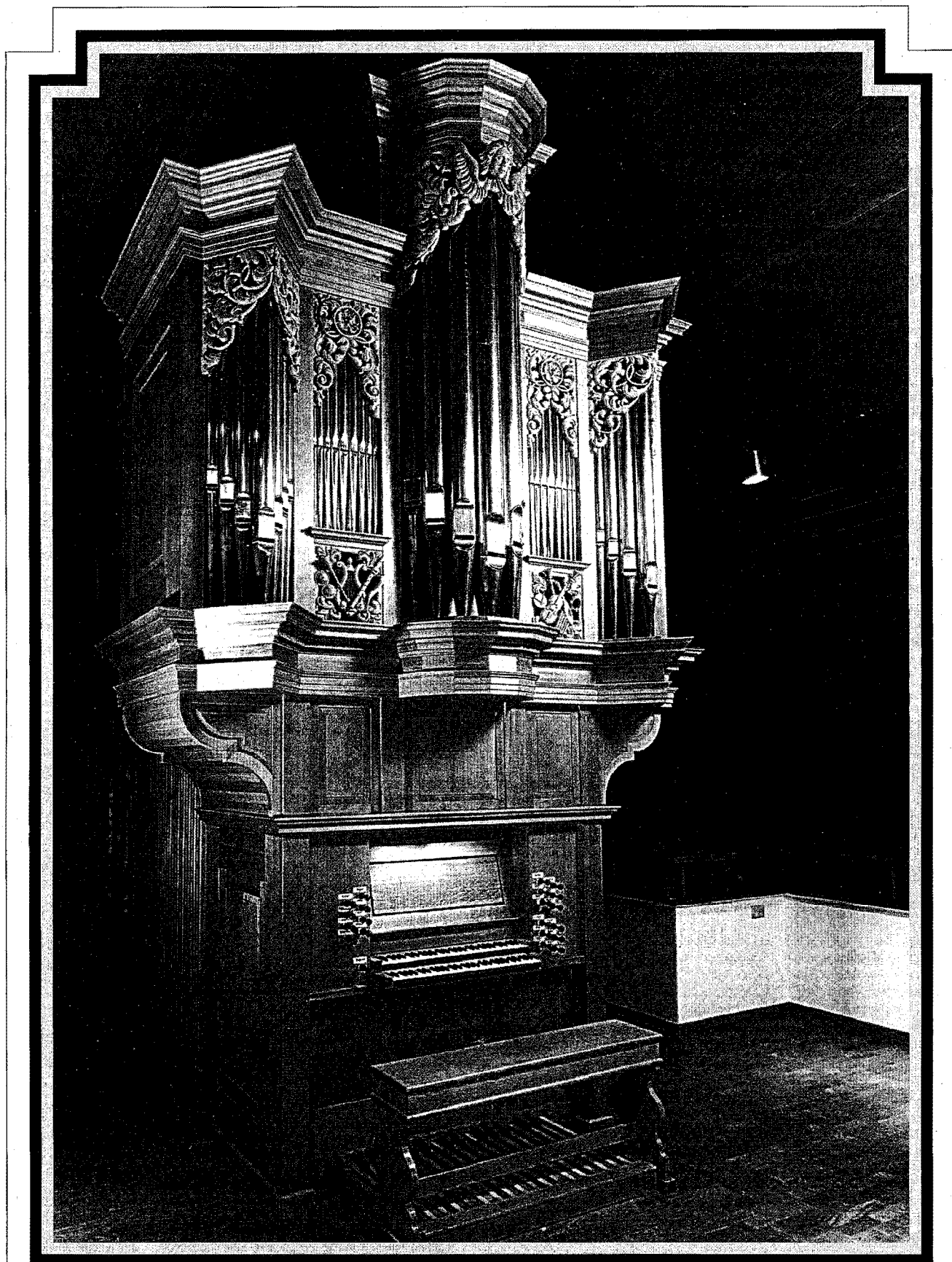


# THE DIAPASON

JULY, 1996



Grace Lutheran Church, Tacoma, WA  
Specification on page 15



# Letters to the Editor

## More K-reeds

We have followed with great interest the news and correspondence concerning the "K-class" organ pipes (March pp. 20-21, May p. 2), and agree that they are a giant step forward in the field of affordable organ pipes. We believe, however, that our firm has taken the concept even one step further, and would like to acquaint your readers with our *Faxpfeifen*.

Digital technology being what it is, we are constantly being made aware of new breakthroughs and developments which change the way we look at traditional ways of doing things. Our research department has recently discovered that it is possible to retrofit a standard fax machine to accept sheets of tin or lead (pat. pending, plans on request; please send \$200.00 in philatelicly valuable stamps and a very large SASE). Once you have modified your machine thusly, we can, for a very reasonable cost, fax you historically-informed organ pipes scientifically designed by our master pipemaker, Max Fax.

Flue pipes currently available include the Fax Celeste, Fax Angelica, Faxeolet and Faxflöte (the latter being particular-

ly suitable for the music of Robert Fayrfax and his contemporaries). Reed stops being offered include the Fax Humana, Faxbut, Faxoncillo, and Faxophone (this being an ideal stop for the music of Fax Waller). Our 16' Contrafax will, regrettably, not be available until they make larger fax machines.

With present technology it will still be necessary for the church members to cut out, roll up, and solder the *Faxpfeifen*, but this will be no problem with our step-by-step book of instructions (also available on floppy disk, CD-ROM, or semaphore) and DIY pipemaking kit (please send \$5,000 in blue-chip securities and a very large crate). As you may imagine, our research and development department (the guys in the white shop coats and serious expressions) is at this very moment working on breakthrough space-age digital nuclear genetic microtechnology which will eliminate even this step (but don't hold your breath).

We look forward to many orders from your grateful readers.

Johann Sebastian Fax, President  
Fax Vobiscum Organ Co.  
Halifax, N.S.

## Here & There

**The first Organ Festival of Camaioire** (Italy) is taking place this summer, on the new organ (Mascioni 1995) at the Chiesa Monumentale della Badia. The series features the music of J.S. Bach and began on June 16, Klemens Schnorr; July 5, Wijnand van de Pol; July 12, Andrea Marcon; July 26, Hatsumi Miura; and August 1, Orthulf Prunner. During the course of the festival, concerts will also take place on historic organs in the surrounding area on July 17, 14, 21, and 28.

**Holy Name Cathedral, Chicago**, is presenting a series of "Summer Sunday" organ recitals. The series began on June 23 with Stefan Engels; June 30, Jill Hunt; July 7, Frederic Vipond; July 14, Stephen Schnurr; July 21, Daniel Polack; and July 28, Elizabeth Naegele. For information: 312/664-6963.

**The University of Michigan** presents Carillon Performance Workshops with Margo Halsted July 2-24. Participants may choose any five-day period. In addition to private lessons, there will be recitals by guest artists on Monday noontimes and evenings. The 55-bell Charles Baird Carillon was cast by John Taylor & Co. of England in 1936 and 1975 (bourdon of 12 tons). For information: 313/764-2539.

**The Cathedral of the Madeleine, Salt Lake City**, presents its Eccles Organ Festival this summer: July 28, Naji Hakim; August 11, Leo Abbott; August 25, James O'Donnell; and September 8, Diane Belcher. For information: 801/328-8941.

**The 24th Lahti Organ Festival** takes place July 29-August 4 in Lahti, Finland. The festival will focus on transcriptions for organ, from Grieg's *Peer Gynt* to Saint-Saëns' *Danse Macabre*. Performers include Thomas Murray, Katherine Handford Lund, Janette Fishell, Colin Andrews, Thomas Trotter, Bernhard Hass, Thierry Mechler, Gunnar Idenstam, and others. Recitals take place at the Church of the Cross, Mukkula Church, Orimattila Church, Heinola Church, Kerava Church, and other locations. For information: Organ Festival Office, Kirkkokatu 5, FIN-15110 Lahti, Finland; tel 358-18-782 3184; fax 358-18-783 2190.

**The Göteborg International Organ Academy** takes place August

9-20 in Göteborg, Sweden. The academy will focus on the following instruments: the meantone organ built by John Brombaugh in 1992 (Haga Church, Göteborg), the romantic organ built by Henry Willis in 1871 (School of Music and Musicology), and the reconstructed Gerstenberg pedal clavichord (John Barnes and Joel Speerstra, 1995). Part I (August 9-14) features German and French 19th-century repertoire (with a special emphasis on Reger, Franck, English romantic, and harmonium); Part II (August 15-20) centers on North German and Italian 16th- and 17th-century organ repertoire (and improvisation with emphasis on early techniques and the clavichord tradition; main repertoire focus is Sweelinck and the *stylus phantasticus*). The program includes workshops, seminars, lectures, panel discussions, recitals and services. Presenters include Hans Davidsson, Fredrick K. Gable, Ludger Lohmann, Andrea Marcon, Kimberly Marshall, Hans van Nieuwkoop, William Porter, Harald Vogel, Munetaka Yokota, and many others. For information: Göteborg University, Organ Academy, School of Music and Musicology, Box 5439, S-402 29, Göteborg, Sweden; ph 46-31-773 52 06; fax 46-31-773 52 00; email organ.academy@musik.gu.se

The deadline for entering the **11th National Organ-Playing Competition** sponsored by the Ruth and Clarence Mader Memorial Scholarship fund is September 16. The final competition will be held November 9 at Pasadena Presbyterian Church in celebration of the fund's 25th anniversary. Scholarship awards totalling \$10,000 will be presented at a reception following the concert competition. Applicants must be under 35 years of age on the date of the competition. For information: Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 571, Pasadena, CA 91102.

**The American Musical Instrument Society** invites proposals for presentations at its 26th annual meeting May 15-18, 1997 in Washington, DC. The overall theme of the conference will be "Musical Instrument Studies: Perspectives from a Quarter-Century of the AMIS." The program committee welcomes proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the history, design, and use of musical

# THE DIAPASON

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## CONTENTS

### FEATURES

Restoration of the Casavant organ at The University of Redlands by Mark Buxton 10

A conversation with Morgan and Mary Simmons by Roy Kehl 12

### LETTERS TO THE EDITOR

2

### NEWS

Here & There 2, 3, 4  
Appointments 3  
Nunc Dimittis 4  
Carillon Concert Calendar 5  
Harpsichord News 6

### REVIEWS

Music for Voices and Organ 6  
Book Reviews 8  
New Recordings 8  
New Organ Music 9

### NEW ORGANS

15

### CALENDAR

17

### ORGAN RECITALS

19

### CLASSIFIED ADVERTISING

21

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BRIAN SWAGER  
Carillon

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instruments in all cultures and from all periods. Deadline for proposals is October 1. For information: Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560; ph 202/357-1707.

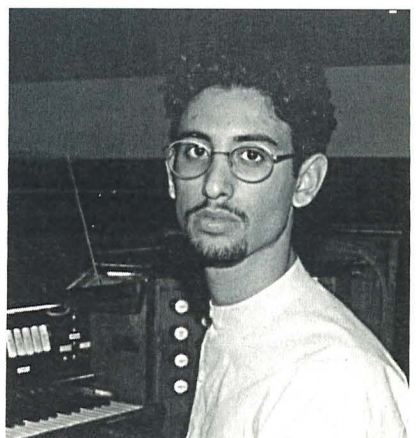
**The First Presbyterian Church of Ottumwa, IA**, has announced the winners in its 24th annual Undergraduate Organ Competition. First prize was awarded to Andrew Kotylo, a freshman at Indiana University studying with Christopher Young. Second prize went to Yoav Stein, a junior at the Eastman School of Music studying with Michael Farris. Judges included Boyd Jones of Southern Baptist Theological Seminary, Louisville, KY; Davis Folkerts of Central College, Pella, IA; and Naomi Rowley of Des Moines.



Andrew Kotylo



Davis Folkerts, Naomi Rowley, Boyd Jones



Yoav Stein



## Appointments



John W. W. Sherer

**John W. W. Sherer** has been appointed Organist and Choir Director for the 4,100-member Fourth Presbyterian Church of Chicago, IL. He succeeds Morgan and Mary Simmons, who recently retired after 28 years as Organist and Choirmaster and Associate Organist respectively. Mr. Sherer most recently served as Organist/Choirmaster at St. Luke's Lutheran Church in New York City and Chapel Organist at St. Hilda's and St. Hugh's Episcopal School in Manhattan. Previous church positions include Trinity Church on the Green and the Episcopal Church at Yale University, both in New Haven, CT, and St. Paul's Episcopal Church, Walnut Creek, CA. A native of Xenia, OH, he received the BMus in organ performance and choral music education from the University of Cincinnati College-Conservatory of Music. He received a German language certificate from the Goethe Institute in Munich, Germany, and earned two master's degrees at Yale University, with majors in organ performance and art in religion. In addition to his organ studies with David Mulbury, Roberta Gary, Walden Moore, Gerre Hancock and Thomas Murray, Mr. Sherer has studied composition with Nicholas Maw and Michael Friedmann, with anthems, hymns and an evensong service for choir and organ to his credit. Enrolled in the doctoral program at the Juilliard School, he studies with John Weaver. At Fourth Church, he directs two adult choirs (including a 25-voice professional choir) and supervises a year-round concert series and annual arts festival.

**Howard W. Weaver** has been appointed vice president of organ design and engineering for A.E. Schlueter Pipe Organ Sales & Service, Lithonia, GA. He began his career in organ building at age 17 as an apprentice in the engineering department of M.P. Möller, going on to serve in various capacities such as director of engineering, director of operations, sales manager, and ultimately as vice president of design and product management. He designed the casework and supervised the engineering, manufacture and installation of the Möller at Calvary Church, Charlotte, NC, the largest all-new organ ever built and the 13th largest organ in the world. Other major installations include Mary our Queen, Baltimore; St. Paul the Apostle, New York City; Cathedral of St. Paul, Birmingham, AL; National City Christian Church, Washington, DC; First Presbyterian Church, Midland, TX; and Spring Hill Presbyterian Church, Mobile, AL. Over his career he has been involved in approximately 2,500 organ installations. He has had the opportunity to study English and European organ building and case design, and has been involved in operational courses at Penn State University, American Management Association in Washington, DC, and the Maryland Center for Quality

and Productivity at the University of Maryland. He also served as Eastern region design director for the Wicks Organ Company for a brief period.

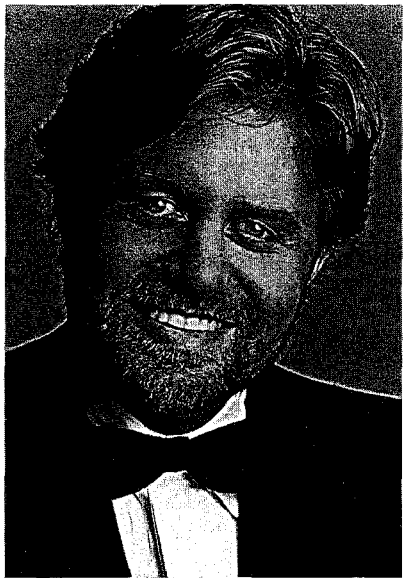
## Here & There



Agnes Armstrong

**Agnes Armstrong** has been elected President of the International Reed Organ Society for a two-year term. Other officers include Vice President James Tyler, Secretary Wayne C. Livingston, and Treasurer James Quashnock. Regional Councilors for the United States are Rollin Smith for the East, E. Lee Chaney for the South, Thomas Schaettle for the Midwest, and Tom McGuire for the West. Overseas Councilors include Douglas Price for Canada, Andrew John Grahame for Australia, and Brian Styles for England and all other areas.

Founded in 1981, the Reed Organ Society is an international organization devoted to all types of reed instruments, dedicated to the interests of musicians, historians, collectors, and restorers, with members throughout the U.S. and 13 foreign countries. Incorporated as a not-for-profit corporation in New York state, its headquarters are located at the Carey Organ Company in Troy, NY. Its quarterly publication, the *ROS Bulletin*, is published under the direction of editor Edward A. Peterson and publisher Gordon De Young. Internet access addresses include The Reed Organ Page at <http://www.estell.utoledo/reedorgan.htm> and [ros@mrc-bsu.cam.ac.uk](mailto:ros@mrc-bsu.cam.ac.uk). For information on membership (\$17.50 per year), contact James Quashnock, 3575 Highway 258 East, Wichita Falls, TX 76308-7037.



Kyler Brown

The Church of St. Mary the Virgin, New York City, celebrated the 100th anniversary of the laying of the cornerstone on December 8, 1995, the Feast of the Conception of the B.V.M. Music Director and Organist, **Kyler Brown**, commissioned three new works for a cappella choir, which have been performed over the past year. Composer Jackson Hill set the introit proper for Advent II, *Populus Sion*, with text in

English and Latin; Jeffrey Klitz set the offertory proper for the Anniversary of the Dedication of a Church, *The Angel stood at the altar of God*, in English; and Elliot Levine set the offertory proper for the Feast of the Immaculate Conception of the Blessed Virgin Mary, *Ave Maria*, in Latin.

**Dan Locklair** has written a work based on the poem Maya Angelou wrote for Bill Clinton's 1992 presidential inauguration. *Since Dawn* (A tone poem for narrator, chorus and orchestra based on Angelou's "On the Pulse of the Morning") will be premiered by the Winston-Salem Piedmont Triad Symphony on September 28 at Wake Forest University. Poet Angelou will narrate the premiere.

**David Mulbury** is featured on a new recording, *Franz Liszt*, on the AFKA label (SK-535). Recorded on the organ at the Methuen Memorial Music Hall, the program includes *Fantasia and Fugue on "Ad nos," Consolation in E, Præludium und Fuge über BACH, Adagio in D-flat, and Weinen, Klagen Variations*. For information: BKM Associates, Box 22, Wilmington, MA 01887; 508/658-6565.

**Bruce Prince-Joseph** has written a mass in honor of Senator H. William Fulbright. The former senator from Arkansas, recently deceased, created the international student exchange program known as the Fulbright Fellowships. The Mass was first performed at St. Mary's Episcopal Church, Kansas City, MO, on the feast of Pentecost. To be sung in four languages (Greek, English, Hebrew and Latin), the work centers loosely around a cantor or soloist and unison choir or congregation. Mr. Prince-Joseph is also planning performances in New York City, Los Angeles, San Francisco, Chicago, and Atlanta. (For information: Bruce Prince-Joseph, c/o Old St. Mary's Episcopal Church, Box 15748, Kansas City, MO 64106.) For 20 years, Mr. Prince-Joseph was official organist-harpsichordist of the New York Philharmonic Orchestra; after 25 years of service he was named professor emeritus of Hunter College of the City University of New York. Since returning to his hometown of Kansas City, he has served as Prior of the Priory of St. Mary the Virgin, and has labored to prevent the closing of Old St. Mary's Church, serving as unsalaried principal organist and coordinator of the music programs.

**Iain Quinn** is featured on a new recording, *The Great Organ at Methuen*, on the Raven label (OAR-360). The program includes works of Bach, Liszt, Franck, Askell Masson, Wilfred Josephs, and Leslie Howard. For information: Raven Recordings, Box 25111, Richmond, VA 23260.

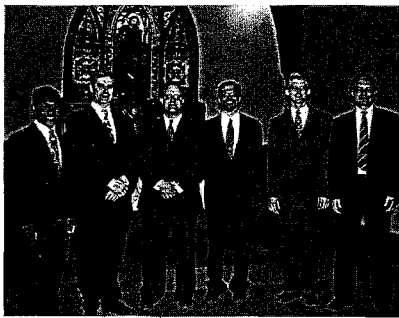
**Sharon Elery Rogers' A Palm Sunday Festival**, for SATB choir and organ with optional children's choir, congregation and brass, was premiered at Venice-Nokomis United Methodist Church in Nokomis, FL, under the direction of Wesley Schumacher, conductor of the Venice Symphony. The anthem is published by Coronet/Presser, along with several other of her new releases, *A Song of Faith, Sing Praise to Him, He Has Risen, On a Winter's Night*, and *All Christian Friends Rejoice*. Some of Rogers' new handbell works include *Easter Celebration, Festival Fanfare on Darwell's 148th*, and *Palm Sunday Glory* (Lorenz); *Gospel Gems Medley* and *An Easter Welcoming* (Jeffers); *Easter Victory, Nearer to the Cross, and Advent Bells* (Morning Star); *Festal Praises, Nearer to Thee, All Thanks and Praise, Bells of Praise, Our Gift of Thanks*, and *America Rings* (Theodore Presser); and *Come All Christians, Pretty Little Bells of Christmas*, and *In His Love* (Descant-Thomas). Ms. Rogers has over 350 published works to her credit and is the recipient of 31 consecutive years of ASCAP honorary awards.



