons, 1899, Western Yearly Meetinghouse, Plainfield

The next stop was a unique experience for most of us: a visit to a Quaker Yearly Meetinghouse. Upon entering we were immediately struck by the peaceful simplicity of the place. Smooth wooden floors and pews stretched out along the width of this rectangular structure with simple tables at the front. On the left side stood an attractive 1899 August Prante organ, 2m, 16rks, which had been relocated by the Organ Clearing House in 1999 from the former Assumption of the Blessed Virgin Mary Church in Indianapolis. It was restored and installed by Goulding & Wood. The case has honey-colored wood and the façade pipes are in shades of cream and maroon.

**William Aylesworth**, distinguished organist from Chicago, and longtime OHSer, was the performer. We began with the singing of *My Country, 'tis of Thee*, but from then on all the music was by Chicago composers. His first selection was by Robert John Lind (b. 1940), *Festludium in C*, a fine contrapuntal piece. The next pieces, also by Lind, were a smart set of variations on *Nun danket alle Gott*, newly composed for Mr. Aylesworth to use at this concert.

Next came a sweet and gentle piece, *In Summer* by Charles Albert Stebbins (1874–1958). After a *pp* beginning, it grew into a larger, expansive sound, coming back down to an Oboe solo with tremolo and to the softest sounds again. *Meditation* by Rosseter G. Cole (1866–1952) was one of those dreamy, wandering little pieces that I found to be charming. He closed this program of good music unknown to most of us with another Cole piece, *A Song of Gratitude*, a joyous work. We were then served cookies and lemonade at which time we could enjoy the beauty of the grounds with large, lush, well-shaped trees. It was a refreshing pause for all of us.

After lunch at DePauw University in Greencastle, we gathered at St. Andrew's Episcopal Church, a small building with a lively acoustic, that is adjacent to the campus. **Kirby Koriath** performed on the 2002 Zamberlan organ (2m, 23rk), Opus 1. Mr. Koriath is coordinator of graduate programs and professor of or-



gan, church music and harpsichord at Ball State University, Muncie, Indiana. The organ stands in a rear balcony in a modern case. Nearly all the pipework was vintage pipework obtained from the Organ Clearing House. Some of the old pipes came from the 1870 E. & G. G. Hook Opus 555 built for the Methodist Episcopal Church of Jamaica Plain, Massachusetts, and from a ca. 1855 George Stevens or Stevens & Jewett organ.

Koriath began with Simon Preston's *Alleluys*. It was clear that this is not a shy organ and a bit on the strong side for such a small room. Next he played Pachelbel's *Wie schön leuchtet der Morgenstern* in which we heard the beautiful Stopped Diapason (Hook) with the cantus in the Pedal on the Hautboy. Then more Pachelbel, his *Toccata in D Minor*. The loudness of this organ was particularly apparent in this piece and the hymn *ES SUNGEN DREI ENGEL*, a carol I fondly remember from my study of Orff-Schulwerk many years ago. He ended with a three-movement work on the hymn we had just sung: *Orgelkonzert über die Weise "Es sungen drei Engel"* by Hans Friedrich Micheelsen (1902–1973). I enjoyed the second movement's use of the flute stops. Mr. Koriath played very well, and I enjoyed the pieces he chose. More variety and restraint in dynamics would have left a better impression.

Our next event was back on the DePauw campus in a large room on the second floor of the oldest building on campus, Meharry Hall. The rectangular room has a horseshoe balcony. Large portraits of past presidents line the walls above and below the balcony. The organ was at the rear in the balcony—an Aeolian-Skinner that was originally built as an antiphonal division for a large Kimball and was probably one of the last instruments Aeolian-Skinner built before the Second World War. All the pipework for the 2m, 13rk instrument was exposed.

The organist was **Kristi Koriath** (wife of Kirby Koriath whom we had just heard!), organist at Grace Episcopal Church in Muncie, Indiana. She began her program with a *Partita on "Auf, auf, mein Herz, mit Freuden"* by Flor Peeters, in which we could hear the fine voicing of this Aeolian-Skinner: it was clear, refined, and never forced. Next we heard a fine performance of Vierne's "Scherzetto" from *24 Pièces en style libre*, op. 31, which worked very well on this attractive little organ.

Ms. Koriath introduced our hymn *EIN' FESTE BURG IST UNSER GOTT* (rhythmic) with a chorale prelude by Buxtehude. Verse three was an organ solo: a chorale prelude by Jan Bender that used a 4' reed in the Pedal. On verse four we joined her, but her accompaniment did not work so well as it had in the other verses. I'm not sure what happened, but we never got back on track. Hymns are funny things. Next came a Bach chorale prelude, *Mit Fried' und Freud' ich fahr' dahin*, BWV 616, which was very enjoyable. She closed with a lively reading of Bach's *Prelude in G Major*, BWV 541. We left with happy faces—not the easiest thing to summon up on the last day.

We then bused to Wabash College in Crawfordsville, one of the few remaining all-male undergraduate colleges in the country (850 students), to hear the 3m Aeolian-Skinner organ in the college's chapel. Our soloist was the tireless **Stephen Schnurr**, director of music for St. Paul Catholic Church, Valparaiso, Indiana, secretary of the OHS National Council, and chair of the Historic Organ Citations Committee, and who, with Dennis Northway, is author/publisher of the book *Pipe Organs of Chicago*. As if that weren't enough, Dr. Schnurr also wrote all the convention venue histories for the 300-page *Organ Atlas 2007*, which is an extraordinary and invaluable resource. Oh, and he is an excellent organist and teacher!

He opened with the hymn *Love Divine, All Loves Excelling* (BEECHER) because of Henry Beecher's connections to this chapel. The chapel is in New England Meeting House style with horseshoe balcony and clear Palladian windows. The colors blue and white predominate. The barrel-vaulted ceiling



**Aeolian-Skinner, 1935, Wabash College, Crawfordsville**

gave our singing much resonance. The console, rebuilt by Goulding & Wood, was moved front and center on the stage. The pipes are in chambers on either side of the stage. The auditorium's walls are lined with portraits of past presidents. Schnurr continued with Mendelssohn's *Sonata in B-flat Major*, op. 65, no. 4, which he played with great energy. He generously shared the program with his student, **Micah Raebel**, who will be a senior at Kankakee Valley High School, Wheatfield, Indiana. Micah performed the second and third movements of the Mendelssohn with great clarity—a talented young man, he! He used the Oboe stop to great effect. Dr. Schnurr played the final movement.

Next up was Indiana composer Joseph Clokey's *Jagged Peaks in the Starlight*, which sounded very well on this organ—the Clarinet is a dream of purity. That was followed by another Indiana composer, H. Leroy Baumgartner (1891–1969), with his *Prelude and Fugue on the Tune "Laudes Domine"*, op. 42, no. 7. Dr. Schnurr and young Mr. Raebel sat down together on the bench for a 4-hand, 4-foot piece by Gustav Merkel (1827–1885), *Sonata in D Minor*, op. 30: Allegro moderato. This is a good duet if you are looking for such a thing. They played it very well. A fine and interesting recital with which to end the afternoon!

Back in Indianapolis, we all looked forward to dinner at The Rathskeller, a great old building that looked like a German Rathaus, with an interior decked out in all things Germanic. The food, served buffet style, was very good, but alas, none of it was German! Nevertheless, no one went away hungry. We then walked two blocks, passing a huge Shriners temple, to Zion Evangelical UCC Church for the closing recital of the convention by **Ken Cowan** on the church's 1933, 4m, 63rk Kimball, with an antiphonal division added by Casavant in 1955. The organ stands in a chamber to the left side of the front of the church, speaking into the church at an angle. Renovated by Reynolds Associates in 1999, it is quite a beautiful-sounding instrument and a favorite of Indianapolis area organists.