Brian Swager

**Brian Swager** has been awarded a Carillon Scholar fellowship by Bok Tower Gardens in Lake Wales, FL. In residence there from October 1996 through March 1997, Swager will use the facilities at Bok Tower Gardens—including the Anton Brees Carillon Library, the archives of the Guild of Carillonneurs in North America, and the 57-bell Taylor carillon—to do research in the area of carillon history. Milford Myhre is the Resident Carillonneur. Bok Tower Gardens is a 157-acre public garden, cultural institution, and Historic Landmark operated by the nonprofit Bok Tower Gardens Foundation, Inc. Dr. Swager continues as editor of *Carillon News*, the newsletter of the GCNA. For a complimentary issue, contact Brian Swager, Bok Tower Gardens, 1151 Tower Blvd., Lake Wales, FL 33853-3412

**Gordon Young's** new collection of 10 organ pieces, *Forever Young*, has been published by Harold Flammer, and is dedicated to the 100th anniversary of the AGO. In January, February, and April, anthems of Dr. Young commissioned for anniversary celebrations received their respective premieres: *When I Survey the Wondrous Cross* (Pauleys Island Presbyterian Church, Pauleys Island, SC), *Laud to the Trinity* (Trinity American Lutheran Church of Waterloo, IA), and *Festival Te Deum* (First Presbyterian Church, Annapolis, MD).



Ross Wilburn, Stephen Swanson, Fr. Jason Parkin, John Osborn, Robert Boozman, and David Evans

The final event in the 1995-96 **Music at Trinity Series** featured "Three Baritone in Concert" April 21 at Trinity Episcopal Church, Iowa City, IA, with baritones John Osborn, Jason Parkin, and Stephen Swanson, all members of the church. The program included arias from Purcell's *Ode for the Birthday of Queen Mary*, 20th-century art songs, and selections from *The Fantasticks* and *Kiss Me Kate*. Accompanists were Robert Boozman and David Evans, piano; Barbara Dewey, flute; and Ross Wilburn, clarinet

**OxRecs Digital** has released Vol. 3 in the series *The Organs of Cambridge*. The recording features James Martin at St. John's College (performing works of Bach, Messiaen, Bourgeois, Howells, Whitlock, and Dupré), and David Goode at King's College (works of Preston, Dupré, Franck, and Vieme). For information: OxRecs Digital, Magdalen





Christa Rakich conducted a masterclass on the organ works of Bach for the Old West Organ Society in March. Shown here are the participants, with students and faculty of New England Conservatory.

Farm Cottage, Standlake, Witney, Oxon OX8 7RN, U.K.; or the Organ Historical Society, 804/353-9226.

**Harmonia Mundi** has announced the signing of an exclusive recording contract with **The Academy of Ancient Music**, newly appointed associate conductor Paul Goodwin, and associate director/concert master Andrew Manze. The first two albums, Bach violin concerti and Schütz choral music, will be recorded this autumn for release in 1997. The Academy of Ancient Music will continue its series of recordings for Decca *L'Oiseau-Lyre* under founder and artistic director Christopher Hogwood.

**Greenwood Press** has published *The Fred Waring Discography*, compiled by Peter T. Kiefer. The book documents each of the recordings of Fred Waring and the Pennsylvanians as well as the transcriptions recorded for various program services, and includes an alphabetical listing of all song recordings, a chronological list of each recording session and the songs recorded that day, arrangers' names, and a complete album listing; 240 pages, \$65.00. For information: 203/226-3571.

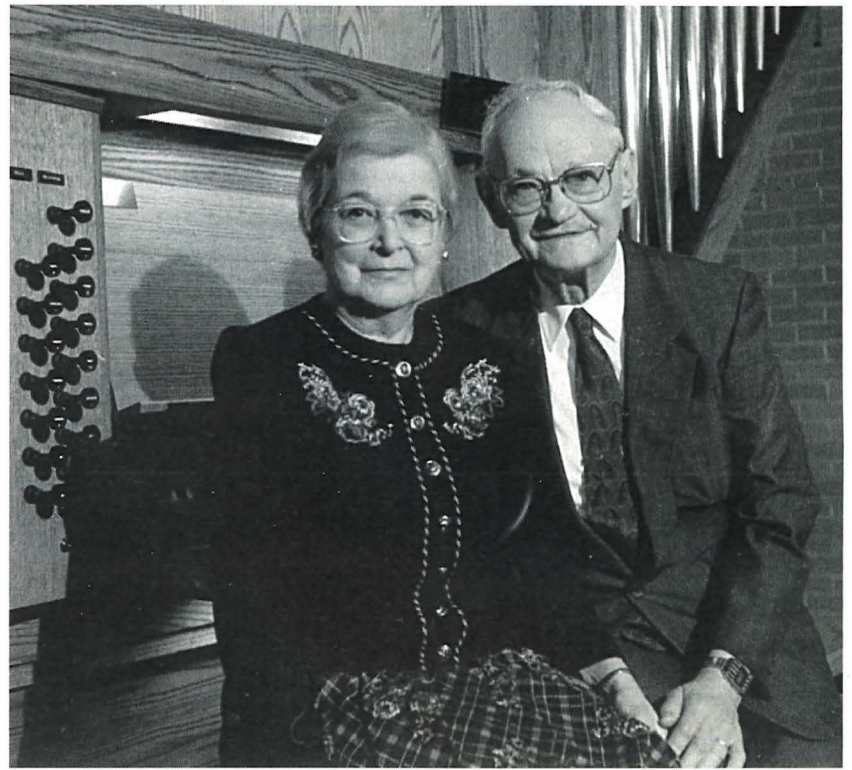
**Torbjørn Kjeka** has invented a new swiveling seat for organ playing, claimed to avoid back pain and injury from standard benches. For information: Torbjørn Kjeka, Markveien 1b, N-4030 Hinna, Norway.

St. Mary's Church, Dayton, OH, has signed a contract with **Peebles-Herzog, Inc.**, of Columbus, OH, for the renovation of its 1920 Austin organ 3/4 with echo. The project will include washing of pipes, new manuals and pedalboard, new harp and chime mechanisms, and new leather. No pipework will be added or removed. A computer-controlled console, complete with dual MIDI interface, will be installed in the 1920 console shell. The work will cost approximately \$110,000.

**Allen Organ Company** has installed a three-manual digital organ in St. Simon's-on-the-Sound Episcopal Church in Fort Walton Beach, FL. The new model replaces the church's previous six-year-old Allen which was damaged by Hurricane Opal last summer.

**Rodgers Instrument Corporation** has completed a combination pipe/electronic organ at the Cathedral of the Incarnation, Baltimore, MD. The new console, installed by Ken Brown of R.A. Daffer & Son, Ltd., controls the cathedral's 21-rank Moeller pipe organ; the Rodgers 955 adds 51 ranks of sampled sounds. The new console replaced the original Moeller console from the 1940s, with maple naturals and rosewood sharps, as the first step in a 10-year refurbishment of the pipe organ. Plans call for new pipework for the Great, re-leathering chests, and revoicing. Recitals have been played by Berj Zamkochian and Frederick Swann.

## Nunc Dimittis



Marian and David Craighead

**Marian Craighead** (née Reiff), of Rochester, NY, died on May 8, at age 76, following a valiant six-year battle with ovarian cancer. At the time of her death, Mrs. Craighead was in her fortieth year as organist of Asbury First United Methodist Church in Rochester, where she was singularly beloved by her choir and congregation. A memorial service was held at the church on May 12, which included music of Bach, Brahms, Copland and Franck.

Born in 1919 in New Cumberland, PA, Marian Reiff began her organ studies at the age of 14 and went on to receive a BA in English from Lebanon Valley College. She then attended Westminster Choir College where she studied organ with Alexander McCurdy, receiving her BMus, and was later a member of the organ faculty at Westminster Choir College as well as assistant to Dr. McCurdy at the First Presbyterian Church in Philadelphia. Subsequent church positions were held in Los Angeles and Pasadena.

In 1948 she married David Craighead and in 1955 they moved to Rochester where he assumed the position as head of the organ department at the Eastman School of Music. It was at this time that Marian joined the staff at Asbury First, while continuing to play recitals in various parts of the country. In recent years she joined her husband in concerts for organ duet, performing in numerous cities nationwide. Westminster Choir College honored her during their 1993 commencement activities by presenting her with their annual Alumni Merit Award in recognition of her contributions and achievements as an organist.

Throughout most of her adult life, Marian Craighead's musical energies were focused on her church, whose sanctuary and organ were new when Marian came to Asbury First. Her service playing, accompaniments and solo repertoire were consistently of the highest quality, as was her sensitivity to worship. During her long illness she often remarked on the blessings of her work as it related to her courage to do battle with cancer. She wrote "As one whose entire adult life has been involved in church music, I find myself recalling snatches of solos and anthems based on the poetry

of the Psalms and leaning on the strength and faith expressed in those wonderful words." In spite of continual discomfort from the effects of radiation and chemotherapy, in addition to pain from the disease itself, Marian Craighead continued to play until Christmas Eve, 1995. Although she was desperately ill that night, many spoke at the time of it having been the most beautiful service they had ever heard her play. Prior to that time she had not missed any rehearsals or services for which she was scheduled, except for short periods of hospital stays. She truly lived her belief in the power of music to uplift the lives of people, and it gave her immense strength and energy.

In 1990-1991, Asbury First United Methodist Church celebrated Marian's extraordinary contributions to the musical and spiritual life of the church. She was lauded for "her brilliant musical accomplishments, her never-ending loyalty, her boundless energy in pursuit of excellence, the generosity of her gifts and her time, the warmth of her friendship, her patience as a teacher, and her selfless contributions to Asbury First."

Marian Craighead is survived by David, her husband of 47 years; her son James; daughter Elizabeth Eagan and two grandsons, Christopher and Jeffrey Eagan.

—Karen McFarlane

**Russell Bigelow Gress** died in his sleep of a heart attack on March 28 at the age of 55. A lifetime resident of Little Rock, AR, he was a passionate organ music supporter, amateur organ builder, educator and locksmith. He was a member of Christ Episcopal Church and donated the Swell Diapason for the recently installed Nichols-Simpson organ. Mr. Gress graduated from Little Rock Central High School in 1958 and the University of Arkansas in 1963, earning a BA in English. He taught for 25 years in the Little Rock Public School District, taking early retirement for health reasons. A memorial service was held at Christ Church on April 1. Memorials may be made to the Organ Fund, Christ Episcopal Church, 509 S. Scott, Little Rock, AR 72201

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## 1996 Carillon Concert Calendar

### Allendale, MI

Grand Valley State University, Sundays at 8 pm:  
Nancy Poltrock, July 7  
Margo Halsted, July 14  
Richard Giszczak, July 21  
Gert Oldenbeuving, July 28  
Julianne Vanden Wyngaard, Aug. 4  
Doris Vanden Berg, Aug. 11  
John Courter, Aug. 18  
TBA, Aug. 25

### Alfred, NY

Alfred University, Davis Memorial Carillon  
Tin-shi Tam, July 2  
Mary McFarland, July 9  
Joanne Droppers, July 16  
Jim Fackenthal, July 23  
TBA, July 30

### Ann Arbor, MI

University of Michigan, Burton Tower, Mondays  
at 7 pm:  
Donna Gleason, July 1  
Margo Halsted, July 8  
Edward Nassor, July 15  
Beverly Buchanan, July 22  
Gert Oldenbeuving, July 29

### Arlington, VA

Netherlands Carillon, Performances 6-8 pm:  
Edward Nassor, July 4  
R. Robin Austin, July 6  
Marcel Siebers, July 13  
Hans Uwe Hielscher, July 20  
Edward Nassor, July 27  
Gideon Bodden, Aug. 3  
Gert Oldenbeuving, Aug. 10  
Edward Nassor, Aug. 17  
Jim Fackenthal, Aug. 24  
David Breneman, Aug. 31  
*Performances 2-4pm:*  
Edward Nassor, Sept. 2  
Edward Nassor, Sept. 7  
Joanne Droppers, Sept. 14  
Janet Dundore, Sept. 21  
William Lyon-Vaiden, Sept. 28

### Bloomfield Hills, MI

Christ Church Cranbrook, Performances at 4  
pm:  
Donna Gleason, with Detroit Brass Society,  
July 7  
Beverly Buchanan, July 21  
Ray McLellan, July 28  
Richard Giszczak, Aug. 4  
Sara Sjoberg with White Heather High-  
landers, Aug. 11  
Dennis Curry & Jenny King, Aug. 18  
Carol Jickling Lens, Aug. 25

### Bloomfield Hills, MI

Kirk-in-the-Hills, Sundays at 10 am and 12 pm:  
Edward Nassor, July 14  
Beverly Buchanan, July 21  
Jenny King, Aug. 4  
Carol Jickling Lens, Aug. 25  
Dennis Curry, Sept. 8

### Chicago, IL

University of Chicago, Rockefeller Memorial  
Chapel, Sundays at 6 pm:  
Gordon Slater, July 7  
Jim Fackenthal, July 14  
Wylie Crawford, July 21  
Janet Tebbel, July 28  
Andrea McCrady, Aug. 4  
Margo Halsted, Aug. 11  
Thomas Reif, Aug. 18

### Danbury, CT

St. James Episcopal, Performances at 12 pm:  
Judson Maynard, July 3  
Marietta Douglas, July 10  
George Matthew, Jr., July 17  
Hans Uwe Hielscher, July 24  
Gert Oldenbeuving, July 31

### Detroit, MI

Jefferson Avenue Presbyterian Church  
July 7  
Aug. 7  
Sept. 8

### East Lansing, MI

Michigan State University, Saturdays at 4 pm:  
Ray McLellan, July 6  
Ed Nassor, July 13  
Jenny King, July 20  
Dennis Curry, July 27  
Phyllis Webb, August 3  
John Courter, Aug. 17

### Fort Washington, PA

St. Thomas Church (Whitemarsh)  
David Hunsberger, July 2, 7 pm  
Janet Dundore with Germantown Country  
Dancers, July 2, 8 pm  
Janet Dundore, July 4, 2 pm  
*Performances at 7 pm:*  
Janet Tebbel, July 9  
Marcel Siebers, July 16  
Janet Dundore, July 23  
Gayle Hamilton and  
Beatrice Gardner, July 30  
Janet Dundore with Abington Ballet, Aug. 6  
Robin Austin, Aug. 13  
"Cast in Bronze", Aug. 13 (8 pm)  
Tin-shi Tam, Aug. 20  
Janet Dundore, Aug. 27

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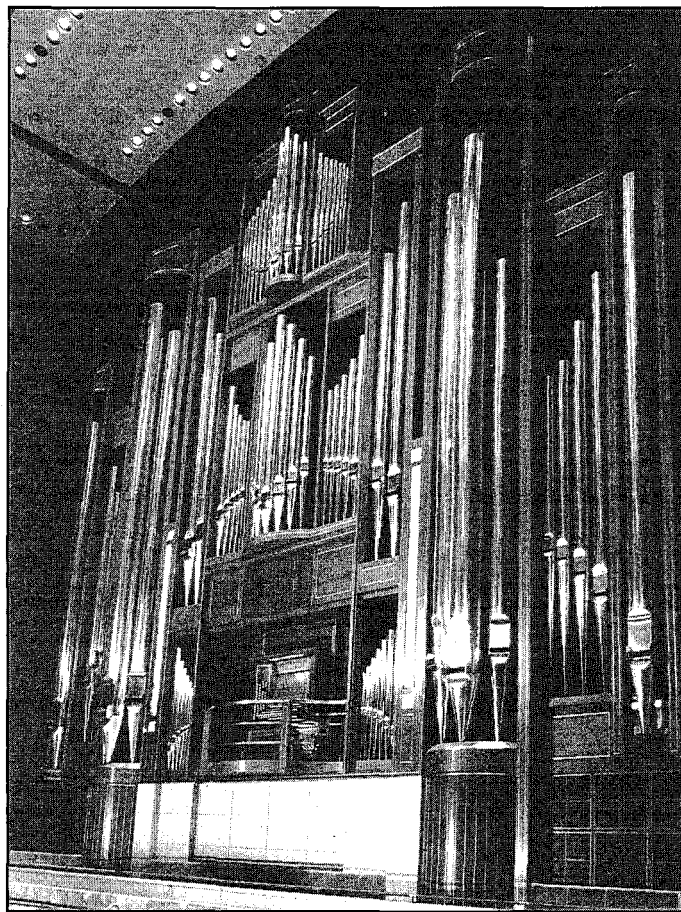
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► p. 5 Carillon Calendar

**Glencoe, IL**

Chicago Botanical Garden, Mondays at 7 pm:  
Mark Konewko, July 1  
Gordon Slater, July 8  
Jim Fackenthal, July 15  
Wylie Crawford, July 22  
(Christmas in July)  
Janet Tebbel, July 29  
Andrea McCrady, Aug. 5  
Margo Halsted, Aug. 12  
Thomas Reif, Aug. 19

**Grosse Pointe Farms, MI**

The Grosse Pointe Memorial Church  
Phyllis Webb and Jenny King, July 2  
Margo Halsted, July 9  
Edward Nassor, July 16  
Beverly Buchanan, July 23  
Gert Oldenbeuving, July 30

**Hartford, CT**

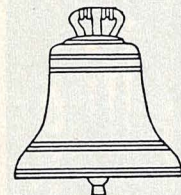
Trinity College, Plumb Memorial Carillon, Performances at 7 pm:  
TBA, July 3  
George Matthew, Jr., July 6  
Marcel Siebers, July 10  
TBA, July 17  
Hans Uwe Hielscher, July 24  
Gert Oldenbeuving, July 31  
Suzanne Gates, Aug. 7  
Daniel Kerry Kehoe, Aug. 14  
Frank DellaPenna and "Cast in Bronze", Aug. 21  
TBA, Aug. 28

**Holland, PA**

Trinity United Church of Christ  
Lisa Lonie with brass, July 11  
Marcel Siebers, July 18  
George Matthew, Jr., July 22  
Edward Nassor, Aug. 1  
"Cast in Bronze", with Frank DellaPenna (mobile carillon) and Lisa Lonie (Schneider carillon), Aug. 8

**Marimont, OH**

Dogwood Park, Emery Memorial Carillon, Performances at 7 pm:  
Richard Gegner, July 4 (2 pm)  
Richard Gegner, July 7  
Albert Meyer, July 14  
Albert Meyer, July 21



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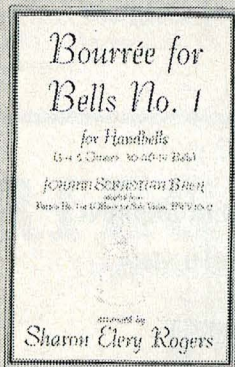
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Albert Meyer, July 28  
Albert Meyer, Aug. 4  
Richard Gegner, Aug. 11  
Richard Gegner, Aug. 18  
Albert Meyer, Aug. 25  
Richard Gegner, Sept. 1  
Albert Meyer, Sept. 2 (2 pm)

**Madison, WI**

University of Wisconsin, Thursdays at 7:30 pm:  
Gordon Slater, July 4  
Lyle Anderson, July 11  
Dave Johnson, July 18  
Gert Oldenbeuving, July 25

**McDonogh, MD**

McDonogh School  
Matthew Buechner, July 5  
Janet Dundore, July 12  
Marcel Siebers, July 19  
Jim Fackenthal, July 26  
Edward Nassor, Aug. 2

**Middlebury, VT**

Middlebury College, Mead Chapel Carillon, Performances at 4 pm:  
Lucy Dechéne, July 5  
Hans Uwe Hielscher, July 12  
Judson Maynard, July 19  
Dionisio Lind, July 26  
David Breneman, Aug. 9

**New Canaan, CT**

St. Mark's Episcopal Church  
Marietta Douglas, July 2  
Judson Maynard, July 9  
Dionisio Lind, July 16  
Hans Uwe Hielscher, July 23

**New Haven, CT**

Yale University, Harkness Tower, Fridays at 7 pm:  
Judson Maynard, July 5  
Marcel Siebers, July 12  
Robin Austin, July 19  
Hans Uwe Hielscher, July 26  
Gert Oldenbeuving, Aug. 2  
Dionisio Lind, Aug. 9  
George Matthew, Jr., Aug. 16

**Niagara Falls, Ontario**

Rainbow Tower Carillon, Friday, Saturday, and Sunday evenings, May 17-Labor Day  
Gloria Werblow

**Northampton, MA**

Smith College, Dorothea Carliele Carillon, Mondays at 7 pm:  
Geert D'hollander, July 1  
Marietta Douglas, July 8  
George Matthew, Jr., July 15  
Hans Uwe Hielscher, July 22

**Northfield, VT**

Norwich University, Performances at 11 am:  
Dionisio Lind, Aug. 26  
Gordon Slater, Oct. 5  
George Matthew, Jr., Oct. 12

**Philadelphia, PA**

First United Methodist, Germantown, Mondays at 7:30:  
David Hunsberger, July 1  
Janet Tebbel, July 8  
Marcel Siebers, July 15  
George Matthew, Jr., July 22  
Edward Nassor, July 29

**Princeton, NJ**

Princeton University, Graduate College, Sundays at 1 pm  
Janet Tebbel, July 7  
Marcel Siebers, July 14  
George Matthew, Jr., July 21  
Edward Nassor, July 28  
Doug Gefvert, Aug. 8  
Janet Dundore, Aug. 11  
Tin-shi Tam, Aug. 18  
R. Robin Austin, Aug. 25  
Lisa Lonie, Sept. 1

**Rochester, MN**

Mayo Clinic  
Gordon Slater, July 2  
Gert Oldenbeuving, July 26  
Lyle Anderson, Aug. 15  
Robert Byrnes, Aug. 29

**Simcoe, Ontario**

Norfolk War Memorial, Sundays at 4 pm:  
May 19-Sept. 15  
June Somerville

**Simsbury, CT**

Simsbury Methodist  
George Matthew, Jr., July 7  
Lucy Dechéne, July 14

Daniel K. Kehoe, July 21  
Hans Uwe Hielscher, July 28

**Springfield, MA**

Trinity United Methodist, Thursdays at 7 pm:  
Becky Rosendahl Isaacson, July 4  
George Matthew, Jr., July 11  
Sally Slade Warner, July 18  
Marietta Douglas, July 25

**Spokane, WA**

Cathedral of St. John, Performances at 7 pm:  
Andrea McCrady, July 4 (9 pm)  
Don Cook, July 11  
Gordon Slater, July 18  
John Agraz, July 25

**Stamford, CT**

First Presbyterian Church, Sundays at 11 am:  
George Matthew, Jr., July 7  
Dionisio Lind, July 14  
Edward Nassor, July 21  
Lucy Dechéne, July 28  
Gert Oldenbeuving, Aug. 4  
David Breneman, Aug. 11  
Heather Ewing, Aug. 18  
Thursdays at 7 pm:  
Marcel Siebers, July 11  
Marietta Douglas, July 18  
Hans Uwe Hielscher, July 25

**Storrs, CT**

Storrs Congregational Church, Performances at 7 pm:  
Marietta Douglas, July 15  
David Maker, Aug. 5

**Valley Forge, PA**

Washington Memorial Chapel  
David Hunsberger, July 3  
Janet Tebbel and "Cast in Bronze", July 10  
Marcel Siebers, July 17  
George Matthew, Jr., July 24  
Janet Dundore, July 31  
Doug Gefvert, Aug. 7  
Frank DellaPenna and "Cast in Bronze", Aug. 14  
Tin-shi Tam, Aug. 21  
Potpourri Concert, Aug. 28

**Victoria, B.C.**

Heritage Court, Netherlands Centennial Carillon, Performances: 3 pm or 7 pm\*:

Rosemary Laing  
July 1 (1 pm)  
July 5\*, 7, 12\*, 14, 19\*, 20\*  
Guest, July 21 (11 am)  
Guest, July 26\*  
July 28, Aug. 2\*  
Aug. 4 (3 and 7 pm)  
Aug. 9\*, 11, 16\*, 18, 23\*  
25, 30\*  
Sept. 1, 8, 15, 22, 29  
Oct. 6, 13, 20, 27  
Nov. 3, 10,  
Nov. 11 (10 am)  
Nov. 17, 24, Dec. 1  
Dec. 6 (12:15 pm)  
Dec. 8, 15, 22

**Williamsville, NY**

Calvary Episcopal Church  
Tin-shi Tam, July 3  
Mary McFarland, July 10  
Jim Fackenthal, July 24  
Gloria Werblow, July 31

**Harpichord News**

by Larry Palmer

**Clavichord Symposium**

In Magnano, northern Italy, the second International Clavichord Symposium took place September 21-23, 1995. Far from the madding crowd, in a beautiful small 12th-century church, performers, builders, musicologists, and auditors from several countries gathered for three days of rewarding papers, discussions, and performances on a variety of clavichords. 42 presenters provided this program, chaired by Bernard Brauchli and Christopher Hogwood. Plans are already being made for the third symposium in 1997. Interest in the clavichord increases steadily.

—Virginia Pleasants (London)

Among other Americans at the Magnano Symposium were Bruce Glenny (Chicago) who lectured on Herbert Howells and the Clavichord; Jane Johnson (Crab Orchard, TN) who gave a lecture recital of 16th-century Spanish music; John Koster (Vermillion, SD), Joel Speerstra and Beverly Woodward, both of whom gave papers about C.P.E. Bach, and Carol lei Post (Pella, IA). Richard Troeger's (Edmonton, Alberta) paper on the Dolmetsch/Chickering clavichords was read at the conference.

**And Speaking of Clavichords . . .**

Jeremy Montagu reports in *Early Music* (February 1995, p. 175) that two Dolmetsch clavichords were sold at the Phillips (London) musical instrument sale of 24 March 1994. One which had belonged to the brilliant player Violet Gordon Woodhouse brought £2,530, while the instrument which Dolmetsch had built for George Bernard Shaw reached £5,060.

In a microfilm of Dolmetsch memorabilia from the Boston Public Library, I just happened to notice an item which gives a bit of perspective on the value of these clavichords! In a clipping from 1949 it was announced that Shaw's clavichord had been sold at auction to "a Londoner" for £110 (at the time, \$440). Dolmetsch had sold it to Shaw in the 1920s for £40 (\$160).

**Publications of Interest**

"The Harpsichord Invention of De la Pleigniere" by Thomas McGeary appears in *The Organ Yearbook* for 1994 (volume XXIV). The invention is a system of registration pedals operating pulleys "to overcome the limitations of the harpsichord." Before Playel!

*Early Keyboard Journal* (Volume 13, 1995) contains Lewis Reece Baratz's discussion and translation of "The Basso Continuo According to Jean Joseph Boutmy" (1770), the only tutor on this subject from a resident of the southern Netherlands. In the same journal C. David Harris' article "Kuhnau's *Accentus* and its Implications for the Performance of Bach's Keyboard Music" makes some sense of a confusingly-described, oft-appearing ornament used by Bach's immediate predecessor, and amplifies Kuhnau's example with descriptions from Bach contemporaries Thomas Balthasar Janowka and Johann Gottfried Walther. ■

**Music for Voices and Organ**

by James McCray

**Messages of Hope**

Hope springs eternal in the human breast:  
Man never is, but always to be, blest.  
The soul, uneasy and confin'd from home,  
Rests and expatiates in a life to come.

Alexander Pope  
*An Essay on Man*

Hope is one of those words that permeates our language and has lost much of its potential. Phrases such as "I hope to see you soon," "hope you had a good day," "hope that it doesn't rain out our golf game," have done much to trivialize this beacon of faith.

It could be argued that a majority of people attend church because of hope.

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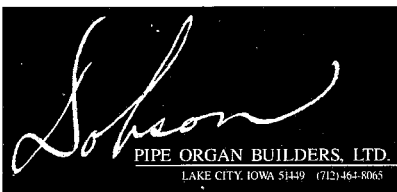
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Immediately following your next silent prayer time, reflect on your thoughts. Were the majority of items in your prayer seeking something (hoping) or acknowledging (thanking)? My guess is that more time is spent in asking for something than in merely giving thanks for the existing blessings. Carlo Carretto points out that "Optimism means faith in men, in the human potential; hope means faith in God and in His omnipotence" (*The Desert in the City*), so hope is connected to faith.

Everyone wants to believe that the future is better than the past. Most religious doctrines are based on that premise. The goal of achieving heaven is a major factor in our daily lives. Salvation is the ultimate quest and every denomination stresses that aspiration. We have hope.

Texts in church music often focus on hope. It is a theme that receives considerable attention by composers. This month's reviews call to your attention works that bring a message of hope to the congregation.

**Cast your burdens on the Lord, Michael Patrick Murphy. SATB and keyboard, Coronet Press of Theodore Presser Co., 392-41961, \$1.35 (M-).**

Murphy's music has been arranged for choir by Carl Nygard. Warm sentimental harmonies supply emotion for the tender text of hope. The choral parts are easy and flow tunefully above an arpeggiated accompaniment. Modulations add color to the emotion. Useful for most choirs.

**I Am the Bread of Life, Simon Lole. Unison with descant and organ, Royal School of Church Music, A 513, no price given (E).**

This simple communion anthem has a folk-like melody with a limited vocal range. The descant uses a combination of neutral vowels and text. The accompaniment is very easy with mostly right-hand arpeggios as a background for the voices.

**Two Motets, Michael McCabe. SATB unaccompanied, Randall Egan Music, EC-339, \$1.30 (M).**

Both titles concern hope: "Lighten Our Darkness," "O Lord Support Us All the Day long." Each is only two pages duration. The music has very interesting harmonic changes and at times expands briefly into six- and seven-note chords for dramatic impact. Printed on two staves, both settings end with a quiet Amen.

**Ask and seek and knock, Daniel Barta. Two-part with keyboard and optional C treble instrument, Choristers Guild, CGA683, \$.95 (E).**

Designed for children's choir, the first verse is in unison, then using the same melody for verse two, an upper part is added. The music for optional instrument is in brackets in the keyboard part. Very simple music.

**O Lord, increase my faith, Orlando Gibbons (1583-1625). SATB unaccompanied, G.I.A. Publications, G-4043, \$1.10 (M-).**

This early English anthem (collect) is a famous setting. It is contrapuntal and has been carefully edited with stress marks for accents and vertical lines for breath marks. Sedate yet comfortable music.

**Canticle of heaven, Craig Courtney. SATB and keyboard, Beckenhurst Press, BP1475, \$1.40 (M).**

There are two main contrasting sections set in ABA. The opening is somewhat mysterious with chord changes that are a third apart (as Dvorak), and the choir sings unaccompanied statements answered by the organ. The other area has a busy accompaniment of rapid 16th-note modified arpeggios which provide a background for warm, long choral lines. The opening idea returns at the end. This is an emotional work whose text gives hope for after death; choir and congregation will enjoy it.

**All my hope on God is founded, Herbert Howells (1892-1983). SATB and organ, Collegium Music Publications, CCS 201, \$.90 (M-).**

CMP is a new choral publisher which features music recorded by Rutter and others (this one is on Rutter's Stanford/Howells recording). Their address is: PO Box 31366, Omaha, NE 68131. Howells' "hymn" has five verses. The first three are for unison choir with organ; four is unison treble voices, and five has everyone on the melody with a soprano descant. The music is easy, fresh, yet dates from 1932. Highly recommended.

**Faith, Love, Power, Carlton R. Young. SATB unaccompanied, Selah Publishing Co., 405-622, \$1.05 (M+).**

Based on Pentecost theme of *Veni, creator spiritus*, this setting has two separate moods. In the middle is a unison chant on *Veni*, but with English words that are different than basic translation. The opening invokes the Holy Ghost and moves through several harmonic areas, often with surprising shifts of chords and tonal areas. Then following a seven second pause, the chant begins. Interesting music that needs a sophisticated choir.

**Comfort, comfort, these my people, Matthew Armstrong. SATB, piano and C instrument, Logia of Concordia, 98-3155, \$1.50.**

This is a long setting (15 pages). The piano is easy and always accompanimental with flowing chordal arpeggios. The choir primarily is homophonic with brief sections for women or men alone. The C instrument has a brief role and its part is included on the back cover. The music tends to be sentimental, but with interesting chords. It is not difficult and will be a work that folks enjoy.

**My soul cries out to the Lord, Jay Alt-house. SATB and keyboard, Alfred Publishing Co., 4915 (E).**

This easy anthem has several verses on the same thematic idea, with each arranged differently. There is a brief contrasting statement in the middle of the setting. The keyboard is very simple. Designed for use with a small choir of limited ability.

## Book Reviews

**Smulikowska, Ewa. Organ-Cases in Poland as Works of Art. (The Polish Organ, volume II). Warsaw: Sutkowski 1993. 498 pages, 234 ills. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184-5918. \$60.00 plus \$3.00 postage per order.**

*The Polish Organ* comprises the first two volumes of a planned multi-volume series, in English translation, devoted to Polish music. Vol I, not received for review, deals with the history and technology of the organ; Vol. II, reviewed here, was originally a dissertation (1978, in art history) at the University of Warsaw and "deals with the organ's outward appearance—its case and decoration as seen by an art historian."

Smulikowska considers cases built before (approximately) 1800. It is important to note that the title says "in Poland" and not "Polish." The geographical area included is basically Poland as it existed before the partitions of the 18th century; this means essentially pre-1939 Poland, plus Lithuania, German-speaking areas on the Baltic, and a few scattered areas to the south and east. Smulikowska does not really try to define a "Polish" style in organ-cases, and the most striking feature is in fact the readiness with which various national styles were accepted.

There have not been many full-length works devoted entirely to the organ-case as art—none of the standard English-language works qualify—and Smulikowska's book is valuable both for the largely unknown material it presents and for its detailed analysis of organ-cases seen purely as works of art. Much of the

text is devoted to material that is well known to students of art history, but which may be new to organists. A rather trite summary of the history of organs and their cases leads to a lengthy discussion of symbolism and imagery in art; art students will find few surprises. More valuable is Smulikowska's thorough discussion of the use of symbols and images to provide a system of musical iconography for organ-cases.

Four major sections deal with Polish cases: a chapter on the makers of organ-cases is really little more than a listing; a following chapter deals with styles. A third section that offers detailed consideration of the artistic form of 65 organ-cases is perhaps the most interesting. This is followed by the extensive section of plates, which illustrate many of the 65 organs previously discussed but also show something of many others. As the author herself stresses, the quality (and age) of the plates varies enormously; some of them should probably not have been included. The 12 color plates are excellent. The first three sections are very loosely organized, and related materials often turn up in widely separated places.

Smulikowska states clearly, at the very beginning, that the form of an organ-case is imposed upon it by the instrument it contains. Unfortunately, she does not return to this again, and the actual discussions of various cases rarely refer to the instruments they contain. The discussion of individual cases and the notes on the illustrations provide information about the builders and the dates of the organs, but rarely is there any indication of the size or present state of the instrument. It would have been desirable to give at least the number of divisions, since this is often not readily apparent from the illustrations. (Readers who know German can find detailed information about a number of the instruments in *Geschichte der Orgelbaukunst in Oste- und Westpreussen von 1333 bis 1944*, Vol. 1, by Werner Renke-witz and Jan Janca. Würzburg, 1984.)

Unfortunately, Smulikowska's valuable book is marred by an unusual number of typographical errors, including far too many mixed-up dates (1579 for 1759 and the like). The translation is very awkward and occasionally really incomprehensible. Since the book is intended for English-speaking readers, the translation should have made some concessions: a number of geographical terms (Great Poland and Little Poland, for example) are not familiar in English; some references to events in Polish history—the Regency, for example—are not familiar and not easy to check, and so on.

Despite numerous weaknesses, this volume certainly offers a great deal of fascinating and largely unknown material. I suppose that of all the cases illustrated, for example, only Oliwa and perhaps some of the (now lost) Danzig cases are familiar to many of us. Many of the cases illustrated, whether or not particularly "Polish," are visually impressive and exciting. Anyone interested in organ-cases treated specifically as art objects will be fascinated. One hopes that all good libraries will make the book available.

—W.G. Marigold  
Urbana IL

## New Recordings

**Casavant Organ Opus 3700 Inaugural Recital. John Obetz at the organ of the RLDS Temple, Independence, MO. RBW Record Co. (P.O. Box 14187, Parkville, MO 64152) RBW CD006.**

Reger: *Introduction and Passacaglia in D Minor*; Bach: *An Wasserflüssen Babylon*, S. 653; *Toccata, Adagio and Fugue*, S. 564; Dandrieu: *Noël de Saintonge*; Du Mage: *Tierce en Taille*; Franck: *Choral No. 1*; Kemner: *Eight Studies on the Hymn Tune 'Paraclete'*; Howells: *Psalm-Prelude Set 1, No. 1 (Op. 32/1)*; Messiaen: *Dieu Parmi Nous*. TT: 72'23".



John Obetz, one of North America's most widely-heard organists, puts one of Casavant's most-vaunted instruments of late to work in a generous program of largely familiar music; music that will be extremely accessible to the non-specialist who buys this disc. Indeed, the choice of repertoire forms an ideal introduction to the organ for non-organists and music-lovers.

What a pity, therefore, that absolutely no information is given about the works played here! What is the average listener to make of a title such as "An Wasserflüssen Babylon," unless he or she reads German? What about "Tierce en Taille"? Or "Psalm-Prelude"—it is disgraceful that there is no mention whatsoever of the verses from Psalm 32 which inspired this work! Even those with more specialist knowledge might appreciate a few lines about, say, Gerald Kemner. Detailed specifications are all well and good, but an organ, after all, is simply a musical instrument, a means to an end: when will we stop equating the recipe with the cake? The composers, not to mention Dr. Obetz, deserve much better than this.

Dr. Obetz's playing is polished, well-paced and secure, some untidy moments (surprising for this artist) in the Bach fugue notwithstanding. Where others proffer effecteness as a substitute for elegance, Dr. Obetz delivers the genuine, sophisticated article; similarly, he is thoughtful but never ponderous. He shines in the Franck, as too does the Casavant. There is much empathy shown also in the Howells—sensitive registrations, smooth crescendi—although the rubato exalts the Poor Man's crying somewhat at the expense of God's hearing of same. The Bach chorale prelude shows off a suitably plaintive *Voix Humaine* and some charming flutes. The Kemner is a good showpiece, effectively exploiting various timbres ("The Flutes"), dynamics ("Meditation," "Power Piece") and departments ("The Pedals"). Who publishes it? (It's well worth investigating.) The Reger raises the curtain in impressive style; the Messiaen brings it down in like manner. The two early French pieces are dressed with appropriate grace and charm, although Du Mage's "Tierce en Taille" has more emotional impact when played in the context of the whole suite. To these ears, it possesses neither the nobility of character nor striking genius of Nicolas de Grigny's supreme example to stand alone as a compelling statement.

Having torn a strip off RBW, I will be fair and say that there are many positive aspects to the production side. The liner booklet speaks of the new organ in terms that will interest the curious (size of pipes etc.) and gives us a clear photo of a smiling, sartorial Dr. Obetz—a welcome change from some booklets, wherein dishevelled creatures, fuzzily captured in shopping-mall photo booths, stare glumly at the reader. And the recording is excellent. For the listener who takes in this disc at one sitting (the program works well in this way), the company might consider lengthening the space between individual works by a few seconds, as some tracks are uncomfortably close together.

When the time comes to reprinting the booklet, RBW really should consider enlarging it to include notes about the music and the composers: the extra cost would be more than justified! In the meantime, this is not a disc which will sit idly on my CD shelf; an excellent advertisement for organ (Casavant should be delighted with the disc!), organist and music alike.

—Mark Buxton  
Toronto, Ontario

## New Organ Music

New and old organ music from  
France and Switzerland

Classic

*Pièces d'orgue des augustines de*

*Vitry*, ed. by Pierre-Michel Bédard, in the series *Le Pupitre*. Heugel-Leduc (no price given).

When the convent of the Augustine Sisters of Vitry was dissolved in 1975, manuscripts were made public containing 450 keyboard pieces. This edition contains 160 short pieces for organ ("What is played should not last longer than it would take to sing it."), copied between 1735 and 1750. Some have been identified as works of Nivers, Clérambault and LeBègue. Others are by anonymous (and less talented) composers. The usual classic genres are represented except for the ones that require pedal, such as *réécits en taille* and *cantus firmus* pieces.

### Romantic

Henri Mulet, *Offertoire sur un Alleluia grégorien*. Egan, Minneapolis, #EO-129, \$5.50.

Always lyric, always melodic, this gem by a pupil of Widor is for the feast of the Most Holy Rosary, though it would be suitable for most Sunday worship. The texture consists frequently of only three voices and the dynamic level never rises

above *forte*. Edited by Kenneth Saslow, it was first published by Egan in 1975.

Théodore Dubois, *Sortie (Grand Choeur)* from *10 Pièces*. Egan, Minneapolis, \$5.50.

A French postlude is a recessional or a *Sortie*, and this one romps tunefully through all the appropriate keys and pulls out the stops with the grandeur if not the depth of French Romantic style.