It is difficult to find enough adjectives to describe Ken Cowan's playing. He is simply one of the best anywhere! He began with Mendelssohn's *Sonata in F Minor*, op. 65, no. 1. I especially enjoyed the soft whispering sounds of the sweet Erzähler and Swell strings. In the third movement he used the fine Clarinet, and the final movement moved along with great momentum with its arpeggios and chromatic passages. The hymn was *All Things Bright and Beautiful* (ROYAL OAK), which bubbled along merrily under his care. He spoke before each piece he played; his charming, boyish manner belied the blazing musicianship that streams out of the pipes at every turn.

His next piece was *Fugue, Canzone, and Epilog* by Karg-Elert. Now, Cowan



**W. W. Kimball, 1933/Reynolds Associates, 1999, Zion Evangelical UCC, Indianapolis**

is a master colorist, but he had a surprise for us when suddenly we heard a real violin begin to play from within the organ chamber. It was soon joined by a trio of women's voices. The magical effect was enchanting. When it was over, he brought out the trio, and the violinist, Lisa Shihoten, whom he introduced as his wife. We cheered. Before intermission, Ken and his wife played a great violin/organ duet, *Chaconne in G Minor for Violin and Organ* by Tommaso Antonio Vitali (1663–1745) in an arrangement by Leopold Auer. This is a very good piece and Mr. Cowan gave it the full romantic orchestral treatment. Ms. Shihoten is a superb player who brought great passion to the music.

Following intermission, Mr. Cowan and Ms. Shihoten returned for two more pieces together: *Caprice for Violin and Organ* by Naji Hakim, and the second movement of *Violin Concerto in D Minor*, op. 47, by Jan Sables. The Hakim piece was commissioned by the AGO, and Cowan described it as being "light hearted." It is that in spades, sounding like an audience of laughing people. In places it reminded me of Puccini's *Gianni Schicchi*, with the occasional Cuban or Latin American rhythm. The organ part seems not for the faint of heart, but it sure sounds like fun. The music sparkles. I don't think the audience stopped smiling once from beginning to end. The Sibelius movement was quite a contrast—all warm and low in the violin with luscious string tone in a bit more movement supporting, building to

a climactic *forte* then pulling back for the violin entrance. The Kimball's gorgeous tone embraced the violin and all of us. It is a marvelous instrument.

For the next item on the program, Ken came out alone to play Vierne's *Naiades*. But, before he could start he had to fetch his wife who he had "engaged as a page turner." They came back out and she had her violin bow in hand because she could not reach all the way across the wide pages on the wide music rack. She demonstrated her technique much to the merriment of all of us. *Naiades*, a difficult work, was played effortlessly. Cowan closed with his arrangement of Franz Liszt's *Mephisto Waltz No. 1*. Needless to say it was utterly fantastic! I've heard him play many times and each time I come away wondering how he could ever "top this," and every time he manages to do it! We leapt to our feet amid shouts of "Bravo!" He came back and gave us a charming bonbon of an encore, *Gigue* by Bossi.

It was a stunning end to a convention that was well run, on time, gracious, and friendly. Many of us come each year, finding that it is always a pleasure to be among our own kind—people who love the organ, instruments old and new. People who love history, love to get a feel for a particular area of the country and to learn about how pipe organs, and the buildings in which they stand, are a part of the fabric of communities large and small. Being fans of architecture plays a key role as does curiosity about local cuisine. On the bus rides, we like to sit with different people each time we board. It is fascinating to discover all their backgrounds. We find professors, cathedral organists, parish organists, organ builders, organ historians, and some who don't play at all, but just like to listen to organ music. With 25 concerts one certainly has an opportunity for that! We come from all over the world to experience the American organ. There is much to be proud of here, and it was on fine display in the long history of superb organs in the Central Indiana region at this summer's convention. Bravo to the committee and to the Organ Historical Society! ■

*Frank Rippl is a graduate of Lawrence University Conservatory of Music, where he studied with Miriam Clapp Duncan and Wolfgang Rübsam. He is co-founder of The Appleton Boychoir, coordinator of the Lunchtime Organ Recital Series in the Appleton, Wisconsin area, and has been organist/choirmaster at All Saints' Episcopal Church in Appleton since 1971.*

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