Théodore Dubois, *Fiat lux*. United Music Publishers, London (Presser), \$11.25.

Reprinted from *Douze Pièces Nouvelles* (1892), this moderately difficult toccata based on the text, "Let there be Light," follows a simple dynamic plan: *ppp* to *ffff*.

### Contemporary

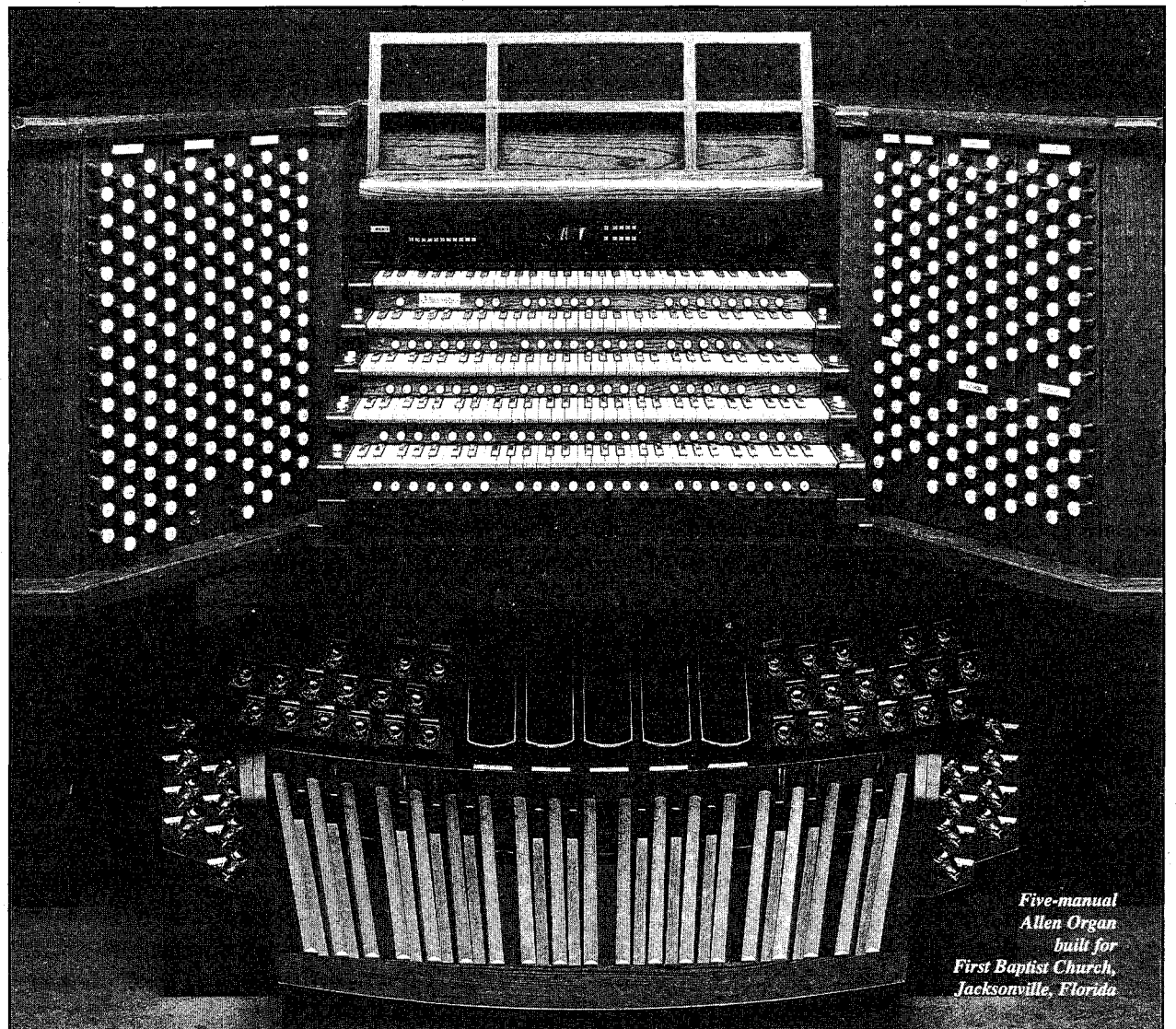
Daniel Roth, *Pour la nuit de Noël*. Leduc, Paris, \$21.90.

Thoughtful, challenging and inspired, this Prelude (for Advent), Communion and Postlude (for Christmas) are a marvelous addition to the seasonal repertoire. The *Prélude* "Veni, veni

*Emmanuel*" combines that 9th century chant with the Lutheran chorale "Nun komm, der Heiden Heiland" and the French Noël "Veni divin Messie," surely a stylistic and ecumenical tour de force. The composer describes the *Communion* as an elaboration of the Gloria from the *cum jubilo* mass for the Feast of the Virgin Mary. The Postlude, which begins boisterously and ends quietly, is a virtual bouquet of Christmas melodies, according to Roth, a rhapsody alluding to chants from Christmas Eve and Day, French and Breton Noël's, and a Bohemian carol.

Jean Françaix, *Messe de mariage*. Schott, (no price given).

The *Entrée*, *Meditation*, *Offertoire* and *Communion* come off like charming, updated versions of Vierne's *Pièces in Free Style*. The *Cérémonie des signatures* is a rather more original, difficult and extended etude. The joyful *Sortie* salutes the dedicatees, an Austrian groom and his Parisian bride, with references to Haydn's tune *Austria* and *La Marseillaise*.



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# Restoration of the Casavant organ at The University of Redlands

Mark Buxton

The University of Redlands enjoys a reputation as one of the finest private institutions of its size in North America. Since its foundation in 1907, this small liberal arts college has garnered plaudits for its many achievements, drawing students from the United States and many other countries. Few establishments can rival its situation, nestled as it is at the foot of the spectacular San Bernadino Mountains. The area is blessed with a moderate climate throughout the year, enabling the visitor more fully to appreciate not only the imposing mountain scenery but also the delightful Victorian homes and leafy streets which grace the City of Redlands. For those in search of things more exotic and cosmopolitan, Los Angeles is but an hour away; Mexico, just under three.

The campus too is a delight to the eye, with its harmonious blend of architecture both old and new. Particularly attractive is the Memorial Chapel, built in memory of those alumni who gave their lives during the Great War. With its fine acoustics, this noble edifice has been the focal point of many college events over the years, from celebratory graduation ceremonies to commemorative events of more sober import.

A central part of the chapel's life over the years has been Casavant's opus 1230, installed at Christmas, 1927. It has enjoyed an eventful life, the many vicissitudes of which, together with the College's future aspirations for this magnificent example of the organbuilder's art, form the basis of this article. When it came to choosing an organ for the chapel, both the organist, Charles H.

Marsh, and the University's Business Manager, George P. Cortner, were determined that the contract be awarded to Casavant Frères<sup>1</sup>. Marsh was in France studying with Dupré at the time, and discussed the organ project with his illustrious *maître* in some detail<sup>2</sup>. In a letter from Paris dated January 4, 1927, Marsh writes to Casavant as follows:

I have your letter of Dec. 18th enclosing specification for the proposed organ at Redlands. Your statement that you seem likely to get the contract gives me great joy. In fact, I have just written Mr. Cortner the strongest letter I can, urging him by all means to accept your proposition which I honestly believe to be superior to anything he could get for the money in the U.S. I have tried to explain to him the superiority of the Casavant materials, workmanship, & voicing over all American makes with

goal that each student might meet the technical and musical challenges of a brief passage, and that eventually the whole composition might be performed by several pupils. The compositions of Tisné, Charpentier and Chaynes belong to Level 2; those of Mallié and Ourgandjian are from Level 3. Most of the challenges of contemporary notation and registration practice will be encountered.

**Alain Louvier, *Etudes pour agresseurs*, Livre VI. Leduc (Presser in U.S.A.), \$23.25.**

The four etudes (ranging from three to seven minutes in length) in Book VI extend techniques to the organ that Louvier elaborated for piano and harpsichord in five previous books. The "aggressors" refers to 10 fingers, 2 palms, 2 forearms and 2 feet (no fists he insists). In general, contrasting manual registrations remain relatively stable while textural and sonic possibilities are studied. The pages read like an orchestral score since each of the three manuals has its own grand staff. In a nod to the classics a "new table of aggressors and other ornaments" sheds light on the unconventional notation.

—Gale Kramer  
Wayne State University

the possible exception of Skinner - and inasmuch as you are offering a better balanced organ than Skinner I hope the University will follow my advice & give you the contract.

The addition of a harp stop would be very simple if Mr. Cortner wishes it. There is one suggestion I would like to make and that is the addition of a French Horn to the Solo - if not the addition then the substitution of a French Horn in the place of the Fugara.<sup>3</sup>

He goes on to relate Dupré's glowing praise for the Canadian company, together with several suggestions regarding the new organ:

... he [Dupré] assured me that you could build a French Horn very similar and just as effective as the French Horn that Skinner builds. I have also talked with M. Dupré about the style of the console and he thinks as I do, the French style of stopknobs on steps or terraces are preferable. I am suggesting this to Mr. Cortner also.

On January 15, 1927, Stephen Stoot writes from Casavant to inform Marsh that the firm's bid for the Redlands organ has been accepted. No problem with the tonal additions, says Stoot:

... we desire to state that in the last specification we sent (in contract form) both Harp and Chimes were included, but if a French Horn be desired, this can be added later as our specification provides for one blank knob on the Great, one on the Swell, two on the Choir and two on the Solo.<sup>4</sup>

On the subject of console design, however, he is a little more guarded:

We were interested in learning of the preference of M. Dupré for the French terraced style of drawstops, and on this point we wish to state frankly that we are willing to build the console in either the French or English style. We would advise you, however, that the prevailing style of drawstop console in the U.S.A. as well as Canada is the English style with the knobs arranged in upright jambs standing at an angle of forty-five degrees. If, therefore, the French style were chosen for your organ there might be some criticism of the console layout by visiting organists.

The contract dated December 29, 1926, was signed by both parties on January 26, 1927; the final purchase price was \$36,200.00. This latter is of particular interest when one notes an earlier comment by Marsh in his letter of January 4:

You will know how genuine is my admiration for your organs when I tell you *confidentially* that an American organ [sic] offered me 10% of the contract price (and another one, 20%) if one of their organs were put in at Redlands. Neither one of these firms was Skinner.

For the most part, the Casavant archives relating to the Redlands organ contain correspondence between Stephen Stoot and George P. Cortner. According to M. Simon Couture, Joseph-Claver Casavant (1855-1933), the elder of the two brothers who established Casavant Frères in 1879, was himself responsible for the scaling of the new instrument.

The specification of the new instrument as per the contract was as follows:

- GREAT**
- 16' Double Open Diapason
  - 8' Open Diapason No. 1
  - 8' Open Diapason No. 2
  - 8' Violin Diapason
  - 8' Hohl Flote
  - 8' Gemshorn
  - 4' Harmonic Flute
  - 4' Octave
  - 2 1/2' Twelfth
  - 2' Fifteenth
  - V Mixture
  - 16' Contra Tromba
  - 8' Tromba

- 4' Clarion
- Chimes (Ch)
- SWELL**
- 16' Bourdon
- 8' Open Diapason
- 8' Clarabella
- 8' Stopped Diapason
- 8' Viola di Gamba
- 8' Voix Celeste
- 8' Aeoline
- 4' Principal
- 4' Flauto Traverso
- 2' Piccolo
- V Cornet
- 16' Double Trumpet
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- 4' Clarion
- Chimes (Ch)
- Tremulant

- CHOIR**
- 16' Double Dulciana
  - 8' Open Diapason
  - 8' Melodia
  - 8' Dulciana
  - 8' Unda Maris
  - 4' Violina
  - 4' Lieblich Flote
  - 2' Flageolet
  - 8' Clarinet
  - Chimes

- SOLO**
- 8' Stentorphone
  - 8' Gross Flote
  - 8' Viole d'Orchestre
  - 8' Viole Celeste
  - 4' Fugara
  - 8' Ochestral Oboe
  - 8' Tuba Mirabilis
  - Chimes (Ch)
  - Tremulant

- PEDAL**
- 32' Double Open Diapason (ext)
  - 16' Open Diapason
  - 16' Violone
  - 16' Bourdon
  - 16' Dulciana (Ch)
  - 16' Gedeckt (Sw)
  - 8' Octave (ext)
  - 8' Cello (ext)
  - 8' Stopped Flute (ext)
  - 4' Flute (Sw)
  - 32' Bombarde
  - 16' Trombone (ext)
  - 8' Trumpet (ext)

Pietro Yon, the renowned organist of St. Patrick's Cathedral, New York, inaugurated the Redlands instrument on February 28, 1928 with the following program:<sup>5</sup>

Second Sonata, F. de la Tombelle  
Chimes of St. Marks, A. Russolo  
Preludio e Fuga (in D Major), J.S. Bach

Chorale - "Break Forth, O Beauteous, Heavenly Light," J.S. Bach  
Cherubic Hymn - "Lo, A Voice to Heaven Sounding," D.S. Bortmiansky  
A Cappella Choir

Spanish Rhapsody, E. Gigout  
Duetto Lirico, D.G. Pagella  
A Vesper Prayer, Roland Diggle  
Speranza, P.A. Yon  
Marche des Bergers, P.A. Yon  
Hymn of Glory, P.A. Yon

As to the physical disposition of the instrument, the Great and Pedal are sited in the right-hand chamber as one faces at the stage; sound egress is excellent as the shutters are immediately behind the grillwork. The Swell, Solo and Choir are located on the left-hand side.

Shortly after, Arthur Poister was appointed Chapel Organist and Professor of Organ at Redlands. An eminent student of Dupré, Poister invited guest organists of note from Europe and the United States, and performed the complete organ works of Bach in an heroic series of recitals. His work was continued in grand style by Leslie Pratt Spelman, who began his Redlands career as

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professor of organ in 1937, became director of the School of Music in 1952 and retired in 1968.

Dr. Spelman is, of course, one of the legends of the twentieth-century American organ scene. His recollections are of interest not only to the organ historian, but also speak volumes about the art of organ pedagogy to those who still have ears to hear:

Poister had already built up a noted reputation for the instrument by the time I arrived at Redlands in 1937. Like Poister, I invited famous organists—Bonnet, Marchal, Weinrich and Crozier, for example—to play at Redlands. I too was a pupil of Dupré, and had him play here during one of his tours in the 1930s. He greatly admired the Casavant, and said that at the time it was “the best organ on the West coast.”

When complete and working, the instrument was wonderful! It was a little unusual in that everything was enclosed; not to my taste, I must say, but that was the fad then. But it was ideal for certain types of music, and by planning one's registration and moving carefully from manual to manual, the most wonderful crescendo was possible—almost orchestral in effect, I recall.

Without doubt, it was a marvellous organ for Karg-Elert. I would teach students two Karg-Elert works, planning the registration for the first in minute detail. The students then would play the piece *exactly* as I had shewn them. Once they had the work under their belt and understood how to manage the crescendi and so forth, then they would learn the second piece, this time entirely on their own.

In those days, the organ was so busy that it was in use until midnight: we had forty-five students back then! The old console took quite a battering, and we had it replaced in the late 1950s with a new one from the Casavant firm.<sup>6</sup>

After Dr. Spelman's retirement, there was much talk of replacing the Casavant. Several overtures were made to builders on both sides of the Atlantic, all of which came to nought: the Casavant, while perhaps out-of-fashion, somehow stood its ground.

That is not to say that the instrument escaped entirely unharmed. Although the organ was never subjected to wholesale tonal surgery, certain misguided changes were effected. The idea, presumably, was to convert a very romantic organ into a neo-baroque one; as useful and feasible an exercise as trying to put a newly-laid egg back in the chicken. The Swell Cornet V (a Dulciana Cornet according to those who knew the instrument well) was replaced by a quint mixture, with a separate Tierce displacing the Vox Humana. The Clarabella, reputedly a delightful voice,<sup>7</sup> made way for a Nazard fashioned from Clarabella pipes. A high-pitched (and decidedly inappropriate) three-rank mixture was added to the Choir. And when the right-hand chamber was left open one day, the Great Mixture suffered damage when a youngster found his way in and walked over the pipework.

In all fairness, the organ has also contributed its own grist for the gremlin mill. A major problem with the Casavant is its vent chest, which have proved rather unreliable and extremely expensive to maintain. Californian organbuilder Stuart Goodwin, a Redlands alumnus, looked after the organ for many years, and considers the design of these vent chests “. . . poor and sluggish. Because of the amount of pressure under the pouches, the leather only lasts about twenty years, making maintenance a difficult and costly affair.”<sup>8</sup> Some of the reeds, particularly in the Swell, are constructed in such a way that regulation and stability have also posed headaches to numerous tuners and builders over the years.

In spite of everything, the Redlands Casavant undoubtedly is a *grande dame*; a little shaky on her feet, perhaps, but nonetheless possessed of true dignity and bearing. True enough, registering a large concert program is presently a difficult and somewhat thankless task; but the organ still gives freely of its many riches. The Great reeds, for example, are superb specimens, as is the Pedal Trombone (now named Bombarde)—a short-

ing, lively, brassy creature. On the Solo, the Gross Flöte has power and velvet in equal measure, and is much enhanced by the addition of a tremulant. The total enclosure permits special (but musical!) effects of great drama: for example, the Pedal 32' reed, box tightly shut, sits beautifully under Full Swell. Try Full Swell (box open) + Full Great and Pedal (box closed): a tremendous sound. Open the Great/Pedal box very gradually, and the effect is quite unforgettable. When it comes to quieter colors and ensembles, Frederick Swann's masterly recital at the conclusion of the 1996 Redlands Festival showed that this organ has them—and in abundance.

Like its predecessor, the second console gave good service but finally gave up the ghost several years ago. The present, third console, is a handsome affair, custom-built by the Reuter company of Lawrence, Kansas. Reuter has also been generous in its long-standing financial support of the Redlands Organ Festival and associated events.

The late Samuel Swartz did much to bring the Redlands organ to the notice of a wider public through the well-known Redlands Organ Festival. Thanks to his endeavours, organists and convention delegates from around the world gathered every January to hear this fine but weary instrument. Since Dr. Swartz's untimely death in 1993, the Festival has continued under the direc-

tion of his successor, Dr. Janet Harms. Dr. Harms is proud not only of the excellent tradition she has inherited at Redlands, but also of the Casavant instrument, which she holds in high esteem.

Having survived cuts, scrapes, and several near-fatal misses, the organ is in sore need of restorative work. Fortunately, the University recognizes that it has a gem in its possession, and is committed to restoring the ailing Casavant to full health: the provision of the new console was the first step in a three-phase process of restorative work. Even if we leave aside all historical considerations (which are legion), the instrument is a worthy one which has served, inspired, consoled and taught many who have heard and played it, from undergraduates and graduating students to listeners and worshippers. Over the years, some of this century's finest organists have made glorious music in the chapel, from Virgil Fox and E. Power Biggs to present-day luminaries such as Frederick Swann, Robert Glasgow and Peter Planavsky. The organ has also played a major rôle in the training of organists and church musicians at Redlands, including noted figures such as Max Miller, George Ritchie and the late Larry King.

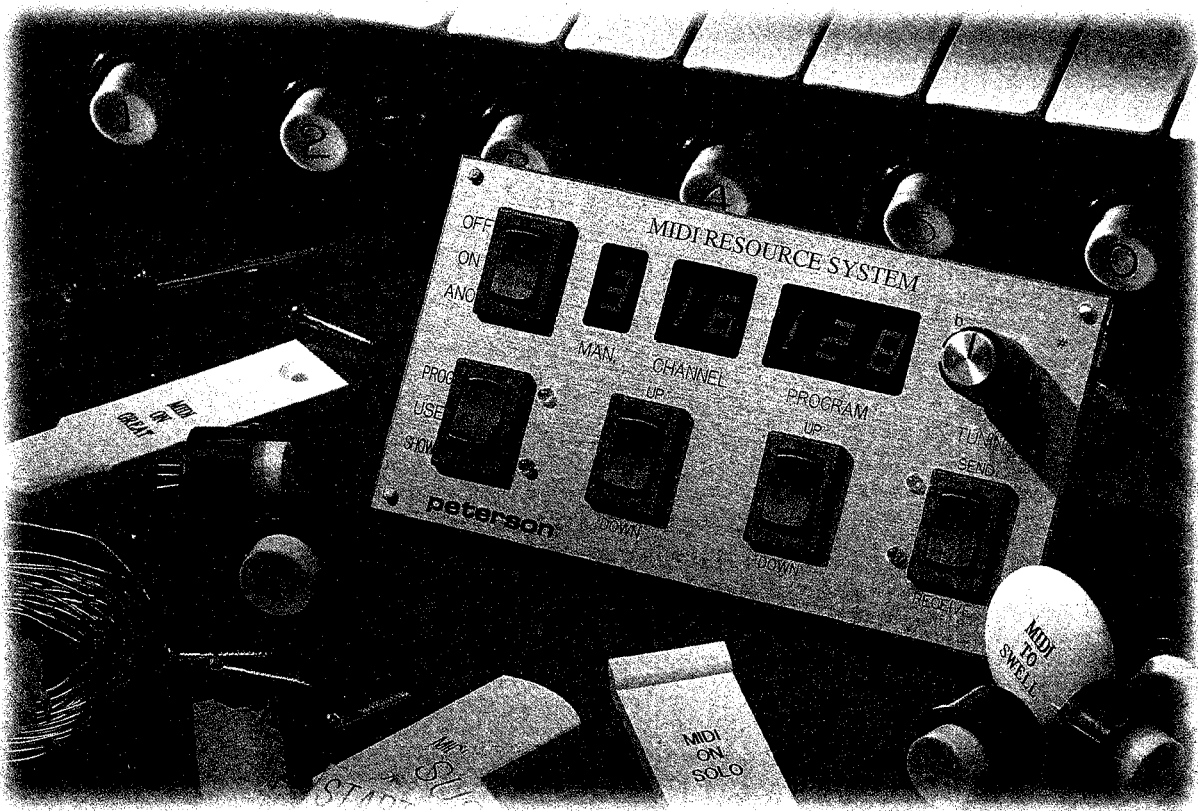
Many similar instruments have fallen by the wayside, turfed out in favor of “more fashionable” organs by “more

fashionable” builders. Having survived thus far, the Casavant at Redlands now needs and deserves a helping hand, not to mention a healthy dose of TLC. Aside from preserving the organ for the benefit of future generations, the prospect of this faded but still lovely instrument restored to its former glory is mouthwatering, to say the very least! ■

(The author owes many thanks to the following for their help with this article: Casavant Frères of Saint-Hyacinthe, Québec, especially their Archivist, M. Simon Couture; Stuart Goodwin; the Reuter Organ Company of Lawrence, Kansas; Phil Riddick; Dr. Leslie Pratt Spelman; and Dr. Janet Harms and Irmengard Jennings of the University's School of Music for their hospitality and assistance with numerous matters logistical.)

#### Notes:

1. Dr. Leslie Spelman recalls that Cortner was instrumental in securing the contract for Casavant.
2. According to M. Simon Couture, Archivist of Casavant Frères, Dupré advised Casavant on a number of other instruments from the same period.
3. Letter in the possession of Archives Casavant Frères, Saint-Hyacinthe, Québec, Canada.
4. Letter in the possession of Archives Casavant Frères.
5. Information kindly supplied by Archives Casavant Frères.
6. Telephone conversation with the writer, February 23, 1996.
7. Casavant Clarabellas from the period (the 1920s and 1930s) are quite exquisite.
8. Telephone conversation with the writer, February 23, 1996. On a note of historical coincidence, Mr. Goodwin's uncle attended Yon's inaugural recital in 1928.



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# A conversation with Morgan and Mary Simmons

Roy F. Kehl

On March 24, 1996, Fourth Presbyterian Church of Chicago celebrated the music ministry of Morgan and Mary Simmons, who retired after 28 years as organist and choirmaster and associate organist, respectively. The festivities included several motets sung by the Fourth Church Morning Choir and alumni of that choir, vigorous hymn singing accompanied by Morgan, organ works played by Mary, Roy Kehl, Richard Enright, and Margaret Kemper, and tributes by choir members, Richard Proulx, and the Rev. Dr. John M. Buchanan, senior pastor of the church, followed by a gala reception in Anderson Hall.

Both Morgan and Mary Simmons are graduates of the School of Sacred Music at Union Theological Seminary, and have long been active in the AGO and the Hymn Society. During the Simmons' tenure, a number of innovations have taken place. Among them is the annual Festival of the Arts, which has featured such artists as Robert Shaw, Dave Brubeck, Paul Winter and Maya Angelou. Since the installation of the 125-rank Aeolian/Skinner organ in 1971, there has been an annual series of organ recitals performed by an international roster of musicians. The church has commissioned a number of anthems, several of which are included in the Fourth Church Anthem Series, published by Hope Publishing Company. Several recordings of the Morning Choir have also been released. A recent major building campaign has included structural and acoustical renovations, as well as enhancement of the Aeolian/Skinner organ by Gouling & Wood.

This conversation took place on April 22 and 29 at the Simmons' home in Evanston, Illinois, shortly before they left on a trip to England.

**Roy Kehl:** Mary and Morgan, can you tell our readers something of your backgrounds, where you were born and raised, went to school, how you met, and how you came to Chicago?

**Mary L. Simmons:** Although I was born in Centralia, Illinois, I spent my growing up years in Carbondale where I was very fortunate to have a wonderful piano teacher (Juilliard graduate) from the time I was five until I finished high school. At age twelve I began organ lessons with our church organist, but continued piano as my first instrument at the University of Illinois for my first two years when I switched to organ as a major. My teacher there was Paul Pettinga. In September of 1951 I enrolled in the master's program in sacred music at Union Theological Seminary in New York where I was a student of Hugh Porter and studied composition with Normand Lockwood. It was at Union where Morgan and I met and where we were married on May 17, 1953—two days before we received our degrees.

Our years at Union were very special times for us not only because of our developing relationship but also because of the lively stimulation that prevailed at the seminary and the city of New York. Clarence and Helen Dickinson were very much a part of the school's life as were Ethel Porter, Charlotte Garden, Harold Friedell, Madeline Marshall, Peter Wilhousky, Vernon deTar, and Robert Baker, to say nothing of the theological giants such as Reinhold Niebuhr and Paul Tillich. The friendships which we made in those years with fellow students remain to this day.

**Morgan F. Simmons:** Andalusia, Alabama, is my home town. Although I was enthusiastic about music from an early age and had a reasonably good piano teacher from the time I was seven or eight, my music study was not very



Morgan and Mary Simmons

solid until my last three years of high school. During World War II my father was stationed at Fort Bragg, North Carolina, where I had the good fortune of coming under the guidance of Union Seminary graduate Lee Sistare who put me on the right path to serious organ study. Simultaneously, I studied piano with a very fine teacher in Fayetteville. During my senior year in high school we had moved back to Andalusia, and I made a twice monthly trip to Montgomery (85 miles away) to study organ with another Union graduate and a master piano teacher with an engaging southern name, Lily Byron Gill, who had been a student of Moszkowski and Ernest Hutcheson.

My undergraduate work was at DePauw University where I studied with Berniece Mazingo and Van Denman Thompson, the latter, one of the most gifted musicians that I have ever known. (He had completed a bachelor's degree at New England Conservatory in one year, done post graduate study at Harvard and was teaching at the college level by the age of 20.) I, too, entered Union Seminary in the fall of 1951, and, like Mary, I studied with Hugh Porter. Following commencement and after two years in the army, I was awarded a Fulbright Scholarship for study at the Royal School of Church Music in Croydon, England, where we spent a year. Returning to the states I began a doctoral program at Union while serving as minister of music at the Bound Brook Presbyterian Church in Bound Brook, New Jersey, where we had a comprehensive program with six choirs. In 1961 I completed the doctorate in sacred music at Union with emphasis on hymnology, and in January of 1963 I accepted a joint appointment as minister of music at the First Methodist Church of Evanston, Illinois, and as assistant professor of church music at Garrett Theological Seminary. I continued at First Methodist until the summer of 1968 and maintained my relationship at Garrett until 1977.

On September 15, 1968 we began our work at Fourth Presbyterian Church of Chicago—I as organist and choirmaster and Mary as associate organist (although she was not officially listed as such in the early days).

**RK:** What did you find when you arrived at Fourth Church in 1968? What was the program like at that time?

**MFS:** We found a church with a long and impressive history of church music. Eric DeLamarter had been the director of music from the time of the completion of the present church and its E. M. Skinner organ in 1914 until his retirement in 1935. His distinguished associ-

ates included Leo Sowerby, Palmer Christian, Walter Blodgett and Barrett Spach, who succeeded him, remaining at the church until his retirement in 1959 (with a one year's absence from the position). The organ was in a sad state with 240 dead notes and a lot of blanketing in the chamber to use in case of ciphers. Plans were already under way for a new instrument at the time I was hired.

There were two choirs: the Morning Choir with 34 paid singers and the Evening Choir which had about 30 volunteers. The professional choir left a great deal to be desired since there were a number of singers who really should not have been there, and it took several years to build an ensemble that came close to my ideal of what a really good choral group should sound like. I discovered early on that it takes much more than finances to foster a truly effective musical program. The volunteer choir drew on the large singles' groups which were a hallmark of the church at the time, and there was a good pool of talent from which to draw.

The Morning Choir provided music for eleven o'clock worship and the Evening Choir sang for the 6:30 vesper service. The two choirs combined for a Christmas pageant and for the Spring Choral Festival which was held in May. In addition the Morning Choir did a Fall Choral Service and a major work on Good Friday Evening. This schedule of special services had dated from the tenure of Barrett Spach, and I did not change it appreciably.

**RK:** What changes have taken place in the music program at Fourth Church during your tenure?

**MFS:** After our first Christmas we abandoned the rather old fashioned Christmas pageant and began the tradition of Nine Lessons and Carols, and we soon began an 11:00 p.m. Christmas Eve service which we named A Festival of Banners and Light, which necessitated the fabricating of banners to fill the very large space. Over the years we have been through three sets of banners and the service has grown in popularity so that there is now standing-room-only.

In 1988 a second morning worship service meeting at 8:30 a.m. was added to the existing 11:00 a.m. and 6:30 p.m. services. Vocal music for that service was provided by an octet from the Morning Choir, including one of the soloists. An assistant organist was subsequently added to the staff to direct the Evening Choir and play for the vesper service.

For most of the choral programs we used instrumental accompaniment more than had been done by our predecessors and performed a wider variety of music. Some of the works performed included:

*To St. Cecelia* (Dello Joio), *Missa Brevis* (Kodály), *Requiem* (Fauré), *St. John Passion* (Bach), *The Great Organ Mass*, *The Creation*, and *Stabat Mater* (Haydn), *Requiem* (Brahms), *Mass* (Stravinsky), *Mass in E Minor* (Bruckner), *Requiem*, *Grand Mass in C Minor*, and *Vesperae de Domenica* (Mozart), *Requiem* (Durufle), *Israel in Egypt* and *Messiah* (Handel) as well as lesser known works by contemporary composers.

After the organ was rebuilt and expanded in 1971 we began a series of organ recitals: four evening recitals by outstanding guest performers as well as noonday recitals on the Fridays of October, Lent and June by organists in the Chicago area—many of whom are of stellar caliber.

**RK:** Share with our readers the way in which you and Mary have shared the leadership of the music ministry.

**MFS:** Although Mary was not officially designated as my assistant or associate when we first went to the church, she functioned as such, and without her special talents the program could never have gotten off the ground. As I stated to the congregation on our final Sunday, March 3: "Mary has been my ears, my fingers, my best critic and my best friend." Her gifted ear and fine keyboard skills far surpass mine, and she graciously used those skills in a very unassuming manner to undergird the music making that took place at the church. She is a superb accompanist and acted in that capacity at choir rehearsals, morning worship and concerts. Because of her abilities we were able to perform music that I could never have programmed otherwise. We complemented each other's talents; she lent her ear for pitch and intonation to my ear for color, balance and interpretation. She offered steadiness to my exuberance. I did most of the planning and selection of the repertory as well as the registrations for the accompaniments, and she did the execution. In addition she is the organizer of the pair and managed the large and developing music library.

During our early years at the church she had the responsibility of our three children. Later she was employed for eighteen years as a full-time executive with one of the national boards of The United Methodist Church which required a lot of travel and energy. Fortunately, she had flex time and was able to be at the church by noon on most Thursdays for preparation for choir rehearsals. During my first nine years at the church, I still had responsibilities at Garrett-Evangelical Theological Seminary in Evanston and did occasional teaching in hymnology at Northwestern University's School of Music. That meant that there were many seven-day weeks.

**RK:** What were some of the challenges you faced at Fourth Church?

**MFS:** There were and have been few major challenges to the music program of the church. We enjoyed unparalleled support from the clergy and the congregation and were free to express ourselves almost without restraint. For many years there was no music committee as such, and the level of trust that was placed in our judgment was amazing. I did my best never to betray that trust.

One problem which the church in general has faced through the years is the matter of image. Many people have a distorted view of Fourth Church—that it is an elitist institution which caters to the very wealthy and that its financial resources are unlimited. At one time there were rumors that my salary was \$100,000 a year, that the pastor had a chauffeured limousine, a yacht and a bevy of servants. Actually, the church ministers to a wide variety of people from all



economic strata, and its per capita giving has lagged behind the national average for many years. Its location on North Michigan Avenue in a space referred to as "the magnificent mile" and the very handsome Gothic architecture which was made possible by some of Chicago's past wealth reinforces the false image. During a large part of my tenure, I handled the church's publications and publicity, and I constantly battled to correct the image and to get the message across that this is an all-inclusive community of faith which is open to all.

**RK:** What are some of the high points of your ministry at Fourth Church?

**MFS:** That is something of a difficult question to answer because there was a steadiness to the life of the church. Fourth Church is atypical; we never went through the slump that so many churches experienced during the late sixties and seventies. In fact the membership of the church grew during every year that we were privileged to be a part of its ministry, and when we left we were at an all-time high membership—almost 4100. But there were some peaks along the way: the establishment of the Annual Festival of the Arts in the fall of the year which exposes the church and the participating artists to the important intersection between the arts and religion, the installation of the Aeolian/Skinner organ in 1971 and finally the enhancement of that instrument and the improvement of the acoustics which were completed in 1995. The close relationships which we have had with members of the choir were heightened by three European tours: Germany and Austria in 1987, England in 1990 and Italy in 1994. Singing in the Dom in Salzburg, conducting the choir in Bruckner's *Virga Jesse* at St. Florian Abbey where the great Austrian composer is buried, and conducting and playing for evensong at Bath Abbey are a few of the highlights of those overseas trips which we will always cherish.

**RK:** Tell us something about the history of the organs at Fourth Church and the recent renovations that you have referred to.

**MFS:** I've already mentioned the condition of the E. M. Skinner organ that existed when we went there in 1968. This had been a landmark instrument when it was installed in 1914 and contained 59 ranks, among them the very first Kleiner Erzähler and Celeste which Skinner built. In the church archives is a letter from him describing the stop and its derivation. He said, "The result is a most beautiful soft effect I ever heard." In 1946-47 the Aeolian/Skinner Company made several changes to the organ, including the addition of a mixture to the Great, a replacement of the mixture in the Swell, the addition of two mutations to the Choir and a Pedal unit (16, 8 and 4). Barrett Spach was very unhappy with the results and never forgave G. Donald Harrison for altering the essential character of the original instrument.

Soon after I went to the church we engaged Robert S. Baker, then Dean of the School of Sacred Music at Union Theological Seminary, as consultant for an extensive rebuild and enlargement of the organ. He, along with Donald Gillett, president of the Aeolian/Skinner Company, and I drew up the specifications for the instrument that was expanded to 125 ranks. All of the mechanical parts of the organ and the solid state console were new, but certain ranks from the original organ and the rebuild of the 40s were incorporated. Because we were under the restrictions to make no physical changes to the building, it was necessary to confine the pipework to the original chambers: the very deep (25 feet square) chamber to the left of the chancel and the old echo chamber at the east end peak of the nave. In the new scheme the Swell organ was buried at the back of the chamber and spoke directly into the large pedal principal pipes. Also most of the organ was on low wind pressure. These factors along with the poor acoustics of the

church made for a less than satisfactory installation. When people heard that there were 125 ranks, they would ask, "Is that all there is?" after hearing full organ. Another common remark about the musical performances was, "It's too bad that the building doesn't sound the way it looks."

When the church projected a major renovation and restoration of the facilities, I began to address the matter of the organ which was a "diamond in the rough" and also the problem of three inches of horsehair felt on the ceiling of the nave. In 1989 we began conversations with Thomas Wood, president of Goulding & Wood of Indianapolis, to determine how some of the problems of egress and enhancement might be accomplished. We also worked with Kirkegaard and Associates related to the acoustics and secured the advice of Jack Bethards of the Schoenstein Company and the church's curator of the organ, Kurt Roderer. It was determined to relocate three divisions: the Swell, the Positiv and part of the Pedal. It was also decided to raise the wind pressures on the Swell, the Positiv and the Antiphonal divisions. A new 32' pedal reed was added as was a new principal for the case of the Positiv which now speaks directly into the nave by way of the south balcony. A subbass of larger scale was added to the Pedal, bringing the total number of ranks to 126. A large part of

the organ was revoiced and everything was regulated and finished to complement the new acoustic. The results are dramatic and have fulfilled my dream of leaving the church in a much better state than I had found it in 1968.

**RK:** Could you tell us more about the acoustical and architectural renovations?

**MFS:** As part of the restoration of the sanctuary of the church, which included extensive cleaning of the stone, refinishing of the pews and all other woodwork, repairing the stained glass and updating the antiquated lighting, it was happily decided to improve the acoustics which had been hampered from the beginning by the application of three inches of horsehair felt to cut down on the reverberation of the spoken word at a time when sound enhancement systems did not exist. The felt was removed and insulation was installed, covered by sheet rock and then hard wooden panels which were decorated to match the handsome polychrome beams. Although there is not a long reverberation as a result of this work, there is far more warmth and clarity of sound so that the organ, the choir and the congregational singing are all wonderfully improved.

Another aspect of the renovation included the relocation of the Blair Chapel where there was a two-manual Austin organ which had been greatly enhanced in recent years by Brantley

Duddy of Pennsylvania. The new chapel balcony will not accommodate the large Austin chests and so the pipework, much of which is new and viable, has been put in storage in the hope that some of it can be incorporated in a mechanical action organ for the new space.

The building is now almost totally handicapped-accessible with the addition of two elevators, a wonderful ramped loggia which is ideal for art exhibits, and expanded areas for day care, our very large tutoring program, the day and church schools and expanded administrative facilities. The former chapel space has been converted into a great hall which is widely used for after-church coffee hours, forums and large dinners.

**RK:** You have spoken earlier about the organ recital programs. Who are some of the artists that have been included?

**MFS:** Robert Baker gave the dedicatory program for the rebuilt Aeolian/Skinner in 1971, and Marilyn Keiser played the rededication recital in February of 1995. Among the other players have been William Albright, Arthur Carkeek, Robert Clark, Douglas Cleveland, David Craighead, Richard Enright, Michael Farris, Grigg Fountain, Robert Glasgow, Ronald Gould, Gerre Hancock, Charles Heaton, David Higgs, Wilma Jensen, Margaret Kemper, Charles Krigbaum, Joan Lippincott,

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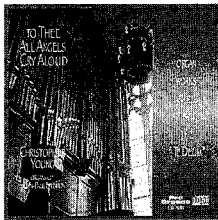
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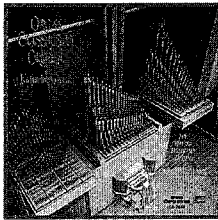
**Dorothy Over the Rainbow**  
Improvisations on  
The Great Organ  
featuring **Dorothy Papadakos**  
The Cathedral Church of  
St. John the Divine  
New York City  
CD 7080 — TIME 1:11:24

Cathedral Organist at The Cathedral Church of St. John the Divine, Dorothy Papadakos, takes the organ "where no organ has gone before" in this adventurous CD release. This 71-minute disc contains 4 of Ms. Papadakos' organ improvisations from live Cathedral events, and 6 tracks produced by Pro Organo in February 1996. Dorothy joins forces with soprano saxophonist Paul Winter, with sounds of endangered Humpback Whales, with the youthful spirited Cathedral Choristers, and with a trio of musicians in a Greek celebration entitled "Paul at the Sea." To top it off, Dorothy improvises on "Somewhere Over the Rainbow." This CD captures the full depth of the Cathedral's Great Organ (Skinner Opus 150/150A) at its mid-renovation point. A generous portion of proceeds from the sale of this recording are to benefit The Great Organ Restoration Fund.



**To Thee All Angels Cry Aloud**  
Organ Works Inspired By  
the "Te Deum"  
**Christopher Young**, organist  
Organs of John-Paul Buzard  
located in Champaign, Illinois  
CD 7081 — TIME 1:04:00

Pro Organo welcomes Christopher Young to the Pro Organo family of artists. Dr. Young is Assistant Professor of Music and Chairman of the Organ Department at the Indiana University School of Music, Bloomington. He teaches applied organ and several courses for the organ department and classes in church music. Dr. Young is the winner of the 1988 National Young Artist Competition of The American Guild of Organists as well as of the 1988 Arthur Poister Competition (Syracuse University). He has assembled here a collection of exciting and spiritual works from the French School (Charles Tournemire, Marcel Dupré and Jeanne Demessieux), as well as from European composers Imre Sulyok, Hermann Schroeder, Augustinus Kropfreiter and American composer Timothy Tikker. These are brilliantly played by Christopher Young upon the Opus 7 and Opus 11 organs of John-Paul Buzard.



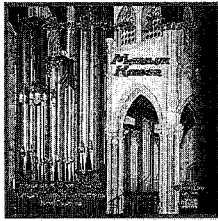
**Organ Classics at Crouse**  
The Holtkamp Organ of  
Crouse Auditorium  
Syracuse University  
Syracuse, New York  
**Katharine Pardee**, organist  
CD 7082 — TIME 1:07:58

Pro Organo welcomes Katharine Pardee to the Pro Organo family of artists. Dr. Pardee is University Organist and Chapel Organist of Syracuse University and also serves on the Faculty of the School of Music as Affiliate Artist in Organ. The historic organ in Syracuse University's Crouse Auditorium was built by Walter Holtkamp, Sr., under the supervision of the late, great organ pedagogue, Arthur Poister. It is heard here in a variety of works — some familiar, others refreshingly unfamiliar — that span several centuries. The program includes a traditional S.U. graduation processional by David Johnson, Bach's *Passacaglia and Fugue in C minor*, Sweelinck's variations on "Under the Linden Green," Franck's *B minor Chorale*, a rarely heard Scherzo-Fantasia by Carl McKinley, two miniatures by Robert Schumann and Max Reger's *Fantasia and Fugue in D minor, Opus 135b*.



**Opus 190**  
organist **Frederick Hohman**  
plays vintage repertoire on  
the oldest original and intact  
Ernest M. Skinner organ (1912)  
Grand Avenue Temple  
United Methodist Church  
Kansas City, Missouri  
CD 7042 — TIME 1:15:35

Frederick Hohman dishes up a musical feast with 75 minutes of historic sounds and music in this, his latest in a long series of CD releases. The 1912 E. M. Skinner Opus 190 organ has just undergone extensive restorative repairs by Quimby Pipe Organs, Inc., and to celebrate the renaissance of this oldest intact 4-manual Skinner, Dr. Hohman has recorded original organ works from the 1900-1920 era, including Horatio Parker's *Festival Prelude, Opus 66 #1*, Alfred Hollins' *Song of Sunshine*, Gordon Balch Nevin's *Will o' the Wisp*, the complete *Sonata #1* by Felix Borowski, and other short character pieces by Howe, Dethier, Weaver, Yon and Shelley. "Classical" fare is represented by the final two movements of Vierne's *Third Organ Symphony*. This album also includes the unique start-up and shut-down sounds of the organ, which have remained "un-fixed" since 1912!



**Spiritual Pairs**  
organist **Marilyn Keiser**  
a program of 20th-century  
organ works in pairs  
Goulding & Wood organ  
Christ Church Cathedral  
New Orleans  
CD 7067 — TIME 1:09:30

In this second Pro Organo release from well-known touring virtuoso and Indiana University organ professor Marilyn Keiser, the newly-installed 94-rank/4-manual organ at New Orleans' Christ Church Cathedral (Episcopal) is heard in a program of works arranged by pairs. Dr. Keiser contrasts the "Carillon" works of Mulet and Sowerby, brief Easter settings by Alec Wyton and Robert Powell, new hymn-arrangements by Craig Phillips and Mark Jones, and Psalm-inspired works by Herbert Howells and John Cook. Also on the program is the premiere recording of American composer Dan Locklair's work "A Spiritual Pair," the Prelude and Fugue from Louis Vierne's *First Organ Symphony*, and the *Two Sketches, Opus 41*, by Marcel Dupré.

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**RK:** You have commissioned a number of anthems. Who are some of the composers, and how did the Fourth Church Anthem Series come about?

**MFS:** Early on we commissioned Anthony Donato to write a piece for the centennial of the church which was in 1971. Subsequently, Gerald Near accepted a commission for one of our first arts festivals. Richard Proulx was asked by the church to compose a work to mark our twenty-fifth anniversary at the church in 1993. The Fourth Church Anthem Series is a joint venture with the church and the Hope Publishing Company, whose chairman of the board is Fourth Church member George Shorney. When I approached George with the idea, he very graciously accepted the challenge and suggested that the composers who were commissioned share a percentage of their royalties with the church and that those monies be used to help underwrite the Arts Festival. Composers in the series include Richard Proulx, Dan Locklair, Charles Huddleston Heaton, John Weaver, Walter Pelz, Kenneth Jennings and myself. Last year alone over 3000 copies of the various anthems were sold—a very gratifying record for the promotion of good music in the church.

**RK:** Morgan, tell us something of your activities as a composer.

**MFS:** Much of the work that I have done has been for use at Fourth Church: a large number of vocal descants and responses as well as some free organ accompaniments. In addition I have composed works for several visiting organists including *Cityscape* for David Schrader, *Metamorphosis* for David Craighead, *Conversation Piece—Pan and Cecilia Do Sums and Division* for John and Maryanne Weaver, and *Recitative and Variants on FOURTH CHURCH* for Marilyn Keiser. I also composed a piece for oboe and organ for Ray Still of the Chicago Symphony as well as *Prelude on a Melody by Sowerby* which is inscribed to Mary.

**RK:** You alluded to your interest in hymnody and the teaching that you have done in that area. Tell us more about your association with the Hymn Society and the work that you have done for recent hymnal revisions.

**MFS:** Cyril V. Taylor, the composer of one of the most beautiful twentieth-century hymn tunes, ABBOT'S LEIGH, was warden of the Royal School of Church Music when I studied there in the 50s. He taught a course in hymnody in such a fascinating manner that I was hooked and have maintained an abiding interest in the subject. My doctoral dissertation was "Latin Hymnody: Its Resurgence in English Usage," a study of the effect of the Oxford Movement on hymnody and the introduction of plain-song melodies to the English church during the 19th century.

Back at Union Seminary I came under the influence of Ruth Ellis Messenger who served, along with Carl Parrish, as my dissertation advisor. Through her urging I became active in the Hymn Society, serving as a member of its executive committee for a number of years and eventually as its vice president. Later I was secretary-treasurer of the Consultation on Ecumenical Hymnody for several years.

You will recall that in 1987, with your help, I compiled a small spiral bound volume of 87 hymns, *Again I Say Rejoice*, to introduce the congregation to some newer hymn texts and tunes that were not in the 1933 *Presbyterian Hymnal*. This collection proved to be a good bridge to the denominational hymnal that would appear in 1990.

I was a reader/consultant for *The Hymnal 1982* as well as for *The Presby-*

*terian Hymnal* of 1990, and I contributed a large number of essays on texts, tunes, authors and composers to the *Companion To The Hymnal 1982*. That hymnal also includes two plainsong accompaniments which I was asked to compose, and *100 Hymns Of Hope* includes my tune *FOURTH CHURCH* which is sung at Fourth Church every Sunday at the presentation of the offering. The hymn writer Carl Daw, Jr. was commissioned to write the text for that response.

**RK:** You and Mary have long been active in the American Guild of Organists. What have been your involvements with the Guild?

**MFS:** Mary and I joined the Guild when we were undergraduates at the University of Illinois and DePauw respectively. Mary is a past Dean of the North Shore Chapter and is currently an ex officio member of the board. We were both founding members of the Columbus Georgia Chapter when I was stationed at Fort Benning. I served as Dean of the DePauw University Chapter, Sub-Dean of the Columbus Chapter, Dean of the North Shore Chapter and am currently Director of the Committee on Denominational Relations on the national level.

**RK:** What is the work of that committee and how does its concerns reflect your thinking about the current state of church music?

**MFS:** The committee seeks to be a sounding board for the wide spectrum of concerns that face church musicians in various churches throughout the country. One of those concerns is the matter of the use of pre-recorded music for worship. You may have seen the statement on that issue in *The American Organist*. That statement was the result of a lot of work by our committee to address the critical matter of the sidelining of the human dimension in worship.

We are also concerned about the vapid and banality of much that is being espoused by those who are advocates of the church growth movement. This is a movement that considers the organ an antiquated means of enhancing worship and one that dismisses much which we as traditional church musicians hold dear, and declares them to be irrelevant to the so-called "seekers." Personally, and I think I speak for the members of the committee, I feel that there is an abdication on the part of many church leaders to do the hard work of providing substantive elements for worship whether it be in provocative preaching or mind-stretching hymn texts set to solid music. I like to think that is what has taken place over the years that we served at Fourth Church. The commitment to excellence at every level of the church staff is evident and the fact that we are at a record membership says that the church does not have to aim at the lowest level of mentality and taste to have a vital and vibrant community of faith.

**RK:** Your interests are not confined to the musical sphere. Let's talk about your gardening and needlepoint projects.

**MFS:** Gardening predates my musical interests. I began gardening at the age of four, but I wouldn't describe myself as a horticultural Mozart, even though I have taken a number of blue ribbons at African violet and rose shows. I have a small greenhouse which gives me a lot of pleasure and allows me to enjoy this abiding hobby year round. In it I have camellias and azaleas which keep me in touch with my Alabama roots. I also have orchids and other plants there. Since retiring I have already expanded the garden to include two new flower beds. We are looking forward to visiting the Chelsea Flower Show in London at the end of May.

Needlepoint has been a hobby from the end of my high school days and I have done quite a bit. As part of the renovation for the church I designed and stitched seven cushions for the chancel as well as a wedding kneeler, and now there are six more chancel cushions on

the drawing board which will be begun upon our return from England.

**RK:** What are some of your retirement plans?

**MFS:** We hope to do more travel and visiting with our three children and six grandchildren. I plan to continue composing, to do some serious writing and get involved in some volunteer work—perhaps with children. I have missed the contact I had with young people at the two churches we served prior to going to Fourth Church. As I said at our retirement celebration on March 24, there are still many roads left to travel. There is a lot of gas left in the tank, and I plan to continue to exceed the speed limit.

We look back on our active days as church musicians with a great sense of fulfillment and have remarked many times that we are among the most blessed in this our chosen field.

Thank you for the opportunity of sharing some of our thoughts with you and the readers of this venerable magazine which I have been reading for almost fifty years!

*Roy Kehl has resided in Evanston, Illinois, since 1969. He is a past member of the Bishop's Advisory Commission on Church Music of the Episcopal Diocese of Chicago. From 1981-1985 he served on the Standing Commission on Church Music of the Episcopal Church which compiled The Hymnal 1982. In that capacity he chaired a sub-committee on plainsong hymnody and consulted with Morgan Simmons in course of that work.*

#### **Tribute to Morgan and Mary Simmons, March 24, 1996 Fourth Presbyterian Church, Chicago, John M. Buchanan, Pastor**

What more could anyone say about Morgan and Mary, or what more could be added to the affection and respect and best wishes expressed in this glorious program?

Thomas Jefferson said that to be respected by one's peers is the highest and best honor of all. And that is what this special occasion has done... tried to say, in music, what we all feel in our hearts, a deep respect and profound affection for Morgan and Mary Simmons.

For nearly 28 years they have brought to their professional responsibilities as Organist/Choir Director and Associate Organist—impeccable musicianship which has created and maintained a reputation for excellence unique in their profession. They have also brought a deep love for the church which has grown out of their own lively and authentic Christian faith. They have modeled enlightened, faithful churchmanship, always making their music to accompany, and sometimes to lead the church in its mission and ministry. All the while they have been professional colleagues within that rare interpersonal phenomenon called a church staff: Morgan, on a daily basis, over the years always as its steadiest, most reliable, most accountable member.

For that I and all the Fourth Church clergy and program staff persons are grateful.

One who joins that expression, although he could not personally be here is Elam Davies with whom Morgan Simmons worked until Dr. Davies retired in 1984.

Dear Morgan and Mary,

What a wonderful tradition of superb music you two have enhanced over the past 27 years. Greetings and congratulations from Grace and myself, and profound gratitude for the joy of being part of the church team during your service.

You, Morgan, brought insights and possibilities which could only come from one who combined musical skills with the finest churchmanship. Not only did the glorious sounds reverberate through the sanctuary, but a sensitivity to the deepest meaning of worship. The choir excelled, and our hearts were uplifted and challenged.

And you, Mary, were a full partner in all this, bringing to the services of the church that dimension of feeling which only organist-choir director could exhibit as they worked together in harmony and with vision.

Time would fail to tell you what you have meant to us both personally and professionally. Thank you for being what you two are, and for sharing it so unstintingly

and graciously. We have been singularly blessed by your special talent, and your warm friendship.

Fourth Church owes you the profound gratitude of its many members over many years, and here writes one whose ministry couldn't have been what it was without your unique part in it.

Blessings in the future and our love always.

As ever, Elam.

It is for Morgan's contribution to the life and work of the staff that I wish to pay my tribute to him.

One of the least attractive aspects of the job of a church musician, it always seemed to me, is that he/she must remain silent while other persons, clergy, are talking, a lot of talking actually. Think of it, 28 years, 48 Sundays per year, two sermons per Sunday. That comes to 2,688 sermons. Add in the sermons he heard as chapel organist at Garrett and Union. This man has heard, by a very modest estimate 3,500 sermons. That's 70,000 minutes, or 1,166 hours, or 48 days of consecutive preaching.

And in spite of that ordeal, he has remained reasonably open to religion and still consorts with clergy on occasion.

And then weddings; at 48 Saturdays, of which probably 40 scheduled weddings, an average of 1½ weddings per Saturday, he has probably played for at least 1,700 weddings at Fourth Church and listened to 1,700 wedding homilies.

Now I know, and he surely knows, that there are only a few things that one can or should say as the homilist at a wedding. After all, nobody is much paying attention and the agenda is already set: the topic is clear. So each of us, I think, has "our" wedding homily and while we may vary it a bit and personalize it and punctuate it with anecdotal material—it is essentially—the "homily."

And after working with him for years, you come to know that Morgan F. Simmons is up there listening and by now knows your homily by heart. I always had a fantasy that should I pass out in the middle of a wedding, Morgan could simply go on with the service and the homily from the organ bench.

My homily focuses on love as an activity, a product of will—more than heart: love as a verb, not a noun. After I tried to vary it, he even chided me once: "You haven't talked about love as a verb," he said. I think he actually missed it!

Some of us quote a particularly deft Frederick Buechner paragraph—to the effect that the real love goes to work when the feeling of love is momentarily dormant and that says it about Morgan and Mary. It is that for which I will always be grateful. His professionalism and constancy in season and out, week after week, always there, always consummately prepared and utterly reliable.

As I reflected on their work and their retirement and life without them, I recalled how many good and important personal experiences I have shared with them these past ten years, experiences as friends, as husbands/wives, father/mother, grandfather/grandmother: the weekly joy of worship well done, life together as colleagues, and special occasions shared with Morgan and Mary traveling with the choir. Our first adventure overseas, Salzburg, the thrill of hearing the Fourth Church Morning Choir in the Dom, Munich and visiting Dachau, Evensong at Yorkminster, St. Giles, Edinburgh, Cambridge, Oxford, Bath, Rome, The Vatican, Florence. And they have, both of them, been ministers, instruments of Grace to me and to all the clergy who have worked with them.

It is not easy for clergy to worship. I'd think it would be, but worship commands professional investment. We're usually working during worship, or thinking about working.

And it is—through the music of faith that we are drawn in, in the opening hymn, as a glorious soprano descant ushers us into God's presence. In music God's word is spoken to us. In music God's forgiveness and grace and unconditional love are mediated to us.

And so among all the things Morgan and Mary Simmons have been and are to the congregation, the community, their profession, their children and grandchildren, and friends, they have been ministers to a community of clergy who have been led into the presence of God through the ministry of their music.

Thank you, Morgan. Thank you, Mary. On behalf of all the people of Fourth Presbyterian Church past and present, and all the officers and all your colleagues, I thank you and it gives me great pleasure to present you with a token of our gratitude, respect and love.



# New Organs



**Andover Organ Company**, Methuen, MA, has built a new organ for Lee Memorial United Methodist Church, Norwich, CT. The firm's opus 101 is a two-manual tracker installed in a free standing case on the floor at the rear of the nave, and replaces a 25-year-old Baldwin electronic which had been presented to the church when it was built in 1959. The contemporary case was designed by Donald H. Olson, and emphasizes clean lines and sharp angles to harmonize with the church's A-frame structure. Facade pipes are of polished tin. Mechanical design was by Jay Zoller; tonal design and finishing was by Robert J. Reich. Mechanical key and stop action. A dedication recital was played by Barbara Owen, who served as consultant to the church.

**GREAT**  
 8' Principal  
 8' Chimney Flute  
 4' Octave  
 2' Fifteenth  
 III Mixture  
 8 Trumpet

**SWELL**  
 8' Spire Flute  
 4' Chimney Flute  
 2 1/2' Nazard  
 2' Gemshorn  
 1 1/2' Tierce  
 8' Cremona

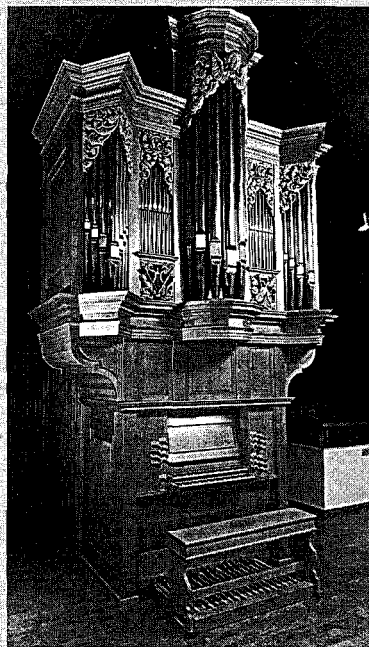
**PEDAL**  
 16' Subbass  
 8' Flute Bass (12 pipes)  
 4' Choral Bass (12 pipes)  
 16' Fagott  
 8' Trumpet (Gt)

Gt/Ped  
 Sw/Ped  
 Sw/Gt  
 Tremolo

## Corrections & clarifications

The New Organs column in the May 1996 issue, p. 15, included incorrect information on the renovation of the 1927 E.M. Skinner organ opus 654 at Congregation Mickve Israel by A.E. Schlueter Pipe Organ Sales and Service. Contrary to what was stated, the restoration by Schlueter is still in progress. At this point, the 1960 console has been rebuilt with solid-state relays, and completion of the total refurbishment is proceeding as the congregation is able to fund the project.

Send a copy of THE DIAPASON to a friend:  
 Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.



## Cover

**Paul Fritts & Co. Organ Builders**, Tacoma, WA, has built a new organ for Grace Lutheran Church, also in Tacoma. The two-manual and pedal instrument is positioned high against the ceiling of the balcony. The pipes of both manual keyboards play from the same windchests positioned at impost level of the case. This allows a compact design for the case and necessary height for the full length string, the Gemshorn 8' playable from manual II. Also, the Rohrflöte 8' is able to play without restrictions from both keyboards. The manuals can be thought of as controlling stops that form a large single division. Hidden behind the main case but speaking freely stands the independent Pedal division and its three sets of pipes, the Subbaß 16', Principal 8' and the Posaune 16', each extended to play an octave higher.

The unity of concept that reached such a high point of development with the Dutch and German organs dating from 1500 to 1800 greatly influenced the design of this organ. The case, for example, is both the structure that supports and houses the keyboards, key and stop action, windchests and pipes, and also the structure that refines the sound and appearance to those who experience it. The pipes, made from both hammered lead and 28% tin alloy, are

voiced full and colorfully with relatively high cut-ups and open flues on a wind pressure of 70mm (2 3/4"). The Quintadena 16' and Rohrflöte 8' are of generous scale and made of hammered lead. This both contributes to a stronger fundamental and good projection. Low F of the Principal 8' is the largest pipe of the façade. In keeping with the ideals of the classic instruments the key action is of the suspended type—that is, the keys pivot at their ends and are supported close to their front playing surface by trackers that pull their respective pallets.

The case work as well as the carvings by Judy Fritts are made entirely of vertical grained Douglas fir and depict an angel, the Luther Rose and musical instruments referenced in Psalm 150. Lightly oiled, this wood will slowly age to a rich brown color. The builder extends thanks to the people of Grace Lutheran and particularly Sandra Tietjen, organist and tireless champion of the project, and Pastor Richard Tietjen for his shepherding of the project.

—Paul Fritts

## MANUAL I

16' Quintadena  
 8' Principal  
 8' Rohrflöte  
 4' Octave  
 II Nasat/Cornet  
 2' Octave  
 IV Mixture  
 8' Trompet

## MANUAL II

8' Rohrflöte\*  
 8' Gemshorn  
 4' Spitzflöte  
 2' Waldflöte  
 1 1/2' Siffelöte  
 8' Trichterregal

## PEDAL

16' Subbaß  
 8' Principal  
 8' Cedackt\*  
 4' Octave\*  
 16' Posaune  
 8' Trumpet\*

\*Transmissions

**Couplers:** Manual II/Manual I, Manual I/Pedal, Manual II/Pedal.



## Remember the Alamo!

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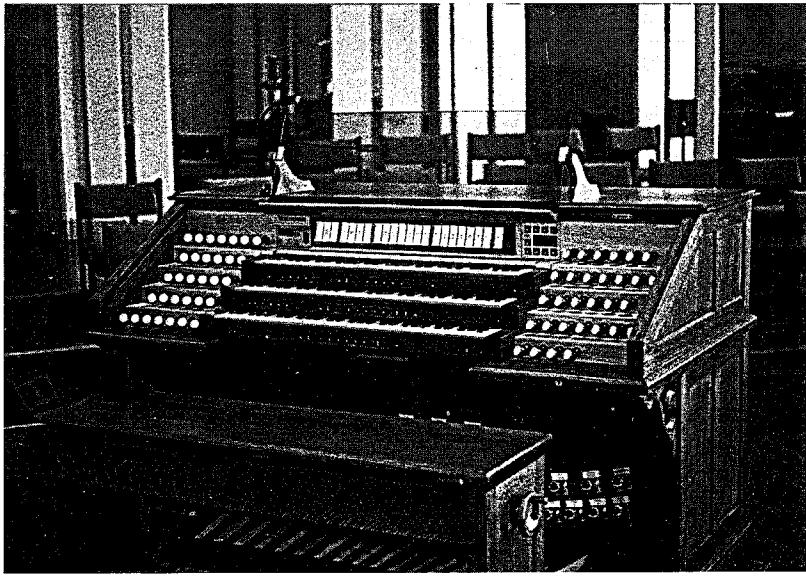
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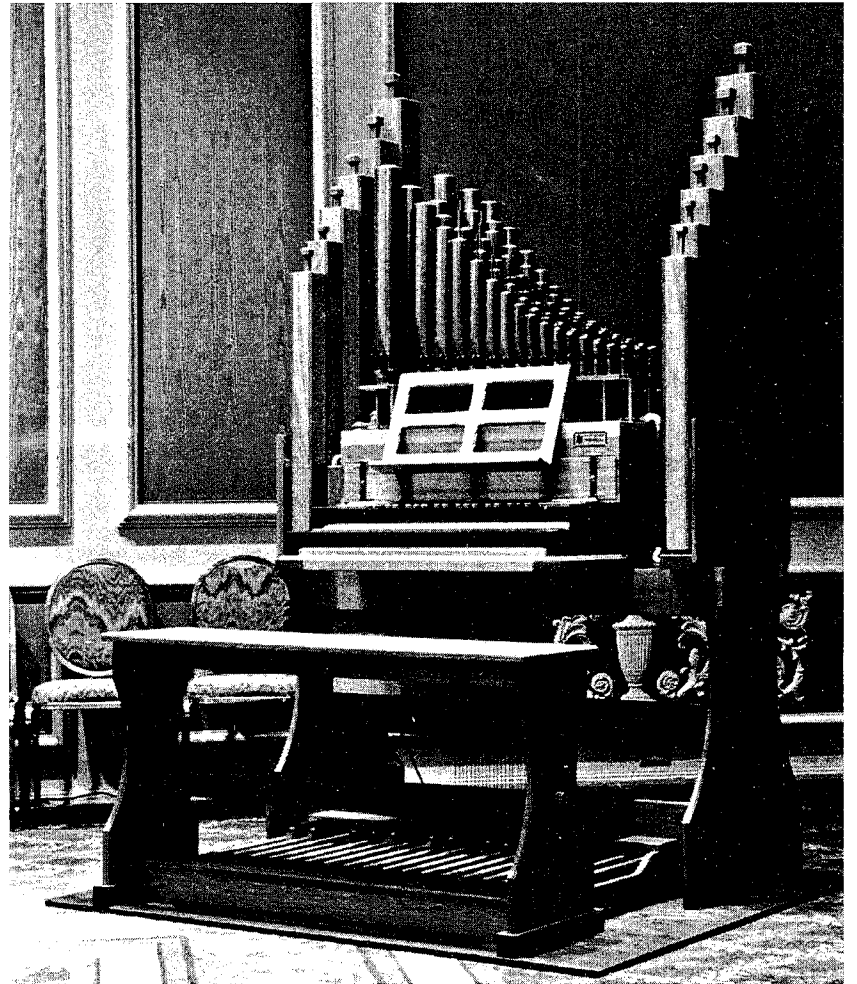
**Marceau and Associates**, Portland, OR, has built a new organ for Sacred Heart Catholic Church, Bellevue, WA. The organ is a synthesis of old and new, incorporating components of the 1965 Balcom & Vaughan organ installed in the rear galley. The move to the front offered a position on the central axis of the church. A new structure was built to house the organ, based on plans developed by the architect for the sanctuary remodeling. The shallow design puts the organ on three levels, with Swell on level 1, Choir on level 2, and Great/Pedal on level 3. Windchests were retained, a new winding system was designed with a new Zephyr blower and larger parallel rise reservoirs; a new Solid State Logic Multi System was provided for the electrical switching system, and a new 3-manual tiered drawknob console was built in the Marceau shop, with P&S keyboards, Harris drawknobs and rocker tabs, and an 8-level Solid State Logic combination action. The stoplist is planned for expansion from 36 to 51 ranks. All of the existing pipework was revoiced and rescaled to fit into the new design; new pipework will be provided by Jacques Stinkens (who also built the original pipework). Principal choruses were augmented in each division, flutes were revoiced and repitched, and reeds were reworked. Joseph Adam was consultant. The Marceau staff included René Marceau, Mary Marceau, Mark Dahlberg, Bill Schuster, and Tom Krisinski.

- GREAT**
- 16' Prestant (ext)
  - 8' Principal
  - 8' Rohrflute
  - 8' Flute harmonique (prep)
  - 4' Octave
  - 4' Bourdon
  - 2 1/2' Quinte (prep)
  - 2' Octave
  - 1 1/2' Tierce (prep)
  - 1 1/2' Mixture V
  - 8' Trompette
  - 4' Clarión (ext)
  - Chimes

- SWELL**
- 16' Bourdon (ext)
  - 8' Principal (prep)
  - 8' Bourdon
  - 8' Viola
  - 8' Viola Celeste (tc)
  - 4' Octave
  - 4' Spillflute
  - 2 1/2' Nasard (prep)
  - 2' Octave (ext)
  - 1' Mixture IV
  - 16' Basson (ext, prep)
  - 8' Trompette
  - 8' Hautbois
  - 8' Voix Humaine (prep)
  - 4' Clairon (ext)
  - Tremulant

- CHOIR**
- 16' Erzähler (ext)
  - 8' Principal (prep)
  - 8' Bourdon
  - 8' Erzähler
  - 8' Erzähler Celeste (tc)
  - 4' Principal
  - 4' Koppelflute
  - 2 1/2' Nasat
  - 2' Octave (ext)
  - 2' Blockflute
  - 1 1/2' Terz
  - 1 1/2' Larigot (ext)
  - 1' Sifflet (ext)
  - 3/4' Mixture III-IV (prep)
  - 16' Clarinette (prep)
  - 8' Krummhorn
  - Tremulant
  - Zimbelstern

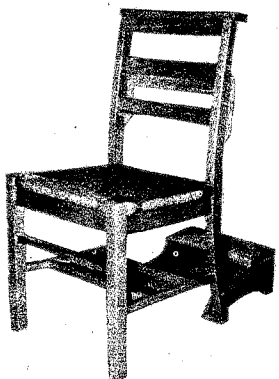
- PEDAL**
- 32' Subbass (electr ext)
  - 16' Contrabass (prep)
  - 16' Prestant (Gt)
  - 16' Subbass
  - 16' Bourdon (Sw)
  - 8' Octavebass
  - 8' Gedeckt bass
  - 8' Bourdon (Sw)
  - 4' Choralbass (ext)
  - 4' Nachthorn (ext)
  - 2' Mixture III
  - 32' Contra Bombarde (ext, prep)
  - 16' Bombarde (prep)
  - 16' Basson (Sw)
  - 8' Trompette (Gt)
  - 4' Clarion (Gt)



**Bedient Pipe Organ Co.**, Lincoln, NE, has built a new organ for the residence of Ray Cornils, Woolwich, ME. The firm's opus 46 comprises two stops, two ranks, and 104 pipes. The case is of white oak; mechanical key action; stops on all the time. The organ was displayed and used for workshops at the Dallas AGO convention and moved to the Cornils residence in October 1994; the photo is from the convention exhibit area.

- MANUAL I**
- 8' Rohrflute
- MANUAL II**
- 8' Gedeckt
- PEDAL**
- Man II/Ped

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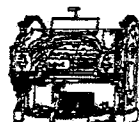


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# Calendar

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  
Art of Sequencing Workshop, Level 2; Central Connecticut State University, New Britain, CT (through July 19)
- 16 JULY  
**Kevin Birch**; First Parish Church, Brunswick, ME 12:10 pm  
**Lenora McCroskey**; Old West Church, Boston, MA 8 pm
- 17 JULY  
**James Russell Brown**; Methuen Mem Music Hall, Methuen, MA 8 pm
- 18 JULY  
**Pamela Slater**; Old Dutch Church, Kingston, NY 12:15 pm
- 20 JULY  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm
- 21 JULY  
**Susan Armstrong**; Mary Keane Chapel, Enfield, NH 4:30 pm  
**Mickey Thomas Terry**; National Shrine, Washington, DC 6 pm  
**Robert Glasgow**; St John's Episcopal, Charleston, WV 4 pm  
**Marilyn Keiser**, workshops; Speedway Christian Church, Indianapolis, IN (through July 26)  
**Daniel Pollack**; Holy Name Cathedral, Chicago, IL 4 pm
- 22 JULY  
Art of Sequencing Workshop; Villanova University, Villanova, PA (through July 26)  
**Sally Cherrington**; Presbyterian Homes, Evanston, IL 1:30 pm
- 23 JULY  
**Ray Cornils**; St Luke's Cathedral, Portland, ME 7:30 pm  
**Sean Fleming**; First Parish Church, Brunswick, ME 12:10 pm  
**Leo Abbott**; Old West Church, Boston, MA 8 pm
- 24 JULY  
**Eileen Hunt**; Methuen Mem Music Hall, Methuen, MA 8 pm  
**Todd Wilson**; National Music Camp, Interlochen, MI 8 pm
- 25 JULY  
**Victoria Shields**; Old Dutch Church, Kingston, NY 12:15 pm
- 26 JULY  
**Cynthia Holden**, with ensemble; Deering Community Church, Deering, NH 7:30 pm
- 27 JULY  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm
- 28 JULY  
**Martin Jean**; Basilica of Our Lady, South Bend, IN 8 pm  
**Jonathan Hall**; Cathedral of the Holy Angels, Gary, IN 3 pm  
**Elizabeth Naegele**; Holy Name Cathedral, Chicago, IL 4 pm
- 29 JULY  
Art of Sequencing Workshop, Level 2; Villanova University, Villanova, PA (through August 2)
- 30 JULY  
**Berj Zamkochian**; St Luke's Cathedral, Portland, ME 7:30 pm  
**Christine Clewell**; First Parish Church, Brunswick, ME 12:10 pm

- 31 JULY  
**Michael Kleinschmidt**; Methuen Mem Music Hall, Methuen, MA 8 pm
- 1 AUGUST  
**Sue Quinn**; Old Dutch Church, Kingston, NY 12:15 pm  
**Gillian Weir**; Spivey Hall, Atlanta, GA 8:15 pm
- 2 AUGUST  
**Gillian Weir**; Spivey Hall, Atlanta, GA 3 pm
- 6 AUGUST  
**John Weaver**; St Luke's Cathedral, Portland, ME 7:30 pm  
**William Picher**; First Parish Church, Brunswick, ME 12:10 pm
- 7 AUGUST  
**Harold Stover**; Methuen Mem Music Hall, Methuen, MA 8 pm  
**Jean Gillou**; Cleveland Museum, Cleveland, OH 7:45 pm
- 8 AUGUST  
**Robert Palmatier**; Old Dutch Church, Kingston, NY 12:15 pm
- 11 AUGUST  
**Michael Kaminsky**; Good Shepherd Catholic, Brooklyn, NY 5 pm
- 12 AUGUST  
**Marianne Webb**, workshops; Colby College, Waterville, ME (through August 16)  
**Martin Jean**, workshops and hymn festival; United Methodist Church, Worthington, OH 10 am, 1 pm, 7:30 pm  
**Stephen Schnurr**, with trombone; St Paul Catholic Church, Valparaiso, IN 7:30 pm
- 13 AUGUST  
**David Schrader**; St Luke's Cathedral, Portland, ME 7:30 pm
- 14 AUGUST  
**Marianne Webb**; Goodwill-Hinckley School, Waterville, ME 7:30 pm  
**David Schrader**; Methuen Mem Music Hall, Methuen, MA 8 pm
- 15 AUGUST  
**Jean Hattersley**; Old Dutch Church, Kingston, NY 12:15 pm
- 18 AUGUST  
**Robert MacDonald**; Methuen Mem Music Hall, Methuen, MA 4 pm
- 20 AUGUST  
**Frederick Hohman**; St Luke's Cathedral, Portland, ME 7:30 pm
- 21 AUGUST  
**Douglas Bush**; Methuen Mem Music Hall, Methuen, MA 8 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 5:30 pm
- 22 AUGUST  
**Boyd Herforth**; Old Dutch Church, Kingston, NY 12:15 pm
- 25 AUGUST  
**Aaron Comins**; Good Shepherd Catholic, Brooklyn, NY 5 pm
- 27 AUGUST  
**Michael Stairs**; St Luke's Cathedral, Portland, ME 7:30 pm
- 28 AUGUST  
**Christopher Lundell**; Methuen Mem Music Hall, Methuen, MA 8 pm
- 29 AUGUST  
**Howard Houghtaling**; Old Dutch Church, Kingston, NY 12:15 pm
- 31 AUGUST  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

## UNITED STATES West Of The Mississippi

- 15 JULY  
Choral Conducting Symposium; California State University, Long Beach, CA (through July 27)
- 16 JULY  
**Dan Alwin**; Christ United Methodist, Rochester, MN 12:20 pm  
**Beth Harrison**; Memorial Church, Palo Alto, CA 8 pm
- 19 JULY  
**Diane Meredith Belcher**; Crystal Cathedral, Garden Grove, CA 8:15 pm

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21 JULY

**Jon Rollins**; St Mary's Cathedral, San Francisco, CA 3:30 pm

22 JULY

**David Higgs**; master classes; Pacific School of Religion, Berkeley, CA 8:30 am (through July 26)

23 JULY

**Matthew Penning**; Christ United Methodist, Rochester, MN 12:20 pm

**John Obetz**; Boston Ave United Methodist, Tulsa, OK 7:30 pm

25 JULY

**David Higgs**; First Congregational, Berkeley, CA 7:30 pm

26 JULY

**Peter Baicchi**; Crystal Cathedral, Garden Grove, CA 8:15 pm

28 JULY

**Naji Hakim**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Simon Berry**; St Mary's Cathedral, San Francisco, CA 3:30 pm

30 JULY

**Byron L. Blackmore**; Christ United Methodist, Rochester, MN 12:20 pm

31 JULY

**Marilyn Keiser**; St John's Cathedral, Denver, CO 8 pm

1 AUGUST

**Marilyn Keiser**, workshops; Evergreen Conference, Winter Park, CO (through August 2)

2 AUGUST

**Philip Smith**, with trumpet; Crystal Cathedral, Garden Grove, CA 8:15 pm

3 AUGUST

Le Musica Antigua; Trinity Episcopal, Santa Barbara, CA 3:30 pm

4 AUGUST

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

6 AUGUST

**Sue Fortney Walby**; Christ United Methodist, Rochester, MN 12:20 pm

**Susan Ferré**; Memorial Church, Palo Alto, CA 8 pm

11 AUGUST

**Leo Abbott**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**James Warren**; St Mary's Cathedral, San Francisco, CA 3:30 pm

13 AUGUST

**Jackie James**; Christ United Methodist, Rochester, MN 12:20 pm

18 AUGUST

"Gallus" Austrian Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

20 AUGUST

**Lee Afdahl**; Christ United Methodist, Rochester, MN 12:20 pm

25 AUGUST

**James O'Donnell**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Tamara Still**; Trinity Lutheran, Lynnwood, WA 7 pm

**Mark Thomas**; St Mary's Cathedral, San Francisco, CA 3:30 pm

Abendmusik; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 AUGUST

**Merrill N. Davis III**; Christ United Methodist, Rochester, MN 12:20 pm

30 AUGUST

**Gerre Hancock**; First Presbyterian, Austin, TX 8 pm

31 AUGUST

**Gerre Hancock**, workshop; First Presbyterian, Austin, TX 10 am

**INTERNATIONAL**

16 JULY

**Jeff Reusing**; St James United Church, Montréal, Québec 12:30 pm

17 JULY

**Paul Hale**; Southwell Minster, Southwell, England 7:30 pm

**Michael Gailit**; Aachen Cathedral, Germany

20 JULY

**David Burton Brown**; St Andreas, Hildesheim, Germany 4:30 pm

21 JULY

**Gillian Weir**; Chartres Cathedral, Chartres, France 4:45 pm

**Christoph Lorenz**; Rochester Cathedral, Rochester, England 6:30 pm

**Michael Gailit**; St Hedwig, Bayreuth, Germany

23 JULY

**Margaret de Castro**; St James United Church, Montréal, Québec 12:30 pm

**Michael Gailit**; St Mary's Church, Nuremberg, Germany

24 JULY

**Andrei Trembicki**; Holy Trinity Church, London, England 6:30 pm

**David Burton Brown**; St Johannis, Vetschau, Germany 6 pm

26 JULY

**Hatsumi Miura**; Chiesa della Badia, Camaiore, Italy

27 JULY

**Adrian Gunning**; St John the Evangelist, Islington, England 7:30 pm

29 JULY

**Paul Trepte**; St Philip's Cathedral, Birmingham, England 1 pm

24th Lahti Organ Festival; Lahti, Finland (through August 4)

30 JULY

**Georges Robert**; St James United Church, Montréal, Québec 12:30 pm

1 AUGUST

**John Scott**; St Paul's Cathedral, London, England 6:30 pm

**David Burton Brown**; St Lorenz, Nurnberg, Germany 6 pm

**Orthulf Prunner**; Chiesa della Badia, Camaiore, Italy

3 AUGUST

**David Burton Brown**; Pauluskirche, Hamm, Germany 11 am

4 AUGUST

**Sylvie Poirier & Philip Crozier**; Église Très Saint Nom de Jésus, Montréal, Québec 3 pm

**David Burton Brown**; Hochster Kantorei, Frankfurt, Germany 5 pm

6 AUGUST

**Régis Rousseau**; St James United Church, Montréal, Québec 12:30 pm

**David Burton Brown**; St Johannis, Hamburg, Germany 8 pm

7 AUGUST

**Philip Rushforth**; Southwell Minster, Nottinghamshire, England 7:30 pm

8 AUGUST

**Gillian Weir**; Roskilde Cathedral, Denmark 7:30 pm

9 AUGUST

**Michael Gailit**, lecture; Organ Academy, Gothenburg, Sweden

11 AUGUST

**Michael Gailit**; Vasa Church, Gothenburg, Sweden

13 AUGUST

**Rafael de Castro**; St James United Church, Montréal, Québec 12:30 pm

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- 14 AUGUST  
**Gillian Weir**; Vor Frue Kirk, Nyborg, Denmark 8 pm
- 15 AUGUST  
**Gillian Weir**; Domkirk, Viborg, Denmark 8 pm
- 18 AUGUST  
**Gillian Weir**; Frederiksberg Kirk, Copenhagen, Denmark 5 pm
- 20 AUGUST  
**Michael Westwood**; St James United Church, Montréal, Québec 12:30 pm
- 21 AUGUST  
**Gillian Weir**; Maria Kyrkan, Halsongborg, Sweden 9 pm
- 23 AUGUST  
**Gillian Weir**; Heiligaankirk, Copenhagen, Denmark 4:30 pm
- 26 AUGUST  
International Organ Competition; Chartres Cathedral, Chartres, France (through September 15)
- 27 AUGUST  
**Sylvie Poirier & Philip Crozier**; St James United Church, Montréal, Québec 12:30 pm
- 30 AUGUST  
**Michael Gallit**; St Augustin, Vienna, Austria

## Organ Recitals

F. ALLEN ARTZ, III, Grace Church, Newark, NJ, March 3: *Praeludium in g*, Buxtehude; *Ricercare in a*, Frescobaldi; *Plein jeu*, Fugue sur la trompette, Récit de Chromhorne, Trio à 2 dessus, Dialogue (*Messe pour les Convents*), Couperin; *Schmücke dich, Passacaglia in c*, S. 582, Bach; *Choral No. 3 in a*, Franck; *Prière*, Jongen; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

KYLER BROWN, Cathedral Church of St. Paul, San Diego, CA, March 15: *Prelude and Fugue in d*, op. 37, Mendelssohn; *Liebster Jesu, wir sind hier*, S. 730, 731, Bach; Air (*Suite No. 2*), Bach, arr. Brown; *Sonata in c*, op. 65, Mendelssohn; *Fanfare in D*, Lemmens; "The peace may be extended" (*Rubrics*), Locklair; *Toccata*, Gigout; *Prélude, Fugue et Variation*, Franck; *I love thee, Lord*, Amazing Grace, Shearing; *Litanies*, Alain; Improvisation.

DAVID CHRISTIANSEN, Fourth Presbyterian Church, Chicago, IL, March 29: *Tonstueck*, op. 22, no. 1, Gade; *Adagio (Concerto in b)*, Walther; *Prelude and Fugue in a*, S. 543, Bach; *Allegretto grazioso*, Bridge; *Toccata*, Sowerby.

PHILIP T.D. COOPER, First Lutheran Church, Yuba City, CA, March 3: *Fantasia in G*, improvisation; *Ciacona in D*, *Magnificat sexti toni*, Pachelbel; *Concerto in b*, Walther; *Praeludium in C*, BuxWV 138, *Fuga in C*, BuxWV 174, *Canzona in C*, BuxWV 166, Buxtehude; *Fuga in G*, S. 577, Bach; A favorite dance in Zorinszi, The Duke of York's march, Soldier's joy, General Washington's march, anon. New England c. 1780; Marionet's cottillon, Lancaster delight, Sweet Patty, Polonaise, Guardian angels, La chasse, anon. Lancaster, PA, c. 1790; *Mark my Alfred, My good Lord*, with variations, Hewitt; Constance, Greenwich Hill, Country

dance, The vice president's march, anon. Reading, PA, c. 1820; *The Fourth of July: A grand military sonata*, Hewitt; *The President's March*, Phile.

PHILIP CROZIER, The Presbyterian College, Montréal, Québec, March 14: *Was Gott tut, das ist wohlgetan*, Pachelbel; *Voluntary in D*, Boyce; *Fantasia in F minor and major*, K. 594, Mozart; *Allein Gott in der Höh sei Ehr*, S. 664, Bach; *Petit Prélude*, Jongen; *Scherzo*, Alain; *Moderato*, op. 22, no. 1, Gade.

ROBERT DELCAMP, with Susan Rupert, soprano, Steven Shrader, piano, Katherine Lehman, violin, Susan Mullen, viola, and Eric Reed, cello, University of the South, Sewanee, TN, February 20: *Chorale and variations on "Veni creator"*, Duruflé; *Missa "in simplicitate"*, Langlais; *Passacaglia in c*, S. 582, Bach; *Introduzione and Allegro (Concerto for Piano and Organ)*, op. 74, Peeters; *Quartet for Violin, Viola, Cello and Organ*, op. 52, Dupré.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, March 3: *Sonata II in c*, Mendelssohn; *Sonata II in d*, van Eyken.

MARY GIFFORD, St. James Episcopal Church, Alexandria, LA, March 6: *Allegro (Concerto del Sigr. Meck)*, Walther; *Prelude No. 2*, Mendelssohn; *From Olden Times*, Noble; *Fountain Reverie*, Fletcher; *Partita on "St. Anne"*, Manz.

SUSAN GOODSON, Algoma Boulevard United Methodist Church, Oshkosh, WI, March 27: *Sonata II*, Mendelssohn; *Benedictus*, op. 59, no. 9, Reger; *Today thou shalt be with me in paradise (Chorale Poems on the Seven Last Words of Christ)*, op. 67, Tourne-mire; *Death and Resurrection*, Langlais.

ANDREA HANDLEY, Fourth Presbyterian Church, Chicago, IL, February 23: *Toccata in Seven*, Rutter; *O Sacred Head, now wounded*, Brahms, Langlais; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Choral, Toccata*, Jongen.

CARROL HASSMAN, First United Methodist Church, Wichita, KS, February 25: *The Agincourt Hymn*, Dunstable/Biggs; *Intonazione settimo tono, Ricercare duodecimo tono*, Gabrieli; *Herzlich tut mich verlangen*, Buxtehude; Air (*Orchestral Suite No. 3 in D*), Bach/Vibbard; *An Wasserflüssen Babylon, Toccata and Fugue in d*, Bach; *Cantilène*, Allegro maestoso (*Troisième Symphonie*), Vierne; *Largo (From the New World)*, Dvorak/Vibbard; *Pageant, God of the Ages*, Sowerby; Improvisation on a submitted theme.

CALVERT JOHNSON, Bates College, Lewiston, ME, March 10: *Toccata, Adagio and Fugue*, S. 564, Bach; *Gaitilla de mano izquierda*, Durón; *Tiento de 1 tono de mano derecha*, Bruna; *Canción para la Corneta con el Eco*, Martín y Coll; *Batalla de 6 tono*, Jiménez; *Präludium in G*, Hansel; *Conditor alme, Baptista; Ego flos campi*, Assandra; *Du, o schönes Weltgebäude*, Smyth; *Prélude et Fugue en ut majeur*, Demessieux; *Praeludium*, Zwilich; *Suite No. 1*, Price; *Finale (Symphony VI)*, Widor.

BOYD JONES, First Presbyterian Church, Ottumwa, IA, March 15: *Praeludium in C*, BuxWV 136, *Passacaglia in d*, BuxWV 161, Buxtehude; *Concerto in G*, S. 592, *Allein Gott in der Höh sei Ehr*, S. 662, *Prelude and Fugue in c*, S. 546, Bach; *Sonata No. 3*, Hindemith; *Sonata No. 11 in d*, op. 148, Rheinberger.

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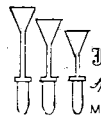
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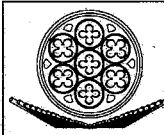
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NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, March 3: *Toccata in F*, S. 540, *O Lamm Gottes, unschuldig*, S. 656, *Herzlich tut mich verlangen*, S. 727, *Prelude and Fugue in b*, S. 544, *Fugue in G*, S. 577, *Stx Schübler Chorales*, S. 645-650, *Prelude and Fugue in D*, S. 532, Bach.

ARDYTH LOHUIS, with Robert Murray, violin, Seventh Street Christian Church, Richmond, VA, February 24: *Chaconne in g*, Vitali; *Gib uns heute unser täglich Brot*, op. 71, Erb; *Variations for Violin and Organ*, Lepnurm; *Aria*, Wilkomirski; *Dualisms for Violin and Organ*, Blank; *Sonata*, op. 58, Wermann.

ROBERT SUTHERLAND LORD, Episcopal Church of the Mediator, Allentown, PA, March 3: *Da Jesus an dem Kreuze stund*, S. 621, Bach; *Sept Chorals-Poèmes d'Orgue pour les sept paroles du Krist*, Tournemire; *Christ lag in Todesbanden*, S. 625, Bach.

KARL E. MOYER, Millersville University, March 10: *Passacaglia and Fugue in c*, S. 582, *Schmücke dich*, S. 654, Bach; *Prelude in C*, Bruckner; *Variations on "Veni creator"*, Duruflé; *Chorale in b*, Franck; *Es ist ein Ros' entsprungen*, op. 122, no. 8, Brahms; *Les Bergers*, Messiaen; *Cortège et Litanie*, Dupré; *The Stars and Stripes Forever*, Sousa.

THOMAS MURRAY, St. Luke's Lutheran Church, Park Ridge, IL, March 15: *Sinfonia from Cantata No. 29, Wir danken dir*, Bach; *Prelude, Fugue and Variation*, Franck; *Sonata in A*, Mendelssohn; *Prelude and Fugue in E-flat*, S. 552, Bach; *Fanfare*, Cook; *Adagio in E*, Bridge; *Rosace, Noël, Toccata: Tu es petra*, Mulet.

CARLENE NEIHART, First United Methodist Church, Raytown, MO, February 11: *Thou art the rock*, Mulet; *We all believe in one true God*, S. 680, Bach; *Flute Solo*, Arne; *Air (Water Music)*, Handel; *Trumpet Tune*, Boyce; *Toccata and Fugue in d*, S. 565, Bach; *Meditation (Suite Médievale)*, Langlais; *Fantasy and Fugue on BACH*, Liszt; *How great Thou art*, Wood; *I love to tell the story*, Ore; *Praise to the Lord, the Almighty*, Bedford; *Toccata (Symphony V)*, Widor.

KAREL PAUKERT, Museum of Art, Cleveland, OH, January 7: *Sonata II in g*, CPE Bach; *Fugue in f*, *Fugue in B-flat*, WF Bach; *Der Tag, der ist so freudenreich*, Vom Himmel hoch, da komm ich her, Vom Himmel kam der Engel Schar, In dulci jubilo, *Prelude and Fugue in E-flat*, JS Bach, February 4: *Fantasia*, Byrd; *Praeludium*, Bruhns; *Fantasia in g*, Kuchar; *Legende in D*, Klicka; *Toccata and Fugue in f*, Wiedermann, March 31 (with Noriko Fujii, soprano): *Partite diverse: O Gott du frommer Gott*, Bach; *Miroir de peine*,

PETER PLANAVSKY, St. Patrick's Church, Washington, DC, February 4: *Dialogue, Flûtes, Basse et Dessus de Trompette*, *Tierce en taille, Muzete, Offertoire*, Dandrieu; *Choral No. 2 in b*, Franck; *Fantasia and Fugue in B-flat*, Boëly; *Sonata No. 6*, Mendelssohn; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Improvisation on a submitted theme*.

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WILLIAM PETERSON, Pomona College, Claremont, CA, February 18: *Praeludium No. 3*, Tunder; *Fuga in d, Herr Christ, der einig Gotts Sohn, Praeambulum in d*, O Gott, wir danken deiner Güte, Scheidemann; *Es ist das Heil uns kommen her*, Weckmann; *Sonata III: Con moto maestoso*, Mendelssohn; *Magnificat anima mea Dominum, Prélude, Creator alme siderum, Fanfare*, Lemmens; *Ier mode, Iie mode, IVe mode, Xe mode (Cours d'orgue, 10 Pieces)*, Lore; *Salutis humanae sator, Sacre solemnitis, Grand Choeur*, Guilman.

MARY PRESTON, Museum of Art, Cleveland, OH, March 24: *Symphony No. 3*, Widor; *The Despair and Agony of Dachau*, Sifler; *Jauchz, Erd und Himmel, jubile*, Reger; *Laudes*, Eben; *Flöten-Concert*, op. 55, Rinck; *Fantasia on Hallelujah Gott zu loben*, Reger.

CHRISTA RAKICH, Old West Church, Boston, MA, March 22: *Allein Gott in der Höh sei Ehr*, S. 662, *Trio Sonata No. 1 in E-flat*, S. 525, *Prelude and Fugue in b*, S. 544, Bach; *Nocturne*, Tailleferre; *Three Spirituals*, Utterback; *Sonata in c on the 94th Psalm*, Reubke.

HERBERT M. RICHEY, Bowling Green State University, Bowling Green, OH, March 17: *Gloria (Messe pour les Couvents)*, Couperin; *Prelude and Fugue in e*, S. 533, Bach; *Fugue in C*, BuxWV 174, Buxtehude; *Three Pieces*, Clarke; *Sonata de Primo Tono*, Lidon; *Suite Gothique*, Boëllmann.

GEORGE RITCHIE, Pacific Union College, Angwin, CA, February 4: *Fantaisie and Fugue in B-flat*, Boëly; *Tierce en taille*, Guilain; *Quand Jesus naquit à Noël*, Balbastre; *Allein Gott in der Höh sei Ehr*, S. 676, *Prelude and Fugue in e*, S. 548, Bach; *Underground Stream, Nocturne, Finale-The Offering (Organbook III)*, Albright; *Prelude, Fugue and Variation*, Franck; *Finale (Symphonie I)*, Vierne.

DANIEL ROTH, Plymouth Congregational Church, Minneapolis, MN, March 8: *Allegro appassionato (Sonata 5)*, Guilman; *Fugues on BACH in B and F*, Schumann; *O Mensch bewein dein Sünde gross, Passacaglia and Fugue in c*, S. 582, Bach; *Triptyque: Hommage à Pierre Cochereau*, Roth; *Allegretto in b*, Vierne; *Prelude and Fugue on the name of Alain*, Duruflé; *Improvisation on a submitted theme*.

NAOMI ROWLEY, Fourth Presbyterian Church, Chicago, IL, March 15: *Prelude in F*, F. Mendelssohn; *Sweelinck Variations*, Shackelford; *Concerto in F*, Albinoni/Walther; *Obangiji*, Sowande; *Swing low, sweet chariot*, Simpson; *Toccata on "Now thank we all our God"*, Hovland.

STEPHEN G. SCHAEFFER, Cathedral Church of the Advent, Birmingham, AL, March 10: *Prelude and Fugue in C*, Böhm; *Choral No. 2 in b*, Franck; *Fantasia on "Adeste Fideles"*, Neswick; *Symphony No. 3*, Vierne.

KATHLEEN SCHEIDE, St. John's Cathedral, Saskatoon, October 24: *Toccata, Mein junges Leben hat ein End*, Sweelinck; *Volun-*

*tary for Double Organ*, Purcell; *Praeludium in D*, KPE Bach; *Plein jeu, Récit de Cromhorne, Offertoire sur les grands jeux (Mass for the Convents)*, Couperin; *L'Ascension*, Messiaen; *Concert Variations upon Old Hundred*, Paine.

MARTIN SCHELLENBERG, Fourth Presbyterian Church, Chicago, IL, March 8: *Marcia Erotica*, Stanford; *Elegy*, Archer; *Flute Piece*, Thorley; *Prelude and Fugue in b*, S. 544, Bach; *Allegro*, Carvalho; *Élévation*, Langlais; *Choral No. 3*, Franck.

STEPHEN SCHNURR, with Andrew Martens, baritone, Cathedral of the Holy Angels, Gary, IN, January 28: *Praeludium in e*, Bruhns; *Easter, The Call, Antiphon (Five Mystical Songs)*, Vaughan Williams; *Concerto del Sigr. Meck*, Walther; *Now heaven in fullest glory shone (The Creation)*, Haydn; *O God, have mercy upon me (St. Paul)*, Mendelssohn; *París Angelicus*, Franck; *Ave Maria*, Gounod; *Cortège et Litanie*, Dupré.

ERIK Wm. SUTER & JARED JOHNSON, St. Paul Catholic Church, Valparaiso, IN, February 24: *Prelude and Fugue in c*, Mendelssohn; *Sure on this shining night*, Barber/Punswick; *Variations on "America"*, Ives; *Dieu parmi nous*, Messiaen; *At the ballet, Everyone Dance (Five Dances)*, Hampton; *Scherzo, Choral Varié sur le thème du "Veni Creator"*, Duruflé; *Choral Fantasy on "Wachet auf, ruft uns die Stimme"*, Reger.

DAVID SCHRADER, Fourth Presbyterian Church, Chicago, IL, March 1: *Cityscape*, Simmons; *Tiento del Octavo*, Cabezón; *Fantasia über "Ein feste Burg"*, Reger.

MICKEY THOMAS TERRY, Lafayette Avenue Presbyterian Church, Brooklyn, NY, March 3: *Fantasia in f*, S. 608, Mozart; *Variations on "Nettleton"*, Moore; *Tuba Tune in D*, Lang; *Carillon de Westminster*, Vierne; *Prelude and Fugue in E-flat*, Bach; *Allegretto*, Fax; *Elevation*, Walker; *Final in B-flat*, Franck.

STEPHEN THARP, Washington National Cathedral, Washington, DC, January 28: *Prelude and Trumpetings*, Roberts; *Night-song and Ostinato Dances*, Decker; *Three Dances from Petrouchka*, Stravinsky/Tharp.

ANITA WERLING, with Marsha Wetmore, flute, First Presbyterian Church, Macomb, IL, March 24: *Praeludium, Zwlich; Variations on "Good King Wenceslas"*, Groom te Velde; *Summershimmer*, Harbach; *Introduction and Variations on an Old French Carol*, Bate; *Fantasy and Fugue on "Triumph"*, Kitzewer; *III. Tempo di barcarola*, I. Tempo di valzer (*Sonatina per Scherzare*), Falcinelli; *Fantasy on "Slane"*, Larsen; *Toccata*, Decker.

TODD WILSON, with Elbert Pruitt, trumpet, First Congregational Church, Sarasota, FL, March 24: *Grand Choeur Dialogué*, Gigout; *Prelude and Fugue in D*, S. 532, Bach; *Poème Heroïque*, op. 33, *Variations on a Noël*, op. 20, Dupré; *Solemn Entry of the Knights of St. John*, Strauss; *The Hollow Men*, Persichetti; *Antiphon*, Conte; *Andante sostenuto (Symphonie Gothique)*, Widor; *March Triomphale du Centenaire de Napoléon I*, op. 46, Vierne.

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**1989 Moller 4-manual drawknob console,** tracker touch, 67 Klann drawknobs, Peterson comb/action (67" x 46" x 53" H) mint, best reasonable offer; Moller: 8' Oboe 3/4"sc, \$750; 8' Principals 42sc/75, \$275, 42sc/44 (Ten F up) \$100; 46sc mitered wood basses (#1-12) \$75; 8' Dulcianas 57sc/73, \$175; 57sc/61, \$275; 8' Salicional 60sc/73 & Celeste TC 61, \$550 pr; 8' VDO, \$100; two 16' Ped Bourdons 44 w/chests, \$400 & \$250. Hook & Hastings: 8' Aeoline, \$200. Estey: 8' String Oboe, \$350 (tapered); 4' metal Harm Flute/73, \$300; 4' Flute d'Amore, \$250; 8' Cornopean 4 3/4"sc/73, mitered to 69", \$1,200; 8' Oboe 3 1/2"sc/61 mitered to 62", \$1,100; 8' Diapason CC, 5 1/2"/73, \$225; 8' Melodia 73/Haskell Basses, \$300; 8' Aeoline/85, \$225; 4' Harm Flute 61, \$200; 16' Bourdon/30 on two 15-note chests, \$400. Chests: 5-rank DE, \$600; 4-rank DE, \$500; 24-note, \$175; 24-note, \$100; 17-note, \$75; 14-note, \$50; 2-man kybds, \$200; 2-man Reisner console, \$500; Spencer Orgbilo, 1750 RPM, 950CFM, 1.5 HP, 5", \$500. Expert shipping, package deals. Anytime 609/641-9422.

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*Karen McFarlane 1976-1996*



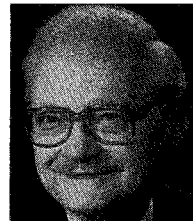
William Albright



Diane Meredith Belcher



Guy Bovet +



David Craighead



Michael Farris



Gerre Hancock\*



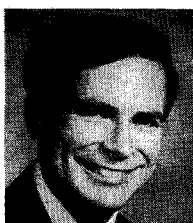
Judith Hancock



Martin Haselbock +



David Higgs



Clyde Holloway



Peter Hurford +



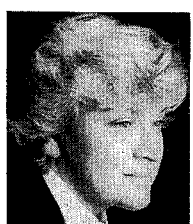
Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



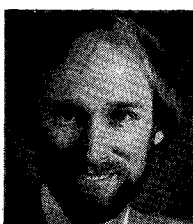
Thomas Murray



Peter Planyavsky +



Simon Preston\* +



George Ritchie



Daniel Roth +



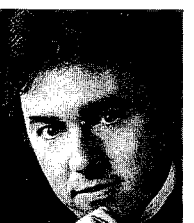
Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



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+ = available 1996-